

# TNPG TRB ENGLISH

## UNIT-3-

# STUDY MATERIAL

## WITH MCQ UNIT TEST

### MODERN LITERATURE (1798-1832)

#### **William Wordsworth (1770-1850)**

- |  |                            |
|--|----------------------------|
| 1. <u>Preface to the Lyrical Ballads</u> | 12. To Milton              |
| 2. The Lyrical Ballads                   | 13. The Leech-Gatherer     |
| 3. <u>The prelude(BOOK-1)</u>            | 14. Upon Westminster Abbey |
| 4. The excursion                         | 15. The Rainbow            |
| 5. <u>Tintern Abbey</u>                  | 16. We Are Seven           |
| 6. <u>Immortality Ode</u>                | 17. To the Cuckoo          |
| 7. Ode on Intimations of immortality     | 18. The Daffodils          |
| 8. Michel                                | 19. Lucy Gray              |
| 9. The solitary Reaper                   | 20. Simon Lee              |
| 10. Laodamia                             | 21. Early Spring           |
| 11. Ode to Duty                          |                            |
| 22. Strange Fits of Passion Have I Known |                            |
| 23. The World Is Too Much with Us        |                            |

### S.T. Coleridge (1772-1834)

1. Table Talk
2. Aids to Reflection
3. Biographia Literaria
4. Christabel
- 5. Kubla Khan**
6. The Rime of the Ancient  
mariner

7. France: An Od
- 8. Dejection : An Ode (Ode to Dejection)**
9. Frost at Midnight
10. Destiny of Nations
11. Youth And Age
12. Religious Musings

### John Keats (1795-1821)

1. Endymion
- 2. Ode on a Grecian Urn,**
3. Lamia
4. Hyperion
5. The Eve of St. Agnes
6. isabella
7. The Eve of St. Mark
8. La Belle Dame Sans Merci
9. Ode to a Nightingale
- 10. Ode to Autumn**
11. Ode to Psyche
12. On Melancholy
13. Bright star

### P.B. Shelley (1792-1822)

1. On the Necessity of Atheism
2. The Revolt of Islam
3. Prometheus Unbound
4. The Mask of Anarchy
5. Hellas
6. The Cenci
7. The Witch of Atlas
8. The Indian Serenade
9. Ozymandias of Egypt
10. Epiisychidion
11. Alaster
12. Queen Mab
- 13. Adonais**
- 14. Ode to the West Wind**
15. The Cloud
16. Ode to a Skylark
17. World ! O Life ! Time !
- 18. A Defence of Poetry**

19. To Night

21. A Lament

20. The Sensitive Plant

### **Charles Lamb (1775-1834)**

#### **1. Essay of Elia**

**(Christ's Hospital, The South Sea House, Dream children, New Year's Eve)**

2. John Woodvil

5. The English Comic Writers

3. Tales from Shakespeare

6. Northanger abbey

4. Specimen of English Dramatic poets

### **William Hazlitt (1778-1830)**

**1. My First Acquaintance with Poets** 5. The round Table: A collection

2. Character of Shakespeare plays

6. Table talk of Men and Manners

3. The English poets

7. The English Comic Writer

4. The Spirit of the Age

### **John Austen (1775-1871)**

1. Sense and sensibility

2. Northanger Abbey

3. Mansfield Park

**4. Emma**

5. Persuasion

6. Pride and Prejudice

### **Emily Bronte (1818-1848)**

**Wuthering Heights**

## Poetry-For Detailed Study-Immortality Ode,

### William wordsworth - 1770-1850

- born at cocker mouth, Cumberland
- 2 elder brother 2 younger brother a sister Dorothy. while he was 8 his mother died and the shock of the blow hi father died ater 6 years (When he was 14)
- Studied at Hawkshead and Combridge The French revolution was at its height and he was fascinated by it.
- fell in love with a French womanAnneteVallon who bore him a daughter. The impracticability of marrying her plunged him in pessimisim 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 coruse) They together published their famous “Lyrical Bollads” 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 childhood 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.

### Immortality ode

### Romantic Movement

English romantic movement began in 1798 with the publication of Lyrical Ballads.

➤ not a sudden outburst but the result of long and gradual growth & development

### Poets of the romantic school

Wordsworth, Coleridge, Shelley, Keats etc.



The Elizabethans were the first romantics. Literature is essentially romantic in spirit.

### Decline of Romanticism

- Romantic spirit suffered a total decline and eclipse during Augustan age. Augustan Literature (A.L) was mainly intellectual and rational, deficient in emotion and imagination. A.L. dealt exclusively with the artificial life of upperclasses of the city of London form and diction and theme – artificial. No feeling for nature.

### PRE-ROMANTICS

“Return to Nature” played a very prominent part in the revival of romanticism.

- wanted to return to the free and invigorating life of the world of leaves and flowers ‘The season’ (170 lines) of Thomson that nature came to her own for the first time and flourished is the poetry of Gray, Collins, Burns, Cowper and Crabbe – (they are called Phe cursors of romantic movement) show a genuine

feeling for nature. Blake was the first to introduce the romantic note of mysticism in English poetry. His poems are “extraordinary compositions, full of unearthly visions, charming simplicity and baffling obscurity

### **Medieval Revival**

Middle Ages were essentially romantic magic and mystery, love and adventure. They stirred the imagination of the romantics.

### **The Lyrical Ballads**

History of romanticism was taken with the publication of the Lyrical Ballads in 1798. It was now for the first time Wordsworth and Coleridge emphasized the aims and Objectives of the new poetry. Coleridge pointed out that he would treat of objects and incidents super natural Wordsworth deal with subjects taken from ordinary and commonplace life. Contribution of Wordsworth to English Romantic movement

1. The rejection of the Heroic couplet and introduction of a no. of new metres

2. The rejection of (18<sup>th</sup> poetic diction).
3. The introduction of simplicity in theme and treatment
4. The democratisation of the subject matter of poetry
5. The revival of the love of wild and real nature

### **Other Romantic poets**

Keats, Shelley and Byron belong to the second generation of romantic poets.

- began to compose mainly after 1815
- Poets of 1<sup>st</sup> generation attained respectability and social acceptance in their life time
- Poets of 2<sup>nd</sup> generation remained outcast till the end. Their fame grew only after their death.
- Keats is a unique phenomenon in the history of romanticism .  
He represents a unique balance of classicism and romanticism.  
Unlike his Contemporaries he keeps aloof from the stirring events of the day.



- He was the first to die but even in his youth and within the short period of 4 years he attained such heights that the only poet who merits comparison with him is Shakespeare. French and German Influences The French Revolution (FR) and German Idealistic Philosophy of Kant, Hegel and Nietze. The French Revolution and the writings of the makers fired the imagination of English romantics. “The Return to Nature and the democratic spirit were nourished and fostered by the revolution. It is fed and strengthened by poets like Byron and Shelley.
- “The German Idealistic Philosophy reached English romantics largely through Coleridge. As to the philosophy God, the supreme is immanent through the universe. There is essential unity between man, nature and God. This spirit, The divine is only reality. The rest are only appearances, unreal and momentary.

Ode:- Intimations of immortality from Recollections of early childhood. (208 lines)

The inspiration came to flow from his conversations with his sister Dorothy

➤ Poems were all evocations from his recollections of their childhood when their parents were alive and dead.

### The Title

Ode became stylized during the Latin period. The long title may seem a bit confusing. Once the subject matter is understood, title is an exact one. 'Intimations' means Occasional glimpses through spiritual perception. "of immortality" means of the spiritual world or sphere as differenciated from the purely physical or intellectual sphere

### Starza:-

I. prefixed to 1<sup>st</sup> starza – 3 lines of an epigraph from "The Rainbow".  
childhood days – he lived the fullest spiritual life and hopes it will continue thro recollection at least during his life as a man.

II. The beautiful objects of nature still appeal to him but he misses the vision when he was a child.

III. Wordsworth has a very powerful memory for these incidents that made 'an emotional impact on him. This emotion could be evoked through recollection.

IV. "Whither is fled that visionary gleam?

Where is it now the glory and the dream?

with this end the 1<sup>st</sup> section of the poem written of 1802. The next day he and his sister Dorothy walked over to see Coleridge. It inspires Coleridge to write his own ode on the same subject. He does not feel the joy of nature and the children and their celebration of spring.

Lapse of two years he comes back to the poem and attempts another explanation in stanzas V to VII – men's gradual alienation from contact with the spirit of the universe.

V. Wordsworth presents one aspect of the alienation of man from his original of spiritual perception.

“ Our birth is but a sleep and a forgetting”

he uses the Greek or platonian that the soul comes from God to be embodied in a child at birth.

Early childhood - had most one memorable experiences of earth

Youth - guided by the vision splendid

Man - it die away and fade into the light of common day.

Here he emphasis the element of time.

VI. The unforgetfulness of the spiritual world man is caught up in the material world of natural

VII. As a child he begins to imitate the activities of his parent and grown ups – using his own spiritual gift.

VIII. Address to the child

IX. Man must accept the position and try possible to retain the memory of the earlier vision and recollection to develop the philosophic mind.

X. Growing maturity of man also brings wisdom which comes through reflection and compassion for humanity.

XI. he again returns to his poetic faith already expressed in “Tinton Abbey”.

Aspects of nature seemed to produce in Wordsworth as a young boy and youth an unusual and even unique emotional reaction.

Wordsworth is a master of poet and may be considered as the 3<sup>rd</sup> great English poet after Shakespeare and Milton.

### Important line

“To me the meanest flower that blows can give Thoughts that do often lie too deep for tears”

Partly written in 1803

Partly written in 1806

greatest and noblest of English poems.



**Theme:-**

Immortality of the human soul. Masterpiece of philosophical and metaphysical poetry. Wordsworth's actual experiences. Child's feelings of immortality is based upon his memories of heavenly life.

**Poem:-**

Begins with a sense of loss and ends with calm reflection and sense of gain.

**Epigraph – 1<sup>st</sup> line**

“The child is the father of the man”

**Tintern Abbey**

**- William Wordsworth**

**Full title of the poem**

- “Lines composed a few miles above “Tintern abbey on revisiting the bank of the river wye during a Tour July 13, 1798”
- Poet's first visit in - 1733
- Second time in – 1798

➤ The second visit made the poet conscious of his changed attitude to Nature. His attitude to Nature has undergone many changes. But his love for nature remains unchanged.

1. When he was a boy – he was full of animal spirits. He wandered along rivers streams and mountains jumping about.

2. When he was a young man he developed sensuous feeling for nature. He was thrilled only by the external colours and forms of nature.

3. Old age – Wordsworth realized that youthful pursuits were “**thoughtless**” He turned to tragedies of life.

Wordsworth pays a glorious tribute to his sister Dorothy Wordsworth he tells her that nature will protect her and him from the dreariness of daily life. He requests her not to forget their joint visit to Wye. in future if she visits she will certainly be reminded of her intimacy with her brother. The river will be connecting link between them.

T.A throws valuable light on Wordsworth's relationship with nature and with his sister

sycamore – a kind of tree

T.A. can be regarded as an autobiography of Wordsworth's spiritual development.

Ode to Dejection,

Samuel Taylor Coleridge (1772 – 1834)

The book pleased him - Arabian Night's Entertainments.

'I look no pleasure in boyish sports'

'but read incessantly. So I became a dreamer and before I was

8 I was a character'

Before he was 10 his father died. He was admitted to Christ's Hospital. There he got acquaintances with Lamb.

1792 S.T. Coleridge won a Browne medal for a Greek Ode in Jesus college, Cambridge .

1795 he married Sarah Fricker.

1796 S.T. Coleridge published his earliest poems – ‘Poems on Various subjects’

1797 – 1798 S.T. Coleridge wrote almost all his Best poetry.

The Ancient Mariner

The Nightingale

The 1<sup>st</sup> part of S.T. Coleridge (2<sup>nd</sup> part added to it in 1800)

Love fears in solitude

Frost at midnight Kublakhan

Influenced by the ideology French of Revolution marriage failure, health broke, physical suffering drove him the habit of taking opium

### **Best Poems**

‘The ancient Mariner’

S.T. Coleridge and Mariner

Kublakhan - have profound influence on modern poetry.

Chirstable great poet, critic and philosopher in each of these spheres he contributed original ideas and through them

provided a fresh impetus. His name in English Literature is always associated with wordsworth.

### Two outstanding Characteristics of Coleridge Poetry

1. Its pervading sense of mystery
2. The crystalline simplicity with which that mystery is expressed.

S.T. Coleridge was the 1<sup>st</sup> to illustrate the value of suggestion in creating a proper atmosphere of romance and wonder.

### Ode to Dejection Coleridge (139 lines)

#### Written in 1802

- Ode to Dejection described as the poet's dirge to his own imagination.
- Ill health brought depression and lowering of animal spirits, recourse to opium resulted not only in a deadening of natural sensibilities but also in preventing resurrection of poetic powers.



- The poem gives the fullest expression to found in his poetry of the transcendental principle (of the free powers of the human mind and soul)
- S.T. Coleridge Unhappiness has sapped his creative powers. He examines himself and his inner being and sees nothing but empty liveness depression.
- The grief of S.T. Coleridge is due to his feeling that he had lost the power to create through the imagination.
- Laments the circumstances that have brought about this spiritual tragedy. Nature had given him abundant powers but his constant Unhappiness destroyed these powers. He is painfully Conscious of his loss.

He believes that imagination is the primary instrument of all spiritual and creative powers. He lost not only his poetical gift but what makes life worth living.

Nature Acc to S.T. Coleridge cannot by herself heal and soothe the deep sorrow of the human heart. Neither can the heart feel

the beauty of nature Unless the heart is Stimulated by joy.  
 Our own imagination Kindled and excited by the deep power of  
 joy. The poet has lost this joy which can alone Unlock the  
 treasures of nature and with this joy he has lost his  
 inestimable gift of imagination. S.T. Coleridge wishes that the  
 joy that he has lost for ever may ever bless Sara Hutchinson  
 (Wordsworth's sister – in – law, with whom S.T. Coleridge  
 though married, was in love)

- It is in the joy of the soul that all things of external nature live.  
 This joy S.T. Coleridge has lost but he wishes that it may for  
 ever belong to his beloved friend, the blessed Lady of the poem.

### Percy Bysshe Shelley – 1792 – 1822

- Uncommon boy, violent in his likes and dislikes.
- By nature he was revolutionary, fell in love with Harriet west  
 Brook.

➤ Marriage – failure – agreed to be separated. Shelley married Marry Godwin in 1816. During these years he wrote Queen Mab and Alaster

1819 – he composed the great lyric drama ‘Prometheus Unbound’.

### Finest lyrics.

Ode to the west wind

To the skylark and The cloud.

Adonais appeared in 1821. As a poet he contributed to poetry a new quality – a quality of ideality freedom and spiritual audacity .

Poet of future, he looks forward to a new world order, based on solid foundations’ of love, freedom and brotherhood.

## Coleridge :Kubla Khan

### Background.

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 kublakhan 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.

Kublakhan is a dream or reverie Kublakhanaa I Tartar king – associated with desires. Hence Kublakhan wanted to create an Eden and the fertile garden was enclosed with a wall.

Kublakhan deals with supernatural Element. Kublakhan 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 10miles 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 after 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 only reproduce it and refashion the palace of Kublakhan 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.
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.

### Keats : Ode on a Grecian Urn,

- Born in 1795, Keats died before he could complete 26 years of age.
- F.R Leavis calls that the success was due not only to hard work but also to his critical intelligence.

- Leavis finds that 'ode to Nightingale' has the structure of a fine and complex organism'
- Maurice Buxton forman collected and published the Letters of John Keats. (94<sup>th</sup> edition 1952) The letters established his intellectual range which proved once for all the Keats was not a wild genius or a simple soul inspired by the Muses.
- In 1848, under the editorship of Richard Monckton miles, two volumes of his life, letters and remains published, the reading public realized that Keats "had engaged in a life of thought, with unusual ability, and seriously planned his contribution to the literature of his age and country in the manner of a philosophic maturity".
- 1. In the first letter written to his friend 'Benjamin Bailey' in 1817, he speaks something that happened to increase his humility. He says that "men of genius are great as certain ethereal chemicals operating on the man of neutral character". He only knows of "the holiness of the heart's affection and truth

of the imagination”. Using poetic symbolism Keats says “Imagination may be compared to Adam’s dream he awoke and found it truth”.

- This letter is important for this wish which expresses the essence of his philosophy and gives a clue to an understanding of the famous phrase ‘negative capability’
- 2. The next letter written in February 1818 to John Taylor, Contains Keat’s axioms.
  1. Poetry should express the reader’s thoughts but in fine diction,
  2. Like the sun, the expressions of beauty, quite naturally, rise, progress and set. The imagery used by the poet should shine brightly.
  3. “If poetry comes not as naturally as the leaves to a tree it had better not come at all”.
- 3. The next letter written in 1818 to his friend Reynolds, contains his important thoughts regarding expanding knowledge. “An extensive knowledge is needful and it helps by widening speculation, to ease the burden of the mystery. To

exaggerate his sensuousness and conclude that he did not want a life of thoughts is a critical error.

- Keats here made his position very clear in knowledge and sensation.
- Speaking of Wordsworth's genius, he says that axioms in philosophy are to be proved on our pulses is personal experience and faith. He compares human life to a large mansion of many apartments. (The Bible). Two of which Keats can describe.

1. The first is the infant thoughtless chamber where we remain as long as we are without thoughts.

2. The doors of the second chamber remain wide open and after a long interval we go near it pushed by thoughts. This chamber can be called room of maiden thought.

- We now feel 'the burden of the mystery' (a phrase borrowed from Wordsworth) Keats felt that the time had not come for him to go exploring the areas of human misery.



- 4. In the next letter, to Richard Wodehouse written on 27 October 1818, Keats speaks of the poetical character. He uses a series of Oxymorons and paradoxes to describe it being everything and also nothing. A poet has no identity, he fills others and plays many roles as such he is the most unpoetical of all God's creatures.
- Keats ambition was to write a great epic but after writing the first 'Hyperion', he stopped it was becoming Miltonic in its grand style.
- Keats composed his 'Ode to Autumn' after abonding the second attempt at 'Hyperion' the epic. The ode shows the relation between Keats sensuousness and seriousness and his capacity for rapid development.
- Coleridge's contribution is the emphasis on imagination. Coleridge's powerful use of imagination can be seen in his "Kublakhan". Such imaginative vision can be seen in Keat's odes. Besides his thoughts on poetic diction and nature,



Wordsworth paid it down almost as a rule that poetry is the result of the overflow of poetic emotions recollected in tranquility.

- Keats did consider himself to be a critic and made no attempt to evolve a theory. De Quincy's essay on the knocking at the Gate in Macbeth' is a fine example of 'affective fallacy'. Keat's critical intelligence which helped him to grow and reach maturity rapidly is seen in the letters he wrote to his friends and relations.

### **Ode on a Grecian Urn**

- Was written in the spring of May 1819. Probably soon after the 'Ode to a Nightingale'
- It is 'on' and not 'to'; a Grecian Urn – indicates to us that meditation is conveyed directly to the reader and not addressed to the urn

- This Ode inspired by Elgin Marbles contrasts the Unsatisfying human life with art, which is everlasting beautiful. What life loses in reality art gains in permanence.

### 1<sup>st</sup> stanza

- Poem starts with an invocation 'Thou still unravished bride of quietness Thou foster child of silence and slow time'.

The sight of the Urn and the sculptured images suggest the abstract relations of art and life.

- The Urn remains Unaffected by the ravages of time and conjures up the images of the Virgin purity Time, the great destroyer has preserved the Urn – like a foster child.

He foster – parent – preserves the Urn the work of art to posterity.

### 2<sup>nd</sup> stanza

Tempe - a beautiful valley between

Arcady - mountaineous country of development, ideal pastoral country.

The power of the plastic art stimulates our imagination. The imagined experience is superior to reality which loses its charm by conditions of feeling.

### Satiety and decay.

‘Heard melodies are sweet but those unheard  
Are sweeter; therefore, ye soft pipes play  
on’.

Melodies we hear in reality are sweet but these Unheard are sweeter because they belong to the realms of the ideal. Ideal is more permanent than the real. Things that are seen are temporal, ‘Unseen are eternal’.

### 3<sup>rd</sup> Stanza

The happy lover standing under the ever fresh tree will continue to love the damsel arduously; will remain free from the anguish of real life.

**4<sup>th</sup> Stanza**

A perfect picture of a sacrificial holiday that evokes the curiosity of the poet. The poet is now looking at the other side of the Urn.

**5<sup>th</sup> stanza**

The beautiful shape and the figure on the urn speak of the immutable law of beauty and its identification with truth.

‘Beauty is truth, truth beauty’ – that is all ye know on earth, and all ye need to know.

(To see things in their beauty is to see things in their truth – Matthew Arnold) what the imagination seizes as Beauty must be Truth. Such a perception of beauty always leads no joy.

‘A thing of beauty is a joy for ever’.

**Ode to Autumn.- John Keats 1795- 1821**

- Last but most perfect of romantic poets
- Poetry known for its sensuousness and picturesqueness. To him ‘A thing of beauty is a joy forever’.

The Poem “To Autumn” – Known for its appeal to the sense of sight, smell, sound, touch and taste.

1<sup>st</sup> stanza – gustatory images (grapes, apples, gourds and hazel nuts)

2<sup>nd</sup> stanza - Visual image ( a winnower, a reaper, a gleaner and a cider presser)

3<sup>rd</sup> stanza - music (grants, lambs, crickets, red breast and swallows)

- It is different from other odes of Keats
- No expression of personality
- Of Keats three famous odes this is the best in poetic workmanship.
- In form it is an ode.
- The word ‘ode’ emphasizes the musical element in the poem.

### Functions of Autumn.

- It is a season of mists and fruitfulness
- Close friend of the maturing sun.

- During this season flowers bloom and fruits ripen.
- Autumn co – operates with the sun to load vine Geepers with grapes, to bend trees with trees with apples, to fill the fruits with ripeness.

1<sup>st</sup> stanza- gustatory images and visual image of bees overwhelmed by surfeit of honey olfactory image of flowers with their smell drowning the bees.

### Sights of autumn.

2<sup>nd</sup> stanza - presents a familiar figures of occupation of autumn. A winnower sitting on a granary – floor, a reaper sleeping on a half – reaped farm, a gleaner carrying the gleaned sheaves of grain on her head and crossing a brook and a cider presser sitting by its side for the last drops of cider to ooze down.



## Melodies of Autumn

- It has its own songs. We can hear the humming of grats the bleating of goats, the chirping of crickets, the whistling of the redbreast and the twittering of swallows.
- This ode does not end on a note of frustration as does 'Ode to Nightingale'. It is impersonal unlike the other odes of Keats.
- In point of metre it stands apart from the other odes since it employs a stanza of 11 lines
- No romantic longing or ethical meaning.
- In this ode Keats is in a tranquil mood, happy in fellowship with trees, flowers, farmyard, men, Birds and insects.

## **Shelley : Ode to the West Wind**

The west wind in southern Europe is known as the Roaring forties (forties refers to the latitudes – 30-45 – over which the wind blow) These winds brings rain because they blow in from over the Atlantic Ocean bringing moisture.

It can be called both destroyer and preserver long 5 line – 14 line stanzas  $5 \times 4 = 70$  lines.

The long lines represent the long drafts of the howling wind through the forest with Unexpected and Unusual pauses and silences. The varying speed of the line again indicate varying speed of the wind its lawless surges and falls.

### Terza Rima (abc, bcb, cdc)

- Theme : Examination of the future of the age. He sees as the age one that is close to winter in its civilization and culture and Herefore ripe for reform and change. The French Revolution was one event seemed to herald such a change. Shelley's view of Christianity as a religion was not complimentary. There was a gradual change – an evolution both in democracy and in religion during the (19<sup>th</sup> Shelley did not differentiate between the material and spiritual as we clearly do. To him it was true axiomatic that the west wind is a manifestation of Nature but also manifestation of the spirit).

- Wind was to him the expression of truth not the expression of poetic idea. There was not a doubt at all in his mind that the power of the west wind was the power of the divine spirit that underlines the Universe. This is the reason why Shelley is considered a master at 'myth making'. He does not think of the relationship between man and Universe as bet two conscious beings.
- 'Myth is a form of poetry which transcends poetry in that it proclaims a truth'. Shelley is merely presenting truth as he sees it in the form of myth Both 'The skylark and the west wind' are expression of this aspect of Shelley's relation to the natural world. Shelley then is religious in very different way from the usual concept of nature. He is a platonic theist one who believes that there is deity, a spirit but the spirit is not merely anthropomorphic, the spirit pervades all creation and can be perceived in all creation.

So all life to him was spiritual and inanimate creation how.

As Hopkins said

‘The world is filled with glory of God’

But to Shelley

‘The world was filled with Love of God and the power of God’

so Shelley may be passionately said ‘a religious poet to Shelley the cycle of destruction, preservation and regeneration embraces not merely the vegetation but also the human and even the divine.

(OWW) – is also an expression of Shelley’s Lyricism one of the finest and richest lyrics> The poem opens in spring and ends in autumn Life of human being is not steady like that nature also changes.

Destroyer - Carries Yellow, blue, geetic red leaves and seeds.

Preserver- Buries the seeds in the sand in the Autumn and it will sprout in the spring.

(Important lines)

'It I were a dead leaf thou mightiest bear.

If I were a swift cloud to fly with thee.

'Oh lift me as a wave, a leaf, a cloud'

'If winter comes can spring be far behind?'

Adonais – 1822

-Shelley (pessimist, singer, of endless sorrow)

- It 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.



I<sup>st</sup> part stanzas 1 to 37 : expression of the poet's grief and indignation at the premature death of Keats.

II<sup>nd</sup> part stanzas 38 till the end : expression of joy and triumph for the poet is not really dead. He is a part of the eternal.

This divisions is merely for the sake of convenience and the poem is in reality a continuous whole. The two parts are being closely interlinked.

The Protagonist (Shelley) cries for his friend (Keats) who is dead. The first two lines of the poem are an imitation of Theocritus.

I weep for Adonais – he is dead!.

O, weep for Adonais, though our tears.

That met the frest which binds so dear a head!

The poet asks the readers to weep and the Goddess of Venus Urania (Keats was a worshipper of Beauty and Love) represented as the mother of the dead poet to weep with him at the sad loss. First he asked the mother to cry – 'Wake and



weep' Then he exhorts her not to cry. His (Keats) heart was full of pain and now he has got peace. 'a mute and Uncomplaining sleep' We have mourned the death of great poets like Dante and Milton and now it is Keats. After Dante and Homer he was the 'third among the sons of light' physical death is inevitable but some are lucky they are remembered even after death because of their poems Adonais is compared to a flower whose petals are nipped before it can bloom.

In the fashion of the typical pastoral elegy, Shelley asks us to mourn for Keats. His dreams, his thoughts are represented as his flock of sheep. They mourn the death of their master. Keats poetry had emotional Strength and warmth. The train of mourners includes all the dreams and aspirations which would have become the substances of his poems.

The early morning's dew is actually the tears shed by morning to mourn Keats death. Echo too is dumb. All the

seasons of Nature are mournful the death of Keats. No one who has this gift. Both Phoebus and Narcissus loved Keats and now they are pale and sad. Even spring seems like autumn. The nightingale mourns for her companion the eagle mourns for her offspring. Everything that has a birth dies but soon there is a rebirth again.

The second movement of the poem – see the pain of life and final realization that whatever death is, it is an escape from pain. Urania decides to go in search of Keats. She was dumb with sorrow and proceeded to the place where Adonais was sleeping.

Urania cries out 'Leave me not wild and dear and comfortless As silent lightning leaves the starless night'. She imagines Adonais is alive and rushes to embrace him, but embraces Death.

Adonais was killed by malicious envy. Let us not weep over Keats' death. Keats is with immortal dead. 'Dust to the dust' is

the rule but a pure spirit goes to heaven Death is preferable to life in this World. Poem ends typical Shelleyan logic 'The elegists rejects life and dashes towards the immortal stars'.

## Prelude - Book-I

- William Wordsworth

647 lines – (1798 – 1805) (1770 – 1850)

It is supposed to be the introductory part of a long poem designed as "The Recluse" or "views on man Nature and society."

The title was given by his wife.

- The prelude is a period from childhood to the poet's prime tracing the growth of his aesthetic sensibility.

Sub title – "The Growth of poet's mind."

- a spiritual autobiography
- It is a poetical record of the poet's life from childhood to early middle age.

14 books

➤ 1<sup>st</sup> 2 describe the poet's early love of nature and various formative influences. At this stage he had begun to realize the wisdom of nature. next 4 books describe Wordsworth's stay at Cambridge and his experiences gained there and also in his tours undertaken during vacations. At this time he learnt to admire the poets like Chaucer. Spencer and Milton. At this time French Revolution made a deep and lasting impression on him. VII to XI are devoted to the description of Wordsworth's enthusiasm for great revolution

➤ The 1<sup>st</sup> 45 lines constitute the introduction to the prelude. Main theme of 'The prelude' is 'The making of a poet'

Book I and II - Deals with poet's early love of nature and gradual growth of his awareness of it

III, IV, V - Student life at Cambridge

III - Concerns with his actual residence in college

V - Poet's attachment to books

VII - London life is reflected

VIII - Has a subtitle “Love of nature leading to love of man” and shows the relation bet man and Nature

IX, X, XI- Reveal the impact of French Revolution on the poet’s emotional and intellectual make - up

XII, XIII, XIV - show how imagination absorbing all experiences and transcending it, links mankind with divine.

### Prelude - 645 lines

Wordsworth himself did not choose any title for poem. His family and friends knew it only as ‘a poem to Coleridge’ Coleridge also refers to it as ‘The Recluse’ and in ‘The friend’. Edwin Morgan says “it is rightly named ‘The prelude’ because it is the prelude to an unwritten poem” Purpose of the poem two fold.

1. Self examination – to find out if he was really a poet who could write something of perennial value.



## 2.self- expression

The opening lines of the poem express the deep sense of joy and relief that Wordsworth felt after living the city of London for Racedown(valley) where he and Dorothy Wordsworth came to settle in the autumn of 1795 Wordsworth seems to have been influenced by the (18<sup>th</sup> philosopher David Hartley's "Theory of association" Acc to this theory the character of a man develops during childhood and youth as a direct result of his physical experiences and feelings of pleasure and pain from such experience. In the end Wordsworth states that he has succeeded in achieving at least one object i.e. his mind has been refreshed and rejuvenated. If this mood persists, he will soon be able to continue his tale of the later years. He feels contented that his path is clear for his theme is single moreover he hopes that his humbler Labour will be appreciated by his honored friend.

➤ Auto biographical poem of 14 books.



- Intended to form part of a vast philosophical work called "The Recluse" which was never completed
- Commenced in 1799 and completed in 1805 but published a year after the poet's death in 1850
- Complete record of Wordsworth's development from his childhood days to the period of his maturity. In this work the poet describes his experience with a fullness, closeness and laborious anxiety.
- The poem is at places dull and prosy but at times particularly when the poet dwells on the formative influences of nature.
- Composed in blank verse

Abercrombie says "The prelude is much more than an autobiography" story of universal significance. It is story of the mind, greatly conscious of his own enigma, gradually establishing its secure relationship with the world equally enigmatic. This is the modern epic.

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Urania decides to go in Search of Keats. She was dumb with sorrow and proceeded to the place where Adonais was sleeping.

Urania Gies out

‘Leave me not wild and dear and comfortless As silent lightening leaves the starless night’.

She imagines Adonais is alive and rushes to embrace him, but embraces Death.

Adonais was killed by malicious envy. Let us not weep over Keats death Keats is with immortal dead. ‘Dust to the dust’ is the rule but a pure spirit goes to heaven Death is preferable to



life in this World. Poem ends typical Shelleyan logic 'The elegists rejects life and dashes towards the immortal stars'.

### Life reflects Eternity

Keats died at Rome. He was only 25 years old – tuberculosis is Shelley is older than Keats .

Pastoral elegy is a form where the character came as shepherds. Certain rules are followed. The grief is directly presented. It is presented through different myths and characters.

The Origin of the pastoral is found in the works of Theocritus –a native of the Syracuse in Sicily. His successors were Bion and Moschus. There is always a procession of mourners who come offering flowers.

- 'Adonais' passes through various moods – grief, pity, anger and symbolism to control joy. A similar chain of emotions is seen in Milton's 'Lycidas' Both Milton and Shelley follow Theocritus



with their pastoral setting and direct expression of sorrow It is in no way inferior to

Milton's 'Lycida' (Milton's college friend Edward king)

Arnold's 'Thyrsis' (Arnold's friend Arthur Hugh clough)

Tennyson's 'In memoriam' (Tennyson's friend Arthur Henry Hallam)

Adonais occupies a distinctive place among English elegies.

There is strain of high oratory throughout 'Adonais' which suggests the influence of 'Child Harold' The concluding lines

'The soul of Adonais, like a star, Beacons from the abode where the Eternal are' – Most sublime expressions of Shelley's philosophy of life and death and of the immortality of the soul'

Keats self chosen epitaph was 'Here lieth one whose name was writ on water'

## Lamb : Essays of Elia

-Charles Lamb 1775 – 1834

- 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 rag 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 oftener – confinement in a dungeon.
- Penalty for third oftener - 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..

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**The South Sea House,**

### **The south sea House**

➤ Lamb describes the location of south sea – House – where he worked as a clerk for a short time.(1791)

➤ Recalls his memory, the dignity of the building.

➤ Brief sketches of some of the clerks s worked here, dedicated to their service. To time to marry –most of them remained bachelors. Each was a humorist in his own way. Having

nothing in common with others. This assorted group formed a sort of Noah's Ark.

- 1. Cashier Evans – a Welshman, looked irritable but was a sensible man.

He used to suspect everyone about him a defaulter including himself

- 2. Thomas Tame (Welshman's deputy)

He used to look down condescendingly on others. He had riches to support his pretensions.

- 3. John Tipp – the accountant

– thought that he was the best accountant in the world.

Playing the fiddle was his hobby. During working hours, he thought only of his official duties.

**Never took any risk in his life.**

- 4. Henry man – a man of letters well known for his wit, gibes and jokes. His collected volumes of jokes thought enjoyable

became stale with the passing of time. Only their epigrammatic quality remained alive.

➤ **Ode to Autumn**(33lines) John Keats key note of the poem is tanquility. The poet seems to be basking in the secenity of the autumn season. Naturality – therefore the structure is simple and clean.

➤ 3 stanzas show a gradual rise of thought

➤ 1<sup>st</sup> stanza – autumn is viewed as a season of plenty.

➤ 2<sup>nd</sup> stanza - Personification of autumn.

3<sup>rd</sup> stanza - made to think with a tinge of melancholy of the cold, bare trees ahead. But the sense of sadness is merged in the feeling of the continuous life of nature

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**Dream children : - a lynic in prose**

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

### New Year's Eve

- Intensely autobiographical.

- He takes the readers to confidence and reveals his prejudices (Opinion / like / dislike) preferences, likes, dislike, and predilection.
- He never regrets his Past. for eg; he has no regret that he wasted seven years of his life undergoing the pangs of unrequited love for Alice winterton. He feels it is better to have loved and lost than not to have loved at all.
- Does not bother much about his present identity. He is willing to plead guilty to any charges of misconduct against him.
- The elders used to observe all ceremonies and welcome the new year as it symbolizes the death of the old year. The midnight chime rouses feeling of joy others but to him only pensive thoughts of death and Melancholic mood. He loves all earthly things, life that he would not like death to put an end to the pleasures of his life
- Lamb hates and curses death
- Can not imagine the grave as a final resting place.

‘A living men is worth twendty dead men’ concludes the essay by quoting a poem of Cotton which celebrates life and defies death. He hopes that this song will be like a tonic to the readers and restore their spirits.

### My First Acquaintance with Poets.

-William Hazlitt 1778 - 1830

#### Autobiographical Essay

- An Essayist and critic
  - The turning point in his intellectual development was his meeting with Coleridge in 1798.
  - He definitely lurked to lit and in 1805 pub his 1<sup>st</sup> book, “Essay on the principles of Human Action which was followed by various other philosophical and political essays. In 1812 he became parliamentary and dramatic reporter to the morning chronicle
- In 1814 he was a contributor to the Edinburgh Review
- In 1817 he published a volume of literary sketches ‘The round table’.

His personalities shines like a mirror in the same in his essays like 'my first acquaintarice with poets", on the pleasures of painting, on the feeling of immortality in youth, on a sun dial, of persons one would wish to have seen, Farewell to essay. writing, ongoing on a journey, merry England, on the fear etc.

**Shelley : A Defence of Poetry (refer another materials}**

**Wordsworth : Preface to the Lyrical Ballads (1850)**

With this view, Coleridge wrote „The Ancient mariner“ and planned to write „The dark ladie“ and „Christabel” But Wordsworth"s contributions were greater in number. Hence arose the controversy regarding the language of poetry and the nature of poetry

**Objection by Coleridge**

Coleridge objects to the preface “as erroneous in principle. He wants to show where he agrees with Wordsworth and where he disagrees with him. Therefore he proceeds to make an analysis of poetry as he views it.

**Philosophic definition of a poem and poetry:**

The result of philosophy is the perception of unity. Coleridge begins his critique of poetry by explaining “ideas first of a poem and then of poetry in kind and essence”.

**Prose and poetry:**

A poem naturally partakes of the general object of prose as stated by Coleridge and Wordsworth. But a poem has a form. Coleridge says a poem uses the same medium as a prose composition, namely words. Metre and rhyme do not arise from the nature of content or matter of the poem. They are imposed on a poem to make it more easily memorized

**Aim of poetry**

The objects of two different ways of writing the scientific and the poetical. Each has an immediate object and an ultimate one. The immediate object of science is truth. The immediate



object of a poem is pleasure. So there need not be a mere super-addition for ornament's sake or to facilitate memory.

### **Metre, Organic to Poetry:**

The communication of pleasure may be the immediate purpose of work of art not meterically composed. Novels do not become poetry suppose metre is added to them. The metrical form of poetry is thus closely related to its language and content. The rhyme and metre should bear an organic relation to the total work. poem's aim to give pleasure – pleasure arising from the parts. and it increases the pleasure of the whole.

### **Poem Defined:**

Coleridge finally defines a poem "A poem is that species of composition which is opposed to works of science , by proposing for its immediate pleasure, not truth". He further adds that a legitimate poem is one whose parts mutually support and explain each other. A more continuous and equal attention is



to paid to the parts, and this is possible only in poetry not in prose.

### **Role of Imagination:**

Coleridge is a great Psychological critic. He distinguishes a „poem“ and „poetry“. Poetry is an activity of the poet's mind and a „poem“ is a verbal expression of that activity. A poem is a harmony. This supreme work is in all powerful imagination. the elements of life representing (i) Sameness with difference (ii) The general with the concrete (iii) the idea with the image (iv) the individual with the type (v) the sense of novelty (familiar objects) (vi) more than usual emotion (vii) good judgement.

Imagination blends and harmonizes the natural and the artificial but at the same time it subordinates art to nature, the manner to matter. Imagination is the soul.

He disagrees with Wordsworth who considers metre as a super added charm. He also disagrees with him who says there is no essential difference between the language of prose and poetry.

## Chapter XVII

Wordsworth's language of poetry is the language of men in real life.

Coleridge objects 1) Rule is applicable only to certain classes of poetry 2) Applicable to these classes only in a limited sense 3) When practicable it is very dangerous.

### Subject of the poem

Coleridge says that the choice of rustic life is unfavourable to the formation of human diction.

Purified rustic language is not different from others.

Rustic language is influenced by world of Nature and it is not intellectually capable.

## According to Aristotle

1) Poetry is essentially ideal and 2) It should avoid all accidents 3) The persons must be loathed with common attributes of class.

## Conclusion

Coleridge concludes that Best parts of language are the products of philosophers not shepherds.

Wordsworth language is the language of shepherds and Coleridge's language is the language of philosophers

### Jane Austen : Emma

**Jane Austen 1775 - 1817**

Wrote 6 novels in about 27 years

Sense and sensibility – 1811

Pride and prejudice – finest novel

Mansfield park and Emma – 1815

Northanger abbey and persuasion – 1798

Jane Austen (16 December 1775 – 18 July 1817) was an [English novelist](#) whose works of [romantic fiction](#), set among the [landed gentry](#), earned her a place as one of the most widely read writers in [English literature](#). Her [realism](#) and biting social commentary have gained her historical importance among scholars and critics. Austen lived her entire life as part of a close-knit family located on the lower fringes of the English [landed gentry](#).

She was educated primarily by her father and older brothers as well as through her own reading. The steadfast support of her family was critical to her development as a professional writer. Her artistic apprenticeship lasted from her teenage years into her thirties. During this period, she experimented with various literary forms, including the [epistolary novel](#) which she tried then abandoned, and wrote and extensively revised three major novels and began a fourth.

From 1811 until 1816, with the release of *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814) and *Emma* (1816), she achieved success as a published writer. She wrote two additional novels, *Northanger Abbey* and *Persuasion*, both published posthumously in 1818, and began a third, which was eventually titled *Sanditon*, but died before completing it. Austen's works critique the novels of sensibility of the second half of the 18th century and are part of the transition to 19th-century realism.

Her plots, though fundamentally comic, highlight the dependence of women on marriage to secure social standing and economic security. Her work brought her little personal fame and only a few positive reviews during her lifetime, but the publication in 1869 of her nephew's *A Memoir of Jane Austen* introduced her to a wider public, and by the 1940s she had become widely accepted in academia as a great English writer. The second half of the 20th century saw a proliferation



of Austen scholarship and the emergence of a [Janeite](#) fan culture.

### Theme :

The heroine Emma woodhouse has wealth, social prestige, good looks and intelligence. But her good fortune and the admiration she elicits are in reality her greatest disadvantage. They blind her to the need for self-knowledge and self criticism. In what she imagines to be pure generosity of heart she sets about trying to control the fate of her orphan friend of illegitimate birth and insignificant character. Harriet Smith, imagine her to be the daughter of an aristocrat and desiring a marriagesocially worthy of her paternity. Later she also becomes involved with a young men. Frank Churchill who unknown to her is secretly engaged to a girl Jane Fairfax, who is superior to Emma in talent but much inferior in worldly fortune

### *Plot Overview*

Although convinced that she herself will never marry, Emma Woodhouse, a precocious twenty-year-old resident of the village of Highbury, imagines herself to be naturally gifted in conjuring love matches. After self-declared success at matchmaking between her governess and Mr. Weston, a village widower, Emma takes it upon herself to find an eligible match for her new friend, Harriet Smith. Though Harriet's parentage is unknown, Emma is convinced that Harriet deserves to be a gentleman's wife and sets her friend's sights on Mr. Elton, the village vicar. Meanwhile, Emma persuades Harriet to reject the proposal of Robert Martin, a well-to-do farmer for whom Harriet clearly has feelings.

Harriet becomes infatuated with Mr. Elton under Emma's encouragement, but Emma's plans go awry when Elton makes it clear that his affection is for Emma, not Harriet. Emma

realizes that her obsession with making a match for Harriet has blinded her to the true nature of the situation. [Mr. Knightley](#), Emma's brother-in-law and treasured friend, watches Emma's matchmaking efforts with a critical eye. He believes that Mr. Martin is a worthy young man whom Harriet would be lucky to marry. He and Emma quarrel over Emma's meddling, and, as usual, Mr. Knightley proves to be the wiser of the pair. Elton, spurned by Emma and offended by her insinuation that Harriet is his equal, leaves for the town of Bath and marries a girl there almost immediately.

Emma is left to comfort Harriet and to wonder about the character of a new visitor expected in Highbury—Mr. Weston's son, [Frank Churchill](#). Frank is set to visit his father in Highbury after having been raised by his aunt and uncle in London, who have taken him as their heir. Emma knows nothing about Frank, who has long been deterred from visiting his father by his aunt's illnesses and complaints. Mr.

Knightley is immediately suspicious of the young man, especially after Frank rushes back to London merely to have his hair cut. Emma, however, finds Frank delightful and notices that his charms are directed mainly toward her. Though she plans to discourage these charms, she finds herself flattered and engaged in a flirtation with the young man. Emma greets

Jane Fairfax, another addition to the Highbury set, with less enthusiasm. Jane is beautiful and accomplished, but Emma dislikes her because of her reserve and, the narrator insinuates, because she is jealous of Jane.

Suspicion, intrigue, and misunderstandings ensue. Mr. Knightley defends Jane, saying that she deserves compassion because, unlike Emma, she has no independent fortune and must soon leave home to work as a governess. Mrs. Weston suspects that the warmth of Mr. Knightley's defense comes from romantic feelings, an implication Emma resists. Everyone

assumes that Frank and Emma are forming an attachment, though Emma soon dismisses Frank as a potential suitor and imagines him as a match for Harriet. At a village ball, Knightley earns Emma's approval by offering to dance with Harriet, who has just been humiliated by Mr. Elton and his new wife.

The next day, Frank saves Harriet from Gypsy beggars. When Harriet tells Emma that she has fallen in love with a man above her social station, Emma believes that she means Frank. Knightley begins to suspect that Frank and Jane have a secret understanding, and he attempts to warn Emma. Emma laughs at Knightley's suggestion and loses Knightley's approval when she flirts with Frank and insults Miss Bates, a kindhearted spinster and Jane's aunt, at a picnic. When Knightley reprimands Emma, she weeps.



News comes that Frank's aunt has died, and this event paves the way for an unexpected revelation that slowly solves the mysteries. Frank and Jane have been secretly engaged; his attentions to Emma have been a screen to hide his true preference. With his aunt's death and his uncle's approval, Frank can now marry Jane, the woman he loves. Emma worries that Harriet will be crushed, but she soon discovers that it is Knightley, not Frank, who is the object of Harriet's affection. Harriet believes that Knightley shares her feelings. Emma finds herself upset by Harriet's revelation, and her distress forces her to realize that she is in love with Knightley. Emma expects Knightley to tell her he loves Harriet, but, to her delight, Knightley declares his love for Emma. Harriet is soon comforted by a second proposal from Robert Martin, which she accepts. The novel ends with the marriage of Harriet and Mr. Martin and that of Emma and Mr. Knightley, resolving the question of who loves whom after all.

### *Characters List*

**Emma Woodhouse** - The protagonist of the novel. In the well-known first sentence of the novel, the narrator describes Emma as “handsome, clever, and rich, with a comfortable home and happy disposition.” In some ways, the twenty-year-old Emma is mature for her age. Because her mother is dead and her older sister married, she is already the head of her father’s household. She cares for her father and oversees the social goings-on in the village of Highbury. Emma’s misplaced confidence in her abilities as a matchmaker and her prudish fear of love constitute the central focus of the novel, which traces Emma’s mistakes and growing self-understanding.

**Mr. George Knightley** - Emma’s brother-in-law and the Woodhouses’ trusted friend and advisor. Knightley is a respected landowner in his late thirties. He lives at Donwell Abbey and leases property to the Martins, a family of wealthy

farmers whom he likes and counsels. Knightley is the only character who is openly critical of Emma, pointing out her flaws and foibles with frankness, out of genuine concern and care for her. In this respect, he acts as a stand-in for Austen's and the reader's judgments of Emma.

**Mr. Woodhouse** - Emma's father and the patriarch of Hartfield, the Woodhouse estate. Though Mr. Woodhouse is nervous, frail, and prone to hypochondria, he is also known for his friendliness and his attachment to his daughter. He is very resistant to change, to the point that he is unhappy to see his daughters or Emma's governess marry. In this sense, he impedes Emma's growth and acceptance of her adult destiny. He is often foolish and clearly not Emma's intellectual equal, but she comforts and entertains him with insight and affection.

**Harriet Smith** - A pretty but unremarkable seventeen-year-old woman of uncertain parentage, who lives at the local boarding school. Harriet becomes Emma's protégé and the object of her matchmaking schemes.

**Frank Churchill** - Mr. Weston's son and Mrs. Weston's stepson. Frank Churchill lives at Enscombe with his aunt and uncle, Mr. and Mrs. Churchill. He is considered a potential suitor for Emma, but she learns that though Frank is attractive, charming, and clever, he is also irresponsible, deceitful, rash, and ultimately unsuited to her.

**Jane Fairfax** - Miss Bates's niece, whose arrival in Highbury irritates Emma. Jane rivals Emma in accomplishment and beauty; she possesses a kind heart and a reserved temperament. Because Jane lacks Emma's fortune, she must consider employment as a governess, but her marriage to Frank Churchill saves her from that fate.

**Mrs. Weston** - Formerly Miss Taylor, Emma's beloved governess and companion. Known for her kind temperament and her devotion to Emma, Mrs. Weston lives at Randalls with her husband, Frank Churchill's father.

**Mr. Weston** - The widower and proprietor of Randalls, who has just married Miss Taylor when the novel begins. Mr. Weston has a son, Frank, from his first marriage to Miss Churchill (Frank was raised by Miss Churchill's sister and brother-in-law). Mr. Weston is warm, sociable, and perpetually optimistic.

**Mr. Elton** - The village vicar, a handsome and agreeable man considered a welcome addition to any social gathering. When he reveals his indifference to Harriet and his desire to marry Emma, only to take a bride at Bath shortly thereafter, he comes to seem proud, conceited, and superficial.



**Mr. Robert Martin** - A twenty-four-year-old farmer. Mr. Martin is industrious and good-hearted, though he lacks the refinements of a gentleman. He lives at Abbey-Mill Farm, a property owned by Knightley, with his mother and sisters.

**Miss Bates** - Friend of Mr. Woodhouse and aunt of Jane Fairfax, Miss Bates is a middle-aged spinster without beauty or cleverness but with universal goodwill and a gentle temperament. Emma's impatient treatment of her reveals the less attractive parts of Emma's character.

**Isabella Knightley** - Emma's older sister, who lives in London with her husband, Mr. John Knightley, and their five children. Isabella is pretty, amiable, and completely devoted to her family, but slow and diffident compared to Emma. Her domesticity provides a contrast to the independent celibacy Emma imagines for herself.

**Mr. John Knightley** - Emma's brother-in-law, and Mr. George Knightley's brother. As a lawyer, John Knightley is clear-minded but somewhat sharp in temper, and Emma and her father are sometimes displeased with his severity.

**Mrs. Elton** - Formerly Augusta Hawkins, Mrs. Elton hails from Bristol and meets Mr. Elton in Bath. She is somewhat attractive and accomplished; she has some fortune and a well-married sister, but her vanity, superficiality, and vulgar overfamiliarity offset her admirable qualities.

**Mrs. Churchill** - Mr. Weston's ailing former sister-in-law and Frank Churchill's aunt and guardian. She is known to be capricious, ill-tempered, and extremely possessive of Frank. Frank is able to marry Jane Fairfax, as he desires, only after Mrs. Churchill's death.

**Colonel Campbell** - A friend of Jane Fairfax's father who lives in London and who takes charge of orphaned Jane when she is

eight years old. Colonel Campbell feels great affection for Jane but is unable to provide her with an inheritance.

**Mrs. Dixon** - The Campbells' daughter and Jane's friend. Mrs. Dixon lacks beauty and lives with her husband in Ireland.

**Mr. Dixon** - Husband to the Campbells' daughter. Emma suspects that Mr. Dixon had a romance with Jane Fairfax before his marriage.

**Mrs. Goddard** - Mistress of the local boarding school. Mrs. Goddard introduces Harriet Smith to the Woodhouses.

**Mrs. Bates** - Mother to Miss Bates and friend of Mr. Woodhouse. An elderly woman, Mrs. Bates is quiet, amiable, and somewhat deaf.

**Mr. Perry** - An apothecary and associate of Emma's father. Mr. Perry is highly esteemed by Mr. Woodhouse for his medical advice even though he is not a proper physician, and

Mr. Woodhouse argues with his daughter Isabella over Perry's recommendations.

**Elizabeth Martin** - Mr. Martin's kind sister, with whom Harriet was good friends before meeting Emma and turning down Mr. Martin's marriage proposal. Harriet's feelings of guilt and her desire to rekindle her relationship with Elizabeth pose a dilemma for Emma, who finds the Martins pleasant, worthy people, but worries that Harriet may be tempted to accept Mr. Martin's offer if she again grows close with the family.

**Mr. and Mrs. Cole** - Tradespeople and longtime residents of Highbury whose good fortune of the past several years has led them to adopt a luxurious lifestyle that is only a notch below that of the Woodhouses. Offended by their attempt to transcend their "only moderately genteel" social status, Emma has long been preparing to turn down any dinner invitation

from the Coles in order to teach them their folly in thinking they can interact socially with the likes of her family. Like the Martins, the Coles are the means through which Emma demonstrates her class-consciousness.

### TEST-3

- 1) Which of the following scatters the dead leaves?
  - A) Autumn
  - B) Destroyer
  - C) West wind
  - D) Speaker's dreams
- 2) To whom did the speaker ask to 'make me thy lyre'
  - A) Spirit
  - B) Mediterranean Sea
  - C) Autumn
  - D) West Wind
- 3) Complete the line 'If winter comes, can \_\_\_\_\_ be far behind'
  - A) summer
  - B) spring
  - C) autumn
  - D) west wind



4) Shelly's 'Ode to the West Wind' is written in the form of \_\_\_\_\_

A) Iambic pentameter

C) Trochaic

B) Anapestic

D) Dactylic

5) In 'Ode to the West Wind', the end sound of the \_\_\_\_\_ line is employed as the rhyme for the first and third lines in the next stanza.

A) *middle*

C) third

B) first

D) couplet

6) Each part of the poem 'Ode to the West Wind' ends with \_\_\_\_\_

A) terza rhyme

C) sestet

B) couplet

D) quatrain

7) Which has the power and role as 'destroyer and preserver'?

A) Spirit

C) Autumn

B) Mediterranean Sea

D) West Wind

8) Which of the following adjective has the author used to the seeds?

- |           |           |
|-----------|-----------|
| A) Steep  | C) Dead   |
| B) Hectic | D) winged |

9) In which part the line 'Destroyer and Preserver; hear, oh hear' has appeared in 'Ode to the West Wind'

- |      |      |
|------|------|
| A) 1 | C) 3 |
| B) 2 | D) 4 |

10) Which of the following adjective has the author used to the leaves

- |           |           |
|-----------|-----------|
| A) Steep  | C) Dead   |
| B) Hectic | D) winged |

11) In this line 'The blue Mediterranean, where he lay', the Mediterranean represents a sea which connected to the \_\_\_\_\_ Ocean.

A) Indian

C) Pacific

B) Arctic

D) Atlantic

12) 'Ode to the West Wind' follows the scheme \_\_\_\_\_.

A) ABA BCB CDC DED EE

B) ABC BCD CDE DEF GG

C) ABAB CDCD EFEF

D) ABC ABC CDE CDE

13) Complete the line 'A heavy weight of \_\_\_\_\_ has chain'd and bow'd'

A) hours

C) west wind

B) spirit

D) leaves

14) The poem 'Ode to the West Wind' ends optimistically. Choose the end line of this poem.

A) O wild West Wind, thou breath of Autumn's being

B) If I were a dead leaf thou mightest bear

C) Drive my dead thoughts over the universe

D) If Winter comes, can Spring be far behind?

15) Which are driven, like ghosts from an enchanter fleeing ?

A) Leaves

C) Sweet buds

B) Seeds

D) Clouds

16) Which is the angels of rain and lightning?

A) Air

C) Water

B) Clouds

D) Thunder

17) In which part of the poem 'Ode to the West Wind' has the idea 'wind blows the clouds in the sky'?

A) 1

C) 3

B) 2

D) 4

18) In which part of the poem 'Ode to the West Wind', the speaker asks the wind to play upon him like a lyre?

- |      |      |
|------|------|
| A) 2 | C) 4 |
| B) 3 | D) 5 |

19) The poem 'Ode to the west wind' begins \_\_\_\_\_. Choose the first line of the poem.

- A) O wild West Wind, thou breath of Autumn's being
- B) If I were a dead leaf thou mightest bear
- C) Drive my dead thoughts over the universe
- D) If Winter comes, can Spring be far behind?

20) \_\_\_\_\_ the form which is used by Dante in his 'Divine Comedy'. Shelley has used it in his 'Ode to the West Wind'

- |                |                   |
|----------------|-------------------|
| A) Rhyme Royal | C) Heroic Couplet |
| B) Terza Rima  | D) Mask (Masque)  |



21) Essays of Elia is a collection of essays written by Charles Lamb, was first published in book form in \_\_\_\_\_.

A) 1820

C) 1833

B) 1823

D) 1834

22) Charles Lamb's essays in the collection first began appearing in

A) The Examiner

C) The Edinburgh Magazine

B) The Quarterly Review

D) The London Magazine

23) American editions of both the 'Essays of Elia' and 'Last Essays of Elia' were published in Philadelphia in \_\_\_\_\_.

A) 1820

C) 1828

B) 1823

D) 1832

24) In Dream Children, children love to listen to stories about their

A) friends

C) living place

B) ancestors

D) elders

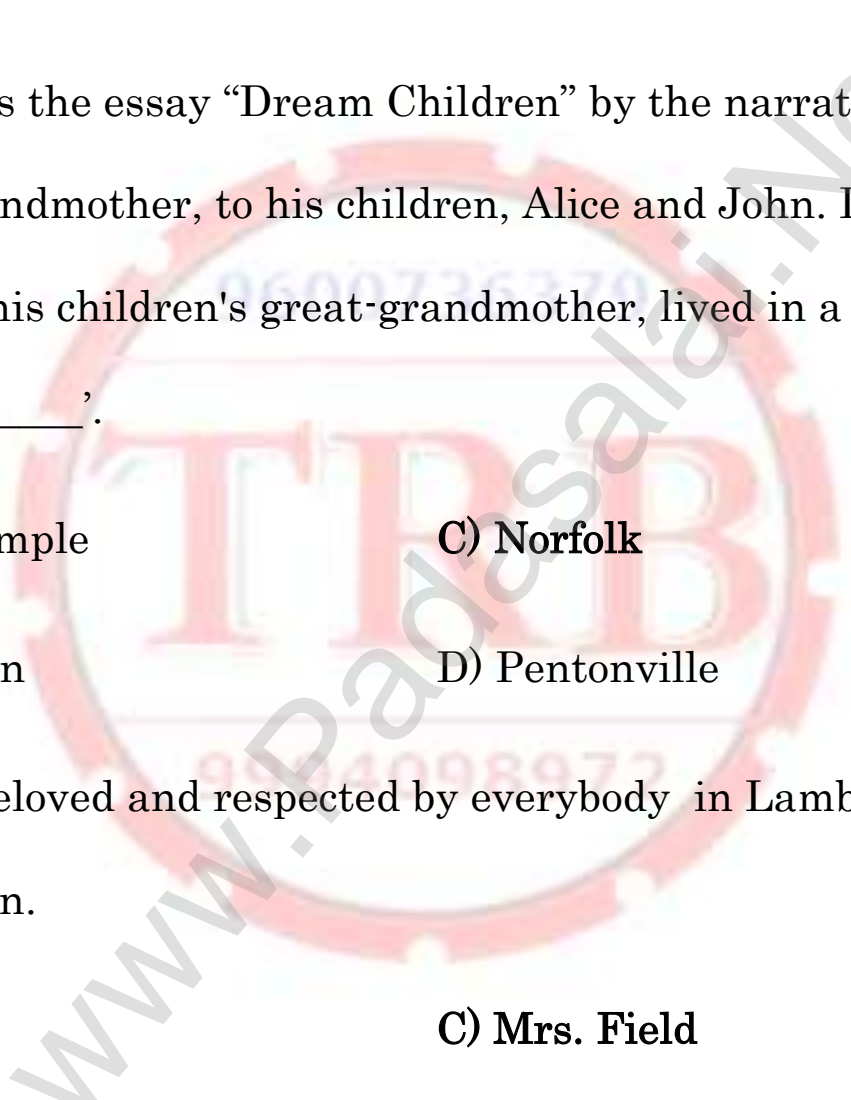
25) In Dream Children, Who is great-grandmother of the children?

A) Mrs. Field

C) Alice

B) Mary Lamb

D) Elizabeth Lamb

26) Lamb opens the essay "Dream Children" by the narrating the story of his grandmother, to his children, Alice and John. Lamb's grandmother, his children's great-grandmother, lived in a 'great house in\_\_\_\_\_'.  


A) Inner Temple

C) Norfolk

B) Edmonton

D) Pentonville

27) Who was beloved and respected by everybody in Lamb's essay Dream Children.

A) Alice

C) Mrs. Field

B) John L

D) John

28) Who preferred great-grandmother, living in a newer and more fashionable mansion which he had purchased somewhere in the adjoining country.

- A) Charles Lamb
- B) John Lamb
- C) The owner of the house
- D) Elliston

29) Whose funeral was attended by a concourse of all the poor, and some of the gentry too, of the neighborhood for many miles round, to show their respect.

- A) Mrs. Field
- B) Mary Lamb
- C) Alice
- D) Elizabeth Lamb

30) Choose the incorrect one about great-grandmother.

- A) In her youth she was the best dancer.
- B) She died of a cruel disease, Tuberculosis.
- C) She lived in a great house in a manner as if it had been her own.

D) She was so good and religious.

31) Who was very humble and pious women who knew Psalms and a great part of Testament by heart.

A) Mrs. Field

C) Alice

B) Mary Lamb

D) Elizabeth Lamb

32) In Dream Children, who said, "Those innocents would do ....no harm"

A) John L\_\_\_\_\_

C) Alice

B) Charles Lamb

D) Mrs. Field

33) Who used to spend many hours in the great house, in gazing upon the old busts of the Twelve Ceasers, that had been Emperors of Rome.

A) John L\_\_\_\_\_

C) Mary

B) Charles Lamb

D) Mrs. Field

34) Which of the following is not described by Charles Lamb in his essay 'Dream Children'?

- A) About his grandmother.                      C) About John Lamb  
B) About the great grand house      D) About South sea house

35. Adonais is a Pastoral Elegy written on the death of which of the following?

- (A) Byron    (C) Scott  
(B) Keats    (D) Southey

36. What is inscribed above the entrance of Wuthering Heights?

- (A) "Hindley Earnshaw, 1729"  
(B) "1623"  
(C) "Abandon all hope, ye who enter here"  
(D) "Hareton Earnshaw, 1500"

37. What kind of countryside surrounds Wuthering Heights and Thrushcross Grange?

(A) **Moorland** (B) Savannah (C) Forest (D) Grassy plains

38. What destination does the young Catherine have in mind when she leaves Thrushcross Grange for the first time?

(A) Wuthering Heights (B) **The fairy caves at Penistone Crag**

(C) The nearby village (D) London, where her cousin Linton lives

39. What is the name of the village near Wuthering Heights?

(A) Loch Crag (B) **Gimmerton** (C) Heatherton (D) Purvey

40. At what age is Linton taken away from Thrushcross Grange by Heathcliff?

(A) Four (B) Twenty (C) Eleven (D) **Thirteen**

41. At what age is Linton reunited with young Catherine?

(A) Twenty-two (B) Nineteen (C) **Sixteen** (D) Forty-three



42. Whom does Hindley force to work as a servant in his home?

- (A) Joseph (B) **Heathcliff**  
(C) Heathcliff's son, Linton (D) Edgar Linton

23. Whom does Heathcliff force to work as a servant in his home?

- (A) Hindley (B) Catherine (C) **Hareton** (D) Isabella Linton

43. Where do Catherine and Heathcliff first become close?

- (A) In the nursery at Wuthering Heights  
(B) During Catherine's visit to Liverpool  
(C) At Isabella Linton's birthday party  
(D) **On the moors**

44. Whom does Edgar Linton sometimes forbid his daughter to visit?

- (A) **Linton Heathcliff** (B) Hareton Earnshaw  
(C) Isabella Linton (D) The evangelical servant Joseph

45. Under what male names did Charlotte, Emily, and Ann Brontë publish a collection of poetry?

- a) Aubrey, Chester, and Edgar Blanchard

b) Bartholomew, Pervis, and Spencer Busk

**c) Currer, Ellis, and Acton Bell**

d) George, Edward, and Matthew Elliot

46. What does Lockwood feel when he reaches for the branch?

**a) A cold hand**

b) A dead dog

c) A head

d) A pool of water

47. Why does Ellen stay in the room when Edgar Linton visits Cathy?

**a) Hindley asked her to**

b) She is worried about Cathy's honor

c) She didn't have time to tidy the room before Edgar arrived

d) She is trying to avoid Heathcliff

48. How does Cathy shock Linton when he comes to visit her?

a) She turns him away because she would rather spend time with Heathcliff

**b) She pinches Ellen**

c) She insults Isabella

d) She speaks well of Heathcliff

49. Which of these does Hindley do when he gets angry?

- a) Curse his wife
- b) Fire his gun
- c) Beat Hareton
- d) Destroy the furniture

50. What time of year does Cathy return from her stay at Thrushcross Grange?

- a) Christmas
- b) Remembrance Day
- c) New Year's
- d) May Day

\*\*\*\*\*All The Best\*\*\*\*\*

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