

**B.T.ASSISTANTS ENGLISH COMPETITIVE EXAM STUDY MATERIAL -9600736379**

# B.T.ASSISTANTS (GT)

**ஆங்கில  
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**COMPETITIVE EXAM**

**Unit- 1 to 5**

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# UG TRB

# ENGLISH

## (Competitive Exam)

## UNIT-1

## STUDY MATERIALS

### The Age of Chaucer (1340-1400)

The beginning or the end of a social or literary age cannot be definitely dated. The process of change from one Age to another is a process of slow evolution which cannot be assigned to a particular date. However, for the sake of convenience and chronological study we take some important historical or literary event to mark the date of the beginning or end of a particular Age. The Age of Chaucer is dated from 1340 to 1400 because in 1340 Chaucer was born and in 1400 Chaucer died.

Chaucer, the first really national poet of England, had the rare distinction of having lived through the reigns of three English monarchs. He was born in the reign of Edward III, lived through the reign of Richard II, and died in the reign of Henry IV. This was a period of glaring social contrasts and rapid political changes. In the words of W. H. Hudson, "Edward's reign marks the highest development of medieval civilization in England. It was also the midsummer of English chivalry. The spirit of his court was that of romantic idealism which fills Chaucer's own *Knight's Tale*, and the story of his successive

wars with Franch, and of the famous victories of Crecy and Poitiers, as written in the *Chronicles* of Froissart, reads more like a brilliant novel than a piece of sober history.

Strong in its newly established unity, England went forth on its career of foreign conquests in a mood of buoyant courage, and every fresh triumph served to give further stimulus to national ambition and pride. " But there was another side of the picture too, which was dark and dismal. With the increase of trade, the commercial classes accumulated huge wealth and lived in extravagant luxury. So did the royal families and the nobility. They lived a gay and debonair life. The masses of the people lived in deplorable poverty and misery. Further, epidemic after epidemic ravaged the country.

The fierce Plague, called the Black Death, broke out in 1348-49. This swept away in a single year more than a third of the entire population of the country. The plague reappeared in 1362, 1367 and 1370. These epidemics were followed by famine. As a result, vagrants, robbers and thieves multiplied in the country. Therefore, much of the glamour and gaiety of life had gone and the people had to face stern realities of life. The worst phase of this degradation was corruption in the Church. The clergy had become corrupt, profligate, demoralized and degraded. They stooped to the level of befooling, cheating and even robbing the people.

Chaucer in the *Prologue to the Canterbury Tales* rightly draws the portraits of the fat, pleasure-loving Monk, the merry and wanton Friar, the roguish Pardoner, and the greedy and lusty priests. This was the shocking state of things in the religious world in England in Chaucer's age. However, religious pilgrimages in large groups of pilgrims were quite in vogue in this age. Chaucer's *Canterbury Tales* are woven through the texture of a similar pilgrimage.

Geoffrey Chaucer		William Langland:
Poems	<i>The Canterbury Tales</i>	<i>Piers the Plowman (A Vision)</i>
	<i>Anelida and Arcite</i>	<i>A Treatise on the Astrolabe.</i>
	The "Parlement of Foules"	<b>Sir Thomas Malory</b>
	<i>The Book of the Duchess</i>	<i>Morte d' Arthur</i>

**UG TRB ENGLISH STUDY MATERIAL BY VIP TRB COACHING COACHING CENTER 9600736379**

	The House of Fame <i>The Legend of Good Women</i> <i>The Romaunt of the Rose</i> <i>Troilus Cryseyde</i>	Sir Thomas More (Prose) <b>Utopia</b>
Essay/prose	<b>A Treatise on the Astrolabe</b>	<b>Wyclif</b> <i>The Bible</i>
<b>John Gower</b>		<b>John Lydgate</b>
Poems	<i>Confessio Amantis</i> <i>Vox Clamantis</i> <i>Speculum Meditantis</i>	<i>Fades of Princes</i> <i>The Temple of Glass</i> <i>Story of Thebes.</i>
<b>King James I</b>		
Poems	<i>The King's Quair</i> <i>Peblis to the Play</i> <i>Christis Kirk on the Green</i>	

**Geoffrey Chaucer 14<sup>th</sup> 1340-1400**

- Age of Chaucer is a link bet the old and the New – age of transition 1373 – he began his Canterbury tn, Boccaccio furnished he ex for Chaucer's Canterbury tales greatest work of the ales.
- In his Decamero English period.
- C borrowed ideas for his C.T from Boccacio'sDecamaron .
- Fatter of English Poetry reason 1. set up the standard English Lang 2. First to teach the art of versification. C combines in himself the best elements of French and English culture. This is evident by comparing him with his two contemporaries – Langland and Gower .Langland seeks to revive old English tradition Gower stands for foreign culture chaucer stands midway bet Langland and Gower.
- was familiar with the works of Virgil and Ovid and Latin prose writers.
- The Black Death Occured( **4 times**) **in England** during the reign of Edward III (1348-49)

**Period**

2. The book of the Duchess(1369) offer consolation  
To the ofGauant to the death of his French life

**Period**

Italian English  
"House of the fame"

Wife Blanche

### **Roman de la rose**

- allegory-love poem transacted in to English. Hundred years of war began (C.T – greater work of this period) in the reign of Edward III

### **Chaucer – The poet**

C Introduced 7 line decasyllabic stanza riming abab bcc known as rime royal was also called Triolus verse, Cressida verse, the Chaucerian stanza.

- 7 line stanza (decasyllabic)
- 10 syllable couplet called heroic couplet (the five beat line, in stanza or couplet)

### **Introduced**

- Terzarima a seetian to "The complaint to his Lady"
- Popularised Freeh formes – Roundel and the balled

### **Chaucer' s Lang**

(14<sup>th</sup> imp for growth growth of Eng. Lang during the first half of 14<sup>th</sup> French was the chief lang of nobility.

- In the age of Chaucer there were four dialects prevalent in England-northern southerly, the East midland and the west midland. Chaucer chose midland dialect because it was also used by the upper classes of society and it was really living.
- Poet of the lusty spring – Chaucer  
first great Eng humorist – Chaucer  
In C's P. to C. tales he gives an account of (14<sup>th</sup> social and religious condition – because religion is a part of life by the middle of (14<sup>th</sup> Eng was becoming the common tongue of the nation. parliament was opened by an English speech in 1363.

- The kind of humour C and Shakespeare revealis based on insight and sympathy 30 pilgrims – each has to tell a story **(The discussion was held a "Tabard Inn southwark")**

- On the way to the shrine of Thomas Becket Prologue is a picture of medieval society but it is in the process of disintegration.
- It tells about the society  
The knight and "The squire – represent old tradition of chivalry

The friar, the monk, The pardoner parish priest, Oxford scholar – denounced the abuses and corruptions of the church.

A shipman – a blend of merchant

Sailor and pirate – merchant, a number of guild members Miller, the Manciple, the Reeve and Wife of Bath – ugly things about the medieval church.

The friar – bears witness to the worldliness and corruptions growing up among the clergy. He was so popular with the Franklin and respectable women of the town – licenced to hear confessions. Let the sinner give silver to the poor Friars and his sins were remitted at once.

friar ought to be led to poverty but he led a merry and jovial life. paying little heed to religious concerns moved about like a master or Pope.

### **Wife of bath**

C's masterly creation quite respectable women in the society.

- Dressed fashionably
- First he go up to altar he make offerings
- Wide traveler – had been to Jerusalem

30 pilgrims including the host belong to diverse professions

Knight and his son – represent war like elements

### **Represent by the man of law the Doctor, the oxford clerk and the poet –**

#### **The learned and the liberal**

The merchant and The shipman – Higher commercial community

The wife of Bath – Expert cloth maker

Haberdasher and his associates – Belong to the class of smaller London traders and manufacturers

Playman, the miller and the Franklin- Agriculturists

Manciple and Reeve – Upper servants represent down

Yeoman and cook – Lower servants represent country

The monk, The monastery the prioress from her convent, her attendant priests, the village parson, the roaming – Religious order people.

Friar, the pardoner and the sumnour – Religious order people.

C gives distinctions among these characters by pointing out the difference in their clothes, manner of speech habits and tendencies and the characteristics of each profession. These are real human beings.



**Example:-** The host, the reeve, the man of Law, the Franklin are drawn from living models.

Some of the characters seem to live even today

**Example:-** The knight, The squire

The prologue is rightly called – the social picture of England of the late 14<sup>th</sup> as Dryden says “ There is God’s plenty” Chaucer is “the poet of the lusty spring” – says H.A. Beers

## **Chaucer – 1340 – 1400**

### **Born in London**

Chaucer lived during the period of three kings –Edward III Richard II and Henry IV

During the rule of Edward III – there was medieval civilization in England Chaucer wrote knight’s tale – it was a chronicle of historical accounts.

- 1.Trade expansion – resulted – increase of wealth
- 2.Living conditions of the people – Miserable
- 3.Terrific epidemic called Black Death many people died
- 4.During the Frech wars the condition of the country –worsened
- 5.There was necessity for taxing the people - these situations brought the symptoms of social umest.

100 years of war began in his reign King Richard II was unwise. The conflict between the king and the people. In the age of Chaucer evil increased to a greater extent. There was corruption in churches. Chaucer lived in this period. He wanted to reveal the shocking state of things of the churches. There was also another prominent person lived at this age.

John Wyclif – morning star of reformation

- wanted to revive the spiritual Christianity of England
- wrote religious pamphlets.
- Produced the complete Eng version of the Bible Later part of the (14<sup>th</sup>– period of social umest and the beginning of a new religious movement and also new learning.

Petrarch (1304-74) and Boccaccio (1313-75) – considered to be the leaders of this revival.

- They spread the spirit of humanism in England. This situation later on gave rise to renaissance. But the spirit of humanism was infused in chaucer’s age.

The divine comedy of Dante was the final and supreme expression of the world of medieval Christendom. The oxford scholars – Duns, Scotus William Occam – are among last of the medieval school men

### **Geoffrey Chaucer (1340-1400)**

Son of John Chaucer. After his marriage, he became a valet in the kings chamber. Chaucer died in 1400 and was buried in the Westminster Abbey. The place afterwards came to be called 'poet's corner' [FP – Freeh Period, IP – Italian Period]

### **ENGLISH PERIOD**

#### **Works**

- 1369 – The Book of the duchess – (FP)
- 1372 – Troilus and Criseyde – (IP)
- 1377 – The parliament of fowls (IP)
- 1379 – The house of the fame(IP)
- 1384 – The Legend of Good women – (unfinished work) (adapted from latinwone of BoccacciosDe Claris Mulieribus)
- 1387 – The Centerbury tales (EP)
- 1391 – The complaint of Venus(EP)
- 1399 – the complaint of Chaucer to His Empty Purse. Chaucer was influenced by the Italian master of Dante and Boccaccio.

#### **English period**

In his Decameron, Boccaccio furnished the example for C. C. T – greatest wore of English period.

Chaucer – Not a poet of the people.

- Court poet
- wrote only for the high class readers and cultured society
- never took painful subjects
- not a serious reformer
- rightly called the morning star of Renaissance
- Mostly written in 'out of door atmosphere'
- Father of English poetry
- First great painter of characters
- First great English humorist
- Calls himself 'an unlettered man'



- First creator of human characters in English literature
- Poet of the lusty spring

### Characters of C.T

The knight, a squire and yeoman – military profession.

A prioress, a nun (her secretary) – connected with Christian church Ecclesiastical group. member of RC religious community. A monk, A friar, A summoner, A pardoner, A poor parson, parish priest, a clerk of oxford (student of divinity)

- A lawyer, A physician and many miscellaneous

### Characters

- Ruling Class: knight, squire
- Clergy: monk, friar, prioress, parson summoner, pardoner
- Middle Class: Franklin, Reeve, doctor, oxford student, wife of Bath, sergeant at law
- Trade Class: guildsmen, cook, miller, host, manciple, merchant.
- Peasants: skipper, plowman, yeoman

**The Canterbury Tales** is a collection of stories written in Middle English by Geoffrey Chaucer at the end of the 14th century. The tales (mostly in verse, although some are in prose) are told as part of a story-telling contest by a group of pilgrims as they travel together on a journey from Southwark to the shrine of Saint Thomas Becket at Canterbury Cathedral. In a long list of works, including *Troilus and Criseyde*, *House of Fame*, and *Parliament of Fowls*, *The Canterbury Tales* was Chaucer's magnum opus. He uses the tales and the descriptions of the characters to paint an ironic and critical portrait of English society at the time, and particularly of the Church. Structurally, the collection bears the influence of *The Decameron*, which Chaucer is said to have come across during his first diplomatic mission to Italy in 1372. However, Chaucer peoples his tales with 'sondry folk' rather than Boccaccio's fleeing nobles.

In the beauty of April, the Narrator and 29 oddly assorted travelers happen to meet at the Tabard Inn in Southwark, London. This becomes the launching point for their 60-mile, four-day religious journey to the shrine of St. Thomas à Becket at the Cathedral in Canterbury. Great blessing and

forgiveness were to be heaped upon those who made the pilgrimage; relics of the saint were enshrined there, and miracles had been reported by those who prayed before the shrine. Chaucer's pilgrims, however, are not all traveling for religious reasons. Many of them simply enjoy social contact or the adventure of travel.

As the travelers are becoming acquainted, their Host, the innkeeper Harry Bailley, decides to join them. He suggests that they pass the time along the way by telling stories. Each pilgrim is to tell four stories—two on the way to Canterbury, and two on the return trip—a total of 120 stories. He will furnish dinner at the end of the trip to the one who tells the best tale. The framework is thus laid out for the organization of *The Canterbury Tales*.

Chaucer, the Narrator, observes all of the characters as they are arriving and getting acquainted. He describes in detail most of the travelers which represent a cross-section of fourteenth-century English society. All levels are represented, beginning with the Knight who is the highest ranking character socially. Several levels of holiness and authority in the clergy are among the pilgrims while the majority of the characters are drawn from the middle class. A small number of the peasant class are also making the journey, most of them as servants to other pilgrims.

As the travelers begin their journey the next morning, they draw straws to see who will tell the first tale. The Knight draws the shortest straw. He begins the storytelling with a long romantic epic about two brave young knights who both fall in love with the same woman and who spend years attempting to win her love.

Everyone enjoys the tale and they agree that the trip is off to an excellent start. When the Host invites the Monk to tell a story to match the Knight's, the Miller, who is drunk, becomes so rude and insistent that he be allowed to go next that the Host allows it. The Miller's tale is indeed very funny, involving several tricks and a very dirty prank as a young wife conspires with her lover to make love to him right under her husband's nose.

The Miller's fabliau upsets the Reeve because it involves an aging carpenter being cuckolded by his young wife, and the Reeve himself is aging and was formerly a carpenter. Insulted by the Miller, the Reeve retaliates with a tale about a miller who is made a fool of in very much the same manner as the carpenter in the preceding rendition.

After the Reeve, the Cook speaks up and begins to tell another humorous adventure about a thieving, womanizing young apprentice. Chaucer did not finish writing this story; it stops almost at the beginning.

When the dialogue among the travelers resumes, the morning is half gone and the Host, Harry Bailley, urges the Man of Law to begin his entry quickly. Being a lawyer, the Man of Law is very long-winded and relates a very long story about the life of a noblewoman named Constance who suffers patiently and virtuously through a great many terrible trials. In the end she is rewarded for her perseverance.

The Man of Law's recital, though lengthy, has pleased the other pilgrims very much. Harry Bailley then calls upon the Parson to tell a similar tale of goodness; but the Shipman, who wants to hear no more sermonizing, says he will take his turn next and will tell a merry story without a hint of preaching. Indeed, his story involves a lovely wife who cuckolds her husband to get money for a new dress and gets away with the whole affair.

Evidently looking for contrast in subject matter, the Host next invites the Prioress to give them a story. Graciously, she relates a short legend about a little schoolboy who is martyred and through whose death a miracle takes place.

After hearing this miraculous narrative, all of the travelers become very subdued, so the Host calls upon the Narrator (Chaucer) to liven things up. Slyly making fun of the Host's literary pretensions, Chaucer recites a brilliant parody on knighthood composed in low rhyme. Harry hates Chaucer's poem and interrupts to complain; again in jest, Chaucer tells a long, boring version

draw the nails out of passing ships. It is now established that there was no such man as Mandeville and that The Travels was be translation from the French of a certain Jean de Bourgogue. It has also been proved that the book was not a genuine record of travels but simply a compilation of fabulous attics out. af Pliny, Friar Odoric, Marco Polo, etc

Though only a translation, The Travels is the first English prose. It fascinates children as well as grown-ups even in our time.classic.

**John Wycliffe or Wyclif (1320-84):** He vehemently attacked the corrupt practices of the church and incurred the wrath of the authorities. Thanks to the timely intervention of his friends, Wycliffe escaped from being hanged. He used a large number of tracts in support of his heretical views. He is also said to have translated the Bible, or parts of the Bible, from Latin into English.

**Sir Thomas Malory (d. 1471):** Malory translated the French Arthurian romances into English This was one of the works printed by Caxton Malory's work, Morte d'Arthr (Arthur's Death) breathes the very essence of chivalry and romance. It is a skilful blend of dialogue and narrative and is full of colour and life Malory's poetic sensitivity makes him the first great prose stylist. Malory not only narrates stories but also expresses deep feelings in musical sentences. A striking example of Malory's capacity to write movingly is his account of King Arthur's death.

**Reginald Pecock (1390-1461):** Pecock supported the ancient practices of the churchs He vehemently attacked the Lollards for their radical views. He was convicted of heresy and made to recant in public. His two important works are The Repressor of Over-much Blaming of the Clergy and The Book of Faith Always he preferred English words to those of Latin origin Pecock was the earliest to use English for expressing controversies.

**William Caxton (1422-91):** William Caston was the first English printer. The first hook that he printed was The Dictes and Sayenges of the Philosophers. It was the work of Lond Rivers Caxton revised it for the press. He translated

Survey Other volumes are The Paralyse of Dayney Devises A Hall of Plane Delites, The Phoenix Nest, England Helicon The Passionate Pilgrim, etc. The last book contains poems by Shakespeare, Marlowe and Raleigh Sonneteers of Later Ages: The sonnet form attracted poets in later ages also: Keats's On First Looking in Chapman's Homer and Hopkins's The Windhover To Christ Our Lord are well-known sonnets. But they have nothing to do with love Keats's sonnet is about the thrill in reading Homer for the first time Hopkins deals with the windhover as a manifestation of Christ.

To conclude, there is much that is common among the Elizabethan sonneteers Many of them used the octave-sestet Petrarchan form as well as the Petrarchan theme of courting another man's wife. But none of them had the courage to question conventional marital relationships or to justify extra-marital connections openly as some twentieth-writers have done

Shakespeare broke the Petrarchan form as well as the content. His sonnet has three quatrains followed by a rhyming couplet. He revolutionized the content also by adoring a male and attacking a female.

## POETS

**Edmund Spenser (1552-99):** Spenser's early life was most unhappy. After finishing his education at Cambridge, he led an obscure, wandering life for a few years. It was Sir Philip Sadory who brought Spenser into the limelight. He brought Spenser to the notice of his uncle, the Earl of Leicester who was a VIP in the Elizabethan court Leicester introduced Spenser to Queen Elizabeth. He was appointed to various positions in Ireland. He spent eighteen years there He was given the castle of Kilcolman, in Munster to stay in. All his efforts to establish peace between England and Ireland failed. The Irish rebels burnt down Kilcolman Spenser fled to London with his Irish wife Elizabeth and children. By this time the political climate in England had changed. There were not many in England to patronize him Ben Jonson says that Spenser died for want of bread. He was buried in Westminster Abbey. Fellow-poets mourned his death by throwing their elegies and pens into his tomb.

".....add to thy Will,

One will of mine"

Thus Shakespeare winds up the sonnet-series on a seemingly peaceful note. But the reader is left wondering how long this peace will continue. The patched-up union established at the end is most fragile.

**The Dark Lady image in Shakespeare's plays:** The character of the promiscuous Dark Lady sank deep into Shakespeare's mind. He repeatedly uses the same kind of character in many plays. Gertrude Hamlet, Cleopatra (Antony and Cleopatra), Cressida (Troilus and Cressida) and Goneril and Regan (King Lear) are all replicas of the Dark Lady. This shows how much Shakespeare was affected by this type of character.

**Venus and Adonis:** Anne Hathaway was eight years senior to Shakespeare. She trapped him into marrying her when he was a mere boy: Shakespeare represents this unpleasant segment of his life through the mythological story of Venus and Adonis. Venus is considerably older than Adonis. Being an inexperienced lad, he shrinks from her. He compares himself to a shapeless garment and a leafless bud. But Venus compares herself to a park and him to a deer. She tempts him to graze on her lips and if the bills be dry

"Society lower, where the pleasant fountains lie"

This is an obvious erotic invitation. Finally, she pins him down and feeds on him glutton-like". Adonis gets killed by a boar. The distraught Venus retires to her island. This poem is replete with highly erotic images. The young Shakespeare delights in reeling the off Venus undergoes a total metamorphosis in the space of a few hours. She is very sensual in the beginning. But, after Adonis's death, she becomes sober and self-disciplined.

**The Rape of Lucrece:** This poem is contrary to Hecuba and Adonis. In Hecuba and Adonis a woman pursues a man. It is the other way about in The Rape of Lucrece in which a man pursues a helpless woman and destroys her.

Sextus Tarquinius, & prince, rapes his subordinate Collatinus's wife, Lucrece. Lucrece informs her husband about the loss of her virtue and stabs



**Richard Hooker (1584-1600):** Hooker was a religious writer: Of the Loves of Seniacal Policy is his masterpiece I ports Episcopacy against Presbyterian Hooker's style is marked by precision and melody.

**Sir Thomas Overbury (1581-1613):** Overbury was a prominent figure at the court King James. He was imprisoned for his involvement in an unseemly love affair. At prise he was poisoned to death under mysterious circumstances Overbury wrote character sketches of milk-maids, pedants, franklins and travellers. These people are shown to be governed by the Jonsonian "humours. In style Overbury's sketches are strongly euphistic.

**Robert Barton (1577-1640):** Burton's famous work The Anatomy of Melancholy in elaborme study of melancholy, its kinds, causes, results and care. It is a scientific stay Bunton is a pychologist. His probe into melancholy prefigures the moderm psychologic Freud's examination of depression and various mental disorders resulting the Shakespeare's study of the melancholy Jaques and Hamlet might have been influenced by Burton.

Burton's diction has a colloquial naturalness. He is rarely obscure though his sentences are packed with quotations and allusions. As a stylist and thinker, Burton has carved a niche for himself in English literature

**The Translators:** In the age of Elizabeth all famous classics were translated into English by competent translators. Plutarch's Lives, translated by North, was used almost verbatim by Shakespeare in his Roman plays, Ovid's Metamorphones, translated by Golding, was the source of many of Shakespeare's classical allusions. The Shakespearean villians Iago and Edmund and kings Henry IV and Macbeth are carbon copies of the Italian thinker Machiavelli' Prince The Palace of Pleasure tramlated by Painter, inspired Webster's play The Duchess of Mali. The French writer Montaigne's Essais, translated by Florio, was the inspiration behind Bacon's Essays

**The Pamphleteers:** Elizabethan pamphlets are sharply satirical. Thomas Nashe Thomas Lodge and Robert Greene (who lambasted Shakespeare as an upstart crow") are the most varicle of the Elizabethan pamphleteers. The notorious Marprelate controversy rage round the appointment of one John

earliest English comedy was influenced by the Latin comedy writers, Terence and Plautus.

**Gammer Gurton's Needle (c. 1550)** by Williams Stevenson is regarded as the first extant English comedy. The central situation in this play is trivial and farcical- the loss and discovery of a needle. It is much ado about nothing. But the play is remarkable for the full-length character of the farm labourer, Hodge. The dialogue and the scenes of rustic life are also equally remarkable.

**Nicholas Udall's Ralph Roister Doister (c. 1553)** is another early comedy. Udall, master of Westminster school, meant his play to be acted by his schoolboys. The play is about a fop who is in love with a widow. But the widow is already engaged to another man. The play is an adaptation of Plautus's comedy, Miles Gloriosus. Ralph Roister Doister has a clear plot and natural dialogue. It has a judicious mix of classic and English elements. It is composed in rhyming couplets. It is divided into acts and scenes in the Latin style.

**The First English Tragedy:** The first English tragedy, Gorboduc (or Ferrex and Porrex) reproduces the forms of Senecan tragedy such as revenge, the ghost, the piling up of dead bodies at the end, rhetorical speeches, etc. The strife between the two brothers, Ferrex and Porrex, is the theme of the play. Authored by Thomas Sackville and Thomas Norton, the play is based upon an episode in Geoffrey of Monmouth's history. The play is in blank verse. Its violation of the Three Unities became a permanent feature of Elizabethan drama later.

**Shakespeare's Life:** Not much definitive information is available about Shakespeare's personal life. He was born in 1564 at Stratford-on-Avon in England. His father John Shakespeare was a well-to-do farmer and trader of the village. He entered the village grammar school at the age of nine. He left school at the age of twelve as his father's fortunes began to decline. He was forced by circumstances to marry Anne Hathaway who was eight years his senior. Shakespeare went to London to seek his fortune. He started his career as a playwright by recasting old plays to suit the tastes of the playgoers of the day. He soon became the topmost dramatist of the Elizabethan age. He retired to Stratford in 1612 and died in 1616.

within a play, discovers who the criminal is. Balthazar is maderal and in the process both Hieronimo and Bal-Imperia kill themselves.

There are many resemblances between Shakespeare's Hamlet and The Spanish Tragedy. The heroes of both the plays are given to unconscionable delay. They feign madness or are really mad. In both the plays there is a playlet which is intended to unravel mystery. A ghost plays a crucial role and the stage is literally littered with dead bodies at the end in both the plays. All this goes to prove that Shakespeare must have been inspired by Kyd in writing Hamlet.

Much of Kyd's work has been lost. The only other surviving play known to be Kyd's is Cornelia a translation of the French Senecan, Garnier. Kyd is believed to have written part of Shakespeare's "Titus Andronicus" also.

**Christopher Marlowe** was born at Canterbury. He was educated at Cambridge. He adopted literature as his profession. He led a dissolute life and got killed in a drunken brawl at an inn.

**Tamburlaine the Great (1587):** is the first of Marlowe's four plays. It is in two parts. The hero Tamburlaine is shown gaining more and more power and correspondingly becoming more and more cruel. First Tamburlaine conquers the ruler of Turkey. Wherever Tamburlaine goes, the conquered Turkish ruler is carried in a cage, like a wild animal. In the second part Tamburlaine goes to Babylon. His chariot is drawn by two conquered kings. When the kings become tired and cannot draw the chariot fast, they are hanged and the chariot is next drawn by two spare kings. On reaching Babylon, he orders all the people to be drowned.

The death of his wife Zenocrate and his own approaching death make Tamburlaine realize his limitations at last. Tamburlaine's violence is the main fault of the play. This is more than compensated for by his rich poetry.

**Doctor Faustus :** This Marlowe's second play Tamburlaine sought after unlimited power. The great scholar Faustus seeks after unlimited knowledge. He turns from the former conventional subjects, theology, philosophy, medicine and law because the knowledge that they give is flawed. He embraces the magic of magic as it promises to give him power over the elements. He sells his soul to

mental work Shakespearean Tragedy hardly analyses the essential features of Shakespeare's tragedies Every student of Shakespeare must read this book.

**The Shakespearean tragic hero** - an eminent man: The hero in Shakespeare's tragedies occupies an eminent position in society. He has remarkable qualities of head and heart. Thus Macbeth is praised as "Valour's minion" and "Belladonna's bridegroom King Duncan has absolute trust in Macbeth's honesty and military prowess. Othello is the bedrock of Venice On him depends the safety of the state Hamlet is the prince of Denmark, King Lear is old. Still he has commanding authority. When such great men fall, the world around them is convulsed. It is like a storm devastating a place

**The hero's tragic flaw:** The hero has a serious defect in his character Bradley describes this as a 'tragic flaw' because it leads to the hero's tragedy. The flaw nullifies all the plus points of the hero. It differs from hero to hero Hamlet's flaw is his indecisiveness and incapacity to act at the appointed time. Macbeth's weakness is his overvaulting ambition Othello has a child-like credulity. He readily trusts people whom he should not King Lear's tragic flaw is his impulsiveness. This is seen in his thoughtlessly giving away his kingdom to his undeserving daughters.

That character is destiny" is true of the Shakespearean tragedy. The hero's fall is mainly due to the failings in his character..

**The subsidiary role of the supernatural:** Certain external factors also contribute to the hero's fall. The supernatural is one such external factor The witches in Macbeth are partly responsible for Macbeth's sinful career The ambition latent in Macbeth's hearts is brought up to the surface by their evil prediction Whenever his will flags, they appear and stress it up. The ghost of Hamlet's father also plays a similar role, confirming Hamlet's nascent suspicion of his uncle.

**The role of Chance:** Chance is another key external agent in Shakespeare's tragedies It is just an accident that Edgar reaches the prison a bit late in King Lear Had he come a few minutes early, the tragedy would not have occurred. Similarly, Desdemona's dropping her handkerchief is just a chance occurrence.

humble surroundings Bricklaying did not satisfy him for long. He became a soldier. his I also did not satisfy his emotional needs. He turned to acting and writing plays for the and Admiral's Company. His plays were utterly different from thine of his predecessor. hakespeste. He achieved popularity by degrees. In 1617 he was made Poet Laureate by ames L He became the undisputed ruler of English literature His wit-combats with hakespeare at the Mermaid Tavern were described by his contemporary Faller in terms of sta-fight. With his corpulent physique and classical learning, Ben Jonson was like a huge panish galleon. On the other hand with his nimble wit and ability to strike and dart away, Shakespeare was like an English man-of-war.

**Ben Jonson's Works:** Comedies: Ben Jonson's early comedies-Every Man in his Humour (1595) Every Manfs Humour (1999), Cynthia's Revels (1600), and The aster (1601)-show bis humour and ingenuous plot constriction. Every Man in hir Hamou is, perhaps his greatest work. Shakespeare is believed to have acted in it.

The middle group of comedies-Hopone or the fins (1605), Apicoene or The Silent Himan 1699). The Alchemist (1610) and Bartholomew Farr (1614)-represent his best work They are satirical in tone, realistic in dialogue and ingenious in plot. Epicoene and Bartholomew Fair are written entirely in prose. The Alchemist is entirely in blank verse.

The Devil an Ass (1616) and The Stople of News show a perceptible decline in dramatic .Ben Jonson's Tragedies: Sejamus His Fall (1603) and Catiline His Conspiracy are Jonson's tragedies. They are modelled on ancient classical tragedies. They are laboured and mechanical and lack a "living appeal.

**Ben Jonson's Masques:** To please James 1 who made him Poet Laureate, Jonson wrote many masques and mythological allegories. They are characterized by delicate fancy and lyric tracery. These plays were acted at Whitehall by gorgeously costumed loeds and ladies. The imposing stage-settings were contrived by the King's architect, Inigo Jones. The lyrics in the masquies were set to music by the King's musician, Ferraboson. These features added to the appeal of the masques .The best of the masques are The

## **The Age of Milton**

The age of Milton has witnessed the growth of Puritanism as a moral and social force. The establishment of Puritanism is a controlling power in the state and the religious and political struggles has helped this to establish itself strongly.

Milton was born in Bread Street, London on 9th December 1608. His father was a lover of literature and art. He was educated at St. Paul's school and Christ College, Cambridge. He had an untiring devotion to learning. He left London in 1639 and in 1640 he involved himself in the Puritan movement against the Royalists.

### **Milton's earlier poetry:**

Milton's work is divided into four periods- the college period closing with the end of the Cambridge career in 1632, the Horton period closing with the departure for the continent in 1638, the period of his prose writings from 1640-1660 and the last poetic period which is the period of greatest achievement.

**The College period** – The remarkable poem of this period is the ode On the morning of Christ's Nativity. It reveals his unique style and it was written when he was just 21.

**The Horton period** – Four of his minor poems belong to this period. They are 'L' Allegro, II Penseroso, Comus , Lycidas.

**The period of his prose writings** – His prose works are not interesting as his poetry. The greatest prose work is Aeropagitica. This is a plea for freedom of thought and speech and it should be read by all the lovers of literature.

**The last Poetic period** – The greatest epic Paradise lost, Paradise Regained and Samson Agonistes were written in this period.

### **Characteristics of Milton's poetry:**



Milton's social criticism inappropriate in an elegy. Such pedagogues conveniently forget that literature is meant to cleanse society

PARADISE LOST: Five aspects of Paradise Lost deserve to be analysed. They are) 1) The unfolding of the story 2) Epic features in Paradise Lost 3) Characters in Paradise Lost 4) descriptions in Paradise Lost and 5) Milton's Grand Style

**THE UNFOLDING OF THE STORY:** Paradise Lost has twelve books. Milton begins the story in medias res, that is, in the middle. The first part of the story is the expulsion of Satan and his friends from Heaven on account of their rebellion against God. This is stated at a much later stage.

**Book-1-**The scene of action is Hell. The time is nine days after the eviction of Satan and his follower from Heaven. They are lying stupefied on the burning lake. Satan is the first to recover. He rises his lieutenant Beelzebub. Satan discusses their present condition and then leaves the burning lake for a dreary plain of dry land along with his comrades.

Satan addresses the fellow-sufferers. He informs them of God's creation of a new world inhabited by a pair of happy beings. The fallen angels construct a vast palace called Pandemonium where they can sit and discuss their future. Here a council is held.

**Book-2-** The debate in Pandemonium begins. Moloch, Belial and Mammon suggest different courses of action. Beelzebub tells what Satan has got in his mind and so echoes it in his speech. He reverts to Satan's hint of the new world and ruin the new world or win its inhabitants to their side. This will be the best revenge against the deity that they can either do. The plan is accepted. But the problems who is to undertake this work? None volunteer. Satan offers to go on the perilous journey. He voyages through chaos and at last comes within sight of the Universe hung in space.

**Book III-** The scene is Heaven. God perceives Satan and points him out to His Son and explains what Satan's purpose is in coming to the universe and how he is destined to succeed. God says that Man will be saved ultimately if he can find a Redeemer. The Son of God freely offers Himself as a ransom for man and is accepted by the Father.

Milton's powers of descriptions are seen on several occasions in *Paradise Lost*. His picture of the garden of Eden in Book -4- is in contrast to that of Hell and Pandemonium in Book 1. Similarly, his description of the prelapsarian Adam and Eve is a contrast to their behaviour after the Fall. The device of contrast serves to heighten the effectiveness of Milton's pictures.

**The Description of the Garden of Eden:** Milton lavishes his poetic powers on the description of the Garden of Eden. Eden is a large territory stretching from Auran on the Euphrates to Great Seleucia on the Tigris. The eastern part of Eden is Paradise which is the place of residence of Adam and Eve.

Paradise has many unique features. The trees growing here yield bright fruits whose colour suggests a mixture of gold and enamel. The air is so pure and sweet-smelling that it can drive out the sadness of those who breathe it. There are two important trees here. The Tree of Life bears 'ambrosial fruits'. The Tree of Knowledge later gives man knowledge not only of good but also of evil. The fountain here is bright as sapphire. The earth around the fountain is strewn with pearls and particles of gold. The water flowing from the fountain is as nourishing as nectar. The jewel associations-pearl, sapphire, "gold", etc.-convey the preciousness of the fountain. The birds there sing like a choir. The choir image suggests the sacredness of the atmosphere.

Another remarkable feature of Eden is the prevalence of love and harmony here. The lion plays with the goat. Bears, tigers, ounces and leopards are free from ferocity. They all gambol together. The elephant twists its proboscis and the serpent weaves itself into a Gordian knot all to entertain Adam and Eve. There is harmony between Adam and Eve also. They are imparadised in each other's arms".

Milton goes on to say that Eden surpasses all the gardens mentioned in ancient mythologies. The Hesperian gardens where golden apples grew, the fair field of Enna where Proserpine, herself a fair flower, gathered flowers; the sweet grove of Daphne where the Castalian spring inspired poets, the Nyseian isle where Cham hid his beloved Amalthea. Mount Amara where Abyssinian kings guarded

**MILTON'S PARADISE REGAINED:** Paradise Regained is quite inferior to Paradise Lost. In this work Satan tries in vain to tempt Christ who is fasting in a desert. Satan's offer of a kingdom and other worldly comforts is rejected by Christ. This is contrary to Eve's succumbing to Satan's temptation in the previous epic. Milton's 'grand style' is missing in Paradise Regained.

**MILTON'S SAMSON AGONISTES:** Samson Agonistes is a tragic play. It shows Samson suffering hell-torture on account of his incompatible wife Delilah. Milton sees in this situation a replica of his own uncomfortable life with his Royalist wife, Mary Powell. Samson's self-destruction is part of his vengeance against the Philistines, Milton's language in this play is bleak and bare in consonance with the tragic theme.

### THE METAPHYSICAL POETS

**POETRY OF REVOLT:** The Metaphysical Movement arose in the last decade of the sixteenth century and gathered momentum in the seventeenth century. During the period Elizabethan poetry had become a spent force. The Spenserian poetry with its lushness and mythologising dated. The sonneteers who aped the Petrarchan habit of glorifying won as an amulet also fell into disuse. It was against these defunct poetic styles that the metaphysical poets revolted.

**THE USE OF CONCEITS:** The most striking feature of metaphysical poetry is the use of conceits. A conceit is a comparison. Its speciality is its ingenuity. Two things that are totally unrelated are shown to be alike in a single point. Normally nobody would have noticed this similarity earlier. An example or two would illustrate this aspect of the metaphysical conceit. In his poem 'Identification' Donne uses a typical conceit. The relation between two lovers is compared to the two legs of a compass. The fixed leg stands for the woman and the rotating one for the man whose business takes him away from her for a brief time. Many other subtle and subsidiary points are also brought out by the conceit. The fixed leg leans towards the rotating leg. This implies that the loving woman leans towards her lover, taking an interest in his welfare even when he is absent from her. When the rotating leg rejoins the

Mourning The two lovers in this poem are physically separate but are spiritually united. They are compared to the two legs of a draftsman's compass. The fixed leg is like the unchanging woman The rotating leg represents the man who separates from her on business. He comes back home after a short period, only to find her sulk. This represented by the fixed leg becoming erect on the rejoining of the rotating leg.

**The small poem :** The Good Marrow contains many apt conceits. The period when neither Donne nor his sweetheart experienced love to dismissed as childhood. A child does nothing but drink milk and sleep. In the same way the people who are ignorant of love spend all their Time in mervly eating and sleeping In the second stanza the promiscuous lover is compared to a restless traveller who keeps discovering new lands but does not settle down anywhere. In keeping with this spatial imagery, the true lovers' contentment with each other is compared to living in a small room. The passage is reminiscent of Shakespeare's Antony letting Rome in Tiber melt in order to be with Cleopatra always In the last stranza Donne uses Thoma Apanas's philosophic theory that the things in which the elements are mixed "equally will never die. The lovers claim to be such an ideal mixture. Their temperaments are "alike" There is no danger of temperamental incompatibility disrupting them Some of Donne's conceita are absurd, to say the least. Such is the comparison of the fles (in the poem The Flea) which sucks the blood of both the lovers to a sacrosanct bridal bed.

In some poems Donne uses images of destruction to convey the destructive effects of love. In one love poem Donne compares love to a spider which drops into wine and turns it to poison. In another love poem Cupid is compared to a vastly destructive cannon ball.

By him, as by chained shot, whole ranks do die

Love is pictured as a devouring fish, the tyrant pike' and men's hearts are "the fry" eaten by the pike .

public. It is a more finished production in the manner of style. Other writers who deserve mention are Lord Halifax, Sir William Temple, Thomas Hobbes, and Sir John Locke.

**RESTORATION DRAMA:** The theatres which were closed in 1642 were opened during the Restoration. They became the riotous haunt of the upper classes. Consequently, the plays written for the play houses were distinctly calculated by the authors to appeal to a courtly and cavalier audience. It is this that explains the rise of the heroic tragedy and the development of the comedy of manners. The heroic tragedy appealed to artificial, aristocratic sentiments on the subject of honour. And the Restoration comedy of manners reflected the morally vicious but intellectually brilliant atmosphere of the saloons and the chocolate houses.

**The Restoration Heroic Tragedy :** The Restoration tragedy is also known as the Heroic Tragedy. The influence of French romance and drama produced its first important result in the form of the heroic play. Bonamy Dobree comments on the Restoration Tragedy: —As regards Restoration Tragedy the classical formal element was already there with Ben Johnson, the heroic aspects were adumbrated, often in Fletcher and Massinger, and even in Shakespeare. Coriolanus is a figure of heroic tragedy and so indeed in Tamburlaine. Viola is a heroic woman....|| The Restoration Tragedy is artificial. Its emotions are unreal. According to Dobree the fantastic ideas of valour, the absurd notions of dauntless, unquenchable love of Restoration Tragedy —do not correspond with experience.|| It mainly deals with conflict between love and honour. John Dryden was the principal writer of the Heroic tragedy. His famous tragedies are *Tyrannic Love*, *Conquest of Granada* and *All for Love*.

In Dryden's heroic plays we find a hero of superhuman powers and with superhuman ideals; there is a heroine of unsurpassed beauty and constancy; there is an inner conflict in the minds of several characters between love and honour; and there is a striving story of fighting and martial enthusiasm, filled with intense dramatic interest. *All For Love* is the finest tragedy of this period. Another playwright was Thomas Otway. He wrote *Alcibiades*, *Don Carlos*, *The Orphan* and *Venice Preserved*.

The *Epistle to Dr. Arbuthnot* is a satire in poetic form written by Alexander Pope and addressed to his friend John Arbuthnot, a physician. It was first published in 1735 and composed in 1734, when Pope learned that Arbuthnot was dying. Pope described it as a memorial of their friendship.<sup>[1]</sup> It has been called<sup>[2]</sup> Pope's "most directly autobiographical work," in which he defends his practice in the genre of satire and attacks those who had been his opponents and rivals throughout his career.

Both in composition and in publication, the poem had a checkered history. In its canonical form, it is composed of 419 lines of heroic couplets. The *Epistle to Dr. Arbuthnot* is notable as the source of the phrase "damn with faint praise," used so often it has become a cliché or idiom. Another of its notable lines is "Who breaks a butterfly upon a wheel?"

John Arbuthnot was a physician known as a man of wit. He was a member of the Martinus Scriblerus Club, along with Pope, Jonathan Swift and John Gay. He was formerly the physician of Queen Anne. On 17 July 1734 Arbuthnot wrote to Pope to tell him that he had a terminal illness. In a response dated 2 August, Pope indicates that he planned to write more satire, and on 25 August told Arbuthnot that he was going to address one of his epistles to him, later characterizing it as a memorial to their friendship. Arbuthnot died on 27 February 1735, eight weeks after the poem was published

The poem includes character sketches of "Atticus" (Joseph Addison) and "Sporus" (John Hervey). Addison is presented as having great talent that is diminished by fear and jealousy; Hervey is sexually perverse, malicious, and both absurd and dangerous. Pope marks the virulence of the "Sporus" attack by having Arbuthnot exclaim "Who breaks a butterfly upon a wheel?" in reference to the form of torture called the breaking wheel. By emphasizing friendship, Pope counters his image as "an envious and malicious monster" whose "satire springs from a being devoid of all natural affections and lacking a heart." It was an "efficient and authoritative revenge": in this poem and others of the 1730s, Pope presents himself as writing satire not out of ego or misanthropy, but to serve impersonal virtue.



December 6, 1712. Each issue was numbered, the articles were unsigned, and many had mottoes from classical authors.

*The Spectator's* end was brought about by a combination of the other interests of its authors and by a rate increase in the taxes that were levied on paper. In 1714, *The Spectator* was revived from June through December by Addison and two other writers, who had occasionally contributed to the original publication. Reading *The Spectator* yields a vivid portrait of London life in the first decades of the eighteenth century.

*The Spectator*, like its equally famous predecessor, *The Tatler* (1709 to 1712), was the creation of Sir Richard Steele, who combined a life of politics with a writing career as a poet, a playwright, and a literary journalist. Steele became a member of Parliament, was knighted by King George I in 1715, and achieved success as a dramatist with his play *The Conscious Lovers* in 1722. Using the pseudonym of Isaac Bickerstaff, Steele provided lively stories and reports on London society through *The Tatler*, which attracted male and female readers. Addison, already popular as poet, was also a playwright and a writer on miscellaneous topics who held a series of government appointments.

He contributed material to *The Tatler* and then formed a collaborative relationship with Steele to write for *The Spectator*. While *The Tatler* featured both news and short essays on topical matters, *The Spectator*, with the established readers of *The Tatler* as its primary buyers, was composed of one long essay on the social scene or a group of fictive letters to the editor that gave Addison and Steele a forum for moral or intellectual commentary. This was presented in the periodical by the specially created, fictional social observer, "Mr. Spectator."

To give the essays structure, Steele created the Spectator Club and presented the character of Sir Roger De Coverly, a fifty-six-year-old bachelor and country gentleman, as its central spokesman. Other members of this fictional group included a merchant, Sir Andrew Freeport, a lawyer, a soldier, a clergyman, and a socialite, Will Honeycomb, who contributed gossip and interesting examples of social behavior to Mr. Spectator.

In a discourse with Joseph on stoicism and fatalism, Adams instructs his friend to submit to the will of God and control his passions, even in the face of overwhelming tragedy. In the kind of cruel juxtaposition usually reserved for Fielding's less savoury characters, Adams is informed that his youngest son, Jacky, has drowned. After indulging his grief in a manner contrary to his lecture a few minutes previously, Adams is informed that the report was premature, and that his son had in fact been rescued by the same pedlar that loaned him his last few shillings in Book II.

Lady Booby, in a last-ditch attempt to sabotage the marriage, brings a young beau named Didapper to Adams' house to seduce Fanny. Fanny is unattracted to his bold attempts of courtship. Didapper is a little too bold in his approach and provokes Joseph into a fight. The Lady and the beau depart in disgust, but the pedlar, having seen the Lady, is compelled to relate a tale. The pedlar had met his wife while in the army, and she died young.

While on her death bed, she confessed that she once stole an exquisitely beautiful baby girl from a family named Andrews, and sold her on to Sir Thomas Booby, thus raising the possibility that Fanny may in fact be Joseph's sister. The company is shocked, but there is general relief that the crime of incest may have been narrowly averted.

The following morning, Joseph and Pamela's parents arrive, and, together with the pedlar and Adams, they piece together the question of Fanny's parentage. The Andrews identify her as their lost daughter, but have a twist to add to the tale: when Fanny was an infant, she was indeed stolen from her parents, but the thieves left behind a sickly infant Joseph in return, who was raised as their own.

It is immediately apparent that Joseph is the abovementioned kidnapped son of Wilson, and when Wilson arrives on his promised visit, he identifies Joseph by a birthmark on his chest. Joseph is now the son of a respected gentleman, Fanny an in-law of the Booby family, and the couple no longer suspected of being siblings. Two days later they are married by Adams in a humble ceremony, and the narrator, after bringing the story to a close, and in a disparaging allusion to Richardson, assures the reader that there will be no sequel.

The forty years between 1887 and 1928 are called the Age of Hardy. Though Hardy was not a great spiritual leader or intellectual director, he was admired by the juniors as a man of outstanding genius. At the death of Tennyson in 1892, there was no dominant writer to represent the sentiments of the Victorians to the nation. The minor writers either imitated slavishly or revolted arrogantly.

Hardy was born in the county of Dorset in 1840. His father was a builder. Much of his youth was spent in the countryside where he began to study with an architect. With the publication of his sensational novel *Desperate Remedies*, he became popular as a writer. Soon he abandoned architecture for literature as a profession. In 1910 he was awarded the Order of Merit. He died in 1928.

### Hardy's Novels

Hardy was a novelist and a poet. Under the Greenwood Tree, one of the lightest of his novels, was set in the rural area. He was to make famous as Wessex. The first of great novels, *Far from the Madding Crowd* was a tragicomedy set in Wessex. *The Return of the Native* was a study of man's helplessness before the all-powerful fate. *The Trumpet Major*, *The Mayor of Casterbridge*, *The Woodlanders*, *Tess of the D'Urbervilles*, *Jude the Obscure* were Hardy's famous novels. In the last two novels we have the most moving of Hardy's studies of human nature.

***The Woodlanders*** is a novel by Thomas Hardy. It was serialized from May 1886 to April 1887 in *Macmillan's Magazine* and published in three volumes in 1887. It is one of his series of Wessex novels. The story takes place in a small woodland village called Little Hintock, and concerns the efforts of an honest woodsman, Giles Winterborne, to marry his childhood sweetheart, Grace Melbury. Although they have been informally betrothed for some time, her father has made financial sacrifices to give his adored only child a superior education and no longer considers Giles good enough for her. When the new doctor – a well-born and handsome young man named Edgar Fitzpiers – takes an interest in Grace, her father does all he can to make Grace forget Giles, and to encourage what he sees as a brilliant match.

- Deserves to be called "The last of the land" an empty far off land.
- She is sterile woman with "a breast still tender" but "womb dry within" "She has rivers but they are rivers of "stupidity" for they flow in the reverse direction from sea to land instead of fertilizing the island sand.
- (forced to leave the county because they have broken the law) The foreign settlers – the convicts deported for life from England.
- Refers five main cities (Melbourne, Sydney, Perth, Adelaide, Brisbane) which drain all the vitality (energy enthusiasm) like 'five teeming sores'.
- 5 cities – 'vast parasite robber state' and 'the second hand Europeans pullulate (drain | squeeze) her.
- Despite these repulsive aspects, people are attracted to their roots.
- Gladly turns towards his home from "the lush jungle of modern thought" and wanders to find the 'Arabian desert of the human mind' – he is going forward to the past as an escape from the constraints (a thing that limits) of an over civilized modern civilization.
- Sure that a prophet can emerge from a desert "The Arabian desert of human mind' refers to moses receiving Ten Commandments of in Mt. Sinai.

### Toru Dutt

**The poem "The Lotus"** is from Dutt's *Ancient Ballads and Legends of Hindustan* (1882). The poem enacts a type of fable, in which the personified figure of Love comes to Flora, the Roman goddess of flowering plants, asking her to create the most beautiful flower in the world. After the longstanding feud between the lily and the rose is described, Love expresses a desire to have a flower that carries elements of both: "Give me a flower delicious as the rose / And stately as the lily in her pride." When asked what color the flower should be, Love first says "Rose-red," then qualifies this by saying "No, lily-white,—or, both provide." The poem ends with Flora gifting Love the lotus, a flower that has both elements of the lily's beauty and the rose's beauty. The poem as such reflects one instance of Toru Dutt drawing a link between European culture (and knowledge) and Indian/Asian culture.

- Ravi wants to earn through unlawful means. However he tries he fails and he blames the society for all the misfortunes he has undergone. He leaves his native village in disgust hoping to earn his livelihood in Madras. Later he realizes it is not easy to seek a better position with his meagre education. He met Damodaran – who introduced him to the dark world. He learned from him the follies of the city people.
- One day while returning home was caught by police as he was drunk. To escape from him he entered a tailor's house (Appu) Next morning Jeyamma was beaten. Appu advises him that a decent boy like him shouldn't behave as he did last night. A change comes over him. then he goes to the house of Appu of Appu and wants to replace the bars he has broken on seeing the work done by Ravi, Appu's wife is pleased. When he is about to leave he sees Nalini, she at once attracted him.
- The second time he consults Damodaran to get entry into the house of Nalini. Ravi was apprenticed to Appu. He decides to reform himself for the sake of Nalini. Their Love runs smooth and ends in marriage. He forgets his old ways of living and slowly and steadily he improves his business. He longs for luxurious life (cot, bed, house, cycle) when Appu refuses to understand this he is filled with rage and disgust.
- Now Ravi hears about Damodaran's luxurious life and growing prosperity. His peace of mind is disturbed. He returns home drunk and ears the displeasure of his wife Appu dies Ravi becomes the head of the house. Here the novel takes a new turn. Ravi's unwillingness to follow Appu's code of conduct in business leads to a gradually decrease in business. Tension follows, debt rises and he became desperate.
- He approaches Damodaran for the third time. Damodaran promises to help him. But it means going hands with him in black marketing and hoarding. Ravi oscillates between Damodaran's and Nalin's values. This is the inner conflict which is the core of the novel and the kind of the moral conflict continues till the end of the novel. He allows his son to die for he is afraid of expenditure. The death of her son affects Nalini. She begins to reject Ravi. Ravi inturn blames the society-had been cruel to him. He loses interest in business as a tailor – customers rejected him. Damodaran refuses to help as he lacks courage, which alienated him from Damodaran. At the end Ravi joins

# UG TRB ENGLISH

## (Competitive Exam)

### STUDY MATERIALS

## UNIT-II

## BRITISH LITERATURE-I

### PROSE

#### Bacon - Essays - Of Truth,

#### Francis Bacon 1561- 1626

- At 25- published a philosophical essay  
"The greatest Birth of time in 1586 essays sedition  
1597 - 10 essays = 1<sup>st</sup> edition dedicated to Bacon's brother Anthony Bacon  
1612 - 38 essays  
1625 - 10 essays
- In 1605 published his first nature work in English prose "The advancement of Learning .It is dedicated to king James Montaigne who had published his first two books of Essays in 1580 - they were translated into English by John Horio in 1603 - and the **term** it was from him that Bacon derived the word Essay.



Essays - no artistic form, no beginning, no ending

Four Groups

1. Man in his home
2. Man in public life
3. Politics and
4. Abstract subject

**Essay** Tribute to Machiavelli (Florentine historian and political writer) – almost half of the essays are written to give wise counsel to the king on various aspects. Like Machiavelli he thinks that a common code of morality does not apply to the king he advises the king to rule by craft and cunning. His political views can be compared with those of Machiavelli.

➤ Father of modern English prose

Father of English Essay

➤ 'Of Truth' Explains the value of truth of truth 1625 3<sup>rd</sup> edition

Two -kinds

- I. Religious (or) speculative
2. Civil (or) concerning daily life.

1<sup>st</sup> part deals with the sense of religious

and philosophical truth.

2<sup>nd</sup> part – he speaks of truthfulness of daily life.

### Of Studies,

#### Famous quotes

Some books are to be tasted others to be swallowed and some few to be chewed and digested"

" Reading maketh a full man

Conference a ready man

Writing an exact man"

"Histories make man wise (taster wisdom) poets witty, mathematics subtle, (subtle- not obway) natural philosophy deep (depth), moral grave (gravity), logic and rhetoric able to contend" (debate and argument)

I. Use of studies (3)

1. Delight (personal enjoyment) (in seclusion or retirement or privacy)
2. Ornament in society (the cultivation of social charm through the cultivation of the power of exposition in speech and writing)
3. ability in practical business (for the cultivation of the power of judgement regard to particular circumstances and events)

**Of Revenge,**

**'Of revenge' 1625 3<sup>rd</sup> edition**

Revenge is a kind of wild justice.

- uncultivated form of lawful punishment
- Revenge is to be discouraged because
  1. puts the law out of office
  2. ignoble
  3. past is gone and irrevocable
  4. ignores the weakness and selfishness of man's nature

**Essays of Elia -Charles Lamb**

- Best beloved English Essayist
- Youngest of 7 children – 3 survived
- John – the elder, Charles and Sister Mary.
- He was sent to 'Blue Coat' – a charity School of Christ's hospital where he remained from 1782 – 1789
- In 1791 he was appointed as a clerk in the South –Sea House
- His friendship with Coleridge, developed during 1795 -1796. He joined him in writing Sonnets. His First Sonnets were addressed to the Ann Simons (the Jerdfordshire maiden) due to an Un successful love. The death of Coleridge in 1834 was a great blow to him. He died on 29 th December 1834.
- As an Essayist he is Unsurpassed
- As a dramatic critic he is a pioneer.

### **Classic Poetry.**

- 'The old Familiar faces and Hester'

### **First Book.**

- 'The Tale of Rosamond Gray'
- One of the most pathetic stories in English Literature

### **Best book.**

- 'Essays of Elia'. Originally appeared in London Magazine Later 1803 it was published in a Collected form.
- In 1833 he published his 'Last Essays of Elia'
- Essays are intimate expression of the writer, his mind, his life and that makes him an individual he resembles Montaigne.
- Fictitious figure of Elia is his own shadow, the cousin Bridget is his sister, and Alice in Ann Simmons . Essays are dateless

### **Shadow of facts**

- It is supposed to be written by Elia as a kind of rejoinder to an essay called 'Recollections of Christ's Hospital' Written by Charles Lamb. Lamb gave only one sided Picture, the present writer (Lamb impersonates as Elia) would like to give his own impressions about the place.
- Lamb as a student enjoyed certain advantages which were denied to others he had the luxury of tasting the food sent by his aunt Hetty.
- Elia was a poor and friendless boy. The pangs of hunger nullified (no effect) the pleasure of freedom.
- 'Lamb escaped the severity of the masters.
- Elia and other flogged (beaten with rod/whip) for offences, which they had not committed.
- A boy collected the left over food everyday. At first others thought that he would eat them in the night and suspected that he had been selling it to the beggars and stopped mixing with him. Ultimately they discovered that he had been taking them to destitute parents living in the Poor – House.

- The Governors praised the boy and presented a silver medal and provided relief for the family. 1<sup>st</sup> day at School Elia saw a depressing sight of a boy in fetters (chain for the ankle). The boy was punished for having run away. Penalty for second offence – confinement in a dungeon.

Penalty for third offence – Flogged severely (loss of respect cause to feel ashamed) disgraced, humiliated in front of everybody and Expelled from school.

Rev. James Boyer – Upper master

Rev. Mathew Field – Lower master – whom Elia was one (Gentleman, Scholar and Christian, easy going)

Pupils remember Lyric Boyer with fear mixed with gratitude and filled with affection.

### **Dream children : - a lyric in prose**

- A reverie it a reverie of man who was intensely human and whose life was a tragedy.
- It is a highly moving with its account of his dead brother, non – existent wife and children. In this he tries to give a concrete shape to his Unfulfilled parental longings.

Imaginary marriage with Ann Simmons

Imaginary offsprings Alice and John

One evening Alice and John crept closer to the father to know something about their grandmother Field. She lived in a great house where the story of the children carved in wood upon the chimney piece of the great hall. After her death the house came to decay. She is the best dancer in the country. Hear Alice's little right foot played an involuntary movement.

Then he told about the apparition of two infants which haunt the place at midnight. Now John expanded his eyebrows and tried to look courageous. The grandmother was very kind to them. Now Lamb told the children about their Uncle John Lamb, a favourite of Mrs. Field .fond of riding and hunting.

When Lamb was a lame – footed boy John used to carry him on his back. Later John became lame footed. When John died Lamb missed very much and remembered his kindness. The pathetic story of John touched the hearts of the innocent children. They cried and requested not to tell them anything more about John but to tell them about their mother Lamb told how for 7 long years he had courted the fair Alice sometimes in hope and sometimes in despair suddenly he felt that the eyes of the old Alice were gazing from the face of the little Alice sitting before him. As he looked the children seemed to recede (go back / away from the observer) so they were merely dreams. He woke up to fond himself in the bachelor chair and had fallen asleep day dreaming.

- Pathos is the key note of this essay.
- Autobiographical description..

### **SIR ROGER AT THE THEATRE**

**Joseph Addison** (1 May 1672 – 17 June 1719) was an English essayist, poet, playwright and politician. He was a man of letters, eldest son of Lancelot Addison. His name is usually remembered alongside that of his long-standing friend, Richard Steele, with whom he founded *The Spectator* magazine.

Addison was born in Milston, Wiltshire, but soon after his birth his father, Lancelot Addison, was appointed Dean of Lichfield and the Addison family moved into the cathedral close. He was educated at Charterhouse School, where he first met Richard Steele, and at The Queen's College, Oxford. He excelled in classics, being specially noted for his Latin verse, and became a Fellow of Magdalen College. In 1693, he addressed a poem to John Dryden, and his first major work, a book of the lives of English poets, was published in 1694.

His translation of Virgil's *Georgics* was published the same year. Dryden, Lord Somers and Charles Montagu, 1st Earl of Halifax took an interest in Addison's work and obtained for him a pension of £300 to enable him travel to Europe with a view to diplomatic employment, all the time writing and studying politics. While in Switzerland in 1702, he heard of the death of William III, an event which lost him his pension, as his influential contacts, Halifax and Somers, had lost their employment with the Crown.

My friend Sir Roger de Coverley, when we last met together at the Club, told me that he had a great mind to see the new tragedy with me, assuring me, at the same time, that he had not been at a play these twenty years. "The last I saw," said Sir Roger, "was the 'Committee,' which I should not have gone to neither, had not I been told beforehand that it was a good Church of England comedy." He then proceeded to inquire of me who this distressed mother was, and, upon hearing that she was Hector's widow, he told me that her husband was a brave man, and that when he was a school-boy, he had read his life at the end of the dictionary.

My friend asked me, in the next place, if there would not be some danger in coming home late, in case the Mohocks should be abroad, "I assure you," says he, "I thought I had fallen into their hands last night, for I observed two or three lusty black men that followed me half way up Fleet Street, and mended their pace behind me in proportion as I put on to get away from them. You must know," continued the Knight with a smile, "I fancied they had a mind to *hunt* me, for I remember an honest gentleman in my neighborhood who was served such a trick in King Charles the Second's time; for which reason he has not ventured himself in town ever since.

I might have shown them very good sport had this been their design; for, as I am an old fox-hunter, I should have turned and dodged, and have played them a thousand tricks they had never seen in their lives before." Sir Roger added that if these gentlemen had any such intention they did not



succeed very well in it; "for I threw them out," says he, "at the end of Norfolk Street, where I doubled the corner and got shelter in my lodgings before they could imagine what was become of me. However," says the Knight, "if Captain Sentry will make one with us to-morrow night, and if you will both of you call upon me about four o'clock, that we may be at the house before it is full, I will have my own coach in readiness to attend you, for John tells me he has got the fore wheels mended."

The Captain, who did not fail to meet me there at the appointed hour, bid Sir Roger fear nothing, for that he had put on the same sword which he made use of at the battle of Steenkirk. Sir Roger's servants, and among the rest my old friend the butler, had, I found, provided themselves with good oaken plants to attend their master upon this occasion. When he had placed him in his coach, with myself at his left hand, the Captain before him, and his butler at the head of his footmen in the rear, we convoyed him in safety to the playhouse, where, after having marched up the entry in good order, the Captain and I went in with him, and seated him betwixt us in the pit. As soon as the house was full, and the candles lighted, my old friend stood up and looked about him with that pleasure which a mind seasoned with humanity naturally feels in itself, at the sight of a multitude of people who seem pleased with one another, and partake of the same common entertainment. I could not but fancy to myself, as the old man stood up in the middle of the pit, that he made a very proper centre to a tragic audience.

Upon the entering of Pyrrhus, the Knight told me that he did not believe the King of France himself had a better strut. I was, indeed, very attentive to my old friend's remarks, because I looked upon them as a piece of natural criticism; and was well pleased to hear him, at the conclusion of almost every scene, telling me that he could not imagine how the play would end. One while he appeared much concerned for Andromache; and a little

while after as much for Hermione; and was extremely puzzled to think what would become of Pyrrhus.

When Sir Roger saw Andromache's obstinate refusal to her lover's importunities, he whispered me in the ear, that he was sure she would never have him; to which he added, with a more than ordinary vehemence, "You can't imagine, Sir, what 'tis to have to do with a widow." Upon Pyrrhus his threatening afterwards to leave her, the Knight shook his head, and muttered to himself, "Ay, do if you can." This part dwelt so much upon my friend's imagination, that at the close of the third act, as I was thinking of something else, he whispered in my ear, "These widows, Sir, are the most perverse creatures in the world. But pray," says he, "you that are a critic, is this play according to your dramatic rules, as you call them? Should your people in tragedy always talk to be understood? Why, there is not a single sentence in this play that I do not know the meaning of."

The fourth act very luckily begun before I had time to give the old gentleman an answer: "Well," says the Knight, sitting down with great satisfaction, "I suppose we are now to see Hector's ghost." He then renewed his attention, and, from time to time, fell a praising the widow. He made, indeed, a little mistake as to one of her pages, whom at his first entering he took for Astyanax; but he quickly set himself right in that particular, though, at the same time, he owned he should have been very glad to have seen the little boy, "who," says he, "must needs be a very fine child by the account that is given of him."

Upon Hermione's going off with a menace to Pyrrhus, the audience gave a loud clap, to which Sir Roger added, "On my word, a notable young baggage!" As there was a very remarkable silence and stillness in the audience during the whole action, it was natural for them to take the opportunity of these intervals between the acts to express their opinion of the players and of their respective parts.

Sir Roger hearing a cluster of them praise Orestes, struck in with them, and told them that he thought his friend Pylades was a very sensible man; as they were afterwards applauding Pyrrhus, Sir Roger put in a second time: "And let me tell you," says he, "though he speaks but little, I like the old fellow in whiskers as well as any of them." Captain Sentry seeing two or three wags, who sat near us, lean with an attentive ear towards Sir Roger, and fearing lest they should smoke the Knight, plucked him by the elbow, and whispered something in his ear, that lasted till the opening of the fifth act.

The Knight was wonderfully attentive to the account which Orestes gives of Pyrrhus his death, and at the conclusion of it, told me it was such a bloody piece of work that he was glad it was not done upon the stage. Seeing afterwards Orestes in his raving fit, he grew more than ordinary serious, and took occasion to moralize (in his way) upon an evil conscience, adding, that Orestes, in his madness, looked as if he saw something. As we were the first that came into the house, so we were the last that went out of it; being resolved to have a clear passage for our old friend, whom we did not care to venture among the jostling of the crowd. Sir Roger went out fully satisfied with his entertainment, and we guarded him to his lodgings in the same manner that we brought him to the playhouse; being highly pleased, for my own part, not only with the performance of the excellent piece which had been presented, but with the satisfaction which it had given to the good old man.

### **THE SPECTATOR CLUB**

**Sir Richard Steele** (bap. 12 March 1672 – 1 September 1729) was an Irish writer and politician, remembered as co-founder, with his friend Joseph Addison, of the magazine *The Spectator*.

Steele was born in Dublin, Ireland in March 1672 to Richard Steele, an attorney, and Elinor Symes his sister Katherine was born the previous year.

Making his streame run slow.

And all the foule which in his flood did dwell

Gan flock about these twaine, that did excel 120

The rest, so far as Cynthia doth shend

The lesser starres. So they, enrangèd well,

Did on those two attend,

And their best service lend

Against their wedding day, which was not long: 125

Sweete Themmes! runne softly, till I end my Song.

At length they all to mery London came,

To mery London, my most kyndly Nurse,

That to me gave this Lifes first native sourse,

Though from another place I take my name, 130

An house of auncient fame:

There when they came, whereas those bricky towres

The which on Themmes brode agèd backe doe ryde,

Where now the studious Lawyers have their bowers,

There whylome wont the Templer Knights to byde, 135

Till they decayd through pride:

Next whereunto there standes a stately place,

Where oft I gaynèd giftes and goodly grace

Of that great Lord, which therein wont to dwell,

Whose want too well now feeles my freendles case; 140

But ah! here fits not well

Olde woes, but joyes, to tell

Against the Brydale daye, which is not long:

Sweete Themmes! runne softly, till I end my Song.

Though at times he plays the narrative role of an anti-hero, he is still commonly understood to be the antagonist of the epic. However, the true nature of his role in the poem has been the subject of much notoriety and scholarly debate. While some scholars, like the critic and writer C. S. Lewis, interpret the poem as a genuine Christian morality tale, other critics, like William Empson, view it as a more ambiguous work, and Milton's complex characterisation of Satan plays a big part in that perceived ambiguity.

### **Adam**

Adam is the first human created by God. Through initially alone, Adam demands a mate from God. Considered God's prized creation, Adam, along with his wife, rule over all the creatures of the world and reside in the Garden of Eden. He is more intelligent and curious about external ideas than Eve. He is completely infatuated with Eve, which while pure in and of itself, eventually contributes to his reasons for joining Eve in disobedience to God.

As opposed to the Biblical Adam, this version of Adam is given a glimpse of the future of mankind (this includes a synopsis of stories from the Old and New Testaments), by the angel Michael, before he has to leave Paradise.

### **Eve**

Eve is the second human created by God, taken from one of Adam's ribs and shaped into a female form of Adam. In her innocence, she is the model of a good wife, graceful and submissive to Adam. Though happy, she longs for knowledge and, more specifically, self-knowledge. Her first act in existence is to turn away from Adam and look at and ponder her own reflection. Eve is extremely beautiful and thoroughly in love with Adam, though may feel suffocated by his constant presence. One day, she convinces Adam that it would be good for them to split up and work different

There will the river whispering run  
Warm'd by thy eyes, more than the sun;  
And there the 'enamour'd fish will stay,  
Begging themselves they may betray.

When thou wilt swim in that live bath,  
Each fish, which every channel hath,  
Will amorously to thee swim,  
Gladder to catch thee, than thou him.

If thou, to be so seen, be'st loth,  
By sun or moon, thou dark'nest both,  
And if myself have leave to see,  
I need not their light having thee.

Let others freeze with angling reeds,  
And cut their legs with shells and weeds,  
Or treacherously poor fish beset,  
With strangling snare, or windowy net.

Let coarse bold hands from slimy nest  
The bedded fish in banks out-wrest;  
Or curious traitors, sleeve-silk flies,  
Bewitch poor fishes' wand'ring eyes.

For thee, thou need'st no such deceit,  
For thou thyself art thine own bait:  
That fish, that is not catch'd thereby,  
Alas, is wiser far than I.



While the poet struggles to invent words, the goddess of poetry, the Muse called him a fool but advised him to look within and write as passions flow and erupt.

### Overall summary

Astrophel and Stella tracks the development of a love affair. Over the course of the sequence of poems, the protagonist and narrator Astrophel falls in love with the beautiful Stella, a woman who is virtuous, intelligent, and his idealized partner in life. Most of the sonnets consist of Astrophel as the speaker and Stella as the recipient of his speeches. Because Astrophel is the "author" of the sonnet sequence, we can perceive his inner thoughts and emotions but not much of Stella's. Stella's thoughts and personality are revealed to us only through her actions and occasional speeches to Astrophel. The sonnet sequence would be very different if Sidney had provided a more obvious indication of Stella's feelings. As it is, we partake mainly in just one side of the romance.

Although she initially does not return his affection, Stella tries to be kind to Astrophel, or at least, Astrophel believes that she is trying to be kind to him. Although she does not show him any particular favor in the first thirty or so sonnets, Stella never blatantly snubs him. Eventually Stella marries another man, a fact which Astrophel discovers in the middle of the sequence. Stella is extremely unhappy in her marriage, and Astrophel is even more attracted to her because of her personal sacrifice in the marriage.

Stella eventually begins to return Astrophel's affection, but she never is overcome by her passion for him, something which Astrophel is unable to avoid doing. Near the end of the sonnet sequence, Astrophel attempts to coerce her into making love with him despite her marriage vows. He even steals a kiss from her while she is sleeping. Stella realizes that, even though she loves Astrophel, the affair cannot continue if Astrophel needs his passion to be consummated. As a result, Stella ends the relationship.

The idea of the self-perpetuating farm with a self-reliant farm family became a romantic throwback that blossomed in the minds and hearts of the sensitive Romantics along with the emergence of large cities. Simple country folk came to symbolize nature itself, and the pastoral image became a fixture, hoisted to near worship status in the next century by the Romantic Movement.

Blest, who can unconcernedly find  
Hours, days, and years slide soft away,  
In health of body, peace of mind,  
Quiet by day,

To Pope's young starry-eyed speaker, the farmer represents the epitome of a satisfied life. Such an imagined farmer with his supreme health of body and utter peace of mind remains nearly incapable of stress. His days pass quickly, quietly, and soothingly because his nerves are untaxed by labor that would cause the heartache and anxiety of uncertainty.

In the mind of Pope's speaker, the farming life represents an earthly paradise, with its pastoral setting of fields blooming with the farm family's food and drink and trees offering them shade in summer and fuel in winter.

Sound sleep by night; study and ease,  
Together mixed; sweet recreation;  
And innocence, which most does please,  
With meditation.

At night, the farmer can rest peacefully. In leisure hours, he remains free to study as he chooses and take pleasure in wholesome activities. He can complete his day labor without molestation and is allowed hours for quiet meditation.

**The pope** - The head of the Roman Catholic Church and a powerful political figure in the Europe of Faustus's day. The pope serves as both a source of amusement for the play's Protestant audience and a symbol of the religious faith that Faustus has rejected.

**Emperor Charles V** - The most powerful monarch in Europe, whose court Faustus visits.

**Knight** - A German nobleman at the emperor's court. The knight is skeptical of Faustus's power, and Faustus makes antlers sprout from his head to teach him a lesson. The knight is further developed and known as Benvolio in B-text versions of *Doctor Faustus*; Benvolio seeks revenge on Faustus and plans to murder him.

**Bruno** - A candidate for the papacy, supported by the emperor. Bruno is captured by the pope and freed by Faustus. Bruno appears only in B-text versions of *Doctor Faustus*.

**Duke of Vanholt** - A German nobleman whom Faustus visits.

**Martino and Frederick** - Friends of Benvolio who reluctantly join his attempt to kill Faustus. Martino and Frederick appear only in B-text versions of *Doctor Faustus*.

The story of the play is divisible into four clear cut acts

1. Faustus's early life and his decision to give himself over the magical studies
  2. The signing of the terrible contract with the Devil
  3. Faustus's enjoyment of his powers and his exploits in the various capitals of Europe.
  4. His remorse (feeling sorry for doing wrong) and last agony.
- Play opens with chorus speech-gives necessary exposition. Faustus and his circumstantial are briefly introduced. Faustus is a profound scholar yet he is poor. He is dissatisfied with his present studies and want to study magic.

## Scene 8

Robin the ostler, or stablehand, and his friend Rafe have stolen a cup from a tavern. They are pursued by a vintner (or wine-maker), who demands that they return the cup. They claim not to have it, and then Robin conjures up Mephistophilis, which makes the vintner flee. Mephistophilis is not pleased to have been summoned for a prank, and he threatens to turn the two into an ape and a dog. The two friends treat what they have done as a joke, and Mephistophilis leaves in a fury, saying that he will go to join Faustus in Turkey.

## Scene 9

The events described in the first two paragraphs of this summary occur only in the B text of Doctor Faustus, in Act IV, scenes i–ii. The A text omits the events described in the first two paragraphs but resumes with the events described immediately after them.

At the court of the emperor, two gentlemen, Martino and Frederick, discuss the imminent arrival of Bruno and Faustus. Martino remarks that Faustus has promised to conjure up Alexander the Great, the famous conqueror. The two of them wake another gentleman, Benvolio, and tell him to come down and see the new arrivals, but Benvolio declares that he would rather watch the action from his window, because he has a hangover.

Faustus comes before the emperor, who thanks him for having freed Bruno from the clutches of the pope. Faustus acknowledges the gratitude and then says that he stands ready to fulfill any wish that the emperor might have. Benvolio, watching from above, remarks to himself that Faustus looks nothing like what he would expect a conjurer to look like.

The emperor tells Faustus that he would like to see Alexander the Great and his lover. Faustus tells him that he cannot produce their actual bodies but can create spirits resembling them. A knight present in the court

Higgins, seeing that Alfred has brought his daughter her luggage, asks him why he would do that if he wanted to bring Liza back home. In not too subtle language, Alfred says that he does not mind if Liza becomes Higgins's prostitute so long as he gets some money out of it, too. He asks for five pounds. He adds that his life is very hard because he is one of the "undeserving poor."

Higgins, who finds this character delightful, offers him ten pounds, but Alfred takes only five, saying that ten is too much and might make him feel so prudent that he would want to save the money. Five pounds is just enough for a spree for himself and his "missus." Pickering says that he should marry his missus. Alfred replies that he is willing, but the missus likes being unmarried because it means that he has to be nicer to her and give her presents.

Liza enters wearing a stylish Japanese kimono, now that she is clean from her bath. She asks her father if he recognizes her, and Pickering and Higgins express surprise that she has cleaned up so well. Higgins invites Alfred to come back, saying that he would like his brother the clergyman to talk with him. Alfred makes a quick escape, however, and Higgins explains to Eliza that he said that so that her father would not return anytime soon.

Mrs. Pearce announces that the new clothes have come for Eliza to try on, and she rushes out excitedly. Pickering and Higgins remark about how difficult their job will be.

### **Act III**

A few months later, Higgins's mother (Mrs. Higgins) is writing letters in her drawing room when she is interrupted by her son. She scolds him for turning up during her "at-home day," the day when she receives guests. Mrs. Higgins claims that her son scares off her guests.

Higgins explains his bet with Pickering over Eliza and says that she is coming to the house to try out her accent. Mrs. and Miss Eynsford Hill

that, as the first-born, he would have been named after his father, General Moncrieff. Jack examines the army lists and discovers that his father's name – and hence his own real name—was in fact Ernest. Pretence was reality all along. As the happy couples embrace—Jack and Gwendolen, Algernon and Cecily, and even Dr. Chasuble and Miss Prism—Lady Bracknell complains to her newfound relative: "My nephew, you seem to be displaying signs of triviality." "On the contrary, Aunt Augusta", he replies, "I've now realised for the first time in my life the vital Importance of being Earnest."

## Oliver Goldsmith – The Vicar of Wakefield

***The Vicar of Wakefield*** is a novel by Irish author Oliver Goldsmith. It was written in 1761 and 1762, and published in 1766, and was one of the most popular and widely read 18th-century novels among Victorians. The novel is mentioned in George Eliot's *Middlemarch*, Jane Austen's *Emma*, Charles Dickens' *A Tale of Two Cities* and *David Copperfield*, Mary Shelley's *Frankenstein*, Sarah Grand's *The Heavenly Twins*, Charlotte Brontë's *The Professor* and *Villette*, Louisa May Alcott's *Little Women* and in Johann Wolfgang von Goethe's *The Sorrows of Young Werther*, as well as his *Dichtung und Wahrheit*.

### Character List

#### the vicar

-The protagonist and narrator of the novel, the vicar is virtuous, intelligent, moral, and religious. Though he has great pride in his family, he does not possess much worldly wisdom. He is often deceived by the appearances and behavior of those around him. He has a difficult time with the many misfortunes his family suffers, but learns the value of fortitude by the novel's end. He is sometimes referred to as Dr. Primrose.



surroundings, but notices that the traveler seems heartbroken. As he tries to convince the traveler to forget about his earthly love, the hermit realizes that the traveler is in fact a woman. The woman then tells her story, about how her father once tried to marry her to all the worthwhile suitors in the land, while she loved only a poor but wise man named Edwin. Eventually, a dejected Edwin left to die in solitude, and she now seeks a place to die as he did. The hermit then joyously reveals that he is in fact the very Edwin, and the lovers reunite.

The vicar notes that Sophia is taken with the ballad. Suddenly, they hear a gunshot nearby, and Sophia leaps into Mr. Burchell's arms for protection. A moment later, the chaplain appears, having shot a blackbird. After asking pardon, the chaplain sits with them and flirts with Sophia.

Deborah whispers her approval to the vicar, noting that Sophia has potentially made a "conquest" as Olivia had with the squire (40). The chaplain tells them that the squire intends to throw a ball for the girls on the following night, and then asks Sophia if she will grant him her first dance. However, she refuses, saying that she should grant her first dance to Mr. Burchell. To the vicar's surprise, the young man politely refuses to attend.

## Chapter IX

Squire Thornhill brings two fashionable ladies - Lady Blarney and Miss Carolina Wilelmina Amelia Skeggs, though their names are not provided until later - to visit the vicar's family. The party convenes outside to practice some country dances. When they realize they lack sufficient female partners, the family invites the Miss Flamboroughs, two neighboring girls, to join them.

Afterwards, everyone converses over an elegant supper. The vicar notes that his daughters and wife are impressed by the "high life, and high lived company" of the two rich ladies (42). He is concerned that his family will eventually seem ridiculous and pretentious by mixing with a

After George leaves, the vicar sets off for his own home. Along the way, he stops at a public-house for a drink, and converses with the affable innkeeper, who tells him how loathed the squire is by his tenants in the area. While they talk, the landlord's wife enters, complaining about a female guest who continues to stay there even though she has no money. The vicar hears the girl pleading for pity, and realizes it is Olivia. He rushes to her, finding her in a wretched state, and forgives her.

Olivia tells her story. It was indeed Squire Thornhill who abducted her. It turns out that the fashionable ladies were actually ill-bred tramps from town, who were acting as decoys to get the vicar's permission to send Olivia and Sophia to London. Mr. Burchell's letter - which was *actually* insulting the reputation of these ladies, and not of the Primrose girls - scared them off, which is why the fake appointment to London spots never went through.

Olivia soon after married Squire Thornhill in a secret, Catholic ceremony, but was then removed to a type of brothel where other women lived. She learned soon enough that the squire had married eight other women in a similar manner. Realizing how some of the women had acclimated to their lives as prostitutes, she confronted the squire, who threatened to give her to a friend if she did not behave. She then fled the house, and begged passage on a stage-coach that brought her finally to the inn where the vicar found her.

## Chapter XXII

The vicar and Olivia depart for home, but he leaves her at a nearby inn so he can prepare the family for her return. However, he arrives to find his home violently aflame. The family is distraught outside, with the two youngest boys trapped in the house. The vicar burst inside and rescues them.

The family is amazed by their sudden loss, but are happy to be alive and safe. Nobody has been hurt save the vicar, whose arm was scorched

and Sophia even higher. However, the futile attempts of Mrs. Primrose and the children to ride the horses to church on a Sunday morning have a somewhat humbling effect on the family. The Michaelmas Eve celebration of the next day presents a second opportunity for the Primrose family to associate with Lady Blarney and Miss Skeggs. As a result of this encounter, Mrs. Primrose suggests that the colt be sold immediately to buy a horse.

Moses is sent to the fair for this purpose but returns, not with a horse, but with green spectacles. When Burchell expresses disapproval of the girls' visit to town, Mrs. Primrose expels him from the house. The Vicar, now approving the proposed London trip for his daughters, resolves to sell the remaining horse himself, but he, like Moses, returns home without horse or money. At home he finds more misfortune, for a malicious letter from Burchell to Lady Blarney and Miss Skeggs, a copy of which the family find the next morning, has cancelled his daughters' intended excursion. Burchell, appearing on the morrow, reluctantly confesses his guilt.

After expelling the alleged scoundrel, the Vicar sermonizes on Guilt and Shame. The attention of the family is now focused on persuading the Squire to marry Olivia. A family portrait falls short of being a successful undertaking, since the neighbors ridicule its enormous size and envy the Squire's being portrayed therein. Even the suggestion that Olivia may marry Farmer Williams appears only questionably successful in arousing the Squire's interest. Olivia promises to marry Williams if the Squire fails to propose by a specified date.

The family seems content with the prospects of her marriage to Williams but is aroused from complacency by the announcement that Olivia has been taken away by a stranger fitting the Squire's description. The Vicar, determined to find her, goes to the estate of the Squire, who leads him to believe that Burchell has taken her away. At Wells, where Olivia was reported to be seen, the Vicar falls ill but after three weeks is able to return home. He meets a company of strolling players, with one of whom he is invited to the home of a gentleman. Reaching the

Murdstones. The two make up, however, for Clara does not wish to fight. The sound of a carriage signals an end to the night.

David's stay at home becomes completely miserable, and the Murdstones, Miss Murdstone in particular, do not hide their eagerness to have him leave. Miss Murdstone even keeps a calendar and counts the days until he must return to Salem House. David knows that simply his being in the room with the Murdstones causes his mother great stress, so he tries to avoid them. This leads to them rebuking him for having a "sullen" attitude. Thus, he is forced to sit with them, afraid of even moving for fear of being reproached or even beaten. The day of his departure arrives none too soon. As he is driving away in the coach, he hears his mother call to him. He looks back and sees her holding up his baby brother, not a hair on her head even stirring. This is the last memory of her he will have.

David's birthday comes soon. He is called to the parlor, and he goes eagerly, expecting a package, but instead Mrs. Creakle informs him that his mother has died. He experiences the deepest, most sincere sorrow that he has ever known. The only advantage is that he gets more respect from the boys as a result of this tragedy. He goes home for the funeral and is taken to the funeral parlor by Mr. Omer, a jolly, fat man whose family is quite happy and loving, so much so that David can only look at them in wonder. It is there that he learns that the baby died as well, making him despair even more. He is fitted for his mourning suit and then brought back home, where he finds Mr. Murdstone in a melancholy, almost angry mood, Miss Murdstone controlling and detached, and Peggotty, who has been staying up with his mother's body all night, absolutely distraught.

After the funeral, David gratefully finds himself completely neglected by the Murdstones and is happy to have permission to go to Yarmouth with Peggotty, who has been given a month's notice of her release by Mr. Murdstone. On the carriage ride, Mr. Barkis is constantly flirting with Peggotty, nudging her and asking if she is "pretty

warns Traddles not to loan the Micawbers any money or even his name. Tommy replies that he already has done so and that Mr. Micawber has already taken care of it. However, Mr. Micawber later gives David a letter saying that he has not taken care of it yet.

Steerforth arrives just after everyone has left. He tells David that he has been sailing outside of Yarmouth. He replies with disgust when David tells him that Tommy was there, which David finds offensive. David soon forgets about this issue because Steerforth gives him a letter from Peggotty saying that Mr. Barkis is dying. David decides that he will visit them, but Steerforth convinces him to go to his home first.

David spends the day with Mrs. Steerforth and Miss Dartle, who seems to believe that he is the reason for Steerforth's long absence. Miss Dartle is disturbed to learn that David had not seen Steerforth until the previous night. She also begins to worry that Steerforth and his mother will start fighting which, due to their similar stubbornness, would lead to a huge ordeal. However, Mrs. Steerforth says that she and her son would never fight because they are too devoted to one another. Finally, David takes his leave of the family. Steerforth makes him promise that if anything happens, he will always remember Steerforth at his best. David's last vision of him is his sleeping figure, and the adult David writes that he wishes he could have kept Steerforth that way forever to prevent the following events from happening.

When David first arrives at Yarmouth, he visits Mr. Omer once more, who tells him that Little Emily has not been herself lately. She seems very unsettled, as though she wants something more. He also mentions that Martha, Emily's friend, has gone missing. David then goes to Peggotty's house, where he encounters Mr. Peggotty and Emily in the kitchen, both very distraught. Mr. Peggotty claims that Mr. Barkis will die with the receding tide. Just as David goes to see him, Mr. Barkis exclaims, "Barkis is willin'!" With that, he fulfills Mr. Peggotty's prediction and dies with the ebbing tide.

committed. These include forcing Mr. Wickfield into business deals when he was not capable of making them, forging signatures, fudging numbers in accounts, and so on. As Mr. Micawber is reading this list, Uriah finally abandons his humble demeanor and begins insulting everyone, especially David, saying that David always acted proud and conceited toward Uriah. Uriah's lack of power in the present situation, combined with his mother's pleas for him to "be 'umble," finally force Uriah to comply with their demands to get their property back. Miss Betsey also reveals that Uriah caused her own financial ruin, and she gets her property back as well. With the issue of Uriah Heep now settled, Mr. and Mrs. Micawber reconcile. They decide to go to Australia after fixing their relationship with Mrs. Micawber's family.

The older David again lingers on his memories, recalling the circumstances of his child-wife's death. He recalls how he and Dora used to talk about what they would do when she got better and all of the places from their time of courtship that they would revisit. Sadly, however, one day Dora asks to see Agnes. She reveals to David that she knows that she will not get better. He refuses to say it himself, but he knows that it is true. The last time he speaks to Dora, she tells him that she was too young to marry him but that she loves him very much for loving her the way he has. Agnes finally goes up to be with Dora while David sits downstairs with Jip, who is whining to go upstairs. Suddenly, Jip dies at David's feet, and soon after, Agnes comes down to let him know that Dora has passed away as well.

David moves past the sorrowful memories with difficulty. He goes on to recount the meeting of Miss Betsey, Agnes, and Traddles in Canterbury. Traddles discovers that he can regain all of Miss Betsey's property as well as Mr. Wickfield's money, and Agnes decides to rent the house and open a school to keep her and her father financially stable. David, meanwhile, decides that he will go abroad after his wife's death, but before he leaves, Miss Betsey takes him to a hospital and a funeral. She reveals that her husband, who has been dragging money out of her,



he says he will tell the story of his eight futuristic days. The narrator feels he is unable to communicate adequately the TT's storytelling ability, though he transcribes his words verbatim.

### Chapter 3:

The TT (now narrating the story) shows his audience the Time Machine, now in slight disrepair, though it still works. (Description of his journey will be recounted in present tense.) That morning, he uses it and quickly jumps ahead over five hours. He gives it a second run and watches the world around him as the advance of time continues to speed up. After a while, the laboratory disappears--he assumes by destruction--though he remains on the same hill in the open air. He watches trees and buildings rise and fall, and his pace soon rises to over one year for every minute of his existence. He looks forward to seeing more of the developments of civilization he witnesses, such as great buildings and lush environments. Though it is not a problem while he travels at such high speed, he worries about colliding with some substance when he stops.

He finally does stop, and he and the machine are flung through the air and land in a garden during a hail-storm. He sees a huge winged statue of white marble (which he later calls the White Sphinx) in the distance through the hail. After the hail stops, he looks at the statue and worries about what might have befallen mankind. He sees other huge buildings and panics, and when the sky clears he feels vulnerable. As he attempts to readjust the Time Machine, it turns over and strikes him.

Before he mounts the machine, however, his courage returns. The TT notices robed figures in a nearby house who are watching him. Some run toward him, and one approaches him. The creature is small, wears a purple tunic and sandals, and strikes the TT as beautiful but frail. Observing the creature's calm lack of fear, the TT regains his confidence and lets go of the machine.

quiet, and the Editor implies he does not believe the story. The Medical Man asks where the TT got the withered white flowers he has put upon the table; the TT insists that Weena put them in his pocket. The TT leads the men to the Time Machine, now slightly damaged and dirty. He says goodbye to his guests.

The narrator stays up at night thinking about the TT's story, unsure if it is true. He goes to the laboratory the next day and touches the Time Machine's lever. The machine shakes. He asks the TT if his story was true. He promises it was, and says he will prove it in half an hour when he's done working on the machine. He leaves, and the narrator realizes he has to meet someone soon. As he goes into the laboratory to tell the TT, there is a gust of wind and some odd sounds, and neither the TT nor the Time Machine is present. When a servant tells him he has not seen the TT outside, the narrator understands he has traveled into time again. He waits for him a while longer, but even three years later, the TT has yet to return to the present.

The narrator wonders if the TT went into the past or the future, and where his adventures may have taken him. While the TT believed mankind's progress turned out to be destructive, the narrator believes human civilization may still do some good as it matures. The narrator also chooses to view the future as largely unknown. He now owns the two white flowers from the future--proof, he says, that "even when mind and strength had gone, gratitude and a mutual tenderness still lived on in the heart of man."

**\*\*\*\*\*UGTRB-ENGLISH-UNIT-2-END\*\*\*\*\***

# UG TRB ENGLISH (Competitive Exam) (UNIT-3) STUDY MATERIALS

## William Shakespeare

- Shakespeare, the Bard of Avon “was not for an age but for all time”.
- He was born at Stratford-upon-Avon. (1564-1616)
- He was the son of John Shakespeare and Mary Arden.
- His plays reveal his familiarity with Latin and French, ancient and modern History, philosophical speculation and continental fiction.
- Shakespeare married Anne Hathaway 8 years his senior.
- During the great plague (1592-93), when the theatres were closed, he wrote non-dramatic poems such as “Venus and Adonis” and ‘The Rape of Lucrece”.
- He was friendly with Earl of Southampton to whom he dedicated his poems and who had been identified as the noble youth addressed in ‘The sonnets”.
- When the theatres opened, he became a partner in Lord chamberlain’s dramatic company performing at ‘The Globe” and “The black friars”.

- King James in 1603, the Lord Chamberlain's company passed under royal patronage and became the King's men.
- He died in 1616. Before his death he had written 37 plays and 154 sonnets. His 37 plays can be classified as comedies, tragedies, histories, Roman plays and the romances or the last plays.

### **Important comedies**

1. A mid summer Night's Dream, 2. As you like it, 3. Twelfth Night, 4. Much Ado about no thing, 5. The merchant of Venice.

### **Four great Tragedies:**

1. Hamlet, 2. Othello, 3. Macbeth, 4. King Lear.

### **The roman plays**

1. Julius Caesar, 2. Antony and Cleopatra, 3. Coriolanus
- The fool or the clown plays an integral part in his plays. To satisfy the illiterate ground lings he introduced comic characters in his plays. The fool puns on words there fore he is called a fun-maker.
  - Famous fools of Shakespeare are 'Fester' in 'Twelfth night', "Touch stone" in 'As you like it' and the 'Fool' in 'King Lear'.
  - Clowns:- 'Trinculo' in 'The Tempest' the porter in 'Macbeth', The clown in 'Antony and Cleopatra' are lesser fools.
  - The women in tragedies can be divided into 2 categories. 1. Cardelia, Ophelia and Desdemona are innocent women, 2. Goneril Regan, Lady Macbeth and Cressida are wicked and Cruel.

## **1. Shakespearean Theatre and Audience**

A permanent playhouse was not set up in England before the year 1576 although many plays had been acted for several generations previous to that year.

During the years 1570-1575 there was always a quarrel between the players and the Lord Mayor as well as the Aldermen of the city of London and consequently he built a theatre at Shoreditch, by the year 1592 two more playhouses came into existence namely, *the Curtain* and *the Rose* near Southwark Cathedral. The external measurement of the *Fortune Theatre* where most of Shakespeare's plays were composed to be acted was only eighty feet square and was erected in 1600.

Shakespeare's plays were mostly staged at the **Globe** and **Black Friars** as Shakespeare was mostly connected with them. The typical Elizabethan theatre was a wooden structure, hexagonal outside and round within. The stage and the boxes by the walls were covered. The rest of the theatre was open to the sky. The plays were staged by daylight. The stage was divided into four parts. The front stage projected far into auditorium. This part of the stage served as street of battlefield or garden and was open to the sky. The back stage was the part behind the pillars. It served as a large room, a palace hall, an office or a tavern as required. The walls of this part of the stage were hung with tapestry, **black for tragedy and blue for comedy**.

At the back of the two side walls were the entrance and the exit for the actors. There was a screen in inner stage which served as the bed room scene in "Othello" and in "Macbeth". It also served as Juliet's tomb, the witches' cave in "Macbeth" and as Prospero's cell in "The Tempest". Over the inner stage was the balcony or the upper stage. It served as the window in Shylock's house from which Jessica threw the casket onto the street. It also served as Cleopatra's monument to which the dying Antony was raised to kiss Cleopatra in the farewell.

The audiences were made up of the understanding men or the groundlings in the pit and those in the galleries around very much like the galleries in a modern circus. The rich used the boxes while the young gallants sat on seats provided at the edge of the stage itself. There was no curtain for the Elizabethan stage and very little of movable scenery. A scene therefore began with the entrance of the actors and ended with their exit. The dead bodies had to be carried off the stage in a funeral procession. For example in "Julius Caesar" Antony and others carry off the dead body of Caesar.

Hamlet drags away the body of Polonius from the stage. At the end of comedies, generally, and particularly in "Much Ado About Nothing" orders were given to the Pipers to strike a tune and all exeunt dancing. The fact that at the end of every scene the players walked off the stage made the scenes end peacefully. A scene could not be worked to a crisis.

Two other characteristics of the Shakespearean stage deserve to be referred to. There was no painted back drop. The playwrights compensated this lack with descriptive passages poetic in appeal. This also helped quick changes of scenes. In "Antony and Cleopatra", for instance, there are as many as forty two scenes flitting all around the Mediterranean coast. This also helped a more rapid action acted in a modern play. In spite of complicated plots the Elizabethan play could be staged in two hours.

One other significant fact about Elizabethan theatre that needs to be mentioned was that women's parts were played by boys. This explains why Shakespeare's plays do not contain many women. In the tragedies they remain mostly in the background and some of the women characters Portia, Nerissa, Jessica, Viola, Rosalind appear in the disguise of men. It is difficult, however, to see

how boy actors could have done full justice to women characters like Lady Macbeth or Cleopatra.

Of Shakespeare, his theatre and his audience it could truly be said:

"The Drama's laws, the drama's patron's give.

For we that live to please, must please to live".

Shakespeare's plays have been conditioned a great deal by the stage that he wrote for and the world that he lived in. The Elizabethan audiences crave for noise and outcry, for pomp and pageantry and Shakespeare provided them with plenty of it in every one of his plays. They liked broad jests and puns and word-jugglery. Shakespeare did not hesitate to let them have their fill of the same. Shakespeare's pre-eminent consideration was success on the stage. Shakespeare quite often wrote down to the playgoers and gave them what they wanted. The people were generally crude and rough. They came to the theatre to have a laugh at the antics of the clown, the discomfiture of the pompous or the rough and tumble of tavern brawls. They enjoyed scenes of bloodshed and violence. They wanted a laugh even in the middle of a tragedy. Shakespeare therefore had to bring in *Rosencrantz and Guildenstern* as the grave diggers in "Hamlet", the drunken *porter* in "Macbeth", the *jester* in "Othello" and the *fool* in "King Lear". Shakespeare also brought in a wrestling match in "As You Like It", the rapier duels in "Romeo and Juliet" and "Hamlet", the sword fight in "Macbeth". He had to provide good songs and singers in his plays. The Elizabethan audiences were all superstitious. They believed fully in ghosts, witches and fairies. They also believed in supernatural happenings as in "Julius Caesar".

The average Elizabethan went to the theatre for an escape from sordid realities of life into the world of romance and laughter. Shakespeare, on the wings of his



imagination, transported his audience into such a world. Middleton Murry in his book on Shakespeare gives us detailed description of the Elizabethan audience: "Nearly every country gentleman great or small went up to London to read a little law at one of the Inns of Court to equip him for his duties as Justice of the Peace and manager of his own estates. They were the staples of the better class audience of the players". Murry also refers to "the chief nuisance of the stage was the gallant on the stage".

The audience with which Shakespeare had to come to terms was not an audience of aristocrats but of the common folk. If they had a fault at all, it was that of uncritical catholicity of tastes. It was in fact the pit that above all demanded the poetic drama as well as horseplay mingled with vulgar wit. Bradley concludes in his Oxford lecture on the Shakespearean theatre as follows: "We may describe Shakespeare's practice in broad and general terms by saying that he neither resisted the wishes of his audience nor gratified them without reserve. He accepted the type of drama that he found and developed it without altering its fundamental character. And in the same way, in particular matters, he gave the audience what it wanted, but in doing so gave it what it never dreamed of".

## 2. Shakespearean Fools and Clowns

The fool or the clown plays an integral part in most of Shakespeare's Plays. In "Macbeth" we have the drunken porter at the gate. His unconscious wit adds to the tenseness of the drama. Among Shakespeare's fools, the best known are Touchstone and Feste and the fool in 'King Lear'. In Shakespeare, there are also the clowns who are unintentionally funny-like Bottom in "A Midsummer Night's Dream", like Dogberry and Verges in "Much Ado About Nothing". As pointed out by Garden, the true extremes of clowning were the rustic fool and the court Jester. All the varieties

are the mixtures of the two. "They were there to make the company or the audience laugh".

The Elizabethan audience, to be sure, was very fond of being tickled by the jokes of the clown. Shakespeare had to comply with the tastes. Shakespeare had to write a part for Will Kempe in his plays. He was the original Dogberry in "Much Ado", and Peter in "Romeo and Juliet". He probably took the part of Launce, Touchstone, Feste and of the grave-digger in "Hamlet". Shakespeare's clown was, therefore, written with one eye on Kempe as Moliere's clowns were created for Scaramouch. Shakespeare's clowns however, were superior to those of other playwrights of his day, not only in their wit and humour, but also in the fact that they were human beings. It may be the clown or the fool is a direct descendant of the devil or the Vice, the fun makers in the morality plays. There is also something of the court fool or jester in Shakespeare's fools. Olivia in Twelfth Night justifies the privileges of the fool saying that there was no harm in an avowed fool. Feste himself glorifies the fool with the words that he wears not motley in his brain.

He further remarks 'Better a witty fool than a foolish wit'. Viola also appreciates Feste in her comment. "This fellow is wise enough to play the fool: and to do that well, needs a kind of wit; Palmor in his criticism caps Viola's comment with the words "He will see things as they are, but without malice". Shakespeare's fools and clowns may be classified according to Garden as those who play with or who are played with, by words. Touchstone and Feste come under the first category, Dogberry and Verges and the Hempen homespun in "A Midsummer Night's Dream" come under the second.

Shakespeare's fools generally appear as servants of principal characters. Touchstone is the servant of the Duke in "As You Like it". Feste is a dependant of

Olivia. The fool is invariably a lover of creature comforts. Launcelot Gobbo complains that he is famished in the Jews household. Feste is seen scrounging for money. Sir John Falstaff and Sir Toby Belch are drunkards and big eaters. They are also braggarts and cowards like Sir John and his ilk. The clowns are also shown as indulging in pranks. They enjoy baiting as seen from the baiting of Malvolio by Feste and others. The clowns also indulge in vulgar jokes and word jugglery. This sometimes leads to sheer nonsensical talk as indulged in by Feste and the fool in "King Lear".

It is most pathetic when Lear remarks about his fool:

Poor Fool and knave, I have one part in my heart  
That's sorry yet for these."

The most remarkable Fool in Shakespeare's plays is the Fool in "King Lear". He possesses considerable wit. Touchstone stands second amongst the Fools of Shakespeare, probably he talks more like a learned and wise person than as a fool.

It is through the lips of the Fool that sometimes Shakespeare speaks and expresses his own opinion on certain matters. Most of the Fools in Shakespeare are the wisest persons in spite of their pretensions of stupidity or imbecility. The fool as stated already, plays an integral and significant function in Shakespeare's plays. He adds spice to the comedy by his humour and foolery. He provides dramatic relief as well as heightens the intensity of the tragic scenes in the tragedies. This heightening of the tragic effect is by the properly timed juxtaposition of the comic and the tragic. This is best seen in "Antony and Cleopatra" and "King Lear". In the comedies, the fool frequently corrects the extra sentimentality of the romantic characters as does Feste in "Twelfth Night" and Touchstone in "As You Like it". In "Twelfth Night", Feste ridicules the ridiculously inflated grief of Olivia for her dead brother. He suggests to

Duke Orison that he should get his tailor to make his clothes of changeable Taffeta to suit his quick changing romantic moods. "It is the clown's office to restore the equilibrium of life which is the essence of comedy, whenever that equilibrium it too much disturbed".

The fool in Shakespeare sometimes performs the function of the chorus in Greek Tragedy. He frequently comments on the course of action and on the different characters as well as supplies the information necessary for a proper understanding of a play. If any character in the plays of Shakespeare may be said to express the views of the play-Wright, he is certainly the fool. The fool in Shakespeare is not just a purveyor of wit and pranks. He is also a philosopher and a critic.

The true function of the fool, the clown or the clumsy rustics is to help bring out the ridiculous and the incongruous in the action of the play. Feste in "Twelfth Night" clashes with Malvolio who strongly disapproves of him. Feste plays a great part in the gulling and baiting of the pretentious and unfortunate steward. Feste acts as a goad in bringing out the pretensions of Malvolio. Feste is also shown crossing swords with Viola who comes in the guise of Cesario as an ambassador of love from Olivia. Feste then appears as the boon companion of Sir Toby and Sir Andrew in the caterwauling scene. Feste is seen at his best in exposing the sentimentality of Olivia and Orison.

In Shakespeare's plays lasting types of ridiculous humanity who are not exactly fools or clowns. Topping the list of such characters is Sir John Falstaff. He is a great figure of fun. He is witty in himself and evokes the wit of others. He is irrepressible. Bottom, the weaver, is another such classic character. He is preposterously vain ambitious to play all roles in 'Pyramus and Thisbe'. He is not at all perturbed when his head is transformed into an ass's head. He takes Titania's

falling in love with him as a matter of course. Dogberry and Verges, pompous fools parading their legal knowledge and wisely dodging dangers, are exquisite comic characters.

Shakespeare's fools are integral manifestations of his humour which is generally gently and tolerant. Shakespeare laughs with the fool and the coxcomb and not at them. He at times, indulges in lash-like satire. Malvolio, cross-gartered and yellow-stockinged with the eternal smile on his face, quoting repeatedly from Olivia's supposed love letter, is a cruel satire on vanity and Puritanism. Sometimes Shakespeare's humour can be brim and morbid as in the grave digger's scene in "Hamlet". In "King Lear" the fool has been introduced in the most tragic situations not only to heighten the tragic effect by contrast but also to serve as the chorus of the play to kindle the sentiments of the audience. In Shakespeare's company, William Kemp played the role of the Clown from 1594 to 1600, after which Robert Armin stepped into the shoes of William Kemp.

### 3. Shakespearean Women

'Shakespeare has no heroes; he has only heroines' says Ruskin. Shakespeare's women are more remarkable than his men. The range and variety of women characters in Shakespeare tempts most critics to assert that Shakespeare has comprehensively covered the entire gallery of women in his plays and that his portraits of women have never been surpassed. Critics have also taken great pains to classify his heroines. Mrs. Jameson's classification may be accepted as briefer and simpler than most others. The commonsense classification, however would be to differentiate them as clever and assertive like Portia in "The Merchant of Venice", Beatrice in "Much Ado About Nothing" and Rosalind in "As You Like it". The next group will be the loving and fanciful like Juliet, Helena, Viola, Ophelia and Miranda.

In the third group would come the tragic heroines, Desdemona and Cordelia, even Hero in "Much Ado About Nothing" as also, Heroine. The last group would comprise of aggressive and dominant creatures like Lady Macbeth, Goneril and Regan and Cleopatra.

Women who stand out for their cleverness, their assertiveness and who come out unscathed from the conflicts in which they are involved are the favourites among Shakespeare's heroines. Among these may be included Viola, Beatrice and Rosalind of Shakespeare's most brilliant comedies; as also Portia in "The Merchant of Venice". These glittering

heroines, bright, beautiful, and witty, always hold the front of the stage. They achieve the purpose by the practical wisdom and single-mindedness. Mrs. Jameson, points out that Beatrice is not just a high spirited witty girl, but womanly in her tenderness and affection for Hero as well as her love for Benedick. In the final scene of the play Beatrice displays the deeper and finer qualities of her nature. The next most lovable of Shakespeare's heroines is Viola in "Twelfth Night". Viola who is lovable is not the Viola of the sentimental critics who see her as one who simply allows herself to be carried along by the stream of time and events to happiness at the end. The lovable Viola is more the character as said to have been portrayed by the great Ellen Terry in her prime. Viola is hearty, though not heart whole. In her scenes with Orsino instead of very nearly betraying herself she cleverly drops hints. The most blatant of which is "I am all the daughters of my father's house".

We see Viola always as shrewd and sure of herself. She understands quickly that Olivia has fallen in love with her disguise and says to herself: "Disguise, I see, thou art wickedness". She is able to hold her own in her encounters with Feste and Malvolio as with Olivia. It is only when she is faced with having to fight duel with Sir

Andrew that she betrays her womanly weakness. In this she is unlike Rosalind in "As You Like It" who bravely fights a duel. Rosalind, however, displays her love and her womanliness in her scenes with Orlando.

In the second grouping of Shakespeare's women, we see Helena in "A Midsummer Night's Dream" as a passive and sentimental young woman. Lysander says of Helena that she,

"Devoutly dotes, dotes in idolatry"

"And even for that do I love you the more I am your spaniel".

Juliet in "Romeo and Juliet" is passionate constant and self-sacrificing. Love has transformed her. But the physical basis of loves does, in no way, make her less pure or modest. Even Portia, in "The Merchant of Venice" surrenders herself, her wealth and all to Bassanio whom she has accepted as her lord and master. Even Portia (Porcia), the wife of Brutus who is extremely agitated by the fear that she will reveal what Brutus has told her, she commits suicide when she realizes that her husband's fortunes are doomed as well as unable to bear her separation from Brutus.

Ophelia in "Hamlet", like Hero in "Much Ado" shows herself passive in love and pathetic in her helplessness. Miranda in "The Tempest" is loving and fanciful, but a passive character in the play.

It is such women characters that lend credence to the contention of some critics that Shakespeare's female characters are inferior to his men. Of all Shakespeare's tragic heroines, Desdemona evokes our sympathy the most. Desdemona is described as

"A maiden never bold; of spirit so still and quiet, that hath motion Blush'd at herself".



In her extraordinary innocence she was, 'Half the wooer' and almost invited Othello's courting and gave him all her love. Desdemona's love for Othello oversteps the brink of idolatry. She cannot bring herself to see any fault in him even when he strikes her publicly in his blind rage of jealousy. Emilia had been shocked by Desdemona's passive submission to Othello's brutality. His docile reactions only show the strength of her love and the refinements of her nature. When Othello stabs her to death, her last words to Emilia who asks her who has killed her, are: "Nobody; I myself. Farewell"

Commend me to my king Lord".

In Cordelia, we see passivity combined with pride. She is proud, she is obstinate and she is strong in mind. We see in Cordelia unadulterated tenderness and love with strength when occasion demands it. She has foresight and practical sense. She exercises the influence of a strong nature over others. But she is selfless. She does not see things from the standpoint of her own loss or gain.

Among the aggressive and evil woman in the gallery of Shakespeare's women characters, Lady Macbeth stands out as the Clytemnestra of English tragedy. She possesses a frightful determined will, and iron stability of resolve. But this in the end proves her ruin. In self-reliance and in intelligence, she is superior to Macbeth as Portia is to Bassanio and Rosalind to Orlando. Her womanliness comes out in her last minute reluctance to kill Duncan in his sleep because she saw her father's face in his.

It is also to be seen in her tender concern for Macbeth to the last. She stands out in contrast to Goneril and Regan in that she suffers compunctious visiting of Nature. The other two are seen as absolutely remorseless.

In the delineation of the characters of Goneril and Regan, however, Shakespeare appears to be content to assure that there are really incorrigibly wicked

### CHIEF CHARACTERISTICS:

1. The scene of these plays is unknown, remote and the setting is imagery. Cymbeline is set in early Britain and the setting of the Tempest is somewhere in the Mediterranean.

2. The happenings are fanciful. There is no logical cause and effect relationship. In the light of reason, the events appear absurd the feats of magic in The Tempest, the concealment of Hermione for sixteen years in The Winter's tale and the abduction of two sons of Cymbeline would appear unnatural. But in Shakespeare's world of imagination these events are delightful.

3. The romances are full of anachronisms, long lapses of time (as in The Winter's Tale), wizardry and fantastic voyages (as in The Tempest). These become part of the apparatus of the play.

4. Characters are types. They do not have marked personalities of the characters in the great comedies or tragedies. However, heroines are most memorable than heroes. Miranda, Perdita, and Imogen are lovely but weak. Villains like Iachimo in Cymbeline and Leontes in The Winter's Tale are not hardened Villains. Even Ferdinand in The Tempest is no match for Benedick or Orlando.

5. Pastoral scenes are a part of the romances. In The Winter's Tale, Florizel and Perdita are a part of pastoral life.

6. The supernatural element is predominant in the romances. The Tempest and Cymbeline are examples. The Tempest also shows Prospero's magic and the elusive

Fearful of the witches' prophecy that Banquo's heirs will seize the throne, Macbeth hires a group of murderers to kill Banquo and his son Fleance. They ambush Banquo on his way to a royal feast, but they fail to kill Fleance, who escapes into the night. Macbeth becomes furious: as long as Fleance is alive, he fears that his power remains insecure. At the feast that night, Banquo's ghost visits Macbeth. When he sees the ghost, Macbeth raves fearfully, startling his guests, who include most of the great Scottish nobility. Lady Macbeth tries to neutralize the damage, but Macbeth's kingship incites increasing resistance from his nobles and subjects. Frightened, Macbeth goes to visit the witches in their cavern.

There, they show him a sequence of demons and spirits who present him with further prophecies: he must beware of Macduff, a Scottish nobleman who opposed Macbeth's accession to the throne; he is incapable of being harmed by any man born of woman; and he will be safe until Birnam Wood comes to Dunsinane Castle. Macbeth is relieved and feels secure, because he knows that all men are born of women and that forests cannot move. When he learns that Macduff has fled to England to join Malcolm, Macbeth orders that Macduff's castle be seized and, most cruelly, that Lady Macduff and her children be murdered.

When news of his family's execution reaches Macduff in England, he is stricken with grief and vows revenge. Prince Malcolm, Duncan's son, has succeeded in raising an army in England, and Macduff joins him as he rides to Scotland to challenge Macbeth's forces. The invasion has the support of the Scottish nobles, who are appalled and frightened by Macbeth's tyrannical and murderous behavior. Lady Macbeth, meanwhile, becomes plagued with fits of sleepwalking in which she bemoans what she believes to be bloodstains on her hands. Before Macbeth's

successful. Then she tells him her plan: while Duncan sleeps, she will give his chamberlains wine to make them drunk, and then she and Macbeth can slip in and murder Duncan. They will smear the blood of Duncan on the sleeping chamberlains to cast the guilt upon them. Astonished at the brilliance and daring of her plan, Macbeth tells his wife that her “undaunted mettle” makes him hope that she will only give birth to male children. He then agrees to proceed with the murder.

## **Act 2, scene 1**

Banquo and his son Fleance walk in the torch-lit hall of Macbeth’s castle. Fleance says that it is after midnight, and his father responds that although he is tired, he wishes to stay awake because his sleep has lately inspired “cursed thoughts” . Macbeth enters, and Banquo is surprised to see him still up. Banquo says that the king is asleep and mentions that he had a dream about the “three weird sisters.” When Banquo suggests that the witches have revealed “some truth” to Macbeth, Macbeth claims that he has not thought of them at all since their encounter in the woods. He and Banquo agree to discuss the witches’ prophecies at a later time.

Banquo and Fleance leave, and suddenly, in the darkened hall, Macbeth has a vision of a dagger floating in the air before him, its handle pointing toward his hand and its tip aiming him toward Duncan. Macbeth tries to grasp the weapon and fails. He wonders whether what he sees is real or a “dagger of the mind, a false creation / Proceeding from the heat-oppressed brain” . Continuing to gaze upon the dagger, he thinks he sees blood on the blade, then abruptly decides that the vision is just a manifestation of his unease over killing Duncan. The night around him seems thick with horror and witchcraft, but Macbeth stiffens and resolves to do his bloody work.

is crushed with grief. Malcolm urges him to turn his grief to anger, and Macduff assures him that he will inflict revenge upon Macbeth.

### **Act 5, scene 1**

Out, damned spot; out, I say. . . . Yet who would have thought the old man to have had so much blood in him?

At night, in the king's palace at Dunsinane, a doctor and a gentlewoman discuss Lady Macbeth's strange habit of sleepwalking. Suddenly, Lady Macbeth enters in a trance with a candle in her hand. Bemoaning the murders of Lady Macduff and Banquo, she seems to see blood on her hands and claims that nothing will ever wash it off. She leaves, and the doctor and gentlewoman marvel at her descent into madness.

### **Summary: Act 5, scene 2**

Outside the castle, a group of Scottish lords discusses the military situation: the English army approaches, led by Malcolm, and the Scottish army will meet them near Birnam Wood, apparently to join forces with them. The "tyrant," as Lennox and the other lords call Macbeth, has fortified Dunsinane Castle and is making his military preparations in a mad rage.

### **Act 5, scene 3**

Macbeth strides into the hall of Dunsinane with the doctor and his attendants, boasting proudly that he has nothing to fear from the English army or from Malcolm, since "none of woman born" can harm him and since he will rule securely "[t]ill Birnam Wood remove to Dunsinane". He calls his servant Seyton, who confirms that

And with some sweet oblivious antidote

Cleanse the stuff'd bosom of that perilous stuff

Which weighs upon the heart?

—When the doctor delivers the news of Lady Macbeth's condition, Macbeth asks a question which applies as much to himself as to her.

She should have died hereafter;

There would have been a time for such a word.

Tomorrow, and tomorrow, and tomorrow,

Creeps in this petty pace from day to day

To the last syllable of recorded time,

And all our yesterdays have lighted fools

The way to dusty death. Out, out, brief candle!

Life's but a walking shadow, a poor player

That struts and frets his hour upon the stage

And then is heard no more: it is a tale

Told by an idiot, full of sound and fury,

Signifying nothing.

—Responding to the news of his wife's death, Macbeth voices a defiant despair.

Macduff was from his mother's womb

Untimely ripp'd

—Macduff tells Macbeth that he is the man not "of woman born."

Yet I will try the last. Before my body

I throw my warlike shield. Lay on, Macduff,

And damn'd be him that first cries, "Hold, enough!"

—Macbeth's final words.

offstage, Brutus remarks he is afraid the people will crown Caesar king. Cassius is thrilled to hear this, and tells Brutus that they were both born as free men the same way Caesar was. He tells Brutus a story in which he and Caesar were holding a swimming contest across the Tiber river, and Caesar started to drown. Cassius claims that he rescued Caesar and carried him to the shore. He then complains that Caesar has become so powerful that even though he once saved Caesar's life, he must now bow before him.

Cassius then tells Brutus that "Brutus" is just as good a name as "Caesar", and that both names could just as easily rule Rome. He invokes the image of Brutus' ancestor who founded the Roman Republic and expelled the former kings. Brutus, afraid that Caesar will become a king, struggles to decide whether to join Cassius in taking action against Caesar, but ultimately decides against it.

Caesar returns, accompanied by his followers. He turns to Antony and remarks, "Let me have men about me that are fat, / Sleek-headed men, and such as sleep a-nights. / Yon Cassius has a lean and hungry look. / He thinks too much. Such men are dangerous" . Antony dismisses Caesar's concern, but Caesar is not convinced that Cassius is completely trustworthy. He tells Antony to come with him and let him know if there is anything to be worried about.

Casca remains onstage with Brutus and Cassius and tells them that the three shouts they heard were because Antony offered Caesar the crown three times, but he turned it down each time. Casca then says that Caesar swooned and fell down with his mouth foaming at the lips. (Caesar was considered to be epileptic, called the "falling sickness".) When Caesar awoke, he begged to be forgiven for his infirmity. Casca adds that the people forgave Caesar and worshipped him even more for



Cassius is upset that Brutus publicly disgraced a friend of his for taking bribes from the Sardians. Apparently Cassius had sent several letter to Brutus urging for the man's release, but Brutus refused. Brutus is furious that Cassius would even consider defending a man for taking bribes, arguing that Caesar was killed for exactly such behavior. He states, "What, shall one of us, / That struck the foremost man of all this world / But for supporting robbers, shall we now / Contaminate our fingers with base bribes". Cassius and Brutus end up threatening each other, with each man convinced he is better able to lead the armies than the other.

The two men continue arguing, and Brutus finally tells Cassius that he is upset that Cassius refused to send him gold with which to pay his soldiers. Brutus says, "I did send / To you for gold to pay my legions, / Which you denied me". Cassius denies it, and in exasperation pulls out his dagger and offers it to Brutus. He tells Brutus to kill him if he is such a terrible man, but Brutus recants and they finally embrace in friendship.

A poet forces his way into the tent and demands that the generals (Cassius and Brutus) not be left alone. He argues that there is a grudge between them. However, having already resumed their friendship, they order him away.

Brutus finally informs Cassius that Portia is dead. Cassius, is surprised by the news and asks how she died. Brutus explains that Portia, left alone in the city after he fled, was upset that Octavius and Antony had seized control of Rome. She therefore took live embers and swallowed them, killing herself. Titinius and Messala arrive and Brutus immediately changes the subject. Cassius takes him aside and asks, "Portia, art thou gone?". Brutus tells him not to speak of her anymore.

that night. Puck informs the fairy that it would be better if Titania and his master, Oberon, did not meet since they only quarrel when they do so.

Seconds later both Oberon and Titania arrive onstage, both accompanied by their respective fairy followers. Immediately they begin an argument, with both of them accusing each other of infidelity and jealousy. Titania has stolen a young boy whom she keeps with her and spends her time caring for. Oberon, jealous of the attention the boy is receiving, demands that Titania give the boy to him, a request she refuses.

After Titania departs, Oberon vows to get revenge on her for causing him embarrassment. He sends his puck to fetch some pansies, the juice of which is supposed to make a person love the first thing he or she sees upon waking up. Oberon's plan is to put the juice onto Titania's eyes while she sleeps, so that she will fall in love with the first animal she sees after waking up. Puck leaves him and Oberon hides himself.

Demetrius and Helena arrive in the woods right next to where Oberon is hidden. Demetrius tells Helena to go away, and that he does not love her even though she has told him about Hermia and Lysander trying to run away. She threatens to chase him down if he should try to leave her in the woods.

Oberon, having overheard the entire conversation, decides to make Demetrius fall in love with Helena. He tells Robin Goodfellow to take some of the juice and go anoint the eyes of the Athenian man in the woods, but doing so only when it is certain that the woman by his side will be the first person he sees. The puck agrees, and goes off to carry out his errand.

John of Gaunt dies and Richard II seizes all of his land and money. This angers the nobility, who accuse Richard of wasting England's money, of taking Gaunt's money (which rightfully belongs to Bolingbroke) to fund a war with Ireland, of taxing the commoners, and of fining the nobles for crimes their ancestors committed. Next, they help Bolingbroke secretly to return to England and plan to overthrow Richard II. However, there remain some subjects faithful to Richard, among them Bushy, Bagot, Green and the Duke of Aumerle (son of the Duke of York), cousin of both Richard and Bolingbroke. King Richard leaves England to administer the war in Ireland, and Bolingbroke takes the opportunity to assemble an army and invade the north coast of England. He executes Bushy and Green, and wins over the Duke of York, whom Richard has left in charge of his government during his absence.

When Richard returns, Bolingbroke first claims his land back but then additionally claims the throne. He crowns himself King Henry IV and Richard is taken into prison to the castle of Pomfret. Aumerle and others plan a rebellion against the new king, but York discovers his son's treachery and reveals it to Henry, who spares Aumerle as a result of the intercession of the Duchess of York but executes the other conspirators. After interpreting King Henry's "living fear" as a reference to the still-living Richard, an ambitious nobleman (Exton) goes to the prison and murders the former king. King Henry repudiates the murderer and vows to journey to Jerusalem to cleanse himself of his part in Richard's death.

## Act 1

The play begins as Thomas Mowbray and Henry Bolingbroke bring a quarrel before King Richard. Bolingbroke accuses Mowbray of various crimes, including responsibility for the death of the Duke of Gloucester, who was Bolingbroke and

Richard was already dead. Richard turns pale at this news, but then asks, "Am I not King?" . He orders his men to "Arm, arm, my name!".

Scrope arrives and tells Richard that the country is falling apart as men defect to Bolingbroke. Richard inquires about Bushy and Green, and is told that they have made peace with Bolingbroke. He mistakes this as meaning that they defected, and curses them, only to quickly be informed that they have in fact been executed. Scrope lastly informs Richard that York has ceded all of his northern castles to Bolingbroke's factions, thereby completely destroying Richard's chances of defeating Bolingbroke in battle. Richard tells his men to discharge the troops and let the men go, "From Richard's night to Bolingbroke's fair day".

### **Act Three, Scene Three**

Bolingbroke arrives at Flint Castle and fortuitously discovers that Richard is hiding there with his followers. He sends Northumberland to the castle to ask Richard if he, Bolingbroke, may kneel before the royal throne, provided Richard revokes the banishment and restores his lands. Bolingbroke then marches directly up to the castle walls.

Richard appears on the top of the walls, and Bolingbroke says, "See, see, King Richard doth himself appear, / As doth the blushing discontented sun.../ When he perceives the envious clouds are bent / To dim his glory and to stain the track". Northumberland informs Richard that Bolingbroke is there to reclaim his inheritance, and will only kneel before the king when his lands have been restored.

Richard agrees to this arrangement, but turns to Aumerle and asks whether it would have been better to fight. Aumerle says, "No, good my lord, let's fight with

When Shakespeare began writing sonnets in 1592, Southampton was eighteen. Being a last representative of a noble house, he was pressed to marry from all corners. But Southampton was not as yet interested in women. **Shakespeare too was persuaded to join the efforts to urge Southampton to marry.**

The sonnets of Shakespeare, therefore, reflect this position of the poet's patron. Shakespeare reminds Southampton of his duty to marry, beget an heir and carry on his house. Naturally, he begins courteously, eloquently, in praise of the young patron's beauty reflecting his mother's:

***Thou art thy mother glass, and she in thee***

***Calls back the lovely April of her prime.***

He should beget an heir:

***Now is the time that face should form another,***

***All the more so because he is fatherless,***

The last of his house:

***dear my love, you know***

***You had a father; let your son say so.***

***By not marrying, he would be neglecting his duty;***

***Seeking that beauteous roof to ruinate***

***Which to repair should be thy chief desire.***

When to the sessions of sweet silent thought  
 I summon up remembrance of things past,  
 I sigh the lack of many a thing I sought  
 And with old woes new wail my dear time's waste:  
 Then can I drown an eye, unused to flow,  
 For precious friends hid in death's dateless night,  
 And weep afresh love's long since cancelled woe,  
 And moan the expense of many a vanished sight:  
 Then can I grieve at grievances foregone,  
 And heavily from woe to woe tell o'er  
 The sad account of fore-bemoaned moan,  
 Which I new pay as if not paid before.  
 But if the while I think on thee, dear friend  
 All losses are restored and sorrows end.

### Summary

**Sonnet 30** is at the centre of a sequence of sonnets, dealing with the narrator's growing attachment to the fair lord and the narrator's paralyzing inability to function without him. The sonnet begins with the image of the poet drifting off into the "**remembrance of things past**" - painful memories, we soon learn, that the poet has already lamented but now must lament anew. The fair lord enters the scene only in the sonnet's closing couplet, where he is presented as a panacea for the poet's emotional distress.

Closely mirroring the message of Sonnet 29, here Shakespeare cleverly heightens the expression of his overwhelming anxiety by *belabouring* the theme of emotional dependence. Whereas in **Sonnet 29** he quits his whining after the second quatrain,

Which alters when it alteration finds,  
 Or bends with the remover to remove.  
 O, no! it is ever-fixe'd mark  
 That looks on tempests and is never shaken;  
 It is the star to every wandering bark,  
 Whose worth's unknown, although his height be taken.  
 Love's not Time's fool, though rosy lips and cheeks  
 Within his bending sickle's compass come;  
 Love alters not with his brief hours and weeks,  
 But bears it out even to the edge of doom:  
 If this be error and upon me proved,  
 I never writ, nor no man ever loved.

### Summary

This is a well-known sonnet of Shakespeare on the theme of love. Shakespeare throws light on the chief characteristic features of true love in this sonnet. Shakespeare, like other authors and thinkers, classifies love under two categories—(i) true spiritual love; (ii) false physical love. He holds the view that physical love is not only transitory like a gust of wind but injurious like a heady peg of wine. Sincere spiritual love is an antidote to the physical side of love. It provides real succour to miserable humanity blinded with lust, greed and selfishness. True love is not conditioned by physical forces of nature. **Time, the almighty conqueror, sweeps away everything tangible or intangible that we see or feel around us.** Even mighty rocks, gigantic mountains, unbreakable metals like brass are no proof against Time's gradual process of corruption, decay and destruction. Nothing survives within the '**bending sickle's compass**' in the hands



Earl's friendship, he would not like to change his position with kings. In his very famous sonnet, **"When to the sessions of sweet silent thought"**, Shakespeare says that, when he thinks of his dear friend, **"all losses are restored and sorrows end."** In another sonnet, he calls himself **"Being your slave"** and his friend **"My sovereign."** All such sonnets clearly indicate that **Shakespeare had warm and intense feelings of friendship for the Earl though there was no corresponding intensity in the Earl's heart.**

So far as the philosophy in the sonnets is concerned, **there is not much of substantial philosophy in them. However, they are not altogether devoid of it. There are reflections on life, scattered all over them.** Some of the sonnets have a philosophical character in the sense of being profound meditations upon certain aspects of human life. In the sonnet beginning, **"When in disgrace with fortune and men's eyes"(29)**, the poet meditates upon his own wretched lot. In **Sonnet 71**, he reflects quite philosophically:

**When I perhaps compounded am with clay,  
Do not so much as my poor name rehearse.**

Likewise, the poet expresses his desire to die in the sonnet beginning, **"Tired with all these, for restful death I cry" (66)**. The sonnet beginning, **"Sin of self-love possesseth all mine eye,"** has a moral tone. Thus, it may be observed that the sonnets of Shakespeare offer a sort of criticism of life. They are philosophically sound and psychologically relevant. **They reveal Shakespeare's profundity of thought and his knowledge of human nature.**

**\*\*\*\*\*UGTRB-ENGLISH-UNIT-3-END\*\*\*\*\***

# UG TRB ENGLISH

(Competitive Exam)

**STUDY MATERIALS**

**UNIT-IV**

**BRITISH LITERATURE-II**

## Poetry

### **'The Solitary Reaper'- William Wordsworth**

- the shock of the blow his father died after 6 years (When he was 14)
- Studied at Hawkshead and Cambridge The French revolution was at its height and he was fascinated by it.
- fell in love with a French woman Annette Vallon who bore him a daughter. The impracticability of marrying her plunged him in pessimism for a while. In Dorothy's (his sister) constant love and care a new peace and happiness were coming over.
- In 1795 he met Coleridge – who had the most profound influence over him (next to Dorothy of course) They together published their famous "Lyrical Ballads" jointly in two editions 1798 and 1800. Wordsworth – was the one who actually contributed the vast majority of the Lyrical

Ballads. Coleridge's super natural tale of "The Ancient Mariner" was the major and outstanding contribution. Wordsworth married Mary Hutchinson (a child-hood friend) – five children (two died in infancy) Dorothy remained a member of his household.

- he was recognized more widely after the publication of Coleridge's 'Biographia Literaria' in 1817. After the death of Southey in 1843 (Wordsworth) he was made poet Laureate somewhat against his will.
- Romantic poet William Wordsworth's one of the most popular lyrical poems "The Solitary Reaper" is a fine piece of ballad written in 1805 and published in 1807. According to the Wikipedia entry, the poem was inspired by Wordsworth and his sister Dorothy's stay at the village of Strathyre in the parish of Balquhider in Scotland in September 1803.
- Though many readers feel that the poem is autobiographical and based on the poet's real experience while travelling in the Scottish Highlands area, there's no confirmation on that.

### Poem

Behold her, single in the field,  
Yon solitary Highland Lass!  
Reaping and singing by herself;  
Stop here, or gently pass!  
Alone she cuts and binds the grain,

And sings a melancholy strain;  
O listen! for the Vale profound  
Is overflowing with the sound.  
No Nightingale did ever chaunt  
More welcome notes to weary bands  
Of travellers in some shady haunt,  
Among Arabian sands:  
A voice so thrilling ne'er was heard  
In spring-time from the Cuckoo-bird,  
Breaking the silence of the seas  
Among the farthest Hebrides.  
Will no one tell me what she sings?—  
Perhaps the plaintive numbers flow  
For old, unhappy, far-off things,  
And battles long ago:  
Or is it some more humble lay,  
Familiar matter of to-day?  
Some natural sorrow, loss, or pain,  
That has been, and may be again?  
Whate'er the theme, the Maiden sang  
As if her song could have no ending;

I saw her singing at her work,  
And o'er the sickle bending;—  
I listened, motionless and still;  
And, as I mounted up the hill,  
The music in my heart I bore,  
Long after it was heard no more.

### **Stanza 1 to 4 summary**

The poet, while travelling in the Highland valleys, comes across a lonely Highlander reaper girl who is harvesting the crops and singing by herself. He tries to draw the attention of the passers-by to the girl by calling them to 'behold her'. The poet urges them to stop there and listen to her song, or to pass by gently without disturbing her in her singing.

### **Stanza 5 to 8**

The solitary reaper girl is cutting and binding the grain while singing a sad song. The poet again urges the other travellers to listen to her music, as it is overflowing the deep valley.

### **Stanza 9 to 12**

Now the poet compares the reaper girl's song with that of the sweet singing nightingale bird. The melodious note of a nightingale sounds sweet and welcoming to a tired group of travellers in some shady shelter in the middle of the Arabian desert. But the song of the Highland girl is sweeter than that of the nightingale.

### **Stanza 13 to 16**

Now the comparison shifts to the cuckoo, another well-known song bird. The cuckoo bird in springtime breaks the silence of the seas in the far-off Hebrides islands. But, according to the poet, the song of the solitary reaper is more thrilling than that of the cuckoo.

### **Stanza 17 to 20**

The poet doesn't comprehend the meaning of the song or its subject matter, as the girl is probably singing in her native Gaelic language. So, he asks the other travellers there if anyone can throw some light on 'what she sings'. From its tone, he guesses it to be a mournful song (plaintive numbers) about some old unhappy things and past battles.

### **Stanza 21 to 24**

Wordsworth again guesses that the song might be about some more usual happenings like some natural sorrow, loss or pain, a death or a domestic day-to-day incident which has occurred or may happen again.

### **Stanza 25 to 28**

In this last stanza of "The Solitary Reaper", Wordsworth talks about the impact the reaper's song left upon his mind. No matter what the theme was, the maiden girl was singing like there's no stopping. Our poet saw her singing at her work bending over her scythe. The flow of her music was so impressive that it seemed to be never-ending.

### **Stanza 29to 32**

The poet listened to the girl's song, stopped on his way and stood still, very much charmed by the girl's beautiful song. When the poet was climbing up the hill, the song could no longer be heard from there, but he bore the music, the melody of the solitary reaper's song in his heart. Such was the impression of the song upon his mind.



## Summary

'The Solitary Reaper' is William Wordsworth's rendition of the delight a simple peasant girl derives from nature and how the entire atmosphere reverberates with that happiness. The poet sees a highland girl reaping the harvest and singing. The poet compares her song with the song of a nightingale, soothing his sorrows, easing his weariness, just the same way as the nightingale welcomes the weary travellers in the shady oasis of the Arabian sands.

The maiden's song is also compared to the song of the cuckoo bird which is the harbinger of summer and ushers in happiness. The song of the maiden is as thrilling and persuasive as the song of the cuckoo bird which is effective enough to break the silence of the seas.

The poet cannot understand the dialect of the song, he is unable to comprehend its meaning, but is able to gauge from its sad tone that it probably relates to some unhappy memory, some battles fought long ago. The poet also feels that the song may be about the commonplace things like joys or sorrows. The poet feels that the girl's song would have no end and would continue forever.

The poet saw the girl singing as she bent over her sickle. The song of the maiden was so mesmerising and spellbinding that it held the poet motionless and still. When the poet started mounting the hill,

the song could not be heard but it left an indelible mark on the poet's heart. For the poet, it would always remain a fresh evocative memory. The poem also shows how the appeal of music is universal.

## **Kubla Khan by Coleridge**

- ❖ S.T. Coleridge was not keeping good health in summer of 1797. In his farm house he went into a deep sleep in his chair reading.
- ❖ Purchas pilgrimage which described a palace built by Kublakhana in Xanadu.
- ❖ On waking up after 3 hours, S.T. Coleridge took a pen and paper started to write a beautiful poem about the palace and the garden.
- ❖ Kublakhana is a dream or reverie Kublakhana a Tartar king – associated with desires. Hence Kublakhana wanted to create an Eden and the fertile garden was enclosed with a wall.
- ❖ Kublakhana deals with supernatural Element. Kublakhana the famous emperor ordered that a palace fit for his pleasures should be planned and built and to be situated on the banks of river Alph area 10 miles square.
- ❖ Walls and towers huge, massive gardens and woods and orchards were laid out with such art and care that flowers borne by the plants and trees were like incense.

- Sunny spots of green lawn amidst thick forests.
- In one part of the layout of the palace and its environs a steep chasm sloped down to a wooded area – where cedar trees grow thickly.  
This spot was suggestive of fear and romance, loneliness and enchantment
- Poet think of the mortal woman longing for her demon. Lover as sometimes belived of women who are under the sway of evil spirits. Another peculiarity of the slope was that it bubbled a powerful spring which shot up water with such force, tossed up huge boulders and bits of rock along with foam of the current.
- Underground spring flows 5 miles of Zig- Zag course and falls in to a calm, dark and silent Ocean From the noise made by the flow of the river, the emperor often heard prophetic voices foretelling wars with his enemies.
- The tall submits of the palace reflected on the surface of the river.
- The remarkable of these domes was the one which was warm and sunny at the top and cozy cold below.
- Vision of the Abyssinian maid whom he had seen once singing to the accompaniment of a dulcimen. Her music was so ravishing that he could onlyreproduce it and refashion the palace of Kublakhhan but he would make all others who heard his song see the whole wonderful

fabric as he saw it in mind's eye. Then they would all realize that he was a gifted child of spirit which would show him to be not a mortal creature but one born and bred up in the elfin or mysterious surroundings.

- Kublakhan is drenched in dream imagery.
- The essence of a dream is its inconsequence and illogicality is realized only after waking up – entirely

1. Absorbed in dream – no objections to details.
2. Disconnected nature of the thing Seen or the impressions evoked in our minds by it. Know nothing about the inside except a mention of sunny dome and caves of ice.

The river is sacred the idea is particularly Eastern Only they treat rivers sacred. Rivers do often go Underground and then come up again.

This is given a supernatural magic turn.

3. The blending of the vision of the palace of Kublakhan with another dream. He is sustained by the food of the gods and drinks the milk of paradise.

The experience he has had seems so strange and confusing that he is not sure whether it was a vision or a daydream. He is even uncertain whether he is asleep or awake.

### **"Ozymandias" by Percy Bysshe Shelley**

- ❖ Adonais – 1822 is a pastoral elegy.
- ❖ Written on the death of John Keats.
- ❖ Published in the year 1822 – a few months before Shelley's own death.
- ❖ Written in Spenserian stanzas and represents Shelley's appreciation on Keats.
- ❖ Shelley uses the name 'Adonais' for Keats for he found many resemblances between the fate of Adonais – the Greek youth who was killed by a wild boar in the prime of youth and that of Keats poem two parts.
- ❖ **"Ozymandias"** is a sonnet by Percy Bysshe Shelley, published in 1818 in the 11 January issue of *The Examiner* in London. It is frequently anthologised and is probably Shelley's most famous short poem.
- ❖ It was written in competition with his friend Horace Smith, who wrote another sonnet entitled "Ozymandias" seen below. In addition to the power of its themes and imagery, the poem is notable for its virtuosic diction. The rhyme scheme of the sonnet is unusual and creates a sinuous and interwoven effect.

#### **Ozymandias**

I met a traveller from an antique land  
 Who said: Two vast and trunkless legs of stone  
 Stand in the desert. Near them, on the sand,

Half sunk, a shattered visage lies, whose frown,  
And wrinkled lip, and sneer of cold command,  
Tell that its sculptor well those passions read  
Which yet survive, stamped on these lifeless things,  
The hand that mocked them and the heart that fed:

And on the pedestal these words appear:

"My name is Ozymandias, king of kings:

Look on my works, ye Mighty, and despair!"

Nothing beside remains. Round the decay

Of that colossal wreck, boundless and bare

The lone and level sands stretch far away.

*Ozymandias* represents a transliteration into Greek of a part of Ramesses' throne name, *User-maat-re Setep-en-re*. The sonnet paraphrases the inscription on the base of the statue, given by Diodorus Siculus in his *Bibliotheca historica*, as "King of Kings am I, Osymandias. If anyone would know how great I am and where I lie, let him surpass one of my works."

Shelley's poem is often said to have been inspired by the arrival in London of a colossal statue of Ramesses II, acquired for the British Museum by the Italian adventurer Giovanni Belzoni in 1816. Rodenbeck and Chaney, however, point out that the poem was written and published before the statue arrived in Britain, and thus that Shelley could not have seen it. Its repute in Western

Europe preceded its actual arrival in Britain (Napoleon had previously made an unsuccessful attempt to acquire it for France, for example), and thus it may have been its reputation or news of its imminent arrival rather than seeing the statue itself which provided the inspiration.

The 2008 edition of the travel guide Lonely Planet's guide to Egypt says that the poem was inspired by the fallen statue of Ramesses II at the Ramesseum, a memorial temple built by Ramesses at Thebes, near Luxor in Upper Egypt. This statue, however, does not have "two vast and trunkless legs of stone", nor does it have a "shattered visage" with a "frown / And wrinkled lip, and sneer of cold command." Nor does the base of the statue at Thebes have any inscription, although Ramesses's cartouche is inscribed on the statue itself.

Among the earlier senses of the verb "to mock" is "to fashion an imitation of reality" (as in "a mock-up"), but by Shelley's day the current sense "to ridicule" (especially by mimicking) had come to the fore.

This sonnet is often incorrectly quoted or reproduced. The most common misquotation – "Look **upon** my works, ye Mighty, and despair!" – replaces the correct "on" with "upon", thus turning the regular decasyllabic (iambic pentameter) verse into an 11-syllable line.



In this poem, the poet met a traveller. The traveller tells the poet about the broken statue in the desert. He says that the statue is made up of stone in an old land. Moreover, it stands on legs only. The upper body was destroyed. Thus, it has no head, neck, and limbs. Furthermore, the face of the statue lay nearby on the sand. The same was damaged and destroyed by the passage of time. It was half sunk in the sand. Also, it showed a sign of anger or displeasure. Moreover, his lips were wrinkled. There was an expression of hostility on his face. Also, his face depicted that he was a dominating king. He had no feelings for other people. Moreover, his statue depicted his passion to survive even after his death.

The artist has engraved these expressions in the statue very well. One could easily see the rough behaviour of the king in the statue's expressions. The poet praises the sculptor. He had perfectly copied the minutest expressions and wrinkles on the king's face.

The words "My name is Ozymandias, king of kings: Look upon my works, ye Mighty, and despair!" were engraved. The king announced himself as the mightiest. He wanted other kings to feel belittled in front of him. However, the poet says that everything got destroyed and damaged with the passage of time. The broken pieces of the statue were only lying around. Also, the dessert was very vast. The statue could be seen nowhere. The king was egoistic. Also, he

was filled with pride. But, today, after a very long time, there is no trace of the king, Ramesses.

This tells us that we should never be boastful, egoistic or feel proud of ourselves. We all have limited time in this mortal world. We should not live our lives for earning name and fame. These are unattainable. The more we earn them, even more, we desire. On the contrary, we should live a generous and humble life. It is full of compassion and love.

The passage of time destroys even the most powerful or mightiest person or thing in the world. Thus, we should not be boastful, egoistic or live with pride. Instead, we should live a life of simplicity.

### **My Last Duchess -Robert Browning**

- Browning was born in 1812 in camber well south of Thomas.
- In 1832 he published poem 'Pauline' (Keats influence on and Shelly)
- In 1835 – a longer blank verse poem 'Paracelsus'.
- In 1840 – a semi –epic poem – 'Sordello'
- Between 1841 and 1846 – a publisher moyon by name brought out 8 numbers of the series of pamphlets Title "Bells and pomegranates".

- In 1846 he married the poetess, Elizabeth Barret till her death in 1861 resided in Italy.
- The first literary influence on Browning was Byron then to Shelley.
- This poem was published in 1855, it is written in Italy. It is a dramatic monologue It represents art and philosophy of art. (a story in verse told by one person)
- Browning attained mastery in dramatic monologue.
- Fra Lippo Lippi is the other poem with the same theme.
- 'Andrea Del Sarto' called the 'Faultless painter' was included in the volume entitled 'men and women' published in 1855.
- Theme – the painter Andrea and his art of painting. Life given by George Vasari (Andrea's disciple)
- Andrea Del Sarto (1486 - 1531) was the son of a Florentine tailor. In 1513 he married 'Lucrezia' who served model for his "madonnas" and other paintings.
- He betrayed his patron's confidence to please her wife and he even deserted his parents for her sake.
- She was unfaithful to him and at last deserted him.
- He died of the plague in utter poverty and disgrace.

### POEM

That's my last Duchess painted on the wall,

Looking as if she were alive. I call

That piece a wonder, now: Fr Pandolf's hands

Worked busily a day, and there she stands.

Will't please you sit and look at her? I said

‘ ‘ Fr Pandolf' by design, for never read

and children are created, 'decanted' and raised in Hatcheries and Conditioning Centres, where they are divided into five castes (which are further split into 'Plus' and 'Minus' members) and designed to fulfill predetermined positions within the social and economic strata of the World State. Fetuses chosen to become members of the highest caste, 'Alpha', are allowed to develop naturally while maturing to term in "decanting bottles", while fetuses chosen to become members of the lower castes ('Beta', 'Gamma', 'Delta', 'Epsilon') are subjected to *in situ* chemical interference to cause arrested development in intelligence or physical growth.

Each 'Alpha' or 'Beta' is the product of one unique fertilized egg developing into one unique fetus. Members of lower castes are not unique but are instead created using the Bokanovsky process which enables a single egg to spawn (at the point of the story being told) up to 96 children and one ovary to produce thousands of children. To further increase the birthrate of Gammas, Deltas and Epsilons, Podsnap's Technique causes all the eggs in the ovary to mature simultaneously, allowing the hatchery to get full use of the ovary in two years' time. People of these castes make up the majority of human society, and the production of such specialized children bolsters the efficiency and harmony of society, since these people are deliberately limited in their cognitive and physical abilities, as well as the scope of their ambitions and the

complexity of their desires, thus rendering them easier to control. All children are educated via the hypnopaedic process, which provides each child with caste-appropriate subconscious messages to mold the child's lifelong self-image and social outlook to that chosen by the leaders and their predetermined plans for producing future adult generations.

To maintain the World State's Command Economy for the indefinite future, all citizens are conditioned from birth to value consumption with such platitudes as "ending is better than mending," i.e., buy a new item instead of fixing the old one, because constant consumption, and near-universal employment to meet society's material demands, is the bedrock of economic and social stability for the World State. Beyond providing social engagement and distraction in the material realm of work or play, the need for transcendence, solitude and spiritual communion is addressed with the ubiquitous availability and universally endorsed consumption of the drug *soma*. Soma is an allusion to a mythical drink of the same name consumed by ancient Indo-Aryans. In the book, soma is a hallucinogen that takes users on enjoyable, hangover-free "holidays". It was developed by the World State to provide these inner-directed personal experiences within a socially managed context of State-run 'religious' organizations; social clubs. The hypnopaedically inculcated affinity for the State-produced drug,

as a self-medicating comfort mechanism in the face of stress or discomfort, thereby eliminates the need for religion or other personal allegiances outside or beyond the World State.

Recreational sex is an integral part of society. According to the World State, sex is a social activity, rather than a means of reproduction (sex is encouraged from early childhood). The few women who can reproduce are conditioned to use birth control, even wearing a "Malthusian belt" (which resembles a cartridge belt and holds "the regulation supply of contraceptives") as a popular fashion accessory. The maxim "everyone belongs to everyone else" is repeated often, and the idea of a "family" is considered pornographic; sexual competition and emotional, romantic relationships are rendered obsolete because they are no longer needed. Marriage, natural birth, parenthood, and pregnancy are considered too obscene to be mentioned in casual conversation. Thus, society has developed a new idea of reproductive comprehension.

Spending time alone is considered an outrageous waste of time and money, and wanting to be an individual is horrifying. Conditioning trains people to consume and never to enjoy being alone, so by spending an afternoon not playing "Obstacle Golf," or not in bed with a friend, one is forfeiting acceptance.

In the World State, people typically die at age 60 having maintained good health and youthfulness their whole life. Death isn't feared; anyone reflecting upon it is reassured by the knowledge that everyone is happy, and that society goes on. Since no one has family, they have no ties to mourn.

The conditioning system eliminates the need for professional competitiveness; people are literally bred to do their jobs and cannot desire another. There is no competition within castes; each caste member receives the same food, housing, and soma rationing as every other member of that caste. There is no desire to change one's caste, largely because a person's sleep-conditioning reinforces each individual's place in the caste system. To grow closer with members of the same class, citizens participate in mock religious services called Solidarity Services, in which twelve people consume large quantities of soma and sing hymns. The ritual progresses through group hypnosis and climaxes in an orgy.

In geographic areas nonconducive to easy living and consumption, securely contained groups of "savages" are left to their own devices. These appear to be similar to the reservations of land established for the Native American population during the colonisation of North America. These 'savages' are beholden of strange customs, including self-mutilation and religion, a mere curio in the outside world.



In its first chapters, the novel describes life in the World State as wonderful and introduces Lenina Crowne and Bernard Marx. Lenina, a hatchery worker, is socially accepted and comfortable with her place in society, while Bernard, a psychologist, is an outcast. Although an Alpha Plus, Bernard is shorter in stature than the average of his caste—a quality shared by the lower castes, which gives him an inferiority complex.

His work with sleep-teaching has led him to realize that what others believe to be their own deeply held beliefs are merely phrases repeated to children while they are asleep. Still, he recognizes the necessity of such programming as the reason why his society meets the emotional needs of its citizens. Courting disaster, he is vocal about being different, once stating he dislikes soma because he'd "rather be himself." Bernard's differences fuel rumors that he was accidentally administered alcohol while incubated, a method used to keep Epsilons short.

Bernard's only friend is Helmholtz Watson, an Alpha Plus lecturer at the College of Emotional Engineering (Department of Writing). The friendship is based on their similar experiences as misfits, but unlike Bernard, Watson's sense of loneliness stems from being too gifted, too intelligent, too handsome, and too physically strong. Helmholtz is drawn to Bernard as a confidant: he can talk to Bernard about his desire to write poetry.

## **The Reservation and the Savage (Chapters 7–9)**

Bernard is on holiday at a Savage Reservation. The reservation, located in New Mexico, consists of a community named Malpais. From afar, Lenina thinks it will be exciting. In person, she finds the aged, toothless natives who mend their clothes rather than throw them away repugnant, and the situation is made worse when she discovers that she has left her soma tablets at the resort hotel.

In typical tourist fashion, Bernard and Lenina watch what at first appears to be a quaint native ceremony. The village folk, whose culture resembles the contemporary Indian groups of the region, descendants of the Anasazi, including the Puebloan peoples of Acoma, Laguna, and Zuni, and the Ramah Navajo, begin by singing, but the ritual quickly becomes a passion play where a village boy is whipped to unconsciousness.

Soon after, the couple encounters Linda, a woman who has been living in Malpais since she came on a trip and became separated from her group, among whom was a man to whom she refers as "Tomakin" but who is revealed to be Bernard's boss, the Director of Hatcheries and Conditioning, Thomas. She became pregnant despite adhering to her "Malthusian Drill" and there were no facilities for an abortion. Her shame at pregnancy was so great that she decided not to return to her old life, but to stay with the "savages". Linda gave

birth to a son, John (later referred to as John the Savage) who is now 18.

Conversations with Linda and John reveal that their life has been hard. For 18 years, they have been treated as outsiders: the native men treated Linda like a sex object while the native women regularly beat and ostracized her because of her promiscuity, and John was mistreated and excluded for his mother's actions and the color of his skin. John was angered by Linda's lovers, and even attacked one in a jealous rage while a child. John's one joy was that his mother had taught him to read, although he only had two books: a scientific manual from his mother's job, which he called a "beastly, beastly book," and a collection of Shakespeare's works (which have been banned in the World State for being subversive). Shakespeare gives John articulation to his feelings, though, and he especially is interested in *Othello*, *Romeo and Juliet*, and *Hamlet*. At the same time, John has been denied the religious rituals of the village, although he has watched them and even has had some religious experiences on his own in the desert.

Old, weathered and tired, Linda wants to return to her familiar world in London, as she misses living in the city and taking soma. John wants to see the "brave new world" his mother has told him so much about. Bernard wants to take them back to block Thomas from his plan to reassign Bernard to Iceland as punishment for his

asocial beliefs. Bernard arranges permission for Linda and John to leave the reservation.

John also seems to have an attraction to Lenina, as while Bernard is away, getting the permission to move the savages, he finds her suitcase and ruffles through all of her clothes, taking in the smells. He then sees her "sleeping" and stares at her, thinking all he has to do to see her properly is undo one zip. He later tells himself off for being like this towards Lenina, and seems to be extremely shy around her.

### **The Savage visits the World State (Chapters 10–18)**

Upon his return to London, Bernard is confronted by Thomas, the Director of the Hatchery and Conditioning Centre who, in front of an audience of higher-caste Centre workers, denounces Bernard for his asocial behavior. Bernard, thinking that for the first time in his life he has the upper hand, defends himself by presenting the Director with his long-lost lover and unknown son, Linda and John. John falls to his knees and calls Thomas his father, which causes an uproar of laughter. The humiliated Director resigns in shame.

Spared from reassignment, Bernard makes John the toast of London. Pursued by the highest members of society, able to bed any woman he fancies, Bernard revels in attention he once scorned. The victory, however, is short-lived. Linda, decrepit, toothless, and friendless, goes on a permanent soma holiday while John, appalled

by what he perceives to be an empty society, refuses to attend Bernard's parties. Society drops Bernard as swiftly as it had taken him. Bernard turns to the person he'd believed to be his one true friend, only to see Helmholtz fall into a quick, easy camaraderie with John. Bernard is left an outcast yet again as he watches the only two men with whom he ever connected find more of interest in each other than they ever did in him.

John and Helmholtz's island of peace is brief. Lenina tries to seduce John, but John pushes her away, calling her out on her sexually wanton ways. Whilst Lenina is in the bathroom, humiliated and putting her clothes on, John receives a telephone call from the hospital telling him that his mother is extremely unwell. He rushes over to see her and sits at her bedside, trying to get her out of her soma holiday so that he can talk to her. He is heartbroken when his mother succumbs to soma and dies. He is extremely annoyed by the young boys that enter the ward to be conditioned about death and annoy John to the point where he starts to use violence to send them away. John's grief bewilders and revolts the hospital workers, and their lack of reaction to Linda's death prompts John to try to force humanity from the workers by throwing their soma rations out a window. The ensuing riot brings the police, who quells the riot by filling the room with soma. Bernard and Helmholtz arrive to help John, but only Helmholtz helps him, while Bernard stands to the

side, torn between risking involvement by helping or escaping the scene.

Following the riot, Bernard, Helmholtz and John are brought before Mustapha Mond, the Resident World Controller for Western Europe. Bernard (who breaks down during the middle of the conversation) and Helmholtz are told they will be exiled to islands of their choice. Mond explains that this exile is not so much a threat to force freethinkers to reform and rejoin society as it is a chance for them to act as they please because they will not be able to influence the population. He also divulges that he too once risked banishment to an island because of some scientific experiments that were deemed controversial by the state, giving insight into his sympathetic tone. Helmholtz chooses the Falkland Islands, believing that their terrible weather will inspire his writing, but Bernard simply does not want to leave London; he struggles with Mond and is thrown out of the office. After Bernard and Helmholtz have left, Mustapha and John engage in a philosophical argument on the morals behind the existing society and then John is told the "experiment" will continue and he will not be sent to an island. John meets with Bernard and Helmholtz once again before their departures from London and Bernard apologizes to John for his opportunistic behavior, having come to terms with his imminent exile and having restored his friendship with Helmholtz.

In the final chapter, John isolates himself from society in a lighthouse outside London where he finds his hermit life interrupted from mourning his mother by the more bitter memories of civilization. To atone, John brutally whips himself in the open, a ritual the Indians in his own village had denied him.

His self-flagellation, caught on film and shown publicly, destroys his hermit life. Hundreds of gawking sightseers, intrigued by John's violent behavior, fly out to watch the savage in person. Even Lenina comes to watch, crying a tear John does not see. The sight of the woman whom he both adores and blames is too much for him; John attacks and whips her. This sight of genuine, unbridled emotion drives the crowd wild with excitement, and — handling it as they are conditioned to — they turn on each other, in a frenzy of beating and chanting that devolves into a mass orgy of soma and sex. In the morning, John, hopeless, alone, horrified by his drug use and the orgy in which he participated that countered his beliefs, makes one last attempt to escape civilization and atone. When thousands of gawking sightseers arrive that morning, frenzied at the prospect of seeing the savage perform again, they find John dead from a suicidal hanging.

**\*\*\*\*\*UGTRB-ENGLISH-UNIT-4-END\*\*\*\*\***



# UG TRB ENGLISH

(Competitive Exam)

STUDY MATERIALS

UNIT-V

AMERICAN LITERATURE

PROSE

## ***Self-Reliance* -Ralph Waldo Emerson**

Published first in 1841 in *Essays* and then in the 1847 revised edition of *Essays*, "Self-Reliance" took shape over a long period of time. Throughout his life, Emerson kept detailed journals of his thoughts and actions, and he returned to them as a source for many of his essays. Such is the case with "Self-Reliance," which includes materials from journal entries dating as far back as 1832. In addition to his journals, Emerson drew on various lectures he delivered between 1836 and 1839.

The first edition of the essay bore three epigraphs: a Latin line, meaning "Do not seek outside yourself"; a six-line stanza from Beaumont and Fletcher's *Honest Man's Fortune*; and a four-line stanza that Emerson himself wrote. Emerson dropped his stanza from the revised edition of the essay, but modern editors have since restored it. All three epigraphs stress the necessity of relying on oneself for knowledge and guidance.

**Self-Reliance** is an essay written by American Transcendentalist philosopher and essayist, Ralph Waldo Emerson. It contains the most thorough statement of one of Emerson's recurrent themes, the need for each individual to avoid conformity and false consistency, and follow his or her own instincts and ideas. It is the source of one of Emerson's most famous quotations: "A foolish consistency is the hobgoblin of little minds" (often misquoted by omission of the word "foolish").

### Summary

*Self-Reliance* was first published in 1841 in his collection, *Essays: First Series*. However, scholars argue the underlying philosophy of his essay emerged in a sermon given in September 1830 - a month after his first marriage to Ellen (who died the following year of tuberculosis) - and in lectures on the philosophy of history given at Boston's Masonic Temple from 1836 to 1837.

The essay, for which Emerson is perhaps the most well known, contains the most thorough statement of Emerson's emphasis on the need for individuals to avoid conformity and false consistency, and instead follow their own instincts and ideas. The essay illustrates Emerson's finesse for synthesizing and translating classical philosophy (e.g., self-rule in Stoicism, the *Bildung* of Goethe, and the revolution of Kant) into accessible language, and for demonstrating its relevance to everyday life.

While Emerson does not formally do so, scholars conventionally organize *Self-Reliance* into three sections: the value of and barriers to self-reliance , self-reliance and the individual and self-reliance and society .

Emerson opens his essay with the assertion, "To believe in your own thought, to believe that what is true for you in your private heart is true for all men, - that is genius." His statement captures the essence of what he means by "self-reliance," namely the reliance upon one's own thoughts and ideas. He argues individuals, like Moses, Plato, and Milton, are held in the highest regard because they spoke what they thought. They did not rely on the words of others, books, or tradition. Unfortunately, few people today do so; instead, "he dismisses without notice his thought, because it is his." If we do not listen to our own mind, someone else will say what we think and feel, and "we shall be forced to take with shame our own opinion from another." Emerson thus famously counsels his reader to "Trust thyself." In other words, to accept one's destiny, "the place the divine providence has found for you, the society of your contemporaries, the connection of events." If such advice seems easier said than done, Emerson prompts his reader to recall the boldness of youth.

Their mind being whole, their eye is as yet unconquered, and when we look in their faces we are disconcerted. Infancy conforms to nobody; all conform to it; so that one babe commonly makes four or five out of the adults who prattle and play to it. So God has armed youth and puberty and manhood no less with its own piquancy and charm, and made it enviable and gracious and its claims not be put by, if it will stand by itself.

The difficulty of trusting our own mind lies in the conspiracy of society against the individual, for society valorizes conformity. As a youth, we act with independence and irresponsibility, and issue verdicts based on our genuine thought. We are unencumbered by thoughts about consequences or interests. However, as we grow older,

society teaches us to curb our thoughts and actions, seek the approval of others, and concern ourselves with names, reputations, and customs. What some would call "maturity," Emerson would call "conformity."

To be a self-reliant individual then, one must return to the neutrality of youth, and be a nonconformist. For a nonconformist, "No law can be sacred to me but that of my nature. Good and bad are but names very readily transferable to that or this; the only right is what is after my constitution; the only wrong what is against it." Emerson does not advocate nonconformity for the sake of rebellion per se, but rather so the world may know you for who are, and so you may focus your time and efforts on reinforcing your character in your own terms.

However, the valorization of conformity by society is not the only barrier to self-reliance. According to Emerson, another barrier is the fear for our own consistency: "a reverence for our past act or word because the eyes of others have no other data for computing our orbit than our past acts, and we are loth to disappoint them." Rather than act with a false consistency to a past memory, we must always live in the present. We must become, rather than simply be. Emerson famously argues, "A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines." While acting without regard to consistency may lead to us being misunderstood, the self-reliant individual would be in good company. "Pythagoras was misunderstood, and Socrates, and Jesus, and Luther, and Copernicus, and Galileo, and Newton, and every pure and wise spirit that ever took flesh. To be great is to be misunderstood."

In this section, Emerson expounds on how individuals can achieve self-reliance. As mentioned earlier, to live self-reliantly with

genuine thought and action, one must "trust thyself." In other words, one must trust in the nature and power of our inherent capacity for independence, what Emerson calls, "Spontaneity" or "Instinct" - the "essence of genius, of virtue, and of life." This Spontaneity or Instinct is grounded in our Intuition, our inner knowledge, rather than "tuitions," the secondhand knowledge we learn from others. In turn, Emerson believed our Intuition emerged from the relationship between our soul and the divine spirit (i.e., God). To trust thyself means to also trust in God.

To do so is more difficult than it sounds. It is far easier to follow the footprints of others, to live according to some known or accustomed way. A self-reliant life "shall be wholly strange and new. It shall exclude example and experience. You take the way from man, not to man."

As such, one must live as courageously as a rose.

Man is timid and apologetic; he is no longer upright; he dares not say, "I think," "I am," but instead quotes some saint or sage. He is ashamed before the blade of grass or the blowing rose. These roses under my window make no reference to former roses or to better ones; they are for what they are; they exist with God today. There is no time to them. There is simply the rose; it is perfect in every moment of its existence... But man postpones or remembers; he does not live in the present, but with reverted eye laments the past, or, heedless of the riches that surround him, stands on tiptoe to foresee the future. He cannot be happy and strong until he too lives with nature in the present, above time.

To live in the present with nature and God, one must not worry about the past or future, compare oneself to others, or rely on words and thoughts not one's own.

In the concluding paragraphs of *Self-Reliance*, Emerson argues self-reliance must be applied to all aspects of life, and illustrates how such an application would benefit society. "It is easy to see that a greater self-reliance must work a revolution in all the offices and relations of men; in their religion; in their education; in their pursuits; their modes of living; their association; in their property; in their speculative views."

In regard to religion, Emerson believes a lack of self-reliance has led prayers to become "a disease of the will" and creeds "a disease of the intellect." People pray to an external source for some foreign addition to their life, whereby prayer acts as a means to a private end, such as for a desired commodity. In this way, prayer has become a form of begging. However, prayer should be a way to contemplate life and unite with God (i.e., to trust thyself and also in God). Self-reliant individuals do not pray for something, but rather embody prayer (i.e., contemplation and unification with God) in all their actions. "The prayer of the farmer kneeling in his field to weed it, the prayer of the rower kneeling with the stroke of his oar, are true prayers heard throughout nature, though for cheap ends."

Emerson also believes true prayer involves an avoidance of regret and discontent, which indicate a personal "infirmity of will," as well as of sympathy for the suffering of others, which only prolongs their own infirmity, and instead should be handled with truth and health to return them to their reason.

As for creeds, his critique focuses on how those who cling to creeds obey the beliefs of a powerful mind other than their own, rather than listen to how God speaks through their own minds. In this way, they disconnect with the universe, with God, because the creed becomes mistaken for the universe.

In regard to education, Emerson asserts the education system fosters a restless mind that causes people to travel away from themselves in hope of finding something greater than what they know or have. Educated Americans desire to travel to foreign places like Italy, England, and Egypt for amusement and culture. They build and decorate their houses with foreign taste, their minds to the Past and the Distant. Artists imitate the Doric or the Gothic model. Yet, Emerson reminds us, "They who made England, Italy, or Greece venerable in the imagination, did so by sticking fast where they were, like an axis of the earth." One should not yearn for or imitate that which is foreign to oneself, for "Your own gift you can present every moment with the cumulative force of a whole life's cultivation; but of the adopted talent of another you have only an extemporaneous half possession... Every great man is unique." (Emerson develops these ideas further in his essay, *The American Scholar*, which calls for the creation of a uniquely American cultural identity distinct from European traditions.)

Finally, Emerson addresses the "spirit of society." According to Emerson, "society never advances." Civilization has not led to the improvement of society because with the acquisition of new arts and technologies comes the loss of old instincts. For example, "The civilized man has built a coach, but has lost the use of his feet... He has a fine Geneva watch, but he fails of the skill to tell the hour by the sun." Society merely changes and shifts like a wave. While a "wave



moves onward... the water which it is composed does not." As such, people are no greater than they ever were, and should not smugly rest on the laurels of past artistic and scientific achievements. They must instead actively work to achieve self-reliance, which entails a return to oneself, and liberation from the shackles of the religious, learned, and civil institutions that create a debilitating reliance on property (i.e., things external from the self).

Emerson concludes, "Nothing can bring you peace but yourself. Nothing can bring you peace but the triumph of principles."

### **'I HAVE A DREAM' MARTIN LUTHER KING**

'I HAVE A DREAM' is written by Martin Luther King Jr. He was born in 15th January, 1929 in Georgia, United States. He was the Baptist Minister and activist who became the most Visible Spokeperson and leader in Civil Right Movement from 1955. He did PHd in Boston University and BA in Morehouse College. He won Nobel Prize in 1964 . and He died in 4 April, 1968 in America due to Gunshot.

#### **SUMMARY**

**" I HAVE A DREAM " is written by Martin Luther King Jr. In this speech, he is addressing the Negro people of America at the time who were struggling with poverty, neglect, discrimination, and inequality.**

"I Have a Dream" is a speech delivered by Martin Luther King, Jr on the steps of the Lincoln Memorial in Washington DC on August 28, 1963. Here he speaks about his dream of seeing America as a developed country. He wants his country free from the racial

distinction between the whites and the black. The speech brings a great change in the country.

King himself establishes as one of the greatest orators of the world. In his speech, he requests his audience to maintain peace and conduct their movement with dignity. He reminds the authority of his promises that were made one hundred years ago. He parents the poor and bad condition of the negro slaves. They live in slums and ghettos. They are deprived of their right to vote.

In his speech, he asks black people to continue their fight for their rights in American society until they get civil rights like the white people there. They ask the Negro people to continue their movement in a non-violent & a peaceful manner. On the appearance of some white people in his speech, he calls it his symbolic victory and asks the Negro people not to hate the white Americans.

They are cruelly treated by the police. They have lost all hopes of life. He demands that they must be now provided with their right if America wants to be a great nation. Lastly, he says that there will be freedom and justice everywhere. Incoming generations will not be judged by the colour of their skin but by the context of their character. There is hope for the transformed situation where all black people will be able to join hands with all the white people and walk.

In this speech, Martin Luther talks about his dream of an American society in which there is mutual harmony between blacks and whites, no class is exploited on the basis of its character, white children mix and play with black children. All the trenches of inequality in society should be erased.

This historical speech by Martin Luther reflects his optimistic stance. This speech gives strength not only to the Negro people but also to all the people of the world who are suffering from racial discrimination. - MLK

Martin Luther King, Jr. delivered his famous "I Have a Dream" speech on August 28, 1963, at the March on Washington for Jobs and Freedom at the Lincoln Memorial. The March on Washington was a monumental day in the civil rights movement and, at the time, was one of the largest peaceful protests in the world. The goals of the March were to create greater economic equality for people of color, especially black Americans, and to protect the right to vote. These topics—economic equality and voting rights protection—feature heavily in King's speech.

At a broader level, his speech urges the protestors present to have hope for the future of the United States and to continue fighting for social justice. Martin Luther King, Jr. delivered his famous "I Have A Dream" speech on August 28, 1963. One of its most powerful lines reads, "I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character." Martin Luther King delivered his most famous speech in 1963 during the March on Washington.

King states that this occasion will be remembered as the "greatest demonstration for freedom" in America's history, a key moment in the Civil Rights movement. Dr. King gave this speech to motivate his followers to continue to boycott, protest, and demonstrate until they were granted full equality and privileges due any citizen of the United States of America.<sup>10</sup> 8 King begins by recalling the signing of the Emancipation Proclamation. His choice of

language here evokes Lincoln's Gettysburg Address, another key moment in American history. However, although it offered hope to many black Americans, there has been less progress than was hoped for because the black man in America is still not free. Instead, discrimination continues; black Americans live in comparative poverty despite the wealth of the nation as a whole and the aftereffects of slavery are still felt. He then evokes the signing of the Declaration of Independence, describing it as a "promissory note" whose promise has not been fulfilled for black men.

Therefore, King says he is coming to Washington to chide the United States for "defaulting" on this promise in regard to black Americans who have not been granted life, liberty and the pursuit of happiness. The bank of justice, King says, surely still has money in it, and black Americans are owed. King goes on to declare that now is the time to "make justice a reality" for all in the United States. He describes the situation as "urgent," stating that the growing discontent among black Americans will not just go away. Instead, in order to ensure "tranquility" in America, the black man must be granted his true rights as a citizen of this country. However, King is keen to stress that this revolt should not be violent.

While the struggle must continue, his followers should not allow their protests to become physically violent. Instead, they must make clear to white Americans that the prosperity and freedom of both black and white are bound together. The struggle must continue until police brutality is no longer a concern for negroes, black people are no longer turned away from hotels, ghettos are a thing of the past, and voting rights are universal -- indeed, until justice is served. King acknowledges that protesting in this way has been hard for many.

Emerson says that studying nature will suggest to the scholar a root cause of all they see, one not merely scientific but universal and spiritual, from which both they and nature spring forth. The human soul and nature are complementary, "that nature is the opposite of the soul, answering to it part for part," and in studying nature, the scholarly mind will expand to encompass both an intellectual and spiritual understanding of God's interconnected universe, of which they are an inseparable part.

## Section 2

The second major influence on the mind of the present scholar, Emerson says, is the thinking of the great minds of the past. This is transmitted through art, literature, and writing, especially through books. The great thinkers of the past learned from the world around them and recorded their thoughts poetically. The act of writing made it possible to transmit their ideas to future generations, to live on figuratively inside new minds. However, no writer can completely escape the mindset of their era, nor can later readers escape their own, and so the transmission will always be imperfect. There will be assumptions in the original work, as well as things that do not translate or are not relevant in later centuries. Each generation "must write its own books."

This, Emerson says, is where "mischief" sets in. People come to view the books of the past as perfect and cling dogmatically to old texts without adding innovation. Young scholars are taught to repeat the wisdom of previous great thinkers. They do not appreciate that the greatest thinkers of the past age were also once just young scholars challenging the wisdom of a previous generation. Instead of being "*Man Thinking*," Emerson says, these people merely love books.

"Speaking of contraries, see how the brook  
In that white wave runs counter to itself.  
It is from that in water we were from  
Long, long before we were from any creature.  
Here we, in our impatience of the steps,  
Get back to the beginning of beginnings,  
The stream of everything that runs away.  
Some say existence like a Pirouet  
And Pirouette, forever in one place,  
Stands still and dances, but it runs away,  
It seriously, sadly, runs away  
To fill the abyss' void with emptiness.  
It flows beside us in this water brook,  
But it flows over us. It flows between us  
To separate us for a panic moment.  
It flows between us, over us, and *with* us.  
And it is time, strength, tone, light, life and love—  
And even substance lapsing unsubstantial;  
The universal cataract of death  
That spends to nothingness—and unresisted,  
Save by some strange resistance in itself,  
Not just a swerving, but a throwing back,  
As if regret were in it and were sacred.  
It has this throwing backward on itself  
So that the fall of most of it is always  
Raising a little, sending up a little.  
Our life runs down in sending up the clock.  
The brook runs down in sending up our life.  
The sun runs down in sending up the brook.

*O past! O happy life! O songs of joy!  
In the air, in the woods, over fields,  
Loved! loved! loved! loved! loved!  
But my mate no more, no more with me!  
We two together no more.*

The aria sinking,  
All else continuing, the stars shining,  
The winds blowing, the notes of the bird continuous echoing,  
With angry moans the fierce old mother incessantly moaning,  
On the sands of Paumanok's shore gray and rustling,  
The yellow half-moon enlarged, sagging down, drooping, the face of  
the sea almost touching,  
The boy ecstatic, with his bare feet the waves, with his hair the  
atmosphere dallying,  
The love in the heart long pent, now loose, now at last tumultuously  
bursting,  
The aria's meaning, the ears, the soul, swiftly depositing,  
The strange tears down the cheeks coursing,  
The colloquy there, the trio, each uttering,  
The undertone, the savage old mother incessantly crying,  
To the boy's soul's questions sullenly timing, some drown'd secret  
hissing,  
To the outsetting bard.

Demon or bird! (said the boy's soul,)  
Is it indeed toward your mate you sing? or is it really to me?  
For I, that was a child, my tongue's use sleeping, now I have heard  
you,  
Now in a moment I know what I am for, I awake,  
And already a thousand singers, a thousand songs, clearer, louder and  
more sorrowful than yours,  
A thousand warbling echoes have started to life within me, never to  
die.

O you singer solitary, singing by yourself, projecting me,  
O solitary me listening, never more shall I cease perpetuating you,  
Never more shall I escape, never more the reverberations,  
Never more the cries of unsatisfied love be absent from me,



- It's one of Dickinson's particular quirks that she rarely provides any clues as to what her symbols mean. Don't feel like you're missing something here: "World" could mean a lot of things.
- Our two cents are that the speaker has inhabited one particular world – the world of Reason – through most of the poem. But now that she has broken through reason, she comes into violent contact with other, "irrational" worlds. Of course, lacking reason, she can't describe them!
- At the end of her fall, or at least the end of the poem, she "Finished knowing." It makes sense for someone who has lost their power of reason or intelligence to not be able to know things anymore.
- The word "then," like the word "here" in the fourth stanza, seems tacked-on and not very helpful. It leaves the poem in an open-ended place, because you could also read "then" as the beginning of a new experience that we'll never get to read about. She has this huge fall, and then...and then?
- Critics have interpreted this ending in many ways. It could be that she blacks out at the end of a traumatic experience and loses her power to remember what happened. It could be that, she passes into death, this being a funeral and all. Or maybe she has been dead the whole time and now the casket is dropping into the grave. Or she has gone insane.
- There are many more interpretations that you could think up. What's yours?

## Nature- Henry Wadsworth Longfellow

**Henry Wadsworth Longfellow** is one of the most famous American poets whose poems are widely read in all English speaking

Beware  
Beware.

Out of the ash  
I rise with my red hair  
And I eat men like air.

### Stanza 1

That famous opening line, end-stopped for emphasis and effect, is matter of fact and fateful too. The conversational tone continues into the second line, as if the speaker is fully too familiar with her personal history and has been 'measuring' out whatever it is she has done, but not in coffee spoons (like Eliot's "Prufrock"). The dash at the end of the third line leads the reader on and allows for that casual second stanza opening.

### Stanza 2

Lazarus, from the title, was raised from the dead by Christ (bible John 11. and this allusion is mirrored in the speaker's own use of the word. She's inferring that she shouldn't really be around (alive any longer) but she is. The first line ends with enjambment, the line running on. The second line, infamous, refers to the appalling fact that in the Nazi death camps the skin of victims was used to make lampshades (and soap).

Plath's use of this is shocking, the reasons complex, part to do with the relationship she had with her father Otto Plath, a German

they just make the best of everything they have.”

The poet begins the poem by asking the professor about the meaning of happiness who teaches the meaning of life to the people. The professor who represents the “intelligence and success” couldn’t answer the question. Then he asks the same question to “the famous executives” who boss the work of thousands men even he is unable to answer the question.

Searching for the meaning of happiness the poet on one Sunday afternoon, wanders along the Desplaines River there he sees a crowd of Hungarians under the trees with their women and children and a keg of beer and an accordion (musical instrument). Here he finds the real meaning of happiness from these common people. These people do not have money, intelligence or success but “they are the symbol of real meaning of happiness”. They make the best movement by spending time with their family.

**Conclusion:** The poet concludes the poem in which the “happiness” is not about being rich or successful or having a good carrier but about having passion in life, feeling the moment and living in it through our soul. He also says that the materialistic things do not bring any happiness to the people.

## **Brahma-Ralph Waldo Emerson**

*Brahma* was written by Ralph Waldo Emerson (1803-1882), a spiritual and intellectual giant of American history. In this 16- line poem we are able to explore significant foundations of Eastern and Western philosophy. Emerson and his fellow Transcendentalists,

hid behind the heater.

The next morning Willy prepares to visit his boss Howard to ask him for a job in New York. During the meeting, Howard informs Willy that there are no positions available in New York. Willy reminds Howard that he named him, and he was a very successful salesman when he worked for Howard's father. Howard remains impassive and instead fires him.

Upon being fired, Willy begins freefalling into his memories of the past. Willy recalls Ben's visit once again. This time, Willy asks for advice because things are not going as he planned. He remembers Ben offering him a job in Alaska. He accepts, but Linda intervenes and reminds him of Dave Singleman. Willy shifts from his memory of Ben to Biff's last football game. Willy recalls Charley pretending he is unaware of Biff's game, and this infuriates Willy. Willy's daydream ends when he arrives at Charley's office.

Bernard is waiting for Charley in his office. Willy and Bernard discuss Biff and consider possible reasons for his lack of motivation and success. Bernard says Biff changed right after high school when he visited Willy in Boston. Bernard questions Willy about what happened when Biff went to visit him. Willy becomes defensive. Bernard is on his way to present a case before the Supreme Court. Bernard's success both pleases and upsets Willy. Charley gives Willy money for his insurance payment and offers him a job, an offer that Willy refuses.

At a restaurant where Willy, Biff, and Happy are to meet, Happy flirts with a young prostitute, and Biff is upset because Oliver did not

**vehement defence of values of decency and human feeling against the onslaught of commercialism and growing fragmentation of civilised society.** Linda also tells her son that for the last one year or so, Willy has been trying to kill himself. This brings an assurance from Biff that he would stay with his family and look after them. The first act ends in a rather conciliatory atmosphere. Biff and Happy are persuaded by Linda to come up to Willy's bedroom to say good night. Biff has decided to visit Bill Oliver to borrow ten thousand dollars. He and Happy have plans to go into sporting goods-business : they will travel all over the country, play games and sell sporting goods. The scheme contains a synthesis of happiness-in-freedom that appeals to Biff, and Happy alike. Unfortunately, the scheme never materialises, as is soon discovered in the next act. By the time the first act ends, members of the Loman family have managed to whip themselves into false excitement and optimism about things to come. Willy talks of retiring into a country house where he would build separate apartments for his two sons. All this depends on the vague and far-fetched hope of his son succeeding in borrowing ten thousand dollars from his old employer, and on his own expectation of persuading his employer for a raise in salary and for a transfer !

## **Act Two**

**In the second act, the plans made in the first act are brought to a conclusion.** The first scene shows Willy at breakfast; his sons have already gone out, Willy continues to dream about the impending changes, especially because he thinks that his son Biff has become reconciled to him. In spite of this climate of optimism, Miller uses this scene to highlight the vicious circle in which man is

This type of structure forces Tom to be both a narrator and a character in the play. He must let the audience know that these are scenes from memory and that he is both the person remembering them and the person centrally involved in the scenes. Some critics have objected to this structure because, as they point out, Tom could not possibly know what happened in the scene between Laura and the gentleman caller. But as Tom suggests, he takes the license of a poet and projects himself into scenes in order to present poetic truths.

The stage directions call for the use of several technical devices in order to convey the idea that this is a memory play. For example, some of the scenes should be presented with some type of net or gauze between the audience and the actors. Or in many places, Williams suggests the use of titles and images to be projected on a scene in order to force or reinforce the idea of memory and to recall certain events that occurred during the time of the play. Others are supposed to be used to suggest some symbolic aspect of the play. But when the play is produced, they are virtually never used. Most directors feel that the play is sufficient without the extra use of images. In fact, most directors feel that the use of these images would detract from the central action of the play. But the point is that Williams included them so as to help with the structure of the play as a memory play.

#### Character List

**Amanda Wingfield** The mother whose husband deserted her years ago leaving her with a son and daughter to raise. She lives partially in the world of her youth and her gentlemen callers in order to escape the brutalities of today's world.

to leave St. Louis. Amanda does not know of his plans, and Jim is incredulous, but before the two men can really talk about it, Amanda enters, dressed as if she were a young Southern belle, and immediately begins to talk Jim's ear off.

Tom goes to fetch Laura for supper, but Laura refuses to come to the table. Scene Six ends with Amanda, Jim, and Tom sitting down for dinner. The audience can see Laura in the living room, where she is stretched out on the sofa, trying not to cry.

### Scene 7

Half an hour later, as dinner is finishing up, the lights go out. Tom feigns ignorance of the cause. Amanda, unfazed, continues to be as charming as she can. She lights candles and asks Jim to check the fuse box. After Jim tells her that the fuse box looks fine, Amanda suggests that he go spend time with Laura in the living room.

As Amanda and Tom do dishes in the kitchen, Laura warms up to Jim, who is charming enough to put her ease. She reminds him that they knew each other in high school, and that he used to call her "Blue Roses." Jim feels ashamed that he did not recognize her at once. They reminisce about the class they had together, a singing class to which Laura, because of her leg, was always late. She always felt that the brace on her leg made a clumping sound "like thunder," but Jim insists that he never noticed it.

They have a friendly conversation by candlelight. Jim reveals that he was never engaged, and that his old girlfriend was the one who put the announcement in the yearbook. They no longer see each other. Laura speaks admirably of Jim's voice, and he autographs the program of the show he was in, The Pirates of Penzance. Indeed, she



The reader should, perhaps, at one point ask himself who *is* Montresor, and, then since Montresor seems to be apparently addressing someone, the reader should ask himself whom Montresor is talking to (or writing about) and why. Since the deed was committed some fifty years ago, and at the time of the deed Montresor could not have been a young person, he must now be very old. It could be that he is talking to one of his descendants, or else making his last confession to a priest. After all, from what we can glean from the story, Montresor, in spite of the reputed insults of Fortunato, came from an ancient, perhaps noble family, and he is also a person of considerable taste (in gems, in paintings, in wines, and in other matters), and it is evident that he possesses considerable intelligence, albeit a type of diabolical intelligence. In his plan to entomb Fortunato in the Montresor catacombs, he was clever at the right time; his planning was perfect. Remember that he anticipated letting the servants off at a time that would not arouse suspicion since it was carnival time; clearly, his entire plan of revenge was contrived with such perfection that Montresor had to be an exceptionally gifted person. But then, again, the question arises: How could a gifted person imagine insults of such magnitude so as to cause him to effect such a horrible revenge?

Informing the entire story is the nature of an insult that could evoke such a well-planned, diabolical scheme of revenge. If indeed there was an insult of such magnitude, then is Fortunato unaware of it to such an extent that he would accompany the person that he has insulted into such a dreadful place? Or was he simply drunk with the carnival madness that was occurring throughout the city? The reader, of course, is shocked by the diabolical efficiency of the murderer, and

she could not keep off the cold and she dared not go home, for she had sold no matches and could not take home even a penny of money.

Her father would certainly beat her; besides it was almost as cold at home as here, for they had only the roof to cover them, through which the wind howled, although the largest holes had been stopped up with straw and rags. Her little hands were almost frozen with the cold. She thought that a match might warm her fingers if she lit it. She drew out one and struck it. It blazed and burnt and . gave out a warm, bright flame like a little candle as she held her hand over it. It was really a wonderful light. It seemed to the little girl that she was sitting by a large iron stove. How the fire burnt ! It seemed so beautifully warm that the child stretched out her feet as if to warm them. When the flame of the match went out, the stove vanished and she had only the remains of the half-burnt match in her hand.

The girl struck another match against the wall. It burst into a flame and where its light fell upon the wall it became as transparent as a veil and she could see into the room. The table was covered with a snowy white table-cloth, on which stood a splendid dinner service and a steaming roast goose, stuffed with apples and dried plums. And what was still more wonderful, with a knife and fork in its breast, to the little girl. Then the match went out and there remained nothing but the thick, damp, cold wall before her.

She lighted another match, and then she found herself sitting under a beautiful Christmas tree. It was larger and more beautifully decorated than the one which she had seen through the glass door at the rich merchant's. Thousands of tapers were burning upon the green branches and coloured pictures, like those she had seen in the show-windows, looked down upon it all. The little one stretched out her

America's first mass-published books. Before *The Scarlet Letter*, books in America usually were handmade, sold one by one in small numbers. But Hawthorne's novel benefited from a machine press, and its first run of 2,500 copies sold out immediately. As a result, then, *The Scarlet Letter* benefited not only from its implicit controversial subject matter but also from an unusually large available readership. Readers who agreed or disagreed with the book's choices, however subtly, could spread the word. The novel became the equivalent of a seminal political tract--and the subject of endless discussion and debate, no doubt influencing social change. The novel also benefited because of Hawthorne's support and respect among New England's literary establishment (he would soon become good friends with Herman Melville). Thus, the novel became popular not only with the masses. It was heralded as "appropriate" reading despite its attention to adulterous love.

*The Scarlet Letter* has been adapted many times on film, on television, and on the stage. The first film was a 1917 black-and-white silent film, while the most recent--and much maligned--film version opened in 1995 starring Demi Moore and Gary Oldman.

### **Character List**

#### **Arthur Dimmesdale**

Arthur Dimmesdale is a respected minister in Boston and the father of Pearl. While Hester waited for her husband to arrive from Amsterdam, she met Dimmesdale and had an adulterous affair with him, which led to the birth of their daughter. While Hester is publicly shamed for the adultery, Dimmesdale must suffer the ignominy quietly since no one knows of his culpability. The suffering begins to take its physical toll, especially since Hester's husband Chillingworth seeks to

is so shocked by her reply that he is immediately prepared to take Pearl away from Hester.

Hester grabs Pearl and screams that she will die before the men are allowed to take away her daughter. Finally, in desperation, she turns to Arthur Dimmesdale and pleads with him to speak on her behalf. He comes forward with his hand over his heart and argues that God has obviously given Pearl to Hester for some divine reason, and that it would meddle with the ways of the Lord to take Pearl away from her. He then indicates that Pearl is punishment for Hester as well, evidenced by the "garb of the poor child, so forcibly reminding us of that red symbol which sears [Hester's] bosom."

Bellingham agrees with Dimmesdale's arguments and decides to let matters stand as they currently are. Pearl then goes to Dimmesdale and presses her cheek against his hand, showing a tenderness which is unusual for her demeanor. Hester takes her and leaves.

As Hester is walking home, the sister of Governor Bellingham, [Mistress Hibbins](#), opens her window and calls out. Mistress Hibbins is apparently a witch who steals into the forest late at night to play with the [Black Man](#). She asks Hester to accompany her, but Hester replies that she has to get Pearl home. She then adds that had they taken Pearl away from her, she would have been willing to go into the woods that night. Hibbins says, "We shall have thee there anon!"

### Chapter Nine:

[Roger Chillingworth](#), Hester's real husband, is described in more detail. After arriving at Boston and finding his wife in utter disgrace upon the pillory, he chooses to stay and live in the city. His uncommon

of a new Governor, and festivities are planned for one of the few non-Sundays when everyone stops working.

A group of sailors is also in the town, planning to leave the next day. Hester and Dimmesdale have worked out a plan to escape on their ship. But Roger Chillingworth talks to the ship's captain, who then comes over to Hester. He tells her that he is adding Chillingworth to the crew for the voyage, since he can always use another physician. Hester barely reacts in her outward expression, but after the captain goes she sees Chillingworth smiling at her.

### **Chapter Twenty-two:**

A large parade of soldiers and magistrates goes through the town. Dimmesdale, towards the end of the procession, appears to have far more energy than ever before. Pearl tells her mother that she wants to ask him to kiss her in broad daylight, at which point Hester tells Pearl to hush.

Mistress Hibbins comes up to Hester and tells her that she knows Dimmesdale and Hester met in the woods. She indicates that she knows about Dimmesdale having received the badge of sin and knows that he is hiding it. She then says that the Black Man has "a way of ordering matters so that the mark shall be disclosed in open daylight to the eyes of all the world."

Hester takes Pearl and goes to stand near the foot of the scaffold in order to listen to Dimmesdale's speech. Pearl then takes off and runs around playing. The ship's captain gets Pearl to come to him, and he gives her a message. Pearl returns to her mother and tells her that Chillingworth has told the captain that he will make sure Dimmesdale gets on board, and that Hester only has to worry about herself and Pearl.

### **Lady Jones**

Lady Jones teaches the black children of Cincinatti how to read and write. She is mixed-race, with yellow hair that she despises. She was once Denver's teacher. When Denver flees 124 looking for help, she turns to Lady Jones.

### **Nan**

Nan was the one-armed woman who nursed children back at the plantation where Sethe was born. Sethe has more memories of Nan than of her own mother.

### **Janey**

Servant to the Bodwins. She spreads the story of Beloved's return through the black community. She was working for the Bodwins when Baby Suggs first arrived, and she is still working for them when Denver is looking for work decades later.

### **Edward Bodwin and Miss Bodwin**

Brother and sister, they are former abolitionists and try to be helpful to the black community. They own 124, which they allowed Baby Suggs and her family to use. Edward Bodwin witnesses the exorcism of Beloved.

## **Over All Summary**

In 1873, Sethe and her daughter Denver live in 124, a house in a rural area close to Cincinatti. They are ostracized from the community for Sethe's past and her pride. Eighteen years have passed since she escaped from slavery at a farm called Sweet Home. Sweet Home was run by a cruel man known as schoolteacher, who allowed his nephews to brutalize Sethe while he took notes for his scientific studies of blacks. Sethe fled, although she was pregnant, delivering the child along the way with help from a white woman named Amy. Sethe's

The first time Halle and Sethe made love, it was in the cornfield. Although the two thought they were hidden, from the rustling in the field all of the Sweet Home men knew that Halle had been chosen. They watched mournfully, and then cooked some of the corn from the field and ate it. The corn, at least, is a simple pleasure that no one takes from them.

### **Part One, Chapter 3**

Denver has a secret place where she spends time alone, in the woods behind 124. There is a place where five boxwood bushes planted in a circle have grown together into a canopy, forming a round and empty room with green leaves and branches for walls. She spends hours at a time there, paradoxically isolating herself in the room to seek relief from her loneliness.

Years ago, after a session in her secret place, Denver came home and looked in through a window to see her mother kneeling in prayer. A white dress was kneeling next to her mother and had its empty sleeve around Sethe's waist. The tenderness of the phantom's gesture reminded Denver of her own birth.

Sethe has only vague memories of her own birthplace somewhere far from Sweet Home. She was not allowed to be with her own mother. Just a child, she helped tend the babies and watched rows and rows of black women, all of whom she called Ma'am, but one of whom was "her own." Sethe learned to recognize her mother, although they were never allowed to be together, because her mother alone wore a cloth hat.

When Sethe herself was a mother, fleeing from Sweet Home and pregnant with Denver, she received unexpected aid from a poor white



He resolves to tell Sethe, but cannot, and instead asks if Sethe will have his child. He is growing to love Sethe more and more, but Sethe gives an ambiguous response. Later that night she tells him that he won't be sleeping outside anymore, but should come upstairs where he belongs. He is grateful to her, only the second time in his life he has been grateful to a woman. The first was in Delaware, when the weaver woman gave the half-starved fugitive Paul D some sausage. Sethe does not want to have Paul D's baby, but she is happy to have him home. She is beginning to understand Beloved's identity, although it is not yet totally clear to her.

### Part One, Chapter 14

Beloved is infuriated by Paul D's return into the house, but Denver defends him, saying that he is there because Sethe wants him there.

Beloved fears that her body might fall apart, knowing that it could happen at any moment. Holding herself together takes great effort, and she fears waking up to find herself in pieces. She loses a wisdom tooth and is afraid that the process is beginning, but Denver assures her that it's normal. Beloved tells her it hurts and Denver asks why she doesn't cry. So she does, as if the idea had never occurred to her before.

### Part One, Chapter 15

After Sethe's arrival at 124, Stamp Paid got two buckets full of blackberries and brought them to Baby Suggs. With that as the beginning, a giant feast came about spontaneously, a celebration for all of the black people in town. Afterwards, the other blacks in town actually resented Baby Suggs, feeling that her generosity was a sign

At the end of the Civil War, as he tried to make his way North, he saw that blacks were still unsafe, massacred by angry whites throughout much of the South.

His return to 124 is sad. He sees signs of Beloved everywhere: ribbons and other brightly colored cloth, bought for Beloved's pleasure; a garden planted for a child; and, hanging from a wall peg, the dress she wore when she first arrived. Sethe has nearly lost her mind, and lies in bed, unable to care for herself. She has no desire to live or work for living anymore; as Baby Suggs did, she has retired to bed and never leaves.

Paul D tells her he's moving in, and that he'll take care of her at night, when Denver is away. Sethe remembers all of the people who have been with her and then left her: her sons, Amy, her mother, and Beloved. She begins to cry, telling Paul D that Beloved was her "best thing." Paul D wants to make a life with Sethe, deal with their past and build a future with her. He tells Sethe that she is her own best thing, and a bewildered Sethe replies, "Me? Me?"

### **Part Three, Chapter 28**

The narrator tells us that Beloved is slowly forgotten, first by the people of the community, and then by the people of 124. For a time, strange events continue, but memories of the ghost begin to fade. There is not even a name to attach to her: "Everyone knew what she was called but no one anywhere knew her name." They cannot remember what she said or if she said anything; they do not pass on her story. Several times, the narrator tells us that "It was not a story to pass on."

**\*\*\*\*\*UGTRB-ENGLISH-UNIT-5-END\*\*\*\*\***