FYBA

ENGLISH (OPTIONAL)

INTRODUCTION TO LITERATURE

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Syllabus
FYBA
English (Optional English) Elective:
Introduction to Literature

1. Syllabus as per Choice Based Credit System

i)	Name of the Programme :	B.A.
ii)	Course Code :	UAENG 101 AND UAENG 201
iii)	Course Title :	FYBA in English (Optional) Elective Introduction to Literature Paper I (Semester I and II)
iv)	Semester wise Course Contents :	Enclosed the copy of the syllabus Semester I-(Short Story & Novel) Semester II – (Poetry & Drama)
v)	References and additional references :	Enclosed in the Syllabus
vi)	Credit structure :	No. of Credits per Semester - 03
vii)	No. of lectures per Unit :	15
viii)	No. of lectures per week :	04

2 Scheme of Examination :	5 Questions of 20 marks each
3 Special notes, if any :	No.
4 Eligibility, if any :	No.
5 Fee Structure :	As per University Structure

6 Special Ordinances / Resolutions, if any : No.

Syllabus for FYBA English (Optional) Paper (100 Marks Examination Pattern)

Objectives of the Course:

- To acquaint students with the characteristics of various literary genres
- To develop analytical skills and critical thinking through close reading of literary texts
- To cultivate appreciation of language as an artistic medium and to help them understand the importance of forms, elements and style that shape literary works
- To enable students to understand that literature is an expression of human values within a historical and social context

Course Outcome: By the end of the course, a student should develop the ability:

- To write clearly, coherently and effectively about various genres of literature
- To recognize the culture and context of the work of literature
- To develop sensitivity to nature and fellow human beings

Semester One: Introduction to Literature – (Short Stories and Novel) 3Credits

Total Lectures: 45

Unit 1: Terms: **15 Lectures**

Section A : Elements of Novel and Short Story : Plot, Character, Setting, Narrative, Theme and Point of View

Section B : Types of Novel: Bildungsroman, Picaresque, Epistolary, Stream-of-Consciousness, Novel of Social Reality, Psychological Novel , Historical Novel, Science Fiction, Gothic Novel and Graphic Novel

Unit 2: Short Stories: **15 Lectures**

O'Henry :	"The Last Leaf"
H.H.Munro :	"The Open Window"
Oscar Wilde :	"The Nightingale and the Rose"
Edgar Allan Poe :	"The Tell-tale Heart"
Katherine Mansfield :	" The Doll's House"
Kate Chopin :	"The Story of an Hour"

Unit 3 : Novel:

Jane Austen: Pride and Prejudice **OR** Robert Louis Stevenson : Dr. Jekyll and Mr. Hyde

Evaluation: First Semester End 100 Marks : 3 Hours Examination Pattern

Question 1:	Short Notes on Unit 1	
	(2 short notes on Section A and 4 Short notes on Section B) (4 out of 6) :	20 Marks
Question 2	Essay on Unit 2 (1out of 2) :	20 Marks
Question 3 :	Essay on Unit 3 (1 out of 2) :	20 Marks
Question 4 :	Short Notes on Unit 2 (2 out of 4) :	20 Marks
Question 5 :	Short Notes on Unit 3 (2 out of 4) :	20 Marks

Semester Two: Introduction to Literature – (Poetry and Drama) 3Credits

Total Lectures: 45

Unit 1: Terms: **15 Lectures**

Section A : Types of Verse : Lyric, Elegy, Dramatic Monologue, Sonnet, Ballad, Epic, Satire, Ode

Section B : Types of Drama : Tragedy, Comedy, Farce, Melodrama, Verse Drama, Theatre of Absurd, Angry Young Man Drama

Unit 2: Poetry: **15 Lectures**

Sonnet : William Shakespeare : Sonnet 1 " From fairest creature we desire increase"

Ode :	Keats : “Ode on a Grecian Urn”
Ballad :	Thomas Campbell : “Lord Ullin’s Daughter”
	Dramatic Monologue: Robert Browning : “The Last Ride”
Satire :	Oliver Goldsmith : “Elegy on the Death of a Mad Dog”
Lyric:	Robert Frost : “Stopping by Woods on a Snowy Evening”

Unit 3: Play:

William Shakespeare: Twelfth Night OR Robert Bolt : A Man for All Seasons 15 Lectures

Evaluation: Second Semester End 100 Marks : 3 Hours Examination Pattern

Question 1:	Short Notes on Unit 1	
	(3 short notes on Section A and 3 Short notes on Section B) (4 out of 6) :	20 Marks
Question 2	Essay on Unit 2 (1 out of 2) :	20 Marks
Question 3 :	Essay on Unit 3 (1 out of 2) :	20 Marks
Question 4 :	Short Notes on Unit 2 (2 out of 4) :	20 Marks
Question 5 :	Short Notes on Unit 3 (2 out of 4) :	20 Marks

References :

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3. Dr. Pearl Pastakia : Member, St. Xavier's College, Mumbai
4. Dr. Ambreen Kharbe : Member, G.M. Momin Women's College, Bhiwandi
5. Mr. Mahesh M. Deshmukh : Member, Sonopant Dandekar College, Palghar

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Question Paper Pattern

Time: 3 Hrs **Total Marks: 100**

Q.1	Write short notes on literary terms **any four of six** (3 from unit 1 & 2 and 3 from unit 3 & 4)	20
Q.2	**A)** One question on unit 5	10
	AND	
	B) One question on unit 6	10
Q.3	**A)** One long question on Pride and Prejudice	20
	OR	
	B) One long question on Dr Jekyll and Mr. Hyde	
Q.4	**A)** One question on unit 11	10
	AND	
	B) One question on unit 12	10
Q.5	**A)** One long question on Twelfth Night	20
	OR	
	B) One long question on A Man for All Seasons.	

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LITERARY TERMS : THE ELEMENTS OF NOVEL AND SHORT STORY

Unit Structure :

1.0 OBJECTIVE

The Unit deals with the Plot, Character, Setting, Narrative, Themes, Point of view of Novel and Short Story and it will help readers to understand the basic concepts that give fiction and the short stories their coherence and appeal.

1.1 PLOT

A plot is a causal sequence or arrangement of incidents or events in the story. To understand it well, read the following story:

"Bablu, a boy of fifteen, studies hard to master the English language but finds it difficult due to his vernacular background. He takes the guidance of many teachers but finally realizes that he has to start to speak in English if he wants to master it. He stands in front of the mirror for hours, and talks to himself and reads

passages from newspapers, and watches television news and films in English. Gradually he realizes that it's not as difficult as he thought it to be. Finally, he manages to master the language, and becomes a famous speaker."

Now the story of Bablu has three parts :

1. Bablu's ignorance of the English language and his determination to master it.
2. His failures to learn the language with teachers.
3. His self-study and his success.

If you carefully read, you will find out that these three parts form the beginning, the middle and the end of Bablu's story.

If we replace the end with the beginning, what will happen?

For example: "Bablu speaks English of International standards at the starting of the story itself. When a listener asks him the secret of his mastery over the language, he narrates him the whole story of his struggle and self-study."

What have we done? we just rearranged the incidents by replacing them. Why did we do that?

Well, we actually changed the plot of the story to make it more interesting.

So, then, what do we mean by Plot? The Plotis an arrangement or rearrangement of the incidents of a story so as to make it more interesting.

Where else do we see such examples? Well, in cinemas, in dramas and in novels. The writer plays with the structure of the story to catch hold of the reader and keep amazing us with his shocking treatment.

So the plot, in other words, is the reason for the things that happen in the story. The plot draws the reader into the characters' lives and helps the reader understand the choices that the characters make.

A plot structure is the way in which the story elements are arranged. Writers vary the structure of the story depending on the needs of the genre. For example, in a mystery, the author will withhold plot exposition until the end of the story.

A story, however, is not always a straight line from the beginning to the end. Sometimes, there is a shifting of time and this is the way we learn what happened and why; it keeps us amazed

throughout the story. Good and well-narrated stories always have all the plot elements in them.

1.2 CHARACTER

There are two meanings to the word character:

1) The person in a work of fiction-a short story, a novel, a drama, a poem or a cinema. For example, Rancho, Raju and Farhan - the characters in the film *Three Idiots.*

2) The characteristics of a person. We use this word to show the features of a person's qualities. The first meaning, however, is expected in the context of the present study.

So, a person in a work of fiction-the hero or the villain, and other persons are all known as the characters in that work of art.

At least one character is clearly central to a story with all major events having some connection to this character.

She/he is also known as the protagonist of the story. The character in opposition to the main character is called the antagonist.

The Characteristics of a Person:

In order for a story to seem real to the reader, its characters must seem real. Characterization is the information the author gives the reader about the characters themselves. The author may reveal a character in several ways:

1) His/her physical appearance.
2) What he/she says, thinks, feels and dreams.
3) What he/she does or does not do.
4) What others say about him/her and how others react to him/her.

Characters are convincing if they are: consistent, motivated and life-like (resemble real people).

Characters are :

1. Individual - round, many-sided and complex personalities.
2. Developing - dynamic, many-sided personalities that change (for better or worse) by the end of the story.
3. Static - Stereotypes; they have one or two characteristics that never change and are often over-emphasized.

1.3 SETTING

Writers describe the world they know. Sights, sounds, colours and textures are all vividly painted in words as an artist paints images on canvas. A writer imagines a story to be happening in a place that is rooted in his or her mind. The location of a story's actions, along with the time in which it occurs, is the setting.

The setting is created by language. How many or how few details we learn is up to the author. Many authors leave a lot of these details up to the reader's imagination.

Some or all of these aspects of setting should be considered when examining a story:

1) Place : geographical location. Where is the action of the story taking place?
2) Time : When is the story taking place? (historical period, time of day, year, etc.)
3) Weather conditions - Is it rainy, sunny, stormy, etc?
4) Social conditions : What is the daily life of the characters like? Does the story contain local colour (writing that focuses on the speech, dress, mannerisms, customs, etc. of a particular place)
5) Mood or atmosphere : What feeling is created at the beginning of the story? Is it bright and cheerful or dark and frightening?

Thus the setting is an important tool to make the story interesting and simple to understand.

1.4 NARRATIVE

Narrative means story, and stories are written or spoken. The narrative genre is used in factual stories, imaginary genre stories, poems, historical fiction, science fiction stories, horror stories, adventure romance, parables, slice of life short stories, informal letters, diary entries, autobiographies, biographies, cartoon strips and photo stories. When we tell our friends about the things we have been doing, we are actually telling them or narrating them stories.

While telling them such stories we embellish them, emphasize certain things, omit events which are not important, give examples, and also make our language interesting. We actually are narrating them the story.

1.4.1 There are three important parts of narrative:

1) **Introduction-** The introduction or the opening of a narrative is an attention grabber. The beginning is about the place where the story takes place when the story takes place, the introduction of the characters, and the introduction of the question or the issue that is going to be further narrated in the next parts of the story.

2) **Body:** This part is the main narrative where the story is developed.

3) Conclusion: the conclusion is the climax, the resolution of the issue raised in the introduction, or the logical end of the story.

A good narrative should have the beginning with a good introduction. It should be built around a theme or themes. The characters and the locations should be carefully created. The incidents should be dramatically or effectively arranged. The main issue should be properly dealt with. And the past tense should be used.

1.5 THEMES

The theme or themes is/are the major subject the writer has written in his/her story. It conveys his/her message. For example the subjects like education, poverty, war, adventure, women empowerment, etc. can be themes of short stories. The theme of a fable is its moral lesson. The theme of a parable is its teaching. The theme of a piece of fiction is its view oflife and how people behave.

In fiction, the theme is not intended to teach or preach. In fact, it is not presented directly at all. You have to extract it from the characters, action and setting that make up the story. In other words, you must figure out the theme yourself.

The writer's task is to communicate on a common ground with the reader. Although the particulars of your experience maybe different from the details of the story, the general underlying truths behind the story may be just the connection that both you and the writer are seeking.

Here are some ways to uncover the theme in a story:

i. Check out the title. Sometimes it tells you a lot about the theme.
ii. Notice repeating patterns and symbols. Sometimes these lead you to the theme.
iii. What allusions are made throughout the story?
iv. What are the details and particulars in the story?

v. What greater meaning may they have?

Remember that theme, plot and structure are inseparable, all helping to inform and reflect back on each other. Also, be aware that a theme we determine from a story never completely explains the story. It is simply one of the elements that make up the whole.

1.6 POINT OF VIEW

Remember, someone is always between the reader and the action of the story. That someone is telling the story from his or her own point of view. This angle of vision, the point of view from which the people, events and details of a story are viewed, is important to consider when reading a story.

Types of Point of View:

1.6.1 Objective Point of View:

With the objective point of view, the writer tells what happens without stating more than can be inferred from the story's action and dialogue. The narrator never discloses anything about what the characters think or feel, remaining a detached observer. It’s like a camera is showing you an action. When you watch a video without any voice or sound, you yourself need to observe and interpret itto come to a conclusion.

To understand better, read the following story:

A wife asked her husband, “Darling, tell me how much you love me?”

“A lot,” said the husband.

“A lot means nothing concrete. Tell me exactly how much?” She insisted.

“Means I can do anything for you.”

“Anything means?”

“Anything!”

“Means you can die for me?” She asked further.

“Maybe! Yeah, I guess! Why not?”

“Okay, then. Jump from the top of the building, and prove.”

The husband jumped from the top of the building and died. When the police asked her about the reason for the jump, she

replied, “Well, he wanted to prove that he loved me.” (Story by Dr. Kishan Pawar)

In this story, the writer has not told anything about the following things:

The time, place, year, age of the characters, their natures and the end whether the police arrests the wife? The writer has objectively, like a camera shown us the story. He has left these details to be guessed by the readers. Such a style is used by the writers to write short stories and novels too.

1.6.2 Third Person Point of View OR **Omniscient Point of View:**

The third person means the use of third pronouns such as - he, she, it and they. Here the narrator does not participate in the action of the story as one of the characters but lets us know exactly how the characters feel. We learn about the characters through this outside voice. To address the characters in the story, the writer uses the third person pronouns-he, she, it and they.

The difference between **Objective Point of View** and **Third Person point of View** is interesting to know. In the objective type, the writer does not comment on the nature of the incidents in the story, the behavioural patterns of the characters, the hidden meanings of their dialogues etc. in the Third person type, however, the writer adds his authorial comments, unlike the objective type. The author with the use of third person point of view, for example, while writing the story discussed above, will talk about - who the husband and wife are, their age, that they were fed up with their lives, were overtired and frustrated with their lives, the police arrests or do not arrest the wife, so on and so forth.

Third person point of view is also known as the omniscient point of view. Why? The reason is interesting. Omniscient, Omnipotent and Omnipresent are the three unique qualities of God. Omniscient means one who knows everything, Omnipotent means one who has the potential or the power to do everything, and Omnipresent means one who is present everywhere. The writer who uses this point of view is in no way lesser than the God of the novel, or the story he is writing. He knows everything about everything in the story, he is present everywhere in the story, he can do anything, for example, he can make a rat speak, he can organize a race between a rabbit and a tortoise and can make the tortoise win. Only God can make it possible otherwise. Hence, the name omniscient.

1.6.3 First Person Point of View:

In the first person point of view, the narrator participates in the action of the story. He or she is one of the characters in the

story. Generally, it's used to write autobiographies. This narrator tells only the incidents that are known to him/her. Unlike the third person point of view, he cannot tell anything about the actions taking place in absentia, nor can he tell anything about the thoughts in the minds of the characters.

1.6.4 Limited Omniscient Points of View:

A narrator whose knowledge is limited to one character, either major or minor, has a limited omniscient point of view. Here the writer tells the detailed story of that character only.

1.6.5 Second Person Point of view:

In this narrative technique, the writer uses the second person pronoun "you" to address the reader. For example-

"At the age of twenty-five, someone meets you and tells you that you are not the son of Catholic parents, but the son of a terrorist who was shot down by the police when you were a sixmonth infant. What will you think? Your life will be shattered to pieces…"

1.6.6 Multiple Points Of View:

Sometimes the writer uses all of the above discussed points of view or some of them depending on the choice of the author, and the need of the story. Examples of this in literature are Emily Bronte's *Wuthering Heights* and William Faulkner's *Sound and Fury.*

1.7 LET'S SUM UP

Thus in this Unit, we have tried to understand the basic elements of narrative writing - novel and short stories. The knowledge of these terms helps us understand and appreciate the prescribed texts.

2

LITERARY TERMS : TYPES OF NOVEL

Unit Structure

2.0 OBJECTIVE

The objective of the Unit is to make the readers acquainted with different types of novels like Bildungsroman novel, picaresque novel, epistolary novel, stream of consciousness, novel of social reality, psychological novel, historical novel, science fiction, gothic novel and graphic novel. It will help one to understand the minor differences that bring out special changes and ensure the typicality of each type of novels.

2.1 TYPES OF NOVEL

2.1.1 Bildungsroman Novel

Bildungsroman is a special kind of novel that focuses on the psychological and moral growth of its main character from his or her youth to adulthood. It is a story of the growing up of a sensitive person who looks for answers to his questions through different experiences. Generally, such a novel starts with a loss or a tragedy that disturbs the main character emotionally. He or she leaves on a journey to fill that vacuum.

During the journey, the protagonist gains maturity gradually and with difficulty. Usually the plot depicts a conflict between the protagonist and the values of society. Finally, he or she accepts those values and they are accepted by the society, ending the dissatisfaction. Such a type of novel is also known as a coming-of-age novel.

Bildungsroman novel is the story of formation, education and cultural growth of the hero that mainly aims at teaching moral lessons to the readers. The birth of the Bildungsroman is normally dated to the publication of *Wilhelm Meister's Apprenticeship* by Johann Wolfgang Goethe in 1795–96, or, sometimes, to Christoph Martin Wieland's *Geschichte des Agathon* in 1767. Although the Bildungsroman arose in Germany, it has had extensive influence first in Europe and later throughout the world. Thomas Carlyle translated Goethe's novel into English, and after its publication in 1824, many British authors wrote novels inspired by it. In the 20th century, it spread to Germany, Britain, France, and several other countries around the globe.

There are numerous examples of Bildungsroman or coming-of-age novels in English literature. Let us briefly analyze some:

Example-1

The History of Tom Jones, a Foundling by Henry Fielding

This is among the famous Bildungsroman examples written in a comic mode. Squire Allworthy, a wealthy landowner, discovers a foundling, Tom Jones, on his property. Tom Jones grows up into a lusty but honest young man in contrast to his half-brother Blifil who was a personification of hypocrisy. Tom falls in love with "Sophia Western" but it is opposed by her father, on account that he is a "bastard". After this loss, Tom undergoes many experiences and finally it is revealed that Tom is a son of Mr. Summer - a friend of Allworthy, and Mrs. Waters who isAllworthy's sister. Therefore, society accepts him when it is established that he is not a bastard.

Example 2

David Copperfield, a novel by Charles Dickens

This can be termed as a Bildungsroman as it traces the life of David Copperfield from his childhood to maturity. His mother re-marries a man named Edward Murdstone who sends David to work for a wine merchant in London from where he runs away to finally reach his eccentric aunt Betsey Trotwood who agrees to raise him and calls him "Trot". We see a change in David's "undisciplined heart "as after Dora's death, he does some soul searching and

chooses sensible Agnes as his wife, a woman who had always loved him.

Example 3

James Joyce's novel, *A Portrait of the Artist as a Young Man*

This is a coming-of-age story of a character, Stephen Dedalus. The story starts with Stephen in a boarding school at the age of sixteen. One day he goes back to his room. He falls sick due to the unbearable load of his sins and decides to change himself. He goes to the church for a confession where the cleric is exceptionally kind. Thus, Stephen discovers another path in his life as he becomes a cleric. Later in the novel, Stephen's life takes another turn. He realizes that he cannot waste his life as a cleric. He needs to live in society and be innovative like an artist.

2.1.2. Picaresque Novel

Picaresque has derived its name from the Spanish word, 'picaro' meaning 'rogue' or 'rascal'. The picaresque novel is a popular sub-genre of prose fiction. It is usually satirical and depicts the adventures of a roguish hero of low social class. It is a realistic and often humorous. The protagonist lives by his/her wits in a corrupt society. M. H. Abrahms says, "Picareque fiction is realistic in manner, episodic in structure …and often satiric in aim." Thus, character is a rogue, the plot of the picaresque novel is episodic and loose, the manner is realism and the purpose is to satirize the social foibles.

This novel originated in sixteenth century Spain and flourished throughout Europe in the seventeenth and eighteenth centuries. It continues to influence modern literature. Although the elements of Chaucer and Boccaccio have a picaresque feel and are likely to have contributed to the style.The modern picaresque begins with Lazarillo de Tormes, which was published anonymously in Antwerp and Spain in 1554. It is variously considered either the first picaresque novel or at least the antecedent of the genre. The title character, Lazarillo, is a pícaro who must live by his wits in an impoverished country full of hypocrisy.

In other European countries, the Spanish novels were read and imitated. In Germany, Grimmelshausen wrote Simplicius Simplicissimus (1669), the most important of non-Spanish picaresque novels. It describes the devastation caused by the Thirty Years' War. In Le Sage's Gil Blas (1715) is a classic example of the genre, which in France had declined into an aristocratic adventure. In Britain, the body of Tobias Smollett's work and Daniel Defoe's Moll Flanders (1722) are considered picaresque, but they lack the sense of religious redemption of delinquency that was very

important in Spanish and German novels. The triumph of Moll Flanders is more economic than moral. The classic Chinese novel Journey to the West is considered to have considerable picaresque elements. Having been written in 1590, it is contemporary with much of the above - but is unlikely to have been directly influenced by the European genre.

2.1.3. Epistolary Novel

An epistolary novel is a novel written as a series of documents. The usual form is letters, although diary entries, newspaper clippings and other documents are sometimes used. Recently, electronic "documents" such as recordings and radio, blogs, and e-mails have also come into use. The word epistolary is derived through Latin from the Greek word epistole, meaning a letter (see epistle). The epistolary form can add greater realism to a story because it mimics the workings of real life. It is, thus, able to demonstrate differing points of view without recourse to the device of an omniscient narrator.

There are two theories on the genesis of the epistolary novel. The first claims that the genre originated from novels with inserted letters, in which the portion containing the third person narrative in between the letters was gradually reduced. The other theory claims that the epistolary novel arose from miscellanies of letters and poetry: some of the letters were tied together into a plot. Both claims have some validity. The Spanish "Prison of Love" (1485), the first epistolary novel, by Diego de San Pedro belongs to a tradition of novels in which a large number of inserted letters already dominated the narrative.

There are three types of epistolary novels: Monologic which gives the letters of only one character, like Letters of a Portuguese Nun; Dialogic which gives the letters of two characters, like Mme Marie Jeanne Riccoboni's Letters of Fanni Butlerd (1757); and Polylogic which gives the letters of three or more characters.

The founder of the epistolary novel in English is said to be James Howell who writes of prison, foreign adventure and the love of women in his “Familiar Letters”. The first novel to expose the complex play that the genre allows was Aphra Behn's ‘Love-Letters Between a Nobleman and His Sister’ (1684). Behn explored a realm of intrigue with letters that fall into the wrong hands, with faked letters, with letters withheld by protagonists. The epistolary novel as a genre became popular in the 18th century in the works of Samuel Richardson such as Pamela (1740) and Clarissa (1749). Henry Fielding's *Shamela* (1741) is written as a parody of Pamela. In it, the female narrator can be found wielding a pen and scribbling her diary entries under the most dramatic and unlikely of circumstances. The epistolary novel slowly fell out of use in the late

18th century. Jane Austen also tried her hand at the epistolary in juvenile writings. It is thought that her lost novel "First Impressions", which was redrafted to become Pride and Prejudice, may have been epistolary: “Pride and Prejudice” contains an unusual number of letters quoted in full and some play a critical role in the plot.

2.1. 4. Stream Of Consciousness

In literature, stream of consciousness is a method of narration that describes in words the flow of thoughts in the minds of the characters. The term was initially coined by a psychologist William James in his research “The Principles of Psychology”. He writes: it is nothing joined; it flows. A ‘river’ or a ‘stream’ is the metaphors by which it is most naturally described. In talking of it hereafter, let’s call it the stream of thought, consciousness, or subjective life. (https://literarydevices.net/stream-of-consciousness)

Another appropriate term for this device is “Interior monologue” where the individual thought process of a character associated to his or her actions are portrayed in the form of a monologue which addresses the character itself. Therefore, it is different from the “dramatic monologue” or “Soliloquy” where the speaker addresses the audience or the third person.

The Stream of Consciousness style of writing is marked by the sudden rise of thoughts and lack of punctuations. The use of this narration mode is generally associated with the modern novelist and short story writers of the 20th century. Let us look at some examples of this narrative technique in literature, as follows:

1. James Joyce successfully employs the narrative mode in his novel “Ulysses” which describes the day in life of a middle-aged Jew, Mr. Leopold Broom, living in Dublin, Ireland. Read the following excerpt:

“He is young Leopold, as in a retrospective arrangement, a mirror within a mirror (hey, presto!), he beholdeth himself. That young figure of then is seen, precious manly, walking on a nipping morning from the old house in Clambrassil to the high school, his book satchel on him bandolier wise, and in it a goodly hunk of wheaten loaf, a mother’s thought.”

These lines reveal the thoughts of Bloom. He thinks of the younger Bloom. The self-reflection is achieved by the flow of thoughts that takes him back to his past.

2. Another 20th century writer that followed James Joyce’s narrative method was Virginia Woolf. Let us read an excerpt from her novel “Mrs. Dalloway”:

"What a lark! What a plunge! For so it always seemed to me when, with a little squeak of the hinges, which I can hear now, I burst open the French windows and plunged at Bourton into the open air. How fresh, how calm, stiller than this of course, the air was in the early morning; like the flap of a wave; the kiss of a wave; chill and sharp and yet (for a girl of eighteen as I then was) solemn, feeling as I did, standing there at the open window, that something awful was about to happen …"

By voicing their internal feelings, the writer gives freedom to the characters to travel back and forth in time. Mrs. Dalloway went out to buy flower for herself and on the way her thoughts moves in past and present giving us an insight into the complex nature of her character.

3. We notice the use of this technique in David Lodge's novel "The British Museum Is Falling Down". It is comic novel that imitates the stream of consciousness narrative techniques of the writers like Henry James, James Joyce, and Virginia Woolf.

Below is an excerpt from Chapter 3 of the novel:

"It partook, he thought, shifting his weight in the saddle, of metempsychosis, the way his humble life fell into moulds prepared by literature. Or was it, he wondered, picking his nose, the result of closely studying the sentence structure of the English novelists? One had resigned oneself to having no private language any more, but one had clung wistfully to the illusion of a personal property of events. A find and fruitless illusion, it seemed, for here, inevitably came the limousine, with its Very Important Personage, or Personages, dimly visible in the interior. The policeman saluted, and the crowd pressed forward, murmuring 'Philip', 'Tony', 'Margaret', 'PrinceAndrew'."

We see the imitation of the typical structure of the stream-of-conscious narrative technique of Virginia Woolf. We notice the integration of the outer and inner realities in the passage that is so typical of Virginia Woolf, especially the induction of the reporting clauses "he thought" and "he wondered" in the middle of the reported clauses.

It is a style of writing developed by a group of writers at the beginning of the 20th century. It aimed at expressing in words the flow of a character's thoughts and feelings in their minds. The technique aspires to give readers the impression of being inside the mind of the character. Therefore, the internal view of the minds of the characters sheds light on plot and motivation in the novel.

2.1.5. Novel of Social Reality

Realism is understood by two ways: a literary movement of novel writing during the 19th century and a mode of literary forms which represent human life as it is. Realistic fiction is often opposed to romantic fiction. The romantic fiction presents life as more picturesque, fantastic, adventurous, or heroic than actuality, whereas realistic fiction represents life as it really is. Realistic novel may have any kind of plot form; it may be tragic or comic or satiric, or romantic. It is characterized by the effect of realismwhich represents complex characters with mixed motives and the characters are rooted in a social class and they undergo everyday experience.

Novel of social reality is also known as social problem novels or realist fiction. The origin of this novel goes back to the 18th century though it gained popularity during the 19th century. It was Victorian Era which witnessed reaction to industrialization, social, political and economic issues and movements. In the 1830s, the social novel saw resurgence as emphasis on widespread reforms of government and society emerged, and acted as a literary means of protest and awareness of abuses by government, industry and other repercussions suffered by those who did not profit from England's economic prosperity. The sensationalized accounts and stories of the working class poor were directed toward middle class audiences to help incite sympathy and action towards pushing for legal and moral changes, as with the Reform Act of 1832, and crystallized different issues in periodicals and novels for a growing literate population. Different sub-genres of the social novel included the industrial novel that focused on the country’s working class rural and urban poor and also the later ‘condition of England’ novel that was geared toward education, suffrage and other social movements. Deplorable conditions in factories and mines; the plight of child labor and endangered women; and the constant threat of rising criminality and [epidemics] due to over-crowding and poor sanitation, were all laced into the storylines of these novels.

Many of the different novels held a moral or supernatural element that linked reform to Christianity and played on the perception that the middle class were more economically sound but also more devoted to their religiosity, therefore more prone to assist the lower classes before the aristocracy. An example of this was Charles Dickens' Christmas Carol where the lead character Scrooge is instructed by several ghosts to live a Christian life and help his less fortunate neighbours and employees. Though the majority of these novels were to sensationalize and shock the middle class into political action and reform work, opposition against these novels was rapid throughout their peak years during the 19th century. An element of the growing mass culture that came with more economic prosperity and literacy in the middle class led

to a saturation of literature that combined the respectable and the scandalous and meant wealth to the authors, editors and distributors of these novels. This was often read as an underhanded way for outsiders to make a profit off the struggles of disenfranchised, uneducated and underemployed populations. But the genre of the social problem novel was also an indicator of the social changes within Victorian society. Therefore, the social novels did not determine the structures, government or institutions of the nation but the social novel was determined and was a reflection of the nation. A debate rages over whether or not the social novel ever declined but elements of the genre have permeated into different mediums since the 1850s. The social problem novels were not confined to England but were written throughout Europe and the United States. An example is Russian author Leo Tolstoy, who championed reform for his own country, particularly in education and added his novels “War and Peace” and “Anna Karenina” to the realist fiction genre. Newspapers would continue to sensationalize stories; novels would continue to inspire and thrill the public; and elements of social novels still provide the messages of marginalized parts of different societies today.

2.1.6. Psychological Novel

A psychological fiction, also called psychological realism, is a specific sub-genre of the wide ranging thriller genre. This genre often incorporates elements from the mystery and the thriller genres. The thrillers focus not only on plot over fictional characters but also emphasize on intense physical action over the character's psyche. Psychological thrillers tend to reverse this formula to a certain degree. It emphasizes the characters just as much if not more so than the plot. Psychological novel emphasizes on interior characterization, the motives, circumstances and internal action which spring from and develops external action. The psychological novel is not content to state what happens but goes on to explain the motivation of this action. In this type of writing character and characterization are more than usually important. And they often delve deeper into the mind of a character than novels of other genres. The psychological novel can be called a novel of the "inner man," so to say. In some cases, the stream of consciousness technique as well as interior monologues may be employed to better illustrate the inner workings of the human mind at work. Flashbacks may also be featured. While these three textual techniques are also prevalent in "modernism," there is no deliberate effort to fragment the prose or compel the reader to interpret the text.

The Tale of Genji, written in 11th century Japan, has often been considered the first psychological novel. In the west, the origin of the psychological novel can be traced as far back as Giovanni Boccaccio's 1344 Elegia di Madonna Fiammetta. In Mill on the

Floss, George Eliot presents the glimpse of Maggie's innermost desires, her hopes and fears. The 20th century has witnessed Stream of consciousness technique which enables novelists to take their readers into the minds of the characters, revealing character's thoughts and feelings. In psychological novel the novelist attempts to capture the flux of time without caring the time sequence.

2.1.7. Historical Novel

Historical novel refers to a novel written and set in a particular time of history depicting the spirit, manners, and social conditions of that time. Usually the specific historical period is well before the time of writing, sometimes one or two generations before, sometimes several centuries. The historical novel attempts a serious study of the relationship between personal fortunes and social conflicts. The popular form known as the historical or 'costume' romance tends to employ the period setting only as a decorative background to the leading characters. The tense is always past and the subject matter is either public or private event. The character is either actual historical figure or one invented by novelist whose destiny is involved with actual event. M. H. Abrams writes: "The historical novel not only takes its setting and some characters and events from history but makes the historical events and issues crucial for the central characters and narrative."

Sir Walter Scott and James Fennimore Cooper are the historical novelists from British and American literatures respectively. In English, Thackeray carried forward the tradition of this genre. Other prominent successors to Scott included Manzoni, Pushkin, Gogol, Hugo, Merimee, Stendhal, Balzac and Tolstoy.

György Lukács, in his 'The Historical Novel', argues that Scott is the first fiction writer who saw history not just as a convenient frame in which to stage a contemporary narrative but rather as a distinct social and cultural setting. His novels of Scottish history such as 'Waverley' (1814) and 'Rob Roy' (1817) focus upon a middling character who sits at the intersection of various social groups in order to explore the development of society through conflict. His 'Ivanhoe' (1820) gains credit for renewing interest in the Middle Ages. Victor Hugo's 'The Hunchback of Notre Dame' (1831) furnishes another 19th century example of the romantic-historical novel as does Leo Tolstoy's 'War and Peace'. In the United States, James Fennimore Cooper was a prominent author of historical novels. In French literature, the most prominent inheritor of Scott's style of the historical novel was Balzac. The genre of the historical novel has also permitted some authors, such as the Polish novelist Bolesław Prus in his sole historical novel, 'Pharaoh', to distance themselves from their own time and place to gain perspective on society and on the human condition, or to escape the depredations of the censor. In some historical novels, major

historic events take place mostly off-stage, while the fictional characters inhabit the world where those events occur. Robert Louis Stevenson's Kidnapped recounts mostly private adventures set against the backdrop of the Jacobite troubles in Scotland. Charles Dickens's Barnaby Rudge is set amid the Gordon Riots, and A Tale of Two Cities in the French Revolution. In some works, the accuracy of the historical elements has been questioned, as in Alexandre Dumas' Queen Margot. Postmodern novelists such as John Barth and Thomas Pynchon operate with even more freedom, mixing historical characters and settings with invented history and fantasy, as in the novels The Sot Weed Factor and Mason & Dixon respectively. A few writers create historical fiction without fictional characters. One example is 'I, Claudius' by 20th century writer Robert Graves; another is 'The Masters of Rome' series by Colleen McCullough.

2.1.8. Science Fiction

Fantasy is a general term for a fictional works such as dream vision, fairy tale, romance, science fiction etc. which portray the fictional imaginary world peopled with magical and preternatural characters. These terms encompass novels and short stories that represent an imagined reality that is radically different in its nature and functioning from the world of our ordinary experience. Often the setting is another planet, or this earth projected into the future, or an imagined parallel universe. The two terms are not sharply differentiated but by and large, science fiction is applied to those narratives in which an explicit attempt is made to render plausible the fictional world by reference to known or imagined scientific principles or to a projected advance in technology and so on. This transformation need not be brought about by a technological invention but may involve some mutation of known biological or physical reality, e.g. time travel, extraterrestrial invasion, ecological catastrophe. Science fiction is a form of literary fantasy or romance that often draws upon earlier kinds of utopian and apocalyptic writing. Science Fiction, a.k.a. SF, the alternative form 'sci-fi' was called 'scientific romances' by H. G. Wells and others.

Mary Shelley's 'Frankenstein' (1818) is often considered a precursor of science fiction but the basing of fictional worlds on explicit and coherently developed scientific principles did not occur until later in the nineteenth century, in such writings as Jules Verne's 'Journey to the Center of the Earth' and H. G. Wells' The War of the Worlds'. Recent important authors of science fiction include Isaac Asimov, Arthur Clarke, Ray Bradbury, J. G. Ballard, and Doris Lessing. Science fiction is also frequently represented in television and film; a notable instance is the 'Star Trek' series. Fantasy is as old as the fictional utopias, and its satiric forms have an important precursor in the extraordinary countries portrayed in Jonathan Swift's 'Gulliver's Travels' (1726). Among the notable recent writers of fantasy are C. S. Lewis and J. R. R. Tolkien (The

Hobbit, The Lord of the Rings), whose works incorporate materials from classical, biblical and medieval sources. Ursula Le Guin is a major author of both science fiction and works of fantasy. Some instances of science fiction and fantasy project a future utopia (Le Guin's‘ The Dispossessed’), or else attack an aspect of current science or society by imagining their dystopian conclusion (George Orwell's ‘Nineteen Eighty Four’ and Kurt Vonnegut's ‘Cat's Cradle’); and many writers use their imaginary settings, as Swift had in ‘Gulliver's Travels’, for political and social satire (Aldous Huxley's ‘Brave New World’ and much of Vonnegut's prose fiction). See utopia and dystopia and satire. A recent development is cyberpunk, a postmodern form of science fiction in which the events take place partially or entirely within the "virtual reality" formed by computers or computer networks, in which the characters may be either human or artificial intelligences. A well-known instance is William Gibson's ‘Neuromancer’.

2.1.9. Gothic Novel

Gothic novel or gothic romance is a tale of terror and suspense. It is a type of prose fiction which was inaugurated by Horace Walpole's ‘The Castle of Otranto: A Gothic Story’ (1764) and flourished through the early nineteenth century. Some writers followed Walpole's example by setting their stories in the medieval period, while others set them in a Catholic countries such as Italy or Spain. The locale was often a gloomy castle furnished with dungeons, subterranean passages and sliding panels. The typical story focused on the sufferings of an innocent heroine caused by a cruel and lustful villain. Other elements comprise of the use of ghosts, mysterious disappearances and other sensational and supernatural occurrences. The principal aim of such novels was to evoke chilling terror by exploiting mystery and a variety of horrors. Many of them are now read mainly as period pieces but the best opened up to fiction the realm of the irrational and of the perverse impulses and nightmarish terrors that lie beneath the orderly surface of the civilized mind. Mary Shelley’s ‘Frankenstein’ (1818) is about an ambitious scientist creates a monster whom he then spurns in revulsion. Discarded and loveless, monster embarks on an orgy of blood revenge which ends in tragedy and hair-raising horror.

The other typical examples of Gothic novels include William Beckford's ‘Vathek’ (1786) which set in both medieval and Oriental and it deals with both erotic and sadistic. Ann Radcliffe's ‘The Mysteries of Udolpho’ (1794) and other highly successful Gothic romances, and Matthew Gregory Lewis' ‘The Monk’ (1796), which exploited, with considerable literary skill, the shock-effects of a narrative involving rape, incest, murder, and diabolism. Jane Austen made good-humored fun of the more decorous instances of the Gothic vogue in ‘Northanger Abbey’.

The term "Gothic" has also been extended to a type of fiction which lacks the exotic setting of the earlier romances but develops a brooding atmosphere of gloom and terror, represents events that are uncanny or macabre or melodramatically violent and often deals with aberrant psychological states. In this extended sense, the term "Gothic" has been applied to William Godwin's ‘Caleb Williams’ (1794), Mary Shelley's remarkable and influential ‘Frankenstein’ (1817), and the novels and tales of terror by the German E. T. A. Hoffmann. Still more loosely, "Gothic" has been used to describe elements of the macabre and terrifying in such later works as Emily Bronte's ‘Wuthering Heights’, Charlotte Bronte's ‘Jane Eyre’.

Thus, Gothic novels were being written in the end of eighteenth century when there was interest in the supernatural. Its name is derived from the architecture, haunted medieval castle full of terror and horror. The characters are supernatural, preternatural, ghosts. It is set against the backdrop of sensational and violent atmosphere. Its features are shared by modern popular fiction and horror films.

2.1.10. Graphic Novel

The term “graphic novel” is generally used to describe any book in a comic format that resembles a novel in length and narrative development. Graphic novels are a subgenre of “comics,” which is a word you may also hear people use when referring to this style of book.

Graphic novels are books written and illustrated in the style of a comic book. The story is told using a combination of words and pictures in a sequence across the page. Graphic novels can be any genre and it can tell any kind of story. The format is what makes the story a graphic novel. The elements of graphic novels include text, images, word balloons, sound effects and panels. The graphic novel in terms of storytelling resembles to early cave drawings, hieroglyphics and medieval tapestries like the famous Bayeux Tapestry.

Graphic novels are different from comic book. The former is more serious and realistic while later is fantasy and science fiction. The graphic novel is one story that reaches the end while comic book is a series coming up with new stories every month. The mood of the graphic novel is serious and reflective while that of comic book is suspenseful and exciting.

Graphic novels have all the elements of literature like plot, characters, dialogue, setting and audience. In addition, it has its own distinctive features such as balloon for speech and thought

which is used to express the character's thoughts and words. Let's look at some key terms of graphic novels:

Panel: It is a box which contains the image or/and text

Frame: It is a border which surrounds and contains the panel

Gutter: It is a space which lies between panels

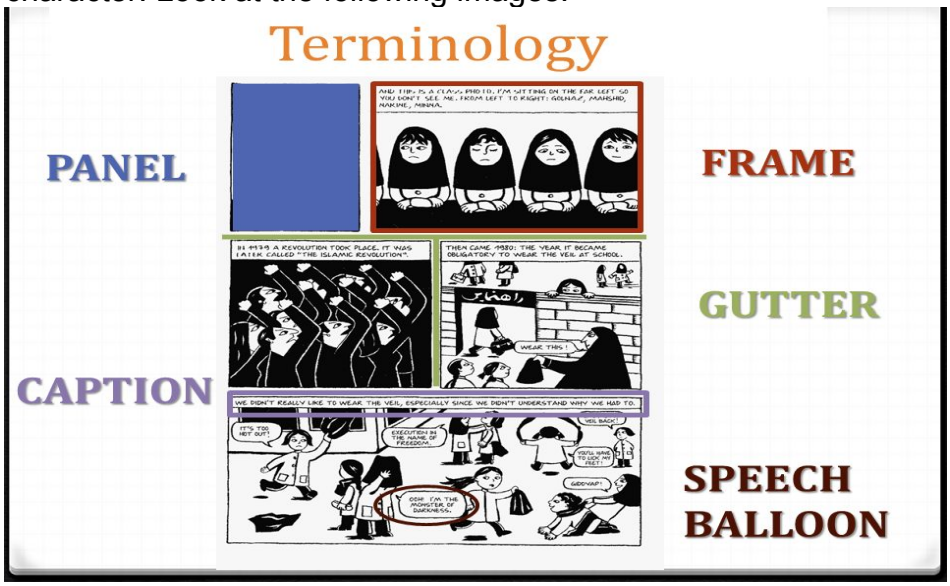
Caption: It is a box of text which gives details on the background and setting of the scene. It is separated from speech and thought bubbles. It is often written at the top or bottom of the panel.

Speech bubble: It contains the dialogue spoken by different characters within a scene. It's usually enclosed in a bubble or another shape. It can also stand on its own, close to the speaker.

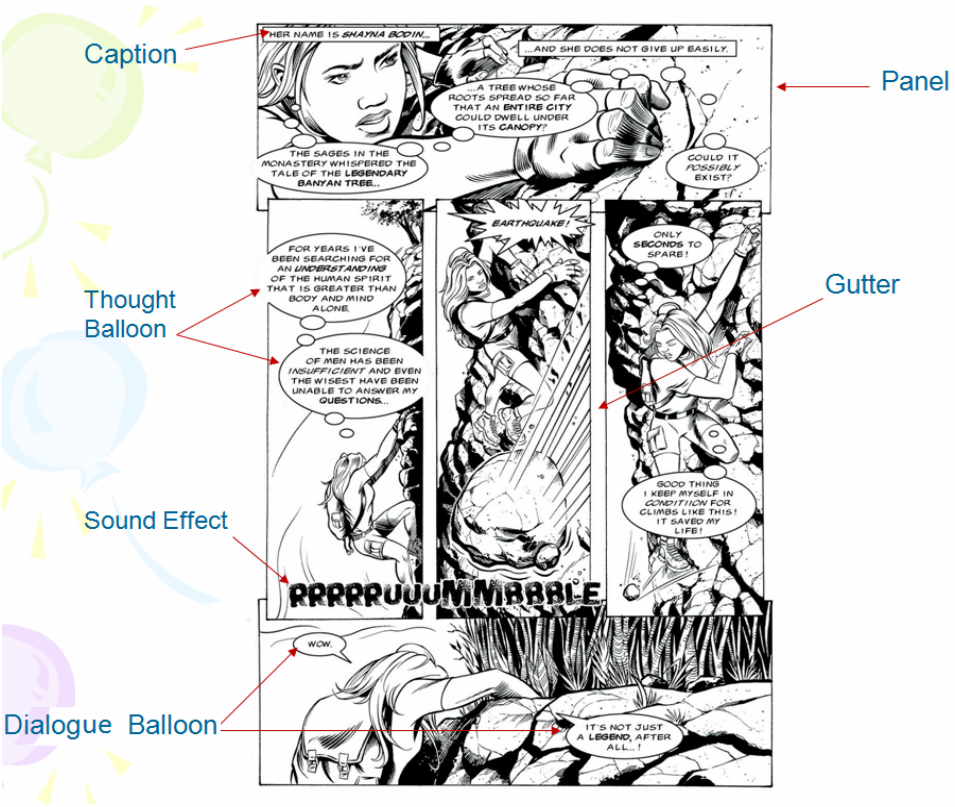
Thought bubble: It is similar to the speech bubble. It contains the internal dialogue of a character and is usually shaped like a cloud coming from the character's head

Special effects sounds: words that give a sense of sound on the page (e.g. BANG! THUMP!). The words are either bolded to make it stand out on the page.

Close-up: It is an angle that zooms into an image like a character's face in order to allow closer view. This technique is sometimes employed to convey a feeling of intimacy between the reader and character. Look at the following images:



Source: http://slideplayer.com/slide/8250435/ accessed on 28th May 2018



Source:https://bcpscohort12graphicnovelsmanga.pbworks.com/w/file/fetch/60031720/Capture999.PNG

Fan historian Richard Kyle coined the term "graphic novel" in an essay in the November 1964 issue of the comics fanzine *Capa-Alpha.* The term gained popularity in the comics community after the publication of Will Eisner's *A Contract with God* (1978) and the start of Marvel's Graphic Novel line (1982) and became familiar to the public in the late 1980s after the commercial successes of the first volume of Art Spiegelman's *Maus* in 1986 and the collected editions of Frank Miller's *The Dark Knight Returns* in 1986 and Alan Moore and Dave Gibbons' *Watchmen* in 1987. The Book Industry Study Group began using "graphic novel" as a category in book stores in 2001. (https://en.wikipedia.org/wiki/Graphic_novel)

2.2. LET'S SUM UP

In this unit, we have tried to understand the novels and their types. The idea is to define the type of novel followed by their typical examples. And in the end a very brief historical account or masterpieces of the genre is given so that a historical perspective can be developed for the further studies in this area.

2.3. IMPORTANT QUESTIONS

1. Write short notes on any four of the following:
   a. Bildungsroman Novel
   b. Picaresque Novel
   c. Stream of Consciousness Novel
   d. Novel of Social Reality
   e. Psychological Novel
   f. Historical Novel
2. Explain your views about the basic difference between the Graphic Novel and Comic Book.
3. What is the genre of difference between the Novels on Science Fiction and Gothic Novels? Also trace and explain their similarities.

2.4. REFERENCE

- Abrams, M. H. Glossary of Literary Terms.
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3

LITERARY TERMS : TYPES OF VERSES

Unit Structure

3.0 OBJECTIVE

The present unit is a continuation of the previous two on literary terms. Here the learners shall be introduced to the literary genre of Poetry, through its types and variants.

3.1 INTRODUCTION

Earlier poetry or a collection of poems/verses would have been identified as that which could be sung. Its recitation would have been accompanied by musical instruments such as the 'lyre'. Its language thus would have been different from 'prose'. Its subjects predominantly would have been evocative of emotions such as Nature, God, Love or even Death.

Yet over the years, the concept and understanding of poetry has undergone many modifications and has now become flexible enough to include forms that may use rhymes or may not. It can have different kinds of rhythms or cadences. The language may/may not be distinctly different from common speech. The source can be real or fictitious/imaginative. The text can be broken into lines and stanzas but not necessarily. The only commonality

perhaps will be its evocative aspect. That poetry touches a deeper chord within, has remained its lasting quality. This however does not mean that it is not an intellectual pursuit too. It can very well be used as a telling commentary upon the society and its ways.

Since the essence of 'poetry' eludes a fixed definition, it can best be studied by analysing its different types.

3.2 TYPES OF VERSE

3.2.1 Lyric

Lyric poetry is one of the oldest forms of poetry. Quite literarily, it used to be a song that would be sung to the accompaniment of a stringed musical instrument called the lyre.

The lyric is of a Greek origin, its foremost characteristic is that it is written in first person. It is mostly non narrative and often only expresses a mood, sentiment or a particular point of view of the narrator. It is not necessary that the narrator is the poet himself/herself. The narrator can be a character real or concocted by the poet.

Aristotle has also stressed on the particular aspect of the lyric that it is essentially the utterance of a single speaker. In those days, it was also known as 'melic' poetry.
During the Roman period the lyric became a form more to be read/ recited than sung. After the Romans, medieval France and Germany brought about a revival in the lyric form. It reached its culmination through the Italian poets. By the time the lyric reached the British shores, it had gathered a wider inclusivism sense, encompassing the religious hymns, the sonnets and other love songs, odes and elegies.

The medieval English song:

"Summer is icumen in,
Lhude sing cuccu"
(Summer is coming, Loud sing Cuckoo)

It is an early example of the lyric. Later, English lyric poetry blossomed during the Elizabethan period with the popular belief that:
"England, Merry England, was a nest of singing birds."

Among these, Robert Southwell's lyrics are steeped in religious sentiment. On the other hand those which are sensuous and bordering on erotic are Shakespeare's "Venus and Adonis", Marlowe's "Hero and Leander", Marston's "Pygmalion" and Drayton's "The Barons Wars". The themes sometimes included

even war and patriotism. All these lyrics were compiled into “Song Books”. Some of these were Tottel’s “Miscellany” which had songs by Wyatt and Surrey; Davidson’s “Poetic Rhapsody” was the last of the famous ones.

In the 17th century metaphysical poets from John Donne to Andrew Marvell wrote lyrical verses. Donne writes in one of his Songs:

Go and catch a falling star,
Get with child a mandrake root,
Tell me where all past years are,
Or who cleft the devil’s foot,
Teach me to hear mermaids singing,
Or to keep off envy’s stinging
And find/ what wind serves to advance an honest mind.

The metaphysical poets were followed by William Cowper, Thomas Gray and Oliver Goldsmith. Robert Burns, the precursor to Romanticism, too wrote some very popular lyrical poems. Romanticism as a literary movement itself thrived in the lyrical form. All the Romantics from Wordsworth to Byron were masters of the lyric.

In the 20th century, the Georgian poets such as A.E. Housman, Walter de la Mare and Edmund Blunden kept it alive. Rabindranath Tagore won the Nobel Prize for the self-translation of his lyrical verses, ‘Gitanjali’.

3.2.2Elegy

In the true sense an elegy is a lament. It emphasises the uncertainty of human life and hence the unpredictable nature of death. In the 17th century, the term elegy was formalised to represent:

“…a sustained lament in verse at the death of a particular person, usually ending in a consolation”.

Such an elegy is also known as a monody. The best example of this is John Milton’s ‘Lycidas’. Through the poem Milton expresses his sorrow upon the death of a dear learned friend. Since then, others too have tried their hand at this poetic form. Thomas Gray composed, “Elegy Written in a Country Churchyard” in 1757. P.B. Shelley wrote “Adonais” in 1821. Lord Alfred Tennyson gave English literature a classic long elegy through his “In Memoriam” (1850). When the Nobel laureate W.B.Yeats died, W.H. Auden felt it necessary to write “In memory of W.B. Yeats”(1940).

Some elegies took up existing pastoral conventions and represented the departed soul as a shepherd. “Lycidas”, “Adonais” and Mathew Arnold’s “Thyrsis” etc. are ‘Pastoral elegies’. These have a standard structure:

- Invocation of the muse/s
- Procession of mourners
- Nature as a mourner
- The poet gives vent to his/her sorrow and frustration by even accusing the ‘Super-natural powers’ of negligence and insensitivity;

“… Come to pluck your barriers harsh and crude,
And with forced fingers rude
Shatter your leaves before the mellowing year”
- Lycidas, John Milton

Eventually the pastoral elegy ends in a consolation. This is based on the belief that “death is an entry to a higher life.”

3.2.3Dramatic Monologue

A Monologue is loosely a literary piece which has only a single speaker. Yet, it is different from the soliloquy popularised in drama. The soliloquy is the voicing out aloud of a character’s thoughts. On the other hand, the ‘Dramatic Monologue’ has implied listener/s. The speaker directly addresses the listener/s, asks them questions, instructs them etc. Furthermore, the speaker also makes the reader aware of the listener/s’ response. For e.g. in Robert Browning’s “My Last Duchess”, the speaker is the Duke of Ferrara and the listener is a messenger from the Count of Tyrol. The listener is looking at a covered painting and wondering about it. The Duke allows the messenger to see that it is a portrait of his last Duchess. He tells the messenger that he should consider himself lucky that he got a chance to see the Duchess’s portrait.

The reason this kind of poetry is called a ‘Dramatic Monologue’ is a subject of much debate. Yet, the popular notion is that it takes place at a time in the speaker’s life that will bring about a ‘dramatic’ change. Hence it is called a ‘Dramatic Monologue’. For example, “The Patriot” by Robert Browning, has a speaker who is being taken to the gallous. Like Robert Browning, his Victorian fellow poets, Lord Alfred Tennyson and Mathew Arnold too were masters of the Dramatic Monologue. Tennyson is famous for his “Ulysses “and “Tithonus” whereas Mathew Arnold has given the unforgettable “Dover Beach”;

“The sea is calm to-night.
The tide is full, the moon lies fair…
Come to the window, sweet is the night air!”

The Dramatic Monologue form has enticed generations of poets since considered to be among the very first modernist creations, T.S. Eliot's "The Love Song of J. Alfred Prufrock" begins in a typical dramatic monologue manner:

"Let us go then, you and I,"

The Indian modernist poet Nissim Ezekiel too has dabbled with the form, in his poems such as "The Professor";

"How many issues you have? Three?
That is good. These are days of planning."

3.2.4 Sonnet

As seen earlier, sonnet is a form of lyric. It is a short lyric of exactly fourteen lines. Often, it used to have a very complicated rhyme scheme which was considered to be a necessity to enhance the lyrical quality. The subject matter of the early Sonnet was "love' and the form gained its popularity as 'love poems' or 'love songs'. It is considered to be Italian in origin. The poet Petrarch gave wide acclaim and hence it became known as the Petrarchan sonnet. He divided the fourteen lines into as 'octave' of eight lines and a 'sestet' of six lines. There comes a distinct shift in the speaker's thought process when the octave end and sestet begins. The Petrarch Sonnet was made more versatile by latter day poets who used it to address different subjects. The 19th century poet H.L.V.Deroziogives it a patriotic form in his "To India-My Native Land";

"My country!In thy days of glory past
Are halo circled round thy brow"

The Sonnet was first brought into the English language in the 16th century by Sir Thomas Wyatt. It later changed hands from Earl of Surrey to Sir Philip Sidney, Edmund Spenser etc. and finally to Shakespeare. The restrictive form of the Petrarchan sonnet was rejected by Shakespeare. He gave it a new structure of three 'quatrains' (4line stanza) and a couplet. The 16th century English Sonnets or Elizabethan Sonnets are often seen in the form of 'Sonnet Sequences' for e.g. Sidney's "Astrophel and Stella", Spenser's "Amoretti" etc. Here too the theme of love dominates the preceding;

"Leaves, lines and rhymes, seek her to please alone,
Whom if ye please, I care for other none."
-Amoretti Edmund Spenser.

The sonnet was infused with new life and vigour by G.M. Hopkins in the 19th century. He lent in the 'sprung rhythm' that

distinguished it from the earlier variants. Since the form is revisited often by the new literati; Wendy Cope, Simon Armitage, Andrew Motion's "Love Sonnets for 21st century" to site a few.

3.2.5 Ballad

A Ballad is a song that tells a story. In short, it is a kind of narrative verse. It belongs to the Folk tradition and it served the dual purpose of entertaining the audience as well as acting as a loose historical records.

During the medieval times there were religious ballads such as the "Cherry tree ballad". Sometimes they dealt with religious themes so flippantly that they were almost blasphemous. Yet, the most common themes of ballads were love and bravery. The ballad as a form often begins in 'media res' i.e. in the middle of the story. Its language is simple and it is often written in quatrains i.e. four line stanzas. The rhyme scheme is commonly 'abcb'. For e.g. the ballad of "The Douglas Tragedy" begins with:

"Rise up, rise up, my seven bold sons,
And put on your armour so bright,
And take better care of your youngest sister,
For your eldest away the last night."

Eventually ballads were written and even printed. In the 16th century, ballads printed on broadsheets became very popular and were called 'the broadside ballads.' They would be based on a particular incident, humorous and some were even satirical in nature. Thomas Percy, Robert Harley, Francis James Child etc. were the early collectors of ballads. Percy's "Reliques of Ancient Poetry" has significantly contributed to the growth of the ballad.

Later, significant work was done on the ballad since 19th century. S.T.Coleridge's "Rime of the Ancient Mariner" is the one such ballad:

"Water, water, everywhere,
And all the boards did shrink;
Water, water, everywhere,
Not any drop to drink."

These ballads became popular as 'Literary Ballads'. Rudyard Kipling came up with his "Ballad of East and West" around the end of this century. Ezra Pound wrote the 20th century "Ballad of the Goodly fere". Thus the trend of written ballads has followed the ballads that were sung, the traditional ballads. Humorous or tragic, ballads have evoked interest for centuries and still do.

3.2.6Epic

An epic may be broadly described as a narrative poem based on events of national, sometimes universal importance. The earliest epics dealt with an important period of history, generally the "golden" age of the mythical past. These epics were peopled with larger than life heroes. Aristotle says that epics show men both as they are and as they ought to be. Therefore, the epic poet writes about moral integrity but does not include any human frailty.

The history of epic in the West begins with Homer who sang of the Heroic Age in Greece. His epics: the "Iliad" and "The Odyssey", was about popular heroes engaged in adventures or battles. The Roman poet, Virgil, who composed his epic-"The Aeneid" some centuries later, modified the Homeric use of history. In Virgil's work, past history was useful because of its relevance to his own times. C.M. Bowra points out a primary difference in the epics Homer and Virgil wrote by describing the former as "Oral" and the latter as "Literary" or Secondary. The literary epics of Virgil and later poets have a formal design and shape not found in Homer, but they often have less vigour and primary energy than the Oral or Primary epics. Other primary epics are "Gilgamesh" and the early English "Beowulf". Some of the best known secondary epics are Dante's "Divine Comedy", the "Song of Roland", Spenser's "Fairy Queen" and Milton's "Paradise Lost".

There are some common elements of Epic poetry. The first is Invocation to the Muse of Poetry. Milton follows the Homeric model, starting with a call on the muse:

"Sing, Heavenly muse, of the man's first disobedience…"

Furthermore comes the use of Heroic Meter. Iambic pentameter is the one that Milton uses in Paradise Lost. But in all cases, epic poetry uses relatively long lines, as opposed to, say a ballad, which is also a sung narrative but normally uses much shorter lines. It has a Grand Scale and hence a Grand Style. It uses Continuity. Milton makes extensive use of very long sentences with interior pauses marked by commas and semicolons, but with as few full stops-periods- as possible. It uses the Long Tailed Simile or Epic Simile or Heroic Simile. As Epic is basically a narrative verse like the Ballad, it begins in 'media res'.

The secondary epic aims at an even higher solemnity than the primary. This effect is achieved by what is called 'grandeur' or 'elevation' of the style. As far as Milton is concerned, this grandeur is produced mainly by three things:the use of slightly unfamiliar words or constructions including archaisms. The use of proper names, not solely nor briefly for their sound, but because they are the splendid, remote, terrible, or celebrated thongs. They are there

to encourage a sweep of the reader's eye over the richness and variety of the world. And lastly, the continued allusion to all the sources of heightened interest in our sense experience(light, darkness, storm, flowers, jewels, sexual love and the like).But all over 'managed' with an air of magnanimous austerity:

"The mind is its own place, and in itself
Can make a Heav'n of Hell, a Hell of Heav'n."
Book I, Paradise Lost, John Milton

3.2.7Satire

Dr. Johnson defines 'Satire' as a "poem in which wickedness or folly is censured". Dryden went a step further and claimed that the true end of satire is "the amendment of voices". On the contrary Defoe saw satire as a kind of 'moral policeman restraining the righteous but helpless against the wicked'. Yet Satire has always been acutely conscious of the difference between what things are and what they ought to be. A satirist is a kind of social reformer who, through his poetic genius, attacks the society rather amusingly. Satire differs from the 'comic' as the comic evokes laughter for its own sake, whereas satire uses laughter as a weapon. John Dryden's "Mac Flecknoe" is an effective satire on a poetaster who pretends to be a great poet.

Satire has usually been justified by those who practise it as corrective of human vice and folly. AlexanderPope remarked that those who are ashamed of nothing else are so of being ridiculous. Hence, satire's aim has been to ridicule the 'failing'rather than individuals. Satire is generally distinguished into two broad categories:

1. Formal satire which further is named after the great Roman Satirists- Horace and Juvenal. Horatian Satire characterises a witty, urbane speaker, a tolerant man who is more often moved rather than angry. Juvenalian satire tends to be moral and uses dignified and stylish utterance to decry vices and follies.

2. The second type of satire is informal or indirect satire which is cast in the form of narration instead of direct addresses, in which subjects of satire are characters who make themselves and their opinions ridiculous. Satire is a form which is common to both Prose and Poetry.

There are great satires in poetrylike "Mac Flecknoe" and Alexander Pope's "Rape of the Lock". John Dryden added wit and humour, intelligence and sophistication to verse satire. Mac Flecknoe is the evidence of Dryden's sophisticated wit. The poem is an attack on bad writing. It is not a direct attack on the person, but through the personality and mouth of Flecknoe. Earlier the Duke of Buckingham had written about Dryden himself,satirically:

“Our poets make us laugh at tragedy
And with their comedies, they make us cry.”

Thus their age itself was conducive to mutual satire.

In the 18th century the ‘Rape of the Lock’ by Alexander Pope was the best achievement in the satirical form. It is a mock epic and a satire on the rituals of the contemporary English high society. The incident in this case is that of the cutting of the young lady’s side curl. It is comically exalted and is ridiculed by casting it in the epic structure. There is a conscious contrast between the content and the form-

“Slight is the subject, but is not so the Praise”

…as the poet declares in the first canto.

Satire, as a genre continued to appeal to the poets even in the 20th century. A serious poet like T.S. Eliot could not avoid its attraction when he chose to write about the state of religion in the 20th century:

“God works in a mysterious way
The church can sleep and feed at once”
-The Hippopotamus

Thus, satire as a genre and a poetic form has been used to awaken man from moral slumber.

It has been indeed, a useful poetic means to exercise the poet’s social concern throughout the ages.

3.2.8Ode

Ode is a literary technique that is lyrical in nature but not very lengthy. Poets praise people, natural scenes and abstract ideas in the Ode. The name of this form is derived from the Greek word aeidein, which means to chant or sing. Hence poets use particular metrical patterns and rhyme scheme in the Ode to express their noble and lofty sentiments. In addition to this the Ode has elaborate patterns of stanzas. The tone is serious and sometimes satirical. Since the themes of odes are inspiring and lofty, they have a universal appeal.

Odes are of three types; the Pindaric ode, the Horatian ode, and the Irregular ode. The Pindaric Ode was named after an ancient Greek poet, Pindar, who wrote early odes. It contains three triads (three line stanzas); the strophe, the antistrophe and the final stanza known as the epode, with regular rhyme patterns and lengths of lines. The Horatian Ode was taken from the Latin poet, Horace. Unlike heroic odes of Pindar, Horatian ode is informal,

meditative and intimate. These odes dwelt upon interesting subject matters that were simple and were pleasing to the senses. Since Horatian odes are informal in tone, they are devoid of any strict rules. The Irregular Ode is one with subjects similar to that of Pindar but without any formal rhyme scheme, and structure.

A perfect example of an English Pindaric ode is ‘Ode on Intimations of Immortality’ by William Wordsworth:

“There was a time when meadow, grove, and stream,
The earth, and every common sight, to me did seem
Apparelled in celestial light, the glory and freshness of a dream.”

On the other hand, an example of the Horatian ode in English, presenting a consistent rhyme scheme but having no division into triads like the Pindaric ode, is the ‘Ode to the Confederate Dead’ by Allen Tate. It is less ceremonious, less formal and better suited for reading. The purpose of using this type of ode is to give vent to pent-up feelings:

“Row after row with strict impunity
The headstones yield their names to the element,
The wind whirrs without recollection;
In the riven troughs the splayed leaves
Pile up, of nature the casual sacrament
To the seasonal eternity of death;”

Furthermore, an example of the Irregular Ode , which employs neither three parts nor four line stanzas like a Horatian ode, is ‘Ode to the West Wind’ by Percy Bysshe Shelley. Nevertheless, each stanza of the ode is distinct from the other stanzas in rhyme scheme, pattern and length:

“Scatter, as from an unextinguish’d hearth
Ashes and sparks, my words among mankind!
Be through my lips to unawaken’d earth
The trumpet of a prophecy! O Wind,
If Winter comes, can Spring be far behind?”

3.3 LET’S SUM UP

In this unit, we have tried to acquaint students with the characteristics of the literary genre of Poetry; to cultivate appreciation of Poetry as an artistic medium and to help them understand the importance of forms, elements and style that shape Poetry;to enable students to understand that Poetry is an expression of human values within a historical and social context.

3.4 IMPORTANT QUESTIONS

1. Write brief notes on any four of the following:
   a. Lyric,
   b. Dramatic Monologue
   c. Ballad
   d. Sonnet
   e. Epic
   f. Satire

2. Explain the style of Odes used by the poets with examples of some poems given in the text.
3. Explain the term Elegy with the examples given in the text.

4

LITERARY TERMS : GENRE OF DRAMA

Unit Structure

The present unit is a continuation of the previous three on literary terms. Here the learners shall be introduced to the literary genre of Drama through its types and variants.

4.1 OBJECTIVE:

- To acquaint students with the characteristics of the literary genre of Drama
- To cultivate appreciation of Drama as an artistic medium and to help them understand the importance of forms, elements and style that shape Drama
- To enable students to understand that Drama is an expression of human values within a historical and social context

4.2 INTRODUCTION:

Drama, plays, theatre have been associated with human civilisation since antiquity. Role play, narration with deep involvement of the narrator etc. have been its earliest manifestation. Formally, ancient Greeks and Indians have tried to theoretize this ‘performing art form’. From an English Drama perspective, only the Greek influence is the significant one.

The Greeks divided Drama into Tragedy and Comedy, as is represented by the two ‘masks’ associated with Drama; the weeping face and the laughing face. Over the years Drama developed to such an extent that many new sub-divisions sprung up. It is through the study of these different types of Drama, that a better understanding of the genre is possible.

4.3 TYPES OF DRAMA:

- Tragedy
- Comedy
- Farce
- Melodrama
- Verse Drama
- Theatre of Absurd
- Angry Young Man Drama

4.3.1 Tragedy:

A play serious in mood and sorrowful in conclusion can be considered to be a tragedy. Among the first to analyse tragedy, Aristotle's based his theory on Greek dramatists such as Aeschylus, Sophocles and Euripides. In the subsequent two thousand years and more, various new types of serious plots ending in a catastrophe have been developed.

Aristotle defined tragedy as "the imitation of an action that is serious and also, as having magnitude, complete in itself." Unlike modern times, the language of Tragic Drama was poetic and not prosaic. The plot is a connected series of events. It begins with the establishment of a tragic hero who is an elevated character, a higher mortal that others can look up to. ‘Peripetia’ or a sudden reversal of his fortunes takes place owing to ‘hamartia’ or a tragic flaw in him. M.H. Abrahms says, “The tragic hero, like Oedipus in Sophocles’ Oedipus the King, moves us to pity because since he is not an evil man, his misfortune is greater than he deserves; but he moves us also to fear because we recognize similar possibilities of error in our own lesser and fallible selves”. This was the real purpose behind Tragedy, to bring about a Catharsis i.e. purgation or purification or both by removing fear and pity from the life of the audience. To evoke maximum response from the audience, Aristotle recommended that the tragic plot should have three unities that of time, place and action. This theory has influenced drama for nearly 2 millennia since.

The greatest tragedies in English were first written during the Elizabethan period. Among them Shakespearean tragedies such as “Macbeth”, “Othello”, “King Lear” and “Hamlet” show definite

influence of Aristotle. Yet he does not fully adhere to the Greek theory and includes his own elements such as breaking the three unities, mixing tragedy and comedy, showing violence on stage etc. Some of his most memorable lines are from these tragedies. *In "Macbeth", he declaims;*

"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."

Besides the Shakespearean tragedy, another popular form was the Senecan tragedy. Sackville and Norton's "Gorboduc", Thomas Kyd's "The Spanish Tragedy", Christopher Marlowe's "Jew of Malta" and even "Hamlet" show the Senecan influence. Most of these share a revenge theme and a corpse-strewn climax. The Spanish Tragedy and Hamlet also have ghosts among the cast; all these elements can be traced back to the Senecan model. These were also popular as 'Revenge Tragedy' or 'Tragedy of Blood'. The beginning of the 17th century witnessed the great playwright John Webster churn out two similar masterpieces; "The Duchess of Malfi" and "The White Devil".

The Restoration Period produced a curious genre, a cross between epic and tragedy called the 'Heroic Tragedy'. Eighteenth-century writers popularized the 'Bourgeois or Domestic Tragedy', which was written in prose and presented a protagonist from the middle class who suffers a domestic disaster. George Lillo's "The London Merchant" (1731), about a merchant's apprentice who succumbs to a heartless courtesan and comes to a bad end by robbing his employer and murdering his uncle, is an excellent example of the Domestic Tragedy. These were like the Henrik Ibsen kind of 'Problem plays' of the 19th century.

Experimentations with the tragic form continued into the 20th century with classics such as *Bertolt Brecht's "Mother Courage" who says;*

"Courage is the name they gave me because I was scared of going broke, sergeant, so I drove me cart right through the bombardment of Riga with fifty loaves of bread aboard. They were going mouldy, it was high time, hadn't any choice really."

4.3.2 Comedy:

The simplest meaning of Comedy during the ancient Greek period was a performance with a happy ending. The earliest exponents of this form were Aristophanes and Menander. In their

hands, Comedy served the dual purpose to humour/ to amuse and as a satire to comment and correct. Further, comedy was used during this period as a means to escape reality.

The last aspect of escaping reality through comedy enticed the Elizabethan writers who imbibed it in English drama. Since imagination is the vehicle to escape reality, this kind of comedy came to be known as 'Romantic Comedy' (in those days Romance meant imagination). Furthermore, these plays concerned love affairs so eventually the word Romance became associated with love. Shakespeare's "As You Like It", "A Midsummer Night's Dream" etc. fall in this category.

In fact in"As You Like It", Shakespeare brings both the meanings of Romance face to face with each other;

"If ever-You meet in some Fresh Cheek the power of fancy,
Then shall you know the wounds invisible
That love's keen arrows make."

The 'Romantic comedy' was followed by the 'Comedy of Humours', developed by Ben Jonson. Here the characters represent the dominance of one of the 'Humours' (Sanguine, phlegmatic, choleric and melancholic). The best example is in his aptly titled play, "Every Man in His Humour." The names that Ben Jonson gave to his characters, "Zeal-of-the-land Busy", "Dame Purecraft", "Wellbred" etc. influenced later comedy, especially the 'Comedy of Manners'. The Greek playwright Menander should actually get the credit for the Comedy of Manners. As far as English Drama is considered, the Restoration period revelled in the Comedy of Manners. In its subject, it dealt with the love-relation between men and women and in terms of style it involved witty repartees:

Mirabell: She has beauty enough to make any man think so and complaisance enough not to contradict him who shall tell her so.

Finall: For a passionate lover, me thinks you are a man so me what too discerning in the Failings of your mistress

Mirabell: And for a discerning man, somewhat too passionate a lover; For I like her with all her Faults – nay like her for her faults. – The Way of the World, William Congreve

Other than Congreve, even William Wycherley was a superb exponent of the 'Restoration Comedy' in his "The Country Wife."

Later comedy came up with new types such as 'the sentimental comedy', 'farce', 'parody', 'black comedy',

'tragicomedy', 'theatre of the Comedy' and has continued to re-invent itself time and again.

4.3.3 Farce:

If the 'Comedy of Manners' can be considered to be 'high comedy' then Farce surely is 'low comedy'. Farce does not stimulate the intellect. Instead it uses (vulgar), jokes, gags (Small comic episodes that are not part of the whole play, just a cosmetic addition), slapstick humour or clownish activities to make the audience laugh. Sometimes it stoops so low as to comment on a character's physique or handicap etc. and raise cheap laughter at him/her expense;

ANTIPHOLUS OF SYRACUSE: Where England?

DROMIO OF SYRACUSE: I looked for the chalky cliffs, but I could find no whiteness in them; but I guess it stood in her chin, by the salt rheum that ran between France and it.

ANTIPHOLUS OF SYRACUSE: Where Spain

DROMIO OF SYRACUSE: Faith, I saw it not; but I felt it hot in her breath.

ANTIPHOLUS OF SYRACUSE: Where America, the Indies?

DROMIO OF SYRACUSE: Oh, sir, upon her nose all o'er embellished with rubies, carbuncles, sapphires, declining their rich aspect to the hot breath of Spain; who sent whole armadoes of caracks to be ballast at her nose.

The Comedy of Errors William Shakespeare

In the above dialogue, the characters of Antipholus and Dromio are talking about a maid servant named Nell who is quite physically unattractive. Dromio jokes that she is round enough to represent the world and Antipholus picks up on the joke to ask which parts of her body represent different countries.

Indeed the entire play contains many different features of farce. Even the fact that these two characters carry the epithet "of Syracuse" is notable—they are both identical twins to characters who have the same first name and thus must be called either "of Syracuse" or "of Ephesus."

Further, Farce has a very particular kind of 'characterisation'. It employs 'exaggerated caricatures' instead of characters. The plot comes up with ridiculous situations and comic but do not seem to be natural to the flow of the play. A good example would be Aphra Behn's "The Rover" which depicts the amorous adventures of a

group of Englishmen in Naples at Carnival time. She was followed by Henry Fielding's, "The Author's Farce." It is believed that Fielding never wanted to write "a Farce". When all his other plays were rejected he decided to write a 'Farce' in order to mock the lowly choices or lack of taste, during his times. In the 19th century, John Madison Morton wrote, "Box and Cox" whereas even Charles Dickens tried his hand at a farce in, "The Lamplighter". The best turn of the century Farces were Brandon Thomas "Charley's Aunt" and Oscar Wilde's "The Importance of Being Earnest". In the 20th century, farce had not only been played out in theatre but it had become popular in films all over the world too.

4.3.4 Melodrama:

Until he 19th century, the term 'melodrama' simply referred to a 'musical play'. This was continuation of the Greek theatrical conversations. The word 'melos' means 'a song' in Greek. So melodrama simply meant a play with songs in it. However, in 19th century the term 'melodrama' began to acquire a new meaning. The 19th century drama directors started experimenting with 'background scores' for their plays. A new trend was set up; to enhance and emphasise the importance of a scene or to intensify its emotional experience, a suitable background track would be played out at loud volumes. This eventually completely changed the complexion of the play. In order to be in sync with the music, the actors became 'maudlin' or over sentimental. As the acting was 'affected', it changed the 'character' projected and this characterisation itself got modified. As per this new characterisation, the 'protagonist' became a 'Hero', an excellent human being, an epitome of goodness. The 'Female Lead' had to suit the hero so she was modelled as one having exemplary 'purity' or 'chastity' (this went down very well with the then prevailing notions of Victorian prudery). Since the background score harped more often on the emotions of grief and anger, the 'Villain' had to behave like a ruthless monster, an incarnation of all the vices together. This alone would cause the requisite suffering in the hero and the heroine and subsequently anger and outrage. Finally the heightened background score ended up changing the plot itself, now the plot was reduced to "malicious and wicked plotting" leading to "Violent action", inducing widespread suffering - grief giving way to anger and finally the need to seek revenge. It was surprising, how as experiment with the background score, led to 'flat' characterisation; with as good as it gets characters pitted against the worst villains. Such a plot took up the nature of a 'formula' and this formula of the Victorian melodramatic tragedy rules the roost even today, like the Farcical Comedy, over World Cinema too.

Perfect examples of the 19thcentury melodramas are "Under the Gaslight" by Augustin Daly, "Ten Nights in a Barroom" by W.

W. Pratt and George Dibdin Pitt's thriller, “Sweeney Todd, The Barber of Fleet Street”. The Pitt play was further adapted by Austin Rosser.

Sweeny Todd proclaims in it, in typical melodramatic style:

All you lusty young loving couples, watch out! Sweeney is on the prowl! And I hate yer. It’ll be you, then her. Eh? Eh? Haha! All you young fellows with fancy notions in your heads, wenching in shop doorways, in narrow alleyways, yearning for it under the arch of a bridge–watch out tonight, ‘cos old Sweeney is on the loose and he’ll uncouple you.

No wonder then Hollywood adopted Sweeny Todd and made it into a very popular 2007 film.

4.3.5 Verse Drama or Poetic Drama:

Any drama written as verseor poetry to be recited is known as Verse Drama. For a very long period, verse drama was the dominant form of drama in Europe. In poetic drama the dialogue is written in verse, which in English is usually blank verse;

“Oh, thou art fairer than the evening air
Clad in the beauty of a thousand stars!
Brighter art thou than Flaming Jupiter
When he appeared to hapless Semele.”

- *Doctor Faustus*
  Christopher Marlowe

Almost all the heroic dramas of English restoration period, however were written in heroic couplets (iambic pentameter lines rhyming in pairs).

Closet drama: An important trend from around 1800 was the closet drama: a verse drama intended to be read from the page, rather than performed. Its precursor was Milton’s “Samson Agonistes”(1671). In the nineteenth century, Lord Byron and Shelley, as well as a host of lesser figures, devoted much time to the closet drama. Byron's “Manfred”(1817), Shelley’s “Prometheus Unbound”(1820) and Hardy’s “The Dynasts”(1904-1908) are some of the examples.

Among these *Shelley’s “Prometheus Unbound” has great lyrical merit:*

To suffer woes which Hope thinks infinite;
To forgive wrongs darker than death or night;
To defy power which seems omnipotent;

To love and bear; to hope till Hope creates
From its own wreck the thing it contemplates

Life may change, but it may fly not;
Hope may vanish, but can die not;
Truth be veiled, but still it burneth;
Love repulsed -but it returneth

Later opera would take up verse drama as something to be sung. Verse drama as such, however, in becoming closet drama, became simply a longer poetic form, without the connection to practical theatre and performance. According to Robertson Davies in A Voice From the Attic, closet drama is "Dreariest of literature, most second hand and fusty of experience!".

4.3.6 Theatre of Absurd:

The term is applied to a number of plays which have a common view that the human condition is essentially absurd and that this condition can be adequately represented only in works of literature that are themselves absurd. The earliest example of this is Alfred Jarry's French play “Uburoi” (Ubu the King). This movement was influenced by the existentialist philosophy and became popular after the Second World War.

Samuel Beckett (1906—89), the most eminent and influential writer in this mode, both in drama and in prose fiction, was an Irishman living in Paris who often wrote in French and then translated his works into English plays, such as “Waiting for Godot” and “Endgame”. The irrationalism, helplessness and absurdity of life is represented in dramatic forms that reject realistic settings, logical reasoning or a coherently evolving plot. “Waiting for Godot” presents two tramps in a wasteland, fruitlessly and all but hopelessly waiting for an unidentified person, Godot, who may or may not come. One of them remarks;

"Nothing happens, nobody comes, nobody goes.”

The lucid but eddying and pointless dialogue is often funny and uses other modes such as slapstick to give a comic cast to the alienation and anguish of human existence. Some of the early dramatic works of the Englishman Harold Pinter and the American Edward Albee are written in a similar mode. The early plays of Tom Stoppard, such as “Rosencrantz and Guildenstern Are Dead” and “Travesties”, exploit the devices of absurdist theatre more for comic than philosophical ends. Black Comedy and Black Humour also have affinities with this movement.

The Theatre of the Absurd, a term coined by Martin Esslin, seemed the appropriate literary response to the Post-Second World War despair. Though it was temporal in nature its elements are in wide use even today.

4.3.7 Angry Young Man Drama:

In the late 1950s a number of young writers, such as A. Wesker, Kingsley Amis and above all John Osborne, were grouped under the label of "Angry Young Men". They gave voice to the young generation who, dissatisfied with the world they lived in, wanted to create their own way of living. They struggled against the Establishment and some of its values: family, patriotism, the Church and culture. They began to cry out against conventions, tradition and authoritarianism. They felt cheated as the promises of the Welfare State had revealed to be empty: society fed them well, educated them well but still kept them trapped in a class system. This class discrimination that opened the doors to the rich public-school alumni or the upper-middle class but kept them closed in the faces of the members of the working class.

The Angry Young Men's works were politically committed and dealt with contemporary themes. They took as subject matter the lower middle class and the working class and depicted in realistic terms their typical habitat; generally a gloomy and shabby room. They were torn between the dreams provided by their ideals and the depressed reality which shattered hopes of a better future. Unlike the “Theatre of the Absurd", which was a European phenomenon, the "Angry Young Man" was typically English. As about the origin of the label "Angry Young Men", there has been a popular belief that it is taken from the title of John Osborne’s play "Look Back in Anger". The play does not deal with anger alone but with a love which dies for lack of spiritual generosity. The central character in the play, Jimmy Porter was himself an angry young man who represented the young, rebellious post-war generation that questioned the state and its actions. He complains;

"the wrong people go hungry, the wrong people be loved, the wrong people dying”.

Other plays in this category include, Osborne’s, “The Entertainer”, Harold Pinter’s “Hothouse” etc. Around this same time, there was another movement in theatre dealing with working class characters and their concerns, called the “Kitchen Sink Realism” or the “Kitchen Sink drama”. Arnold Wesker’s “Chicken Soup with Barley*”* and Shelagh Delaney’s, “A Taste of Honey” belong to both the categories. Throughout the late 1950s and into the 1960s, the 'Angries' often met at or were nurtured by the Royal Shakespeare Company and through this venue other such

emerging playwrights as Edward Bond and Wole Soyinka were exposed to the AYM movement directly. Though it was essentially a male "movement", Shelagh Delaney contributed to it as well. She was described as an "angry young woman" by Arthur Marwick.

The Angry Young Man Movement remained relevant only until its rebels had a valid cause. It later degenerated into ‘rebel without a cause.’

4.4 QUESTIONS:

Q.1 Explain various stages in the development of drama.
Q.2 What according to Aristotle were the elements of drama.
Q.3 What are the various types of comedy. Illustrate with examples.
Q.4 How is farce different from comedy. Give examples.
Q.5 Discuss the "Angry Young Men" drama and its characteristics.

5

A CRITICAL STUDY OF THE PRESCRIBED SHORT STORIES PART 1

Unit Structure

5.0 OBJECTIVES

- To help the students understand the style and technique of the authors- O'Henry, H.H. Munro and Oscar Wilde
- To acquaint them with the critical summary prescribed in the Syllabus-"The Last Leaf", "The Open Window", "The Nightingale and the Rose".
- To help them study the themes and characters in the above stories

5.1 INTRODUCTION TO O'HENRY

O. Henry is the pen name of William Sydney Porter (1862–1910) and his works include a novel and some 600 short stories. His talent for brilliant caricature, local tone, narrative dexterity and empathy tempered by irony made him an immensely popular writer in the last decade of his life. From December 1903 to January 1906

he produced a story a week for the New York *World* and also wrote for magazines. His first book, *Cabbages and Kings* (1904), depicted fantastic characters against striking Honduran backgrounds. Both *The Four Million* (1906) and *The Trimmed Lamp* (1907) explored the lives of the people of New York in their daily routines and quest for romance and adventure. *Heart of the West* (1907) presented truthful and interesting tales of the Texas range. Then in rapid succession came *The Voice of the City (1908), The Gentle Grafter (1908), Roads of Destiny (1909), Options (1909), Strictly Business (1910)* and *Whirligigs* (1910). *Whirligigs* contains perhaps Porter's funniest story, "The Ransom of Red Chief."

Despite his fame, O. Henry's final years were marred by ill health, a desperate financial struggle and alcoholism. A second marriage in 1907 was miserable. After his death three more collected volumes appeared: *Sixes and Sevens* (1911), *Rolling Stones* (1912) and *Waifs and Strays* (1917). Later seven fugitive stories and poems, *O. Henryana* (1920), *Letters to Lithopolis* (1922) and two collections of his early work on the *Houston Post, Postscripts* (1923) and *O. Henry Encore* (1939), were published. Foreign translations and adaptations for other art forms, including films and television, prove his universal application and appeal.

William Sydney Porter's stories follow a standard formula, dealing with commonplace events in the lives of ordinary people and arriving at a surprise ending through chance. His two favourite themes were the situation of the pretender and fate as the one unavoidable reality of life. Some of his best known tales are "The Gift of the Magi," "A Municipal Report," and "The Ransom of Red Chief." Stories which hark back to his North Carolina background include "Let Me Feel Your Pulse" and "The Fool-Killer." Although his stories have been criticized for over-romanticizing and for their surprise endings, they remain popular to this day for those very reasons and because of their author's unique affection for the foibles of human nature.

5.2 SUMMARY OF THE STORY 'THE LAST LEAF

The Greenwich Village district of New York City has attracted a great many artists. Among those who live there are a woman from California named Joanna (who prefers to be called Johnsy) and a woman from Maine called Sue. The two women soon become good friends and decide to share an apartment.

In November, there is an outbreak of pneumonia in Greenwich Village. Johnsy, since she comes from the much warmer climate of California and is not used to cold winters, soon becomes seriously ill with the disease. A doctor tells Sue that he does not believe that Johnsy will get better because she has made

up her mind that she is going to die. He asks if Johnsy has anything special to live for. Sue replies that her friend has always wanted to paint the Bay of Naples. The doctor does not think that this is enough.

Sue hears Johnsy counting backwards from twelve. It is revealed that Johnsy is counting leaves on an ivy vine. The vine grows on the wall of a neighbouring house which Johnsy can see out of her window while lying in her bed. She says that, when she first fell ill, there were more than a hundred leaves on the vine. While she has been ill, the autumn winds have blown most of the leaves away. There are now only four left. Johnsy is certain that she will die when the last leaf falls. Sue tells her friend that this is nonsense and tries to get her to take something to eat and drink. Johnsy, however, is only interested in looking out of the window at the vine. She is certain that the last leaf will fall and that she will die before the end of the day.

Needing a model for a magazine illustration which she is drawing, Sue goes to see her downstairs neighbour Mr. Behrman. Behrman, an elderly man who drinks too much gin, has been trying unsuccessfully to make a living as an artist for forty years. For at least twenty-five years, he has been talking about the masterpiece which he will paint one day. However, he has not yet made a mark on the canvas which he has set aside for his masterpiece. He hardly ever paints anything now and makes a meagre living by posing as a model for younger artists. Sue tells Behrman about how Johnsy thinks that her life is connected to the leaves on the vine and that she will die when the last leaf falls. Behrman dismisses this as nonsense.

That night is a stormy one. In the morning, Johnsy expects to find that the last leaf has fallen. She is surprised to find that there is still one leaf on the vine. The leaf is still green at the base, although the edges have turned yellow. Nevertheless, Johnsy expects that the leaf will fall and that she will die before the end of the day. When, after another stormy night, the leaf is still in place the following morning, Johnsy asks for food and drink and talks about how she plans to paint the Bay of Naples one day. The doctor is confident that she will make a full recovery.

Sue is informed that Behrman has also caught pneumonia and has been taken to hospital. He dies the following day. Sue tells Johnsy that Behrman was found, after having gone out on a damp and stormy icy cold night, wearing soaking wet clothes and shoes. Paintbrushes were found scattered around him as well as a palette with green and yellow paint on it. Sue points out to Johnsy that the one remaining leaf does not move in the wind. The reason for this is because it was painted onto the wall by Behrman. Sue declares the painting of the last leaf to be Behrman's masterpiece.

5.3 THEMES IN THE STORY

Death:

The Last leaf is a short story that narrates the treasure that is life and the existence of faith and hope. It emphasises on the importance of living and how we deal with the hindrances that we battle through our life. Apart from this, the story gives us a hint that God is the only one who knows that, how we ride on with life and chances against our judgment. The melodramatic and picturesque setting of the story connects to the negative status of the main character facing life and death.

The title of this story conveys the theme of death. The word “Last” in the title means very close to death or close to the end. There were almost a hundred leaves on the vine but they were falling due to autumn. Autumn is the season when trees and plants shed their leaves. At the same time Johnsy fell ill due to Pneumonia. Pneumonia is the symbol of death and old Behrman dies of it.

Pessimism and Optimism:

Johnsy the main character seems to be a very pessimistic person. She has lost a positive attitude in life due to her disease and she is waiting for her death.

Johnsy had made up her mind that she will die when the last leaf falls. This signifies her mental and psychological condition and describes the theme of pessimism.

Whereas, when Behrman comes to know of Johnsy’s fear of the falling leaves he dismisses it as non-sense. In other words, he exhibits optimism even when knowing of the dread of pneumonia which was feared in the era when the story was written.

Self-Sacrifice:

By painting the leaf on the wall, Mr. Behrman risks his life for Johnsy and shows his self-sacrificing, kind and noble nature.

He himself contracts pneumonia while painting the leaf on the wall on an icy & cold winter night and dies and with this action of his does not let Johnsy die.

Through the character of Mr. Behrman, O’ Henry is bringing forth the sacrificing nature of man and it gives us a message that self-sacrificing is a great deed and one has to be kind and gentle towards others.

Hope:

The theme of hope is very nicely presented in this story. Doctor is a very optimistic person and he tries to make Johnsy realize that if she has made her mind that she will die when the last leaf falls that could be harmful for her. He tells her that he can only provide her medicine that is 50 percent effective since the will to get better lies with the patient.

O' Henry conveys the message that one should never let go of hope and remain optimistic in life. It is our state of mind which can bring the worse or better for us in our lives.

Johnsy's desire and aspiration to paint the Bay of Naples gives a picture of hope and this hope in life gives us the spirit of living in this world.

The significance of the leaf is the hope of life. When Johnsy sees the painted leaf against the wall through the window she utters, it was to show her how wicked she was and it was a sin to want to die.

Love and Friendship:

In last leaf O' Henry describes friendship and bondage between two friends. They care and love each other and Sue supports Johnsy morally when she falls ill. She proves to be a great support for Johnsy and she tries her level best to bring Johnsy around to look at life with optimism.

Mr. Behrman also shows great deal of love for the girls. Although he is a bit careless person, he really fawns over Johnsy and his love is shown by his painting the leaf for the sake of her life.

"The Last Leaf" shows the theme of friendship through acts of sacrifice, sincerity, love, loyalties etc.

5.4 MAJOR CHARACTERS

Behrman: Behrman lives in the same building as Sue and Johnsy. His irritable and aggressive manner hides a tender heart and a special attachment to Sue and Johnsy. He is characterized as an unsuccessful painter with a strong Germanic accent whose main artistic function is as a model for other artists. When Sue tells Behrman about Johnsy's fear that she will die when the last leaf falls off the ivy vine, he responds to Sue emotionally, saying *"Gott! dis is not any blace in which one so goot as Miss Yohnsy shall lie sick. Some day I vill baint a masterpiece and ve shall all go away. Gott! yes."* Behrman ultimately gives his life for Johnsy, braving the winter cold and wet, to paint a leaf that functions to keep Johnsy's spirits up and give her more time to heal. Johnsy lives but Behrman

dies for this sacrifice; the masterpiece Behrman has always wanted to paint is that of the leaf and its impact on saving the life of someone he cares about. This was a much more important thing than earning money or seeking fame.

Sue: Sue is devoted to her friend and room-mate Johnsy who is very ill at this time. Sue speaks to Johnsy about her fears of losing Johnsy to her illness. Sue also talks openly with Old Behrman about Johnsy, in a conversation that leads to the climax of the story. She tells him that, *"She is very ill and weak and the fever has left her mind morbid and full of strange fancies."* At times, Sue seems mature and independent, while at other times, she seems young and naive. Sue doesn't believe that the influence of a man could affect Johnsy's recovery like the doctor suggests. Sue's resistance could reflect either a deep inner strength and independence or a naivete to the ways of love. Sue is courageous. She maintains a cheerful, optimistic attitude in spite of the fact that she is afraid for her friend and afraid for her own future.

Johnsy: In O' Henry's “The Last Leaf”, Sue and Johnsy are the two young girls round whom the story goes on. The more striking of these two friends is Johnsy whose morbid thinking makes the story interesting. She is the main character of the story as her psychological crisis builds up the theme of the story.Johnsy is from California, and her spirits are dangerously low when we meet her. She is sick with pneumonia, causing her to feel weak and discouraged and she describes her state of mind to Sue, stating that "I'm tired of waiting. I'm tired of thinking. I want to turn loose my hold on everything and go sailing down, down, just like one of those poor, tired leaves." She used to have a dream of going to Italy to paint the Bay of Naples, but even that fails to inspire Johnsy to recover as she lays stricken in her bed. Johnsy is under such strain that she believes she will die when the last leaf has fallen from the ivy vine outside of her window. The leaf symbolizes Johnsy's dwindling hope of her own recovery. The decay of autumnal leaves suggests her decaying life.

The doctor declares that the medical science can improve the body but cannot improve the will power of a man and therefore, Johnsy has little chance of survival if she clings to her strange fancy. She loses all interest in life. Long illness and weariness of life has bred in her this morbid feeling.

Johnsy, having survived, now considers the act of death wish is nothing but a sin. Nature is not only violent and destructive but it preserves life also. It is not the Leaf, rather life which Behrman paints on the brick wall. Johnsy’s morbid feeling is the central theme of the story and her revival is the ultimate outcome of the story.

Mr. Pneumonia

Mr. Pneumonia is a non-living character. He is characterized as an unkind gentleman and the author capitalizes the P of pneumonia, as if it is a name and proper noun, and gives pneumonia the title of 'Mr.' One explanation for these choices is that the illness does indeed play a significant role in the story, impacting all characters mentioned.

5.5 INTRODUCTION TO H. H. MUNRO

Saki, whose real name was Hector Hugh Munro, was born at the height of English Imperialism in Akyab, Burma, on December 18, 1870, to British parents, Charles Augustus and Mary Frances Munro. His father was a colonel in the British military. With illustrator Francis Carruthers Gould, Saki collaborated on a successful series of political cartoons. His unusual pseudonym comes from the name of a character in Edward Fitzgerald's translation of *The Rubaiyat*, a long poem by twelfth-century Persian writer Omar Khayyam.

Saki is most widely known as a satirist of the English ruling classes and his best known short story is "The Open Window." He is also famous for the character Reginald, who appears in a number of his short stories. However, though he is primarily known for his short fiction, including the volumes *Reginald* (1904), *Reginald in Russia* (1910) and *Beasts and Super-Beasts* (1914), he was also a novelist and playwright and the author of two works of non-fiction, including the historical *The Rise of the Russian Empire*. When World War I began, Saki joined the British military as an enlisted man, although due to his high social rank and education, he could have enlisted as an officer or worked for military intelligence. Indeed, he refused several offers of commission. He died in action in France on November 14, 1916.

5.6 SUMMARY OF THE STORY "THE OPEN WINDOW"

Framton Nuttel is a single man in a new town. His sister has arranged for him to meet several of her acquaintances to prevent him from becoming lonely there. On one such visit, Vera, the 15-year-old niece of Framton's latest host, Mrs. Sappleton, invites him to sit and gives him company while her aunt readies. As he waits, Framton anxiously thinks about an appropriate way to compliment the young girl while reserving the highest flattery for her aunt. However, before he can decide what to say, Vera breaks the silence and asks Framton whether he knows many people in town.

He admits to being a newcomer who knows "hardly a soul" and explains with a note of exhaustion that he is in the process of

visiting all the contacts his sister made in the town four years ago when she worked at the rectory. When Vera asks how well he knows her aunt, he confesses that he doesn't know much about her besides her address and name. After answering, Framton wonders to himself whether Mrs. Sappleton is married and he notes signs of "masculine habitation" in the room.

After determining that her aunt is a virtual stranger to Framton, Vera decides to inform him of her aunt's "great tragedy" which she states occurred three years ago, shortly after Framton's sister left the town. Framton cannot imagine tragedy striking such a calm country town but nevertheless listens intently to Vera's story. Vera points to a large, French-Style window in the room and remarks how odd it is to keep it open on such a warm October afternoon. Curious, Framton asks whether the window relates at all to the tragedy. It does. Vera explains how three years ago her aunt's husband and two young brothers exited through that window to go snipe-shooting. That summer was especially rainy and all three of the men drowned in a "bog" while on their hunt. Tragically, nobody recovered the bodies; since that day, her aunt has kept the window open during the evening, ever-hopeful that her husband and brothers will one day return, hunting dog in tow and walk back in through the window. Vera recounts the memories her aunt shared of the hunting trio: Mr. Sappleton's white raincoat slung over his arm; the sound of her younger brother, Ronnie, teasingly singing to her "Bertie, why do you bound?" Vera finishes the tragic tale by confessing that on occasion she gets an eerie feeling that the men will actually appear at the window.

Just as Vera finishes her story, Mrs. Sappleton enters. She immediately apologizes for the open window and explains that she's left it open for her husband and brothers who should soon return from shooting. She expects they'll dirty her floors with their muddy shoes. Paying very little attention to her guest, Mrs. Sappleton continues to talk about shooting, lamenting how few snipe there are this season and expressing hope that winter will bring a healthy supply of ducks.

Framton listens, aghast at the grimness of the situation. He attempts to shift the conversation away from the hunting expedition but Mrs. Sappleton cannot be redirected, frequently looking expectantly out the open window as she prattles on about hunting. In a final desperate attempt to shift the conversation, Framton explains the trouble he's been having with his nerves. Mrs. Sappleton cannot contain her yawn as Framton details the differing medical opinions regarding the proper diet for a man in need of a "nerve cure".

Suddenly, Mrs. Sappleton jumps to attention and excitedly remarks that the hunting party has finally returned. Unbelievingly, Framton looks to Vera, expecting to share with her a look of pity at the depth of Mrs. Sappleton's delusions. But Vera does not return his gaze. Instead, she looks out, horrified, onto the lawn. Framton quickly turns towards the window and notices the silhouettes of three men, each armed, walking towards the house. One of them has a white coat draped over his arm; following just behind is the silhouette of a small hunting spaniel. The men enter the house and one of them sings out "Bertie why do you bound?"

At that moment, Framton grabs his belongings and bolts out of the house, narrowly escaping a collision with a passing cyclist on the street.

One of the men, presumably Mr. Sappleton, asks Mrs. Sappleton about Framton's quick exit. She explains that the fleeing man is named Mr. Nuttel and wonders why he looked as though "he had seen a ghost".

Just then, Vera interjects that it must have been the dog that frightened Framton. She then tells a short, extravagant story detailing Framton's supposed deep phobia of dogs stemming from an awful incident in which a pack of dogs chased him through a South Asian cemetery and forced him to hide away all night in a freshly-dug grave.

5.7 THEMES IN THE STORY

Escape

One of the recurring themes of this story is escaping from reality. Frampton Nuttel is on vacation in the country as a 'nerve cure' to escape the pressures of daily life. With the best of intentions, his sister asks him to meet with several of her friends to prevent him from feeling sorry for himself, even though getting time for himself is exactly what Nuttel wants.

When Mrs. Sappleton's husband and brothers go on a hunting trip, that is their attempt to escape from everyday problems. The niece engages in her own form of escape by telling elaborate lies for no other reason than to entertain herself. One of the lies involves Mr. Nuttel hiding in a freshly dug grave in an effort to escape dogs that are attacking him.

Wildness/Chaos vs. Order

Saki disrupts the otherwise placid house visit with such strange occurrences as a supposed ghost siting and a tragic death. The open window is the prop through which this chaos enters the orderly sitting-room scene. The particular type of chaos Saki utilizes

in this story is closely related to his fascination with the wild: it involves wild dogs, dangerous terrain and a forest. Saki commonly uses chaos to mock the customs of English society, preferring the chaotic to the boring order of adult life.

Empowerment (at the expense of adults)

Closely related to Saki's preference of chaos over order is his frequent positioning of children as foils for frail adult characters. Vera, the child in this story, repeatedly bests the adult characters with the power of her imagination. She finds a particularly good target in Framton, whose nerves make him a natural audience for her trickery.

Desire to Escape

Both Framton and Vera possess a strong desire to escape. Vera seeks escape from the adult world she inhabits through her imagination and storytelling. Framton is brought to the rural town out of a desire to escape and recover from his nerve disorder. While Vera's escape proves fruitful and entertaining, Framton's is not so successful: it provokes more chaos than calm.

Power of Storytelling

Saki commonly uses the 'story within a story' technique in his works. He takes this a step further in "The Open Window" by using Vera as storyteller to convey a theme about storytelling as an art form. Saki and Vera both rely on the short story to fool their audience. As one who relied mainly on the short story to capture his ideas, Saki includes storytelling in this work to communicate its unique compatibility with the comedic tale.

Rural Calm

This theme is closely related to the chaos vs. order theme. Several characters allude to the supposed peacefulness of the rural setting: Framton's doctors suggest it as a retreat to calm his nerves and Framton himself is surprised to find that tragedy would ever occur in the rural landscape. Ironically, the setting becomes another source of anxiety for Framton with the addition of Vera's storytelling.

Satirization of Edwardian Society

Saki is well known for his satirical illustrations of Edwardian English society. "The Open Window" is yet another example of these satirical writings. Mockingly, Saki exposes the absurdity of the house visit during conversations between Framton and Mrs. Sappleton. Both find the encounter "purely horrible" and Mrs. Sappleton can barely contain a yawn as her guest discusses his medical condition.

5.8 ANALYSIS OF MAJOR CHARACTERS

Framton Nuttel

Framton Nuttel has moved out to a more rural part of the country as part of his "nerve cure." His doctors want him to refrain from any "mental excitement and avoidance of anything in the nature of violent physical exercise." Framton's sister worries that he will "bury (himself) down there and not speak to a living soul." To help him get out and meet people, she provides him with invitations to meet some of her acquaintances.

Upon entry to the home, Framton engages in a discussion with Mrs. Sappleton's niece. He falls under the spell of one of her tales and is led to believe that Mrs. Sappleton's husband is deceased. When he sees them walking toward the house from the bogs, his nervous condition is agitated by their sudden appearance and Framton runs off abruptly without a polite word of farewell. Framton's fright could have been prevented had he recognized certain verbal clues in his discussion with the niece.

Vera

Vera is introduced as the niece of Mrs. Sappleton. She is a "young lady of fifteen." She also seems to be quite adept at deception or at the very least, telling tall tales. She is polite and gracious when she meets Framton Nuttel. She tells Framton that "her aunt will be down presently in the meantime you must try and put up with me." After fulfilling the role of hostess, she then proceeds to question Framton about his acquaintances and how well he knows her aunt.

These types of questions should have given Framton cause to worry as to why she is inquiring about his relationships with the locals. She could be curious about him or trying to engage in polite conversation. Vera, though, measures Framton to determine what kind of story she can tell and have Framton believe it. She decides to describe how her aunt's husband passed away in the bogs. When Framton sees this same man approaching the house shortly after the story, he turns toward Vera "with a look intended to convey sympathetic comprehension."

Vera just stares "out through the open window with dazed horror." She completely sells her story. Framton dashes out of the house without a word or explanation. Vera shows how well she has developed her craft when she indicates that Framton has "a horror of dogs." She proves to be very adept at telling stories and having ready explanations to cover up any deficiencies. It would be interesting to know what kind of young lady lies beneath all that deceit.

Mrs. Sappleton

Mrs. Sappleton is the epitome of British grace and manner. She behaves as one would expect from a member of the aristocratic class. She descends from the stairs "with a whirl of apologies for being late in making her appearance." She engages Framton in idle small talk until she mentions the impending arrival of her husband and brothers. Then she discusses how they will "make a fine mess over my poor carpets." It would seem her primary concern is about appearances.

5.9 INTRODUCTION TO OSCAR WILDE

Author Oscar Wilde is known for his acclaimed works including The Picture of Dorian Gray and The Importance of Being Earnest, as well as his brilliant wit, flamboyant style and infamous imprisonment for homosexuality.

Ever sensitive, Wilde was profoundly affected by beauty and lived and dressed flamboyantly compared to the typical Victorian styles and mores of the time. He was often publicly caricatured and the target of much moral outrage in Europe and America. His writings such as *Dorian Gray* with homoerotic themes also brought much controversy for him but he was part of the ever-growing movement of 'decadents' who advocated pacifism, social reform and libertarianism. While many vilified him, he was making his mark with style and wit and enjoyed much success with many of his plays. Wilde was lauded by and acquainted with many influential figures of the day including fellow playwright George Bernard Shaw, American poets Walt Whitman and Henry Wadsworth Longfellow and English author and social critic John Ruskin. His works have inspired countless fellow authors, have been translated in to numerous languages and have been adapted to the stage and screen many times over. Fiction by Wilde includes *The Canterville Ghost* (1887), *The Happy Prince and Other Tales* (1888), *The Portrait of Mr. W. H.* (1889), *A House of Pomegranates* (1891), *Lord Arthur Savile's Crime* (1891) and *Intentions*(essays, 1891). His plays include *Vera or the Nihilists* (1880), *The Duchess of Padua* (1883), *Lady Windermere's Fan* (1892), *A Florentine Tragedy* (*La Sainte Courtisane* 1893), *A Woman of No Importance* (1893), *Salomé* (1894), *An Ideal Husband* (1895) and *The Importance of Being Earnest* (1895).

Though well known as a socialite, Wilde received little recognition as an artist for many years until the play 'Lady Windermere's Fan' established his literary fame in 1892. But success was extremely short lived. On the opening night of his masterpiece 'The Importance of Being Earnest' in 1895 the Marquess of Queensberry, father of Lord Alfred Douglas with whom Wilde was having a relationship, began a public vendetta against

him. An ill-advised attempt to sue for slander led to conviction on a moral charges and time in Reading Jail. On his release, Wilde lived in self-imposed exile in France where he died in obscurity. Throughout his life, Wilde retained a deep affection towards children. His marriage in 1884 to Constance Lloyd produced two boys to whom Wilde was devoted and her decision to keep them from him following his conviction was devastating. Wilde's short stories were written at a time when he had begun to moderate his literary ambitions with financial needs. He, therefore, started to work on a number of popular sub-genres – detective fiction, ghost stories, fairy tales - a market opened up by the then recently reduced printing costs and used to great effect by the likes of Arthur Conan Doyle. But Wilde, ever-contemptuous of writers who 'pandered to the masses', refused to produce straight genre-pieces. Though his works conform to the character, plot and moral frameworks of the various sub-genres, their essence is often subverted, giving rise to witty but often subtle and complex parodies.

5.10 SUMMARY OF THE STORY THE NIGHTINGALE AND THE ROSE

“The Nightingale and the Rose” is a story in which the first character that appears is a Student. This boy is sad because a girl promised to dance with him on the condition that he brought her red roses but he did not find any red rose; there were white roses and yellow roses but he could not find red roses. While he was moaning because his love would not dance with him, four characters from nature started to talk about him. A little Green Lizard, a Butterfly and a Daisy asked why he was weeping and the Nightingale said that he was weeping for a red rose. The first three characters said that weeping for a red rose was ridiculous. The Nightingale, who understood the Student, started to fly until she saw a Rose-tree. She told him to give her a red rose and she promised, in exchange, to sing her sweetest song but the Rose-tree told her that his roses were white and he sent the Nightingale to his brother who grew round the old sun-dial. The Nightingale went to see this new Rose-tree and after promising to sing in exchange for a red rose, the Rose-tree told her that his roses were yellow but he sent the Nightingale to his brother, who grew beneath the Student's window, so the Nightingale went there and when she arrived, she asked the Rose-tree to give her a red rose. The Rose-tree said that his roses were red but that the winter had chilled his veins and the frost had nipped his buds, so he could not give her a red rose. The Rose-tree gave her a solution: he told her that if she wanted a red rose, she had to build it out of music by moonlight and stain it with her own heart's blood. She had to sing to the Rose-tree with her breast against a thorn; the thorn would pierce her heart and her life-blood would flow into the Rose-tree veins. The Nightingale said that death

was a great price to pay for a red rose but at the end, she accepted. The Nightingale went to see the Student and told him that he would have his red rose, that it was she who was going to build it up with her own blood; the only thing she asked him for, in return, was to being a true lover. Although the Student looked at her, he could not understand anything because he only understood the things that were written down in books. But the Oak-tree understood and became sad because he was fond of the Nightingale and asked her to sing the last song and when she finished, the Student thought that the Nightingale had form but no feeling. At night, the Nightingale went to the Rose-tree and set her breast against the thorn. She sang all night long. She pressed closer and closer against the thorn until the thorn finally touched her heart and she felt a fierce pang of pain. The more the rose got the red colour, the fainter the Nightingale's voice became and after beating her wings, she died. The rose was no more but she could not see it. The next morning, the Student saw the wonderful rose under his window. He took it and went to see the girl and offered her the rose but she said that the rose would not go with her dress. She told him that theChamberlain's nephew had sent her real jewels and that everybody knew that jewels cost far more than flowers. After arguing with her, the Student threw the rose into a gutter, where a cart-wheel went over it and he stated that Love was a silly thing and that he preferred Logic and Philosophy.

5.11 THEMES IN THE STORY

In The Nightingale and the Rose by Oscar Wilde we have theme of love, sacrifice, selflessness, pity, materialism and gratitude. Taken from his “The Complete Short Stories” collection the story is narrated in the third person by an unnamed narrator and from the beginning of the story the reader realises that the young boy is very much in love with the young girl. If anything, his actions demonstrate that he is love-struck. His every thought is about the girl and being able to dance with her at the ball. So strong are the boy’s desires for the girl he that is preoccupied with her as though his life is not worth living unless he manages to dance and spend time with the girl. The Nightingale can also see how very much in love the boy is with the girl and this acts as a trigger for the Nightingale to find a red rose. Even if it is to cost the Nightingale her life. The Nightingale’s actions throughout the story are also important as she flies from one rose tree to another trying to find a red rose before sacrificing her life at the one tree that can give her a red rose. Even though the Nightingale knows that the thorn pressing against her breast may kill her she still perseveres, thinking only of the boy’s happiness and overcoming the pain of the thorn piercing her breast. If anything the Nightingale is acting selflessly. Her priority is the young boy’s happiness.

It is also interesting that none of the other animals in the garden help or warn the Nightingale. It is possible by doing so Wilde is suggesting that love is not understood by all. It is clear to the reader that the Nightingale knows what love is however the same cannot be said for the other animals in the garden. Why this might be is difficult to say for certain. It is possible that the other animals may have experienced love at one stage in their lives but things did not work out for them. It is also possible that the other animals no longer see the joy that can come from love and rather than viewing it as something that can bring good to people, they may have a certain kind of animosity towards love. Regardless of this the Nightingale shows great determination in her efforts to find a red rose. Even though, as readers, we are aware that the Nightingale is sacrificing her life for the boy and his pursuit of love.

A rose is also a thing of natural beauty unlike the jewels that Chamberlain's nephew has sent to the girl. The rose has a story behind it that is more compelling than any story that might come from the jewels. The young girl appears to be swayed by materialism and it is on this decision alone she decides to go to the dance with the Chamberlain's nephew, despite having previously promised to go to the dance with the young boy. It is possible that Wilde is pitting the rose against the jewels and suggesting that the young are swayed by material things. Things that are given to impress a person but which have no roots in love. Unlike the rose. The introduction of the jewels also serves to highlight the fickle nature of love. It is clear that girl is swayed by shining jewels rather than the normality or simplicity of a rose.

However there is nothing normal about the Nightingale's rose. She has taken pity on the boy and sacrificed her life for him. Though at the end of the story her death may have been in vain due to the boy discarding the rose in the gutter. Something he may not have done if he knew the real beauty of the rose. If he was aware of the sacrifices others have made for him he may have been more careful. The rose acted as a path to any girl that the boy would have liked to bring to the dance however he cannot see this. He was fixated on the one girl who does not deserve his affections. It is also noticeable that the boy gives up on love after being spurned by the girl for the Chamberlain's nephew. This is not something that the Nightingale has done. She allowed the thorn push further and further into her breast till the thorn on the rose killed her. Throughout the story there is a sense that it is only the Nightingale who has understood the true meaning of love. For the boy he was no more than lovelorn and preoccupied with the one girl and when rejected decides that love is not something that a person should spend time on. In reality, the only one who has understood love in the story is the Nightingale and she may very well have made a sacrifice for a boy, who is not ready to understand the

complexities of love, devoting his energies towards the one girl who doesn't appreciate him and then giving up on love completely. It may very well be that the boy is not grateful for the sacrifices made by the Nightingale.

Self-sacrifice: The main theme of Oscar Wilde's short story "The Nightingale and the Rose" explores the effects of self-sacrifice in the name of what one truly believes in.

In this story, the nightingale is a bird who hears an Oxford student cry for the want of a lady, who is apparently his "true love". The woman in question had specifically requested for a red rose from the love-stricken man as a token of true devotion. Only with the flower will the lady respond to the man's request for love.

The nightingale, who is a believer in true and eternal love finds that there are no red roses in the garden. However, a true believer at last, she pierces her own heart against the thorn of a white rose and turns it red with its own blood. This, the nightingale does to reinstate her faith in love and her true belief that love shall always prevail.

We find out in the end that all is worthless. The lady rejects the rose and the Oxford lad realizes that it was all a fancy on his part. The bird, however, is dead. However, the story shows us that no sacrifice is too small when one does it with a true mission in mind. However, the story is (as many works in Wilde's tradition) open-ended: Was it worth it, after all? Who actually wins in an ultimate demonstration of true faith? Does the nightingale die in vain? These are the ultimate questions that are subtlety laid to the reader and it is the reader who will have the final say after all.

5.12 MAJOR CHARACTERS

The Natural elements:

Several natural elements add to the story's fairy-tale features, as they are personified and act like humans.

The Lizard, the Daisy and the Butterfly fill the role of the cynics and the realists in human society, as they cannot understand why the Student is crying over a rose and implicitly, over love:

"He is weeping for a red rose," said the Nightingale. "For a red rose!" they cried; "how very ridiculous!" and the little Lizard, who was something of a cynic, laughed outright.

The "Holm-oak tree", fills the role of the Nightingale's home and friend, as he is sorry to hear that she will sacrifice herself for creating a red rose and asks her to sing to him one last time

The Student

The Student is an important character in the short story because he is love lorn that pushes the Nightingale to help him. Apart from the fact that he is a philosophy student, his outer characterisation also conveys his physical traits from the Nightingale's perspective: "His hair is dark as the hyacinth-blossom and his lips are red as the rose of his desire; but passion has made his face like pale ivory and sorrow has set her seal upon his brow."

Inner characterisation

The young man's inner characterisation presents him as being desperately in love with a girl whom he wants to take to a ball but who has asked him a red rose in exchange for her company:

If I bring her a red rose she will dance with me till dawn. If I bring her a red rose, I shall hold her in my arms and she will lean her head upon my shoulder and her hand will be clasped in mine. But there is no red rose in my garden, so I shall sit lonely and she will pass me by.

What is interesting and ironical about the Student is that tough he is wise in matters of philosophy, he cannot see that the woman he desires is playing with his feelings and demands things (the rose) in exchange for her attention and affection.

All the Student sees is how "wretched" he is. Still, the Nightingale believes his suffering is evidence that he is a "true lover".

The Student is incapable of understanding the Nightingale but he appreciates her song, though he believes it has no meaning.

The Professor's daughter

The woman whom the student desires is a Professor's daughter whose defining trait is materialism.

From the beginning, when we find out that she asks a red rose from the Student to be his partner at the ball, the girl's gesture strikes as conditional.

He most important character in the short story "The Nightingale and the Rose" by Oscar Wilde is the Nightingale, who functions as the heroine or the protagonist. The Nightingale is a bird but she is personified by the author, who gives her speech, thoughts and feelings like those of a human being.

Except that the Nightingale is a female bird, the outer characterisation of the protagonist also informs us that "her voice was like water bubbling from a silver jar" and that she has a "nest in the Holm-oak tree".

Inner characterisation

The bird's inner characterisation reveals that her most important traits are empathy and altruism/self-sacrifice. Empathy is revealed from the very beginning, when she is troubled by the Student's love pangs and seems to be the only one who understands him: "Here at last is a true lover," said the Nightingale. "Night after night have I sung of him, though I knew him not; night after night have I told his story to the stars and now I see him."; "But the Nightingale understood the secret of the Student's sorrow and she sat silent in the oak-tree and thought about the mystery of Love."

Also, the bird has a high, idealistic opinion of love, considering this feeling of value, something priceless:

Surely Love is a wonderful thing. It is more precious than emeralds and dearer than fine opals. Pearls and pomegranates cannot buy it nor is it set forth in the market-place. It may not be purchased of the merchants nor can it be weighed out in the balance for gold."

Because the Student's suffering has such a strong effect on the Nightingale, she first proves to be altruistic, as she decides to set off and help him by looking for a red rose in the garden

5.13 QUESTIONS

1) How is "The Last Leaf" by O. Henry a story of hope, friendship and sacrifice? Discuss
2) How has Behrman proven himself a source of new life to Johnsy in "The Last Leaf"? Explain
3) The title "The Last Leaf" is quite suggestive. Do you agree? Explain
4) Comment on the aptness of the title of the story "The Open Window."
5) How does Vera use the information she learns about Mr. Nuttel to her advantage? Discuss
6) What are the qualities of the three main characters in "The Nightingale and the Rose" by Oscar Wilde? Explain
7) In "The Nightingale and the Rose," how does the student come to realise the reality of love?
8) In "The Nightingale and the Rose" by Oscar Wilde, do you agree that the true lover is the nightingale?

(Edited and Revised from various internet sources)

6

A CRITICAL STUDY OF THE PRESCRIBED SHORT STORIES PART 2

Unit Structure

6.0 OBJECTIVES

- To help the students understand the style and technique of the authors – Edgar Allan Poe, Katherine Mansfield and Kate Chopin
- To acquaint them with the critical summary prescribed in the Syllabus -“The Tell-tale Heart”,,“The Doll’s House” and “The Story of an Hour”
- To help them study the themes and characters in the above stories

6.1 INTRODUCTION TO EDGAR ALLAN POE

Poe brings to mind images of murderers and madmen, untimely burials and mysterious women who come back from the dead. His works have been in print since 1827 and include such literary classics as “The Tell-Tale Heart", “The Raven", and “The

Fall of the House of Usher." This versatile writer's work includes short stories, poetry, a novel, a textbook, a book of scientific theory and hundreds of essays and book reviews. He is widely recognized as the inventor of the modern detective story and a trendsetter in the science fiction genre but he made his living as America's first great literary critic and theoretician. Poe's reputation today rests principally on his tales of terror.

Poe's stature as a major figure in world literature is primarily based on his original and intense short stories, poems and critical theories which established a highly influential justification for the short form in both poetry and fiction. Regarded in literary histories and handbooks as the architect of the modern short story, Poe was also the principal precursor of the "art for art's sake" movement in nineteenth-century European literature. Whereas earlier critics primarily concerned themselves with moral or ideological generalities, Poe focused his criticism on the essentials of style and construction that contributed to a work's effectiveness or failure. In his own work, he demonstrated a brilliant command of language and technique as well as an inspired and original imagination. Poe's poetry and short stories greatly influenced the French Symbolists of the late nineteenth century, who in turn changed the direction of modern literature. It is this philosophical and artistic transaction that accounts for much of Poe's importance in literary history.

Poe's most important contribution to world literature derives from the analytical method he practised both as a creative author and as a critic of the works of his contemporaries. His self-declared intention was to devise strictly artistic ideals in a milieu that he thought was excessively concerned with the utilitarian value of literature, a tendency he termed the "heresy of the Didactic." While Poe's position includes the main requisites of pure aestheticism, his emphasis on literary formalism was directly linked to his philosophical ideals: through the calculated use of language one may express, though always imperfectly, a vision of truth and the essential condition of human existence. Poe's theory of literary creation is noted for two central points: first, a work must create a unity of effect on the reader to be considered successful; second, the production of this single effect should not be left to the hazards of accident or inspiration but should be to the minutest detail of style and subject to the result of rational deliberation on the part of the author. In poetry, this single effect must arouse the reader's sense of beauty, an ideal that Poe closely associated with sadness, strangeness and loss; in prose, the effect should be one revelatory of some truth, as in "tales of ratiocination" or works evoking "terror or passion or horror."

Apart from a common theoretical basis, there is a psychological intensity that is characteristic of Poe's writings, especially the tales of horror that comprise his best and best-known works. These stories—which include *"The Black Cat", "The Cask of Amontillado",* and *"The Tell-Tale Heart"*—are often told by a first-person narrator and through this voice Poe probes the workings of a character's psyche. This technique foreshadows the psychological explorations of Fyodor Dostoyevsky and the school of psychological realism. In his Gothic tales, Poe also employed an essentially symbolic, almost allegorical method which gives such works as *"The Fall of the House of Usher", "The Masque of the Red Death",* and *"Ligeia"* an enigmatic quality that accounts for their enduring interest and also links them with the symbolical works of Nathaniel Hawthorne and Herman Melville. The influence of Poe's tales may be seen in the work of later writers, including Ambrose Bierce and H.P. Lovecraft, who belong to a distinct tradition of horror literature initiated by Poe. In addition to his achievement as creator of the modern horror tale, Poe is also credited with parenting two other popular genres: science fiction and the detective story. In such works as *"The Unparalleled Adventure of Hans Pfaall"* and *"Von Kempelen and His Discovery",* Poe took advantage of the fascination for science and technology that emerged in the early nineteenth century to produce speculative and fantastic narratives which anticipate a type of literature that did not become widely practised until the twentieth century. Similarly, Poe's three tales of ratiocination—*"The Murders in the Rue Morgue", "The Purloined Letter",* and *"The Mystery of Marie Roget"*—are recognized as the models which established the major characters and literary conventions of detective fiction, specifically the amateur sleuth who solves a crime that has confounded the authorities and whose feats of deductive reasoning are documented by an admiring associate. Just as Poe influenced many succeeding authors and is regarded as a pioneer of such major literary movements as Symbolism and Surrealism, he was also influenced by earlier literary figures and movements. In his use of the demonic and the grotesque, Poe evidenced the impact of the stories of E.T.A. Hoffman and the Gothic novels of Ann Radcliffe, while the despair and melancholy in much of his writing reflects an affinity with the Romantic movement of the early nineteenth century. It was Poe's particular genius that in his work he gave consummate artistic form both to his personal obsessions and those of previous literary generations, at the same time creating new forms which provided a means of expression for future artists. Today, Poe is recognized as one of the foremost fore-bearer of modern literature, both in its popular forms, such as horror and detective fiction and in its more complex and self-conscious forms, which represent the essential artistic manner of the twentieth century. In contrast to earlier critics who viewed the man and his works as one, criticism of the past twenty-five years has developed a view of Poe as a

detached artist who was more concerned with displaying his virtuosity than with expressing his “soul", and who maintained an ironic rather than an autobiographical relationship to his writings.

6.2 SUMMARY OF “THE TELL TALE HEART”

An unnamed narrator opens the story by addressing the reader and claiming that he is nervous but not mad. The narrator has been so nervous that he jumps at the slightest sound. He can hear all things on heaven and earth, he says and some things in hell. But he maintains that he is not mad. To prove his sanity, he says, he will calmly tell the reader his story.

One day, he decided to take the life of an old man for no other reason except that he had an eye resembling that of a vulture—“a pale blue eye with a film over it." Over time, it became so unbearable to look upon it that the narrator had no other choice but to get rid of the old man. The way he went about the task, with such calculation and cunning, demonstrates that he is not mad, the narrator says.

At midnight, he would turn the knob on the door of the old man’s bedroom. Then he would open the door ever so slowly. In fact, it would take him an hour to open the door wide enough to poke his head into the room. Would a madman have been so cautious? Then he would open a little slot on his lantern, releasing light, to check the hideous eye. For seven straight nights, it was closed, “and so it was impossible to do the work", he says, “for it was not the old man who vexed me but his Evil Eye."

On the eighth night, the narrator opened the door with greater caution than before. As before, the room was completely dark. He was about to shine the lantern when the old man sat up and said, “Who’s there?" The narrator did not answer but remained in place, not moving a muscle, for an entire hour. All the while, the old man continued to sit up, wondering—the narrator speculated—what he had heard. The wind? A mouse? A cricket?

Although he did not hear the old man lie down again, the narrator opened the lantern slot just a sliver, then wider. The beam fell upon the open vulture eye. Then the narrator heard a low, muffled sound—the beating of the man’s heart! Or so he believed. The heartbeat louder—then louder and louder. Would a neighbour hear it?

Shouting, the narrator rushed into the room. After the old man shrieked, the narrator quickly threw him to the floor and pulled the bed on top of him. The heart continued to beat, but only softly. Moments later, the beating stopped. The narrator checked his

pulse. Nothing. The old man was dead. After moving the bed aside, the narrator took up three floorboards, secured the old man between the joists and replaced the boards. The narrator felt proud of himself, for there was no blood to wash out, no other task of any kind to do.

At 4 a.m., just when he had finished his work, the narrator answered a knock at his front door. When he opened it, three policemen entered, saying a neighbour had reported hearing a shriek, possibly indicating foul play. They needed to search the premises. “I smiled", the narrator says, “for what had I to fear?"

After welcoming the police, he told them the shriek was his own; he had cried out during a dream. He also told them that the old man who lived in the house was away in the country. Next, he took the police all over the house, inviting them to search everything—thoroughly. After they entered the old man’s chamber, the narrator pointed out that the old man’s possessions had not been disturbed.

In his swelling self-confidence, the narrator brought in chairs and invited the policemen to rest. “I myself, in the wild audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim", the narrator says.

The police appeared completely satisfied that nothing criminal had occurred in the house. However, they continued to chat idly, staying much longer than the narrator had expected. By and by, he began to hear a rhythmic ringing in his head. While he was talking with the police, the noise—which had the cadence of a ticking watch but a much louder sound—persisted, becoming more distinct. A moment later, he concluded that the rhythmic ringing was outside of him. Still, he talked on, now more loudly. The policemen did not seem to hear the noise.

When it grew even louder, the narrator rose and began arguing with the officers about trivial matters, punctuating his conversation with wild hand movements. He also paced back and forth. Then he raved and cursed and dragged his chair over the floorboards, all in an apparent attempt to drown out the noise he was hearing. Meanwhile, it grew still louder and louder and louder. How was it possible that they could not hear it?

In fact, they must have heard it, the narrator decided. And they must have suspected him of a crime all along. Their calm manner and idle chatter were part of a ruse to mock him. Unable to brook their counterfeit behaviour any longer, unable to endure the sound any longer, the narrator brought the whole business to a crashing climax.

"Villains! I shrieked, "dissemble no more! I admit the deed!—tear up the planks!—here, here!—it is the beating of his hideous heart!"

6.3 THEMES

Lunacy versus rationality

In many of Poe's short stories, such as "The Tell-Tale Heart", the narrators are madmen and murderers who fail to disguise their lack of rationality with a discussion of their thought processes. However, their stories inevitably reveal gaps in their chain of thoughts that speak of their descent into immorality and selfishness. In many cases, insanity is interlocked with the narrators' emotional egotism; they are incapable of empathizing with others and think only of their own desire to satisfy their honour or their need to end the disruptions to their lives.

Obsession

The majority of Poe's narrators are nervous, oversensitive and given to excessive worrying or strange fixations. In his works, Poe explores the consequences of such obsessive tendencies. In the case of the narrator of "The Tell-Tale Heart", the protagonist's declarations of oversensitivity are merely a thin disguise for insanity.

Guilt and Innocence

The guilt of the narrator is a major theme in ‘‘The Tell-Tale Heart.’’ The story is about a mad person who, after killing a companion for no apparent reason, hears an interminable heartbeat and releases his overwhelming sense of guilt by shouting his confession to the police. Indeed, some early critics saw the story as a straightforward parable about self-betrayal by the criminal’s conscience. The narrator never pretends to be innocent, fully admitting that he has killed the old man because of the victim’s pale blue, film-covered eye which the narrator believes to be a malignant force. The narrator suggests that there are uncontrollable forces which can drive people to commit violent acts. In the end, however, Poe’s skilful writing allows the reader to sympathize with the narrator’s miserable state despite fully recognizing that he is guilty by reason of insanity.

Sanity and Insanity

Closely related to the theme of guilt and innocence is the issue of sanity. From the first line of the story—‘‘True!—nervous—very, very dreadfully nervous I had been and am but why will you say that I am mad?"—the reader recognizes that something strange has occurred. His obsession with conveying to his audience that he is sane only amplifies his lack of sanity. The first tangible sign that the narrator is indeed mad appears in the second

paragraph, when he compares the old man's eye to a vulture's eye. He explains his decision to ''take the life of the old man'' in order to free himself from the curse of the eye. The narrator's argument that he is sane, calculating and methodical is unconvincing, however his erratic and confused language suggests that he is dis-ordered. Thus, what the narrator considers to be evidence of a sane person—the meticulous and thoughtful plans required to carry out a ghastly and unpleasant deed—are interpreted instead by the reader to be manifestations of insanity.

Time

A secondary theme in ''The Tell-Tale Heart'' is the role of time as a pervasive force throughout the story. Some critics note that the narrator is obsessed with time. While the entire narrative is told as one long flashback, the narrator is painfully aware of the agonizing effect on him of time. Although the action in this narrative occurs mainly during one long night, the numerous references the narrator makes to time show that the horror he experiences has been building over time. From the beginning, he explains that his obsession with ridding the curse of the eye has ''haunted [him] day and night.'' For seven long nights the narrator waits for the right moment to murder his victim. When on the eighth night the old man realizes that someone is in his room, the narrator remains still for an entire hour. The old man's terror is also felt by the narrator, who had endured ''night after night hearkening to the death watches in the wall.'' (Death watches are a type of small beetle that live in wood and make a ticking sound.) For the narrator, death and time are closely linked. He explains that ''the old man's hour had come,'' all the while painfully aware of the hours it takes to kill a victim and clean up the scene of the crime. What drives the narrator over the edge is hearing the overwhelming sound of a heartbeat, which he compares to ''a low, dull, quick sound, such as a watch makes when enveloped in cotton.'' Yet after killing the old man, the narrator says that for ''many minutes, the heart beat on.'' He repeats his comparison of the heartbeat to a ticking watch as the unrelenting sound drives him to confess to the police. The narrator's hour has also arrived.

6.4 CHARACTERS

There are two characters: the Narrator and the Old Man.

The Narrator has clearly descended into madness. As for the "literal" characteristics, if you mean physically, we do not know what the Narrator looks like. He tells the story in first person and does not describe his own looks. One can describe his voice, however, as being full of panic, fear and apprehension. As his madness increases, so too does his desire to rid himself of the Old Man with whom he lives. He is convinced that the man's eye is evil and that he wishes to do the Narrator harm.The narrator of 'The

Tell-Tale Heart' is clearly unstable, as the end of the story reveals but his mental state is questionable right from the start, as the jerky syntax of his narrative suggests:

True! – nervous – very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses – not destroyed – not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily – how calmly I can tell you the whole story.

The multiple dashes, the unusual syntactical arrangement, the exclamation and question marks: all suggest someone who is, at the very least, excitable. His repeated protestations that he is sane and merely subject to 'over acuteness of the senses' don't fully convince: there is too much in his manner (to say nothing of his baseless murder of the old man) to suggest otherwise.

As to the Old Man, we have more knowledge of him physically and less psychologically. He has blue eyes, one of which is cloudy (probably due to cataract) and their odd appearance makes the Narrator think he possesses some sort of evil intent. He is frail, sleeps a lot and deeply. The Old Man is probably completely unaware of the Narrator's burgeoning hatred.

The old man is known to readers only through the narration of the insane protagonist. According to the narrator, the old man had never done anything to warrant his violent end. However, the old man's cloudy, pale blue eye bothers the narrator tremendously. The narrator believes that only by killing the old man can he get rid of the eye's overpowering malignant force. The old man is apparently quite rich, for he possesses ''treasures'' and ''gold'' and he locks the window shutters in his room for fear of robbers. However, the narrator states that he has no desire for his gold. In fact, he claims that he loves the old man. Through the narrator, the reader understands the horror that the old man experiences as he realizes that his companion is about to kill him. The narrator claims that he too knows this horror very well. Some critics argue that the old man must have known about the narrator's violent tendencies, for he cries out in horror well before the narrator kills him. Other critics suggest that the old man may have been the narrator's guardian or even father. Still other critics believe that the old man is a doppelgänger for the narrator, that is, he is his double and the narrator's loathing for the man represents his own self-loathing.

6.5 INTRODUCTION TO KATHERINE MANSFIELD

Katherine Mansfield was a pioneer of the modern short story. Here Stephanie Forward provides close readings of three short stories from Mansfield's celebrated 1922 collection, *The Garden Party and Other Stories*.

The Garden Party and Other Stories was published in 1922, the year before Katherine Mansfield's untimely death from tuberculosis. An anonymous detractor in the *English Review* declared it to be 'cruel, passionless and cynical'; however, in July 1922 Robert Littell acknowledged Mansfield's 'genius', enthusing about her ability to evoke moods and feelings: 'She is a connoisseur of the ripples that mean so much more than waves, a collector of little emotions caught on the wing, never pinned or bottled in her pages but kept alive there in all their fragile iridescent colours'.

Recently, Claire Tomalin has described Mansfield as 'an original, both in her technique as a writer and the way she chose to live her life; a modernist, an innovator, an experimenter'. Other notable critics have assessed her contribution to literary modernism and Clare Hanson has also argued persuasively that the central concerns of Mansfield's fiction 'resonate powerfully with the landscape opened up by psychology and psychoanalysis'.

Modernist authors distanced themselves from their Victorian and Edwardian predecessors. Repudiating traditional third-person omniscient narration, they preferred to represent characters through their shifting thoughts, memories and sensations. Mansfield's stories were regarded as the first in the English language to bear the influence of Chekhov. She also credited the impact of visual art on her prose technique, declaring that Vincent Van Gogh's paintings 'taught me something about writing which was queer – a kind of freedom – or rather, a shaking free'. Furthermore Mansfield compared her story 'Miss Brill' to a piece of music, explaining in a letter of 17 January 1921: 'I chose not only the length of every sentence but even the sound of every sentence. I chose the rise and fall of every paragraph to fit her.' One art form could be used to inspire another, as Gerri Kimber has explained: Mansfield's stories 'grow from pieces of music, pictures, poems and architectural details. Cinema techniques are transposed back into writing, theatrical monologues and dialogues are re-mediatised as prose'

Mansfield's journal entry for January 1916 states: 'The *plots* of my stories leave me perfectly cold.' They tend to begin at the heart of a situation, without preamble (although flashbacks and reflection are featured) and frequently they end abruptly.

Primarily, Mansfield is concerned with the psychology of her characters, many of whom are isolated, frustrated and disillusioned. She moves between them, using focalization and free indirect speech to communicate their thoughts. Often they feel that they have ‘two selves’ and repeatedly, there is a sense of wasted potential and a yearning for escape.

The short story is an exacting form, with no room for convoluted explanations, lengthy descriptions and superfluous dialogue. In a letter Mansfield stated that, ideally, ‘there mustn’t be one single word out of place or one word that can be taken out’. Such condensation requires skilful use of implications and also omission. Writing to Lady Ottoline Morrell, she contemplated how nuances of emotion might be captured: ‘how are we to convey these overtones, half tones, quarter tones, these hesitations, doubts, beginnings, if we go at them *directly*?’ Mansfield transmitted details obliquely, via allusion and suggestion, seemingly ‘trivial’ incidents and ‘random’ associations.

Certain images recur: the sea and ships; fruits, trees, plants, leaves, flowers; birds and mirrors. She draws unexpected comparisons, achieved through personification and unusual metaphors and similes. For instance, ‘Life of Ma Parker’ captures the loneliness of a brave old woman who has endured great hardship and multiple bereavements; she has coped stoically, until the loss of her beloved young grandson proves to be the final straw. The view from her employer’s ‘smudgy little window’ reveals to Ma Parker ‘an immense expanse of sad-looking sky and whenever there were clouds they looked very worn, old clouds, frayed at the edges, with holes in them or dark stains like tea’.

6.6 SUMMARY OF “THE DOLL’S HOUSE”

The Doll's House is a beautiful short story written by Katherine Mansfield. Mansfield is the best artist in portraying the trivial activities of men. In this story she reveals the cruelty of grown-up people in society.

She shows the innocence of small children and the cruelty of society that draws a line between the rich and the poor, higher and lower status of people.

There are five child characters in this story. They are the three Burnell daughters Isabel, Lottie and Kezia and the two Kelvey daughters Lil and Else. Besides them, there are grown ups like the Aunt Beryl, Mrs. Kelvey, the school teacher, Mrs. Hay who gifted the Doll’s House and so on.

This story reveals that small children are innocent but they are poisoned by the grown ups and become cruel very slowly. Once Mrs. Hay had sent the Burnell children a Doll's House. It was more beautiful than a real house. It was a charming house having a drawing room, a dinning-room, a kitchen and two bedrooms. All the rooms had tables, chairs, beds and carpets. The rooms were painted in different colours however Kezia liked the lamp very much, which was placed in the dinning-room. It was unique and large. It was newly painted so it was kept outside in the courtyard for a few days until the smell of the paint was disappeared. Kezia thought to be a real one.

The Burnell children were overjoyed with the gifted Doll's House. The next day they reached school with great excitement. They were yearning to tell the others of the wonderful Doll's House. Burnell's eldest daughter Isabela told her friends about it during the lunch hour at the school. All the children came together. Among them there were Emmie Cole, Lena Logan and the rest. But two of the girls did not come near them. They were downtrodden, lower class children or the daughters of the Kelveys, their mother was a washerwoman and father was rumoured to be in prison. Lil Kelvey, the elder sister, is a “stout, plain child, with big freckles.” Her younger sister, Else, follows her everywhere, holding onto her skirt, which she tugs when she wants anything. The Kelvey girls wear “bits” given to their mother by the people for whom she works. Lil wears a dress made from an old tablecloth belonging to the Burnells and her feathered hat once belonged to the postmistress. Else wears a white dress that looks like an old nightgown. She never smiles and rarely speaks. Besides, the Burnell's mother had forbidden her daughters to speak to the Kelveys. All the school children, two at a time came to the Burnell's house to see the Doll's House. Only Else Kelvey and Lil Kelvey were left uninvited. Nobody spoke with them.

Once, Kezia, the youngest daughter of the Burnells asked her mother to call the Kelveys her home but her mother berated her and she was silenced. The Kelveys were shunned by all, hated by all. Only the two sisters understood each other.

Then one day Kezia saw the two Kelvey girls coming towards her gate. She invited them to come and see the Doll's House. With much hesitation they went into the courtyard and saw the wonderful house. Else saw the little lamp. At that very moment Aunt Beryl's harsh voice was heard. She shooed them off as if they were chicken. Afraid of the situation, they squeezed through the gate and ran away. Far off they sat on a drainpipe and Else nudged up close to her sister. But now she had forgotten the cross lady. She put out a finger and stroked her sister's quill; she smiled her rare smile. " I seen the little lamp", she said, softly.

An innocent child like Kezia saw no difference between one and another but the elder people created class difference in society.

6.7 THEMES

Inhumanity of social class discrimination

The central theme in Katherine Mansfield's short story "The Doll's House" concerns the inhumanity of social class discrimination and the hope for the dawn of a new day bringing true equality.

Mansfield grew up in British colonial New Zealand and her short stories, as well as many of her other works, reflect her own experiences and observations. In colonial New Zealand, not many schools existed; therefore, the rich were forced to attend school with the poor working-class children, a truth reflected in the setting of "The Doll's House." The three Burnell girls, who are given the doll-house, represent the rich who must attend school with the "judge's little girls, the doctor's daughters, the store-keeper's children and the milkman's." But this mix of society, rather than creating equality, only serves to emphasize established social hierarchy. The Burnells especially emphasize social hierarchy because, being rich, they look down upon at others in their school. Though they socialize with those whom they are allowed to at their school, they only stoop to do so. Isabel, in particular, only socializes with other girls when she knows doing so will make them envious of her. The doll-house they are given symbolizes their view, especially their parents' view, of ideal upper class life and evidence that the Burnells only deign to socialize with those beneath them at their school is seen in the fact that the Burnell sisters are granted permission to invite girls from school to come see the doll-house, two at a time but the girls are given strict orders about what their invited guests are permitted to do:

The invited girls were not to stay for tea, of course or to come traipsing through the house but just to stand quietly in the courtyard while Isabel pointed out the beauties and Lottie and Kezia looked pleased.

While the Burnells dismiss those they deign to socialize with at school, they, along with the rest of the school, completely snub the two Kelvey girls, who represent the poorest of the poor. They are daughters of the washerwoman and their missing father is rumoured to be imprisoned. Being the poorest of the poor, they are completely forbidden to come to look at the doll-house or even, so much so, as to speak to the Burnells.

Yet, while the doll-house represents the ideal upper class life, it contains one more symbol, the lamp that looks so real that Kezia, the youngest, thinks it is the best part about the doll-house. The lamp symbolizes a ray of hope in the dark world, of hope for the elimination of socio-economic disparities and the creation of true equality. We particularly see the symbolism of the lamp when, Kezia, against her family's wishes, invites the Kelvey girls in to see the Doll's House. They are soon chased away by Kezia's aunt; regardless, Else Kelvey, the youngest, speaks of seeing a glimmer of hope for a better tomorrow when, at the end of the story, she smiles and softly says, "I seen the little lamp."

6.8 CHARACTERS

Kezia

A contributing factor to the story "The Doll's House" by Katherine Mansfield is the characterization of Kezia as she travels in her innocence through the symbolic world of experience. Kezia is essential to the plot because she represents a taboo, offering opposition to common ways of thinking. Through the portrayal of Kezia, as she interacts as the symbolic eccentric, Mansfield emphasizes the powers and blind justification of conformity within society. The story commences with the arrival of the Doll's House sent to the Burnell children. The Burnells take a great liking to this new acquisition. As the two older children admire the red carpet, red plush chairs and gold frames of this highly ornamented house, Kezia, the youngest of the girls, takes an interest in the rather simple lamp. In fact, "what she liked more than anything, what she liked frightfully, was the lamp." This infatuation symbolizes her impeccability in comparison to the others as she is drawn to the unadorned lamp. Kezia proceeds to find fault with the state and proportions of the Doll's House and perfection with the lamp in its simplicity. As others take interests in the gaudy nature of the house, Kezia rebels: "But the lamp was perfect. It seemed to smile at Kezia, to say 'I live here.' The lamp was so real." Conflict intensifies as Kezia remains the odd ball. The appreciation of the lamp is a metaphor for the actions to come. Kezia likes the lamp because she does not know any better. Thus, she decides to befriend the Kelveys because she doesn't see anything wrong in doing so. The Kelveys are a family that are shunned because of their economic status. Throughout the town, "Many of the children, including the Burnnels, were not allowed even to speak to them." Without a second thought, school children and their families followed in the consuming tradition of looking down upon these unprivileged people. Kezia offers offset to this common path of thinking and questions such a blind following. She asks her mother, "Can't I ask the Kelveys just once?" To which, the response is, "Run away, Kezia; you know quite well why not." Mansfield successfully expresses the enveloping and controlling nature of conformity

through the juxtaposition of Kezia's innocence to the prejudiced views of those who live in the world of experience

6.9 INTRODUCTION TO KATE CHOPIN

Kate Chopin is an American short story writer and novelist and is now considered a forerunner among feminist authors of the 20th century. From 1889 to 1902 she wrote short stories for both children and adults which were published by some of America's most prestigious magazines—*Vogue*, the *Atlantic Monthly, Harper's Young People*, *Youth's Companion* and the *Century*. A few stories were syndicated by the American Press Association. Her stories also appeared in her two published collections, *Bayou Folk* (1894) and *A Night in Acadie* (1897), both of which received good reviews from critics across the country. Twenty-six of her stories are children's stories—those published in or submitted to children's magazines or those similar in subject or theme to those that were. She also wrote two novels: At Fault (1890) and The Awakening (1899.). The latter is set in New Orleans and Grand Isle. The people who inhabit her stories are most often residents of Louisiana, with many set around Natchitoches in north central Louisiana her best-known work focuses on the lives of sensitive, intelligent women. In time, literary critics determined that Chopin addressed the concerns of women in all places and for all times. By the late 1890s Kate Chopin was well known among American readers of magazine fiction.

Her early novel *At Fault* (1890) had not been much noticed by the public but *The Awakening* (1899) was widely condemned. Critics called it morbid, vulgar and disagreeable. Willa Cather, who would become a well known twentieth-century American author, labelled it trite and sordid.

Some modern scholars have written that the novel was banned at Chopin's home-town library in St. Louis but this claim has not been able to be verified, although in 1902, the Evanston, Illinois, Public Library removed *The Awakening* from its open shelves—and the book has been challenged twice in recent years. Chopin's third collection of stories, to have been called *A Vocation and a Voice*, was for unknown reasons cancelled by the publisher and did not appear as a separate volume until 1991.

Chopin's novels were mostly forgotten after her death in 1904 but several of her short stories appeared in an anthology within five years after her death, others were reprinted over the years and slowly people again came to read her. In the 1930s a Chopin biography appeared which spoke well of her short fiction but dismissed *The Awakening* as unfortunate. However, by the 1950s scholars and others recognized that the novel is an insightful

and moving work of fiction. Such readers set in motion a Kate Chopin revival, one of the more remarkable literary revivals in the United States.

After 1969, when Per Seyersted's biography, one sympathetic to *The Awakening*, was published, along with Seyersted's edition of her complete works, Kate Chopin became known throughout the world. She has attracted great attention from scholars and students and her work has been translated into other languages, including Albanian, Arabic, Chinese, Czech, Danish, Dutch, French, Galician, German, Hungarian, Italian, Japanese, Korean, Malayalam, Polish, Portuguese, Serbian, Spanish, Swedish, Turkish and Vietnamese. She is today understood as a classic writer who speaks eloquently about contemporary concerns. "The Awakening", "The Storm", "The Story of an Hour", "Désirée's Baby", "A Pair of Silk Stockings", "A Respectable Woman", "Athénaïse" and other stories appear in countless editions and are embraced by people for their sensitive, graceful, poetic depictions of women's lives.

6.10 SUMMARY OF THE STORY "THE STORY OF AN HOUR"

At the beginning of the story, Richards and Josephine believe they must break the news of Brently Mallard's death to Louise Mallard as gently as possible. Josephine informs her "in broken sentences; veiled hints that revealed in half concealing." Their assumption, not an unreasonable one, is that this unthinkable news will be devastating to Louise and will threaten her weak heart. But something even more unthinkable lurks in this story – Louise's growing awareness of the freedom she will have without Brently.

At first, she doesn't consciously allow herself to think about this freedom. The knowledge reaches her wordlessly and symbolically, via the "open window" through which she sees the "open square" in front of her house. The repetition of the word "open" emphasizes possibility and a lack of restrictions.

The scene is full of energy and hope. The trees are "all aquiver with the new spring of life", the "delicious breath of rain" is in the air, sparrows are twittering and Louise can hear someone singing a song in the distance. She can see "patches of blue sky" amid the clouds.

She observes these patches of blue sky without registering what they might mean.

Describing Louise's gaze, Chopin writes, "It was not a glance of reflection but rather indicated a suspension of intelligent thought." If she had been thinking intelligently, social norms might have prevented her from such a heretical recognition. Instead, the world offers her "veiled hints" that she slowly pieces together without even realizing she is doing so.

In fact, Louise resists the impending awareness, regarding it "fearfully." As she begins to realize what it is, she strives "to beat it back with her will." Yet its force is too powerful to oppose.

This story can be uncomfortable to read because on the surface, Louise seems to be glad that her husband has died which is quite accurate. She thinks of Brently's "kind, tender hands" and "the face that had never looked save with love upon her" and she recognizes that she has not finished weeping for him.

But his death has made her see something she hasn't seen before and might likely never have seen if he had lived: her desire for self-determination.

Once she allows herself to recognize her approaching freedom, she utters the word "free" over and over again, relishing it. Her fear and her uncomprehending stare are replaced by acceptance and excitement.

She looks forward to "years to come that would belong to her absolutely."

In one of the most important passages of the story, Chopin describes Louise's vision of self-determination. It's not so much about getting rid of her husband as it is about being entirely in charge of her own life, "body and soul." Chopin writes:

"There would be no one to live for her during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a will upon a fellow-creature."

Note the phrase men *and* women. Louise never catalogues any specific offences Brently has committed against her; rather, the implication seems to be that marriage can be stifling for both parties.

When Brently Mallard enters the house alive and well in the final scene, his appearance is utterly ordinary.

He is "a little travel-stained, composedly carrying his grip-sack and umbrella." His mundane appearance contrasts greatly

with Louise's "feverish triumph" and her walking down the stairs like a "goddess of Victory."

When the doctors determine that Louise "died of heart disease – of joy that kills", the reader immediately recognizes the irony. It seems clear that her shock was not joy over her husband's survival but rather distress over losing her cherished, newfound freedom. Louise did briefly experience joy – the joy of imagining herself in control of her own life. And it was the removal of that intense joy that led to her death.

6.11 THEMES IN THE STORY

THE FORBIDDEN JOY OF INDEPENDENCE

In “The Story of an Hour", independence is a forbidden pleasure that can be imagined only privately. When Louise hears from Josephine and Richards of Brently’s death, she reacts with obvious grief and although her reaction is perhaps more violent than other women’s, it is an appropriate one. Alone, however, Louise begins to realize that she is now an independent woman, a realization that enlivens and excites her. Even though these are her private thoughts, she at first tries to repress the joy she feels, to “beat it back with her will.” Such resistance reveals how forbidden this pleasure really is. When she finally does acknowledge the joy, she feels possessed by it and must abandon herself to it as the word *free* escapes her lips. Louise’s life offers no refuge for this kind of joy and the rest of society will never accept it or understand it. Extreme circumstances have given Louise a taste of this forbidden fruit and her thoughts are, in turn, extreme. She sees her life as being absolutely hers and her new independence as the core of her being. Overwhelmed, Louise even turns to prayer, hoping for a long life in which to enjoy this feeling. When Brently returns, he unwittingly yanks Louise’s independence away from her, putting it once again out of her reach. The forbidden joy disappears as quickly as it came but the taste of it is enough to kill her.

THE INHERENT OPPRESSIVENESS OF MARRIAGE

Chopin suggests that all marriages, even the kindest ones, are inherently oppressive. Louise, who readily admits that her husband was kind and loving, nonetheless feels joy when she believes that he has died. Her reaction doesn’t suggest any malice and Louise knows that she’ll cry at Brently’s funeral. However, despite the love between husband and wife, Louise views Brently’s death as a release from oppression. She never names a specific way in which Brently oppressed her, hinting instead that marriage in general stifles both women and men. She even seems to suggest that she oppressed Brently just as much as he oppressed her. Louise’s discovery in which these thoughts parade through her

mind reveals the inherent oppressiveness of all marriages, which by their nature rob people of their independence.

WEEPING

Louise's weeping about Brently's death highlights the dichotomy between sorrow and happiness. Louise cries or thinks about crying for about three-quarters of "The Story of an Hour", stopping only when she thinks of her new freedom. Crying is part of her life with Brently but it will presumably be absent from her life as an independent woman. At the beginning of the story, Louise sobs dramatically when she learns that Brently is dead, enduring a "storm of grief." She continues weeping when she is alone in her room, although the crying now is unconscious, more a physical reflex than anything spurred by emotion. She imagines herself crying over Brently's dead body. Once the funeral is over in her fantasies, however, there is no further mention of crying because she's consumed with happiness.

HEART TROUBLE

The heart trouble that afflicts Louise is both a physical and symbolic malady that represents her mixed feelings towards her marriage and unhappiness with her lack of freedom. The fact that Louise has heart trouble is the first thing we learn about her and this heart trouble is what seems to make the announcement of Brently's death so threatening. A person with a weak heart, after all, would not be able to deal well with such news. When Louise reflects on her new independence, her heart races, pumping blood through her veins. When she dies at the end of the story, the diagnosis of "heart disease" seems appropriate because the shock of seeing Brently was surely enough to kill her. However, the doctors' conclusion that she had died of overwhelming joy is ironic because it had been the loss of joy that had actually killed her. Indeed, Louise seems to have died of a broken heart, caused by the sudden loss of her much-loved independence.

THE OPEN WINDOW

The open window from which Louise gazes for much of the story represents the freedom and opportunities that await her after her husband has died. From the window, Louise sees blue sky, fluffy clouds and treetops. She hears people and birds singing and smells a coming rainstorm. Everything that she experiences through her senses suggests joy and spring—new life. And when she ponders over the sky, she feels the first hints of elation. Once she fully indulges in this excitement, she feels that the open window is providing her with life itself. The open window provides a clear, bright view into the distance and Louise's own bright future, which is now unobstructed by the demands of another person. It's therefore no coincidence that when Louise turns from the window and the view, she quickly loses her freedom as well.

6.12 CHARACTERS

Louise Mallard

The protagonist of "The Story of an Hour", she suffers from heart troubles but experiences a new sensation of freedom upon the death of her husband.An intelligent, independent woman, Louise Mallard understands the “right” way for women to behave but her internal thoughts and feelings are anything but correct. When her sister announces that Brently has died, Louise cries dramatically rather than feeling numb, as she knows many other women would. Her violent reaction immediately shows that she is an emotional and demonstrative woman. She knows that she should grieve for Brently and fear for her own future but instead she feels elation at her newfound independence. Louise is not cruel and knows that she’ll cry over Brently’s dead body when the time comes. However, when she is out of others’ sight, her private thoughts are of her own life and the opportunities that await her, which she feels have just brightened considerably.

Louise suffers from a heart problem, which indicates the extent to which she feels that marriage has oppressed her. The vague label Chopin gives to Louise’s problem—“heart trouble”—suggests that this trouble is both physical and emotional, a problem both within her body and with her relationship with Brently. In the hour during which Louise believes Brently is dead, her heart beats strongly—indeed, Louise feels her new independence physically. Alone in her room, her heart races and her whole body feels warm. She spreads her arms open, symbolically welcoming her new life. “Body and soul free!” she repeats to herself, a statement that shows how total her new independence really is for her. Only when Brently walks in does her “heart trouble” reappear and this trouble is so acute that it kills her. The irony of the ending is that Louise doesn’t die of joy as the doctors claim but actually from the *loss* of joy. Brently’s death gave her a glimpse of a new life and when that new life is swiftly taken away, the shock and disappointment kill her.

Brently Mallard

In "The Story of an Hour", he is a kind husband to Louise and is assumed to die in a train accident. Although Louise remembers Brently as a kind and loving man, merely being married to him also made him an oppressive factor in her life. Brently arrives home unaware that there had been a train accident.

Josephine

In "The Story of an Hour", she tries to help her sister Mrs. Mallard cope with Brently Mallard's death.

Richards

In "The Story of an Hour", he is Brently Mallard's friend and when he learns about the train accident and Brently's death at the newspaper office, he is there when Josephine tells the news to Louise.

6.13 QUESTIONS

1. In The Tell Tale Heart is the conflict in the story external or internal? Could it be both? Give evidence from the story to support your answer.

2. In The Tell Tale Heart the two controlling symbols in the story are the eye and the heart. What might these two symbols represent?

3. How does "The Tell-Tale Heart" demonstrate the element of irrationality common to the American Gothic genre?

4. What does Mansfield's "The Doll's House" tells us about attitudes towards social class in the early twentieth century?

5. In The Doll House" what is the significance of the lamp in the story?

6. How can you analyse The Doll's House as a condemnation of class discrimination?

7. In the Story of an Hour what kind of relationships do the Mallards have? Is Brently Mallard unkind to Louise Mallard, or is there some other reason for her saying "free, free, free!" when she hears of his death? How does she feel about him?

8. In the Story of an Hour Mrs. Mallard is described as descending the stairs "like a goddess of Victory." In what ways does she feel herself victorious?

9. In the Story of an Hour what view of marriage does the story present? The story was published in 1894; does it only represent attitudes toward marriage in the nineteenth century or could it equally apply to attitudes about marriage today?

7

PRIDE AND PREJUDICE – PART 1
JANE AUSTEN'S

Unit Structure

7.1OBJECTIVES

This part of the study Material is aimed to:

- Provide a general introduction to Pride and Prejudice.
- Acquaint the reader with the immediate social and cultural environment.
- Introduce the Author.
- Understand the plot and structure of the Novel.
- Brief about the Major Characters in the Novel.

7.2 THE BACKGROUND

Jane Austen was born in the Georgian Era which includes the founding of British Museum. Furthermore, we should not forget the remarkable contribution of Samuel Johnson, William Hogarth, Samuel Richardson and George Frederic Handel, which stood out in this particularly vibrant period. Jane Austen was not the only famous writer, the other well-known writers include Henry Fielding,

Mary Shelley. Romantic poets such as Lord Byron, Robert Burns, William Blake, John Keats, William Wordsworth, Percy Bysshe Shelley and Samuel Taylor Coleridge also belong to this period.

The period is noted for the development of a distinct architectural style characterised by redbrick with white woodwork, which was popular in England from approximately 1715 to 1820. During this period, the question about women's right to vote arose but no party perceived a great and certain advantage in it. The subject of enfranchising more male voters was not avital issue, although there was a general acceptance that it should eventually come about.

The Georgian era is also remembered as a time of social reform under politicians and campaigners such as Robert Peel and William Wilberforce, who notably fought for the prisoner form, social justice and abolition of slavery. Crossing the borders of the British Empire, the period is marked by the loss of American Colonies during the American War of Independence.

On the other hand, the British Empire expands thanks to people, such as statesmen Robert Clive(Clive of India) and explorer Captain James Cook. All the typical symbols of the Georgian era can be found in all of Jane Austen's novels, namely: the behaviour of distinct classes and their interests, position of women in society, travelling dispositions, entertainment and furnishing of houses.

The England in which Jane Austen lived and worked was, on one hand, structured by a long-established political and social order and on the other, undergoing rapid and accelerating social and economic change. The political and social institutions of the nation were still those of the period historians sometimes, for convenience, referred to as 'the long eighteenth century'. This is the period beginning with the so-called 'Glorious Revolution' in 1688, when a group of English lords forced the Catholic King James II into exile and replaced him with his Protestant sister Mary and her Dutch husband William, Prince of Orange. The revolution established a constitution which, by the Bill of Rights of1689, abolished the arbitrary exercise of power by the monarch and gave real legislative and executive power to the Houses of Parliament: the hereditary House of Lords and primarily, the elected House of Commons. The revolution brought to a close the political and religious wars of the seventeenth century in England and is called 'Glorious' because it was, in England, peaceful, although it was not so in Ireland and Scotland. The 'long eighteenth century' can most usefully be taken to end in 1832, when the first of the nineteenth century's Reform Bills was finally, after a long struggle, passed by parliament. This slightly extended and greatly rationalised the qualifications for voting in elections for the Commons. For example,

wealthy property owners in the expanding industrial towns could vote for the first time after 1832.

For the political settlement of (1688–9) was not a democratic one. The aristocracy, the titled nobility, the great landowning families of ‘quality’ or ‘rank’, simply inherited political power, with their most senior males sitting in the House of Lords. But the right to vote for members of the House of Commons was also very restricted, mostly to the (male) gentry, those who held property in the form of country estates. There were only a few hundred aristocratic families in England in this period, but over 10,000 gentry’ families, out of a total population that by 1801 was over nine million.

English society in the long eighteenth century can thus be divided politically into three groups: aristocracy, gentry and everyone else. This last group included the vast majority of the population with no property who did manual work for a living: tenant farmers, rural labourers and the increasing numbers of factory workers and miners, who had no vote in anything. But among those with no vote was also a very varied section of society often referred to at the time as the ‘middling sort’. In the towns and cities this included an expanding urban middle class whose property took the form of stakes in manufacturing companies or trading concerns and who were actively engaged in commerce. In both town and country, it included those living off interest paid on capital investments, often those who had retired from their own enterprises; and lawyers, churchmen and officers in the armed services.

In October 1796, at the age of 21, Jane Austen started writing what would become Pride and Prejudice. It was published in 1813. It is hard to pinpoint exactly which year Pride and Prejudice is set, the early 19th century is perhaps most likely. It is certainly during a period when Britain and France gain a temporary peace, as the last chapter mentions “the restoration of peace”. In Pride and Prejudice, we witness the presence of the militia, which signifies what Austen’s contemporary readers knew: Britain was at war with revolutionary France.

The year 1789 brought about the French Revolution bringing down the aristocratic rule of France. The “Declaration of the Rights of Man and Citizen” was created and feudal privileges were abolished. Anxiety soon followed amongst the aristocracy elsewhere in Europe, as they worried these revolutionary ideas would spread and overthrow the ruling classes in other countries. Tensions in Europe were running high, culminating with the beheading of the French king in 1793and the French declaration of war against Britain the same year. The French Revolutionary Wars

soon drew in most of the nations of Western Europe into a lengthy conflict.

Actions of war came in intervals, at times the countries of Europe were at peace for shorter periods. From 1800-1815 the conflicts are known as the Napoleonic Wars, where France fought against opposing coalitions, including Britain. The Napoleonic Wars were characteristic for its constantly shifting allies; the one continuous enmity was between Britain and France. It is difficult to say where the French Revolutionary Wars ended and where the Napoleonic Wars began, but after Napoleon's seizure of power in 1799 France became an even more potent enemy to Britain. Napoleon represented the new confidence in social mobility and individual talent, which the French Revolution had brought. Nearly all of Europe fell to Napoleon, he almost accomplished uniting Western-Europe under one rule; something which had not been seen since the days of Charlemagne in the 800s CE. The unification of Europe was certainly a possible outcome in 1807 and 1810.

As the war spread, so did the new ideas and institutions that the French Revolution had brought about. France and its' radical ideas, was thus a potent enemy against Britain's independence, and against its' aristocratic landowners. Unlike many of the coalition partners, Britain was at war throughout the Napoleonic Wars, being at peace with France only at intervals. However, being protected by its naval supremacy and natural defences of being an island-nation, the people of Britain experienced little warfare. The people were taxed, as to keep the war machine running, but otherwise life continued as it had before. Badmouthing the French, had after all been a British trait for as long as anyone could remember.

In the year 1805, Admiral Nelson defeated an armada of French and Spanish ships at Trafalgar, which caused the British to admire the navy as superstars and national heroes. Although the British mainland did not see any fighting, the underlying tension caused by the French Revolution and the following wars are present in Austen's fiction. For instance, Pride and Prejudice's Lady Catherine has a rigid view on stepping over ones' class boundaries; asign of the nervousness which the aristocracy felt. On the other hand, we also see that some of the aristocratic landowners could adapt new ideas, e.g. Darcy is described as a liberal man. Hence, the British populace was not immune to the ideas seeping from France.

The class anxiety was accompanied by the changes brought by the Industrial Revolution. Until 1800, the work of the world was done by people with tools. After 1800 manual labour was slowly being replaced by machines. The first country to be profoundly

affected by industrialization was Great Britain, starting in the 1780s with inventions in the textile industry. Armed with new inventions to speed up productivity, factories and factory owners in the North became major parts of Britain's economic system. Britain was moving from an agricultural economy to a more urban industry, which signifies that the base of power was shifting from landowners to factory owners and tradesmen. Britain thus became a money power, or as Napoleon put it, "a nation of shopkeepers". The fact that the economy is changing and that the base of power is shifting are evident with the gentry in decline, which we will witness in both Pride and Prejudice and Persuasion. In the novels, there are signs of nervousness regarding class boundaries, signalling social changes in their infancy.

Austen began working on Persuasion in 1815, the year when the Napoleonic Wars definitively ended. It was published posthumously in 1817. Persuasion is set in two periods of time: 1806, when Anne and Wentworth met and fell in love and in 1814/1815 when they meet again. In 1814 Napoleon was defeated and exiled to Elba and Britain and France were finally at peace. However, the following year Napoleon escaped and war was renewed: the men of the navy were needed once more. That same year Napoleon was definitively defeated, but despite his defeat the world had utterly changed. "Wentworth and Anne are thus embedded in history, their own and the nations."

The results of the Napoleonic Wars were the dissolution of the Holy Roman Empire and the first inklings of nationalism which would be the basis for Germany and Italy's respective consolidation at the end of the century. Furthermore, the once glorious Spanish Empire, ruled by the Habsburgs, unravelled during France's occupation of Spain. This effectually made impossible for the Spanish colonies in America to revolt. If anyone was the winner of the Napoleonic Wars, it was Britain. In the following century, it was the only empire left standing: with its supreme naval power and steaming industry, the age of Pax Britannica began. The world Austen describes is not a fantasy world. Although the events above are rarely explicitly mentioned in her fiction, they underline the setting: which her contemporary readers would be aware of.

The dressing and costume during Georgian era saw the final triumph of informal dress over the formal overdone styles of the 18th century with elaborate dresses, corsets and petticoats etc. Woman's fashions followed classical ideals(Neoclassical styles - Grecian or Roman dress)with tightly laced corsets being replaced by thehigh-waisted, more natural figures.Women would often wear different colouredclothes for home, dining, riding etc. Materialswere usually white muslin, or pale colours and usually devoid of patterns.

Hairstyles also became more natural looking with curls over the face and down the back(although sometimes it took quite a while to achieve the ‘natural’ look). Women no longer wore wigs or powered their hair in attempt to have elaborate hairstyles. Conservative women still continued to wear mob caps. No respectable women would leave the house without a hat or bonnet. Underclothes consisted of a chemise and short stays (a short loose corset) as well as a thin petticoat. Drawers tied around the waist were begun to be worn in this period as well as stockings held up by garters.

Gloves were always worn outside but could be worn inside during a ball or a social call. They were always removed for dining. Reticules were small material bags often hung from one wrist which served the purpose of a modern handbag. Parasols (like a modern-day umbrella but made from material) were carried around to protect the lady from the sun and decorated fans were also seen as an important fashion accessory.

Men’s fashion followed much of the changes of women’s fashion – with men no longer wearing frilly shirts, donning lace, embroidery or wearing corsets. Breeches became longer and straighter – resembling modern day trousers. Breeches would finish just past the knee at the boot top level) or extend down to the ankles. Coats were cut-away at the front and were long at the back with standing collars.

Shirts were often of plain white material and had tall standing collars. Men often wore waistcoats which were highwaisted and tight to the body. Men wore knee high Hessian boots (from Hesse in Germany).“The Dandy” – was slang for a fop, aperson who overdresses and puts on airs –always a title given to a man. Beau Brummel was a person who made Dandyfashion fashionable in the Regency period and men that wanted to be considered fashionable made efforts to follow the fashion trends that Brummell set.

Entertainment during Georgian era was through Dance; it was a favourite pastime of people. Dances were often performed in a Quadrille style (formation of four) and dancing involved very little interaction between males and females. The most popular dance was thecotillion – an English country dance. The Waltz was introduced to England (from Bavaria –Germany) during the early 1800s but was considered quite a scandalous dance and manyballs would not allow it.

Dancing was most commonly done at Balls or in public houses like Almack’s.Many clubs were male only clubs such as White’s where men (mostly gentleman) would goto socialise with other men, read the paper, gamble, drink and have a meal. Another

common pastime was an evening at the theatre watching plays or opera. The lower classes had much less time to socialise and enjoy life – but they also enjoyed goingto the theatre, street performances and the pub.

The architecture during this era follows much of the style with a focus on classical elegance. The buildings were often completed with white stucco facades with usually majestic entranceways with large Grecian columns. Buildings were usually built as terraces or crescents with elegant wrought iron balconies.

7.3 ABOUT THE AUTHOR: JANE AUSTEN'S LIFE AND WORK

Jane Austen was born December 16, 1775, to Rev. George Austen and the former Cassandra Leigh in Steventon, Hampshire. Like the families in many of her novels, the Austen's were a large family of respectable lineage but no fortune. She was one of eight children. Her letters to her only sister Cassandra (the surviving letters date to 1796) are the primary source of biographical information.

Although she never married, her letters to Cassandra and other writings reveal several romantic entanglements, including a very brief engagement (which lasted only one evening). She moved several times around the English countryside, but information about her work is somewhat sketchy.

She began to write as a teenager, though kept her work hidden from all but her immediate family. Legend has it that while she was living with relatives after her father's death in 1805, she asked that a squeaky hinge on the room's swinging door not be oiled. This way, she would have enough time to hide her manuscripts before someone entered the room. Her brother Henry helped her sell her first novel, 'Sense and Sensibility', to a publisher in 1811. Her father unsuccessfully tried to get a publisher to look at her novel 'First Impressions' when she completed it in 1797. This was the novel that later became 'Pride and Prejudice' and was published in 1813 to highly favourable reviews. 'Mansfield Park' was published in 1814 and then 'Emma' in 1816. The title page of each book referred to one or two of Austen's earlier novels—capitalizing on her growing reputation—but did not provide her name.

In 1816, she began to suffer from ill health. At the time, it was thought to be consumption but it is now surmised to have been from Addison's disease. She travelled to Winchester to receive treatment and died there on July 18, 1817 at age 41.'Persuasion'

and ‘Northanger Abbey’ were published together posthumously in December 1817 with a “Biographical Notice” written by her brother Henry, in which Jane Austen was, for the first time in one of her novels, identified as the author.

Jane Austen made her own restricted social world the centre of her writing. Her novels have a unique and subtle charm, with an unprecedented mixture of sharpness, fun, wit and wisdom. Critics have accused Jane Austen of being peculiarly oblivious to the great events occupying the world stage in her lifetime (American War of Independence; Napoleonic Wars, Waterloo 1815...)

Jane Austen´s view of the world and of human nature was rooted in the 18th century. In Britain the18th century turned its back on the excesses of the previous century that had led to civil war. Order and the management of life -both social and individual- according to the dictates of reason rather than emotion was considered necessary to hold in check Man’s violent, corrupt and fundamentally volatile nature.

Using the material, she had at first hand, Jane Austen fashioned her art. Almost all her action reported in dialogue, that is conversation. When anything dramatic upsets the order and calm lives of her characters, elopements, duels, death, it occurs off-stage, belonging to a realm beyond her experience.

Jane Austen prized accuracy of detail and what she called credibility. Such qualities give her novels great realism, the feelings that you have seen, the places she describes and known her characters personally. She depicted the domestic life of the Regency period with photographic realism. She can be considered a modern novelist because she concentrated on human beings and their mutual reactions.

Austen’s novels are far from being openly didactic, but they have a moral purpose that cannot be overlooked, even if her subject-matter is in a sense trivial (a young woman finding a husband).It was from the 18C novelists that Austen derived her conception of the novel. She owed much to Richardson and Fielding; her novels represent a feminisation of Fielding´s. She relied more on dialogue and, as with Fielding; the comment is not direct but implicit in the turn of the sentence. Both are examples of the moralist as satirist. She owes much of her elegant prose, simple and witty, occasionally stiff, to Addison and Steele. She has a special gift for dialogue, especially comic dialogue and her satirical humour is without excess of rhetoric or verbosity.

Novel writing in Jane Austen’s day was considered by some to be trivial and unimportant. Jane was determined that the novel

should be taken seriously as other literary forms. "The novel is a work in which the greatest powers of the mind are displayed... the most thorough knowledge of human nature, the happiest delineation of its varieties, the liveliest effusions of wit and humour are conveyed in the best-chosen language". Austen finally saw her work ("her children", as she called her books)published and achieved recognition. Even the Prince Regent admired her work and kept a set of her books in each of his royal houses.

In addition to her powers of observation, description and characterisation, Jane Austen was a moralist, believing firmly in a moral code by which to judge human conduct. It was a code based on honesty tempered by realism, "right" judgement and "good sense". In each of the novels the heroine only gains her heart's desire after learning -sometimes painfully- self-knowledge. What prevents this knowledge is often delusion -not seeing people as they really are - and the reasons for this are inexperience, inadequate knowledge and superficiality. Only experience and long association will reveal a person's true nature. The subtlety and intimacy of female relationships is one of the mainsprings of her art. She depicts men solely in relation to women -negotiating the pitfalls of the drawing room rather than the battlefield.

In her first novels, Sense and Sensibility, and Northanger Abbey, the source of her comedy –the conflict between illusion and reality- is essentially the confusion in a mature mind between literature and life. Hence she proceeds in her later novels to dissection and exposure of the more normal follies and illusions of mankind. Mansfield, Emma and Persuasion were written after an interval of more than ten years and her mind grew graver; it is as if she could find folly, self-deception, irresponsibility, silliness and the individual lack of knowledge of himself or herself, no longer merely funny; they became contemptible, even hateful to her.

Jane Austen didn't intend to be famous. During her lifetime, she only published anonymously, as "A Lady." Few people outside of her family knew that she wrote her novels. Despite the large part romance and courting playin her books, she never married. When she died in 1817 at age 41, her gravestone only cited that she was the daughter of a local Reverend George Austen. In an essay about Austen, W. Somerset Maugham commented "Itjust shows that you may make a great stir in the world and yet sadly fail to impress the members of your own family."

It wasn't until 1872 that Winchester Cathedral added the note to her memorial that she was "known to many by her writings." How did Austen's work, particularly 'Pride and Prejudice', soar to the ubiquitous level of popularity it currently enjoys?

Her four novels ‘Sense and Sensibility’, ‘Pride and Prejudice’,’ Mansfield Park’ and ‘Emma’ grew in popularity and made a modest sum while Jane was still alive—around 600 poundsin six years, which is roughly equivalent to $60,000 today. At the time, novels were not considered great literature; they were seen more like pulp fiction. Poets were the real celebrities. For comparison, Byron’s book of poems, The Corsair, sold 10,000 copies on the day it was published in 1814.Emma was also published in 1814, but it took six months tosell 1,250 copies.

Austen’s modest reputation naturally ebbed until about 50years after her death, when her nephew, James. Edward. Austen-Leigh published’ A Memoir of Jane Austen’ in 1870. The memoir waswildly popular and renewed interest in Austen’s novels at Winchester Cathedral where Jane Austen was buried, after dying near to it in College Street on the 18th July 1817, a time when the genre of the novel had gained new levels of respectability and popularity. The term “Janeites” was coined in a preface to an 1894 edition of ‘Pride and Prejudice’ to describe Austen admirers.

In the early twentieth century, references to Austen and her novels began cropping up in other texts. Mark Twain expressed distaste for Austen’s writing in ‘1897’s Following the Equator’, insisting that an ideal library would not have her books in it. As Mark Twain aimed verbal slings at other classic authors, this may have merely signalled Austen’s transition to “serious literature.” In 1913, Virginia Woolf compared Jane Austen to Shakespeare. In 1926, Rudyard Kipling publisheda short story called “The Janeites,” about a soldier recalling how he was forced to join a secret society of devoted Austen fans. Through the 1930’s and 40’s, Austen’s books were increasingly included in classrooms and academia.

Of course, it may be the numerous dramatizations of her stories that solidified Austen’s superstar status. Starting in1940 with Pride and Prejudice starring Laurence Olivier and Greer Garson, popular film culture began mining Austen for inspiration and churning out three to seven film versions of Austen novels per decade. Pride and Prejudice adaptations, you might remember from recent years include Colin Firth’s turn as Mr. Darcy in the 1995 BBC version and the recent 2005 movie with Keira Knightley as Elizabeth. Or did you catch the Bollywood version in 2004, Bride and Prejudice?

Works: Sense and Sensibility (1811), Pride and Prejudice (1813), Mansfield Park (1814), Emma(1816), Northanger Abbey (1818), Persuasion (1818).

7.4 PLOT OVERVIEW

The novel ‘Pride and Prejudice’ begins with the news that a wealthy young gentleman named Charles Bingley has rented the manor of Nether field Park, causes a great stir in the nearby village of Longbourn, especially in the Bennethousehold. The Bennet’s have five unmarried daughters—from oldest to youngest, Jane, Elizabeth, Mary, Kitty and Lydia—and Mrs.Bennet is desperate to see them all married. After Mr.Bennet pays a social visit to Mr. Bingley, the Bennets attend a ball at which Mr. Bingley ispresent. He is taken with Jane and spends much of the evening dancing with her. His close friend, Mr. Darcy, is less pleased with the evening and haughtily refuses to dance with Elizabeth, which makes everyone view him as arrogant and obnoxious.

At social functions over subsequent weeks, however, Mr. Darcy finds himself increasingly attracted to Elizabeth's charm and intelligence. Jane's friendship with Mr. Bingley also continuesto burgeon and Jane pays a visit to the Bingley mansion. On her journey to the house she iscaught in a downpour and catches ill, forcing her to stay at Netherfield for several days. In orderto tend to Jane, Elizabeth hikes through muddy fields and arrives with a spattered dress, much tothe disdain of the snobbish Miss Bingley, Charles Bingley's sister. Miss Bingley's spite onlyincreases when she notices that Darcy, whom she is pursuing, pays quite a bit of attention toElizabeth.

When Elizabeth and Jane return home, they find Mr. Collins visiting their household. Mr.Collins is a young clergyman who stands to inherit Mr.Bennet's property, which has been” entailed," meaning that it can only be passed down to male heirs. Mr. Collins is a pompous fool, though he is quite enthralled by the Bennet girls. Shortly after his arrival, he makes a proposal ofmarriage to Elizabeth. She turns him down, wounding his pride. Meanwhile, the Bennet girls have become friendly with militia officers stationed in a nearby town. Among them is Wickham, a handsome young soldier who is friendly towards Elizabeth and tells her how Darcy cruelly cheated him out of an inheritance.

At the beginning of winter, the Bingleys and Darcy leave Nether field and return to London, much to Jane's dismay. A further shock arrives with the news that Mr. Collins has become engaged to Charlotte Lucas, Elizabeth's best friend and the poor daughter of a local knight.

Charlotte explains to Elizabeth that she is getting older and needs the match for financial reasons. Charlotte and Mr. Collins get married and Elizabeth promises to visit them at their new home. As winter progresses, Jane visits the city to see friends (hoping also

that she might see Mr. Bingley). However, Miss Bingley visits her and behaves rudely, while Mr. Bingley fails to visither at all. The marriage prospects for the Bennet girls appear bleak.

That spring, Elizabeth visits Charlotte, who now lives near the home of Mr. Collins's patron, Lady Catherine de Bourgh, who is also Darcy's aunt. Darcy calls on Lady Catherine and encounters Elizabeth, whose presence leads him to make a number of visits to the Collins's home, where she is staying. One day, he makes a shocking proposal of marriage, which Elizabeth quickly refuses. She tells Darcy that she considers him arrogant and unpleasant, then, scolds him for steering Bingley away from Jane and disinheriting Wickham. Darcy leaves her but shortly thereafter delivers a letter to her. In this letter, he admits that he urged Bingley to distance himself from Jane, but claims he did so only because he thought their romance was not serious. As for Wickham, he informs Elizabeth that the young officer is a liar and that the real cause of their disagreement was Wickham's attempt to elope with his young sister, Georgianna Darcy.

This letter causes Elizabeth to re-evaluate her feelings about Darcy. She returns home andacts coldly toward Wickham. The militia is leaving town, which makes the younger, rather mancrazy Bennet girls distraught. Lydia manages to obtain permission from her father to spend the summer with an old colonel in Brighton, where Wickham's regiment will be stationed. With thearrival of June, Elizabeth goes on another journey, this time with the Gardiners, who are relatives of the Bennets. The trip takes her to the North and eventually to the neighbourhood of Pemberley, Darcy's estate. She visits Pemberley, after making sure that Darcy is away and delights in the building and grounds, while hearing from Darcy's servants that he is a wonderful, generous master. Suddenly, Darcy arrives and behaves cordially towards her. Making no mention of his proposal, he entertains the Gardiners and invites Elizabeth to meet his sister.

Shortly thereafter, a letter arrives from home, telling Elizabeth that Lydia has eloped with Wickham and that the couple is nowhere to be found, which suggests that they may be living together out of wedlock. Fearful of the disgrace such a situation would bring on her entire family, Elizabeth hastens home. Mr. Gardiner and Mr.Bennet go off to search for Lydia, but Mr.Bennet eventually returns home empty-handed. Just when all hope seems lost, a letter comes from Mr. Gardiner saying that the couple has been found and that Wickham has agreed tomarry Lydia in exchange for an annual income. The Bennets are convinced that Mr. Gardiner haspaid off Wickham but Elizabeth learns that the source of the money and of her family's salvation, was none other than Darcy.

Now married, Wickham and Lydia return to Long bourn briefly, where Mr.Bennet treats them coldly. They then depart for Wickham's new assignment in the North of England. Shortly thereafter, Bingley returns to Nether field and resumes his courtship of Jane. Darcy goes to stay with him and pays visits to the Bennets but makes no mention of his desire to marry Elizabeth.

Bingley, on the other hand, presses his suit and proposes to Jane, to the delight of everyone but Bingley's haughty sister. While the family celebrates, Lady Catherine de Bourgh pays a visit to Longbourn. She corners Elizabeth and says that she has heard that Darcy, her nephew, is planning to marry her. Since she considers a Bennet an unsuitable match for a Darcy, Lady Catherine demands that Elizabeth promise to refuse him. Elizabeth spiritedly refuses, saying that she is not engaged to Darcy but that she will not promise anything against her own happiness. Alittle later, Elizabeth and Darcy go out walking together and he tells her that his feelings have not altered since the spring. She tenderly accepts his proposal and both Jane and Elizabeth aremarried.

7.5 SETTINGS

Every place in the novel is described in such detail that it would be almost impossible for those places not to exist on earth. We are not given much geographical information in the novel Pride and Prejudice but we can find some realistic places and locations which Jane Austen knew very well. This brings us to analyse places, which Austen knew very well. Furthermore, Jane Austen's Location claims that the fictional Longbourn, Netherfieldand the village Meryton, Hertfordshire could be most likely a part of Hampshire, where Austen spent most of her life (Steventon, Ashe, Basingstoke) (Jane Austen's Location, 2004). The Goodnestone castle in Kent, surrounded by a large park, was a model for Rosings, home of Catherine de Burgh. Jane Austen knew the castle well as she spent a lot of time there as aguest. A first version of Pride and Prejudice was written after her first stay at Goodnestone with Bridges family.

She was not staying in the actual castle, but nearby in a smaller detached house called Rowling House, which was two kilometres from Goodnestone. It might have been model for the fictional parish house of Mr Collins, which had been also standing close by to Rosings. If we are not counting London and Brighton, there is one more significant location mentioned in Pride and Prejudice and that is Derbyshire with the Peak District national park. The town Bakewell was a model for the fictional town Lambton, where Elizabeth and Mr and Mrs. Gardiner stayed during their trip to Peak District. Jane Austen had stayed there in1811, when she was visiting Derbyshire. Hotel Rutland Arms is still

standing and they are still very proud about the fact that they are connected with the famous writer. As they are claiming she was staying in the room number two on the first floor which has a beautiful view of the Rutland Square and Matlock Street. Also, Chatsworth, which is close by, should not be missed out as this had been the model forthe castle Pemberley. Its exteriors and interiors were used as a setting for film Pride and Prejudice from 2005 as well as a cliff Stanage Edge.

7.6 MAJOR CHARACTERS IN THE NOVEL

7.6.1 Elizabeth Bennet

Pride and Prejudice follows the story of Elizabeth, who is getting to know herself through the eyes of others and by gradually overcoming her own pride and prejudices, which are in the way of finding someone, who she can love and admire. Elizabeth's character will be shown in two examples.

First one is Elizabeth's refusal of Darcy's first proposal. Elizabeth, blinded by pride, implies that she would never be able to accept his offer due to his lack of gentlemanlike behaviour. She calls him selfish and arrogant because he was responsible for separating her sister Jane from Mr Bingley. What she does not realise at the time is that her behaviour does not differ to his. Her judgement is based on her family background and Darcy had based his on his own family background, while separating Mr Bingley from Jane.

Second one is described later in the story, when Lady Catherine comes to see Elizabeth inregards to Darcy's marriage proposal, which Lady Catherine does not approve. At this point, Elizabeth has already changed her mind about Darcy, which also shows in the way she speaks about him. Miles (2003) implies that Bennet's family is classified as middle class, which puts Elizabeth in an uneasy situation in regards to the marriage with Mr Darcy, who has an aristocratic background. Elizabeth is aware of this difference, but does not want to acknowledge it, while speaking to Darcy's aunt Lady Catherine de Bourgh. Elizabeth even provokes her by sayingthat Mr Bennet and Mr Darcy are both gentlemen; therefore, they are both the same. She only wanted to put Lady Catherine back in her place, trying to point out that the word "gentle" also stands out for ideology, which states that gentleman should show indication to certain values and not the rank, he is born to.

This way Elizabeth wants to show Lady Catherine that moral values do not automatically come, when a man is born to higher rank. Moral values should be noticed more than the social status. This puts Elizabeth in a winning position in this argument. Even

nowadays, each class has its specification and it is hard to marry a person from different rank, as they have specific way of dressing up, speech and even their movements differ.

In both cases, Elizabeth reacts provocatively and energetically. Unfortunately for her, she also jumps quickly into judgements, for example, in the first case, the letter of explanation from Mr Darcy forces her to re-evaluate her previous conclusions.

Even in her blindest moments, Elizabeth Bennet is an unfailing attractive character. She is described as a beauty and has especially expressive eyes but what everybody notices about her is her spirited wit and her good sense. Mainly because of that good sense, Elizabeth is her father's favourite child and her mother's least favourite. Her self-assurance comes from a keen critical mind and is expressed through her quick-witted dialogue.

Elizabeth's sparkling and teasing wit brings on Lady Catherine's disapproval and Darcy's admiration. She is always interesting to listen to and always ready to laugh at foolishness, stating, "I hope I never ridicule what is wise or good. Follies and nonsense, whims and inconsistencies do divert me, I own and I laugh at them whenever I can." Because of her exceptional powers of observation, Elizabeth's sense of the difference between the wise and foolish, for the most part, is very good.

In spite of her mistake in misjudging Wick ham and Darcy and her more blameable fault of sticking stubbornly to that judgment until forced to see her error, Elizabeth is usually right about people. For example, she painfully recognizes the inappropriate behaviour of most of her family and she quickly identifies Mr. Collins as a fool and Lady Catherine as a tyrant. However, this ability to size people up leads her too far at times. She proceeds from reasonable first impressions of Darcy and Wick ham to definite and wrong conclusions about their characters. Her confidence in her own discernment — a combination of both pride and prejudice — is what leads her into her worst errors.

7.6.2 Fitzwilliam Darcy

The character of Mr Darcy goes through several changes throughout Pride and Prejudice, from the marriage prospect worth “ten thousand a year”, to “the proudest, most disagreeable man in the world” (Austen, p. 8) during the course of one evening then to the saviour of the Bennets’ grace (Austen, p. 209) and by not standing up to take credit for what he has sacrificed for them, he truly changes the doubt that has been installed in the reader through his pride and becomes the romantic hero, winning Elizabeth’s heart. Through declaring how he has fallen in love with Elizabeth against his better judgement, Mr. Darcy’s pride also

makes his first proposal to Elizabeth disastrous (Austen, p. 125). Critics argues that, “Darcy’s character resonates with a Romantic need for self-expression; he is unable to repress the startling strength of his feelings in the first proposal scene and cries out’ with more feeling than politeness’ after hearing the news of Lydia’s elopement.”, yet this is reinterpreted to him being uncomfortable away from home and troubled with worry for his sister, something that Mr Darcy himself indicates in Pride and Prejudice.

It is argued, “Darcy reflects the ‘dilemma of masculinity’ that emerged towards the Sarah Wootton, “The Byronic in Jane Austen’s Persuasion and Pride and Prejudice”, The Modern Language end of the eighteenth century when politeness, which could easily be mistaken for effeminacy, ceased to be the dominant ideal”. The character of Mr Darcy can be seen as a Byronic hero, in the sense that he is an isolated, brooding and proud man, “By introducing the usually isolated Byronic hero into an intimate, domestic setting, Austen exposes the more unappealing aspects of his character”

Darcy exhibits all the good and bad qualities of the ideal English aristocrat — snobbish and arrogant, he is also completely honest and sure of himself. Darcy is not actually a titled nobleman, but he is one of the wealthiest members of the landed gentry — the same legal class that Elizabeth's much poorer family belongs to. While Darcy's sense of social superiority offends people, it also promotes some of his better traits. As Wickham notes in his sly assessment, "His pride never deserts him; but with the rich, he is liberal-minded, just, sincere, rational, honourable and perhaps agreeable — allowing for fortune and figure."

It is, in fact, his ideal of nobility that makes Darcy truly change in the novel. When Elizabeth flatly turns down his marriage proposal and tells him that it was ungentle manly, Darcy is startled into realizing just how arrogant and assuming he has been. He reflects later why he was that way: "I was spoiled by my parents, who though good themselves . . . allowed, encouraged, almost taught me to be selfish and overbearing . . . to think meanly of all the rest of the world." Darcy's humbling makes him more sensitive to what other people feel. In the end, he is willing to marry into a family with three silly daughters, an embarrassing mother Wickham as a brother-in-law. It may be that he becomes more easy-going about other people's faults because he is now aware of his own.

7.6.3 Jane Bennet

Jane is the oldest of the Bennet sisters, she is 22 years old. She is described as the most beautiful of all the sisters and one of the most beautiful girls in the neighbourhood. Jane is Elizabeth’s closest friend and confidant. They are together almost all the time

that they can and when they are far away from each other they keep in touch with letters. She is the person Elizabeth trusts the most and the first one to know about her feelings for Darcy, because they know everything about each other. Jane's personality contrasts with Elizabeth's. Jane is cheerful, good hearted, gentle, sweet and shy. She is sensible as Elizabeth but not as clever. Jane has always a positive and cheerful opinion about everything and everyone and this is seen in almost every conversation where she appears. She always sees the good side of the situations and never criticizes anybody, not even in the worse situations. For example, when her sister tells her that she thinks Bingley left because her sisters and Darcy want to keep him away from herso that their relationship will not progress, she says that she probably misinterpreted Bingley'ssignals and that he probably does not like her asmuch as she thought. When talking about her sister's personality, Elizabeth says the following:

> "Oh! you are a great deal too apt, you know, to like people in general. You neversee a fault in any body. All the world isgood and agreeable in your eyes. I never heard you speak ill of a human being in my life."

As Elizabeth's confidant, she helps her all along the story and offers her a positive interpretation of every negative situation in which they are involved. Her good nature and cheerfulness only bring her one problem: as she is friendly with everyone, Bingley was not sure of her corresponding his feelings. Even if she is in love with him, she does not show that with her behaviour, because she is with him as sweet and nice as she is with everyone else. This is what makes Darcy think Jane is indifferent to his friend and that is the reason why hetakes him away so that he prevents his friend from getting hurt. This is the fragment where Darcytalks about Jane's behaviour with Bingley in a letter to Elizabeth:

> "Her look and manners were open, cheerful and engaging as ever, but without any symptom of peculiar regard (…) the serenity of your sister's countenance and air was such as might have given the most acute observer a conviction that, however amiable her temper, her heart was not likely to be easily touched."

The oldest and most beautiful of the Bennet daughters, Jane has a good heart and a gentle nature. As Elizabeth's confidant, Jane helps to keep her sister's tendency to be judgmental in check by offering positive interpretations of negative situations. Jane's desire to see only the best in people becomes rather extreme at times, as in her disbelief that Wickham could be a liar, but she is not so entrenched in her world view that her opinion cannot be changed. Take, for example, her relationship with Caroline Bingley.

When Jane finally recognizes Miss Bingley's insincerity, she stops making excuses for her and does not pursue the friendship. However, when she and Miss Bingley become sisters-in-law, Jane's good nature causes her to receive Miss Bingley's friendly overtures with more responsiveness than Miss Bingley deserves.

Although Jane enters one of the happiest and most successful marriages in the novel, her relationship with Bingley is a rather static one. Just as she is consistently good and kind, her feelings and regard for Bingley never falter or change. She feels sorrow when he leaves, of course, but that does not diminish her love for him. Their relationship, while pleasant, is not marked by the range of emotions that Elizabeth and Darcy feel for one another. Her marriage, then, is favourable because she and Bingley married for love and are compatible, but it is not quite ideal because it lacks the depth found in Elizabeth and Darcy's marriage.

7.6.4 Mr. Bennet

Mr.Bennet is married to Mrs.Bennet and they are parents of five girls. They live in Longbourn, in Hertfordshire. They are a middle-class family, owners of land but not wealthy. Mr.Bennet is an intelligent man, but he is most of the time alone in his library, where he hides and tries to avoid taking an active role in the family. He got married to Mrs.Bennet twenty-three years before the action happens and their marriage has been unhappy, but it was impossible to get divorced at that time. Mr.Bennet was captivated by youth and beauty and he decided to marry her soon after they met. But he soon saw the consequences of this: Mrs.Bennet has an illiberal mind and weak understanding and this soon resulted in the end of any real affection between them. Their mutual respect and esteem have disappeared, and he usually makes fun of her ignorance. He enjoys books and living in the country.

His personality has to be pointed out: he is sarcastic and witty and he makes ironic comments almost all the time. He reacts like this because of the ridiculous behaviour of his wife, which drives him to exasperation. He is a sympathetic figure for the readers. He usually does not take situations in his family’s life seriously, he has assumed a detachedattitude with bursts of sarcastic humour. A couple of examples of these situations are the following:

- When Mrs.Bennet asks him to change Elizabeth’s mind to make her marry Mr. Collins, this is what he says to her daughter:

  “An unhappy alternative is before you, Elizabeth. From this day, you must be a stranger to one of your parents. Your mother will never see you again if you do not marry Mr. Collins and I will never see you again if you do.”

Here he shows that Elizabeth is his favourite daughter, because he is worried about her future and he does not want her to be stuck in an unhappy marriage just like it happened to him. He prefers to risk the rest of his family, who will be left with nothing when he dies, than to sacrifice his favourite girl making her get married to someone who is as ignorant as his own wife and who would make his daughter's life miserable, only to assure financial security for the whole family.

As it is characteristic in his interventions, he expresses his ideas with sarcasm and he makes it look as it is not a serious topic.

- When he writes a letter to Mr. Collins announcing Elizabeth and Darcy's engagement, he says to him:

"I must trouble you once more for congratulations. Elizabeth will soon be the wife of Mr. Darcy. Console Lady Catherine as well as you can. But, if I were you, I would stand by the nephew. He has more to give."

In this fragment Mr.Bennet's satirical comments are referred to how he was right about his daughter not marrying Mr. Collins, because she will be so much better married to Darcy: she will be happier and she will have a better and more comfortable life. Even if he did not really get involved too much in his daughter's problems, the little advice he gave to her resulted on Elizabeth being a lot better settled than she would be if she had followed her mother's advice.

So, all together, Mr.Bennet is one of the least mobile characters in the book. In a novel in which people are active visiting neighbours or going on trips, Mr.Bennet is rarely seen outside of his library. His physical retreat from the world signifies his emotional retreat from his family. Although he is an intelligent man, he is lazy and apathetic and chooses to spend his time ridiculing the weaknesses of others rather than addressing his own problems. His irresponsibility has placed his family in the potentially devastating position of being homeless and destitute when he dies. He recognizes this fact, but does nothing to remedy the situation, transforming him from a character who is simply amusing into someone whom readers cannot help but feel some degree of contempt for.

7.6.5 Charles Bingley

Charles Bingley is Darcy's best friend. He is twenty-two and he is a wealthy landowner who comesfrom a rich family. He has two sisters, one married, Mrs. Hurst and the other one single, MissBingley, who wishes to marry Mr. Darcy. Mr. Bingley is defined by his friendliness, cheerfulness andgood nature. He is extremely agreeable and he is happy with everything: his personality reminds

usof Jane's, who never saw a fault on anybody. When the older Bennet sisters meet him, they describehim as the perfect gentleman:

> Jane: "He is what a young man ought to be: sensible, good humoured, lively and I never sawsuch happy manners! – So much ease, with such perfect breeding!"
>
> Elizabeth: "He is also handsome, which a young man ought likewise to be, if he possibly can.His character is thereby complete"

When he arrives to the new town, he soon becomes everybody's friend and everyone thinks highlyof him because of his openness and nice temper towards everyone he meets. Bingley and JaneBennet are perfect for each other and when they finally get married, Mr.Bennet comments how amiable and generous they both are and how similar their personalities are:

> "I have no doubt that of your doing very well together. Your tempers are by no means unlike.You are each of you so complying, that nothing will ever be resolved on; so easy, that everyservant will cheat you; and so generous, that you will always exceed your income."

Bingley's personality represents a big contrast if we compare it to Darcy's. But in the novel, thenarrator tells us about their friendship and how they get along so well because of their differences:Darcy likes Bingley because of his openness and because he does what he says and Bingley likesDarcy because he is clever and has a strong and reliable opinion.

> "Between him and Darcy there was a very steady friendship, in spite of a great opposition ofcharacter. Bingley was endeared to Darcy by the easiness, openness and ductility of histemper, (…) On the strength of Darcy's regard Bingley had the firmest reliance and of hisjudgment the highest opinion"

7.6.6 Mrs. Bennet

Silly, emotional and irrational, Mrs.Bennet's behaviour does more to harm her daughters' chances at finding husbands than it does to help. She encourages Kitty and Lydia's bad behaviour and her attempts to push Elizabeth into an unwanted marriage with Mr. Collins show her to be insensible of her children's aversion to a loveless marriage. Mrs.Bennet is concerned with security rather than happiness, as demonstrated by her own marriage to a man she cannot understand and who treats her with no respect.

Mrs.Bennet's name is never mentioned, but we know she is the daughter of a lawyer from Meryton,Mr. Gardiner. She is the mother of the five Bennet sisters and she has been married to Mr.Bennet for more than twenty years, so we can guess she is in her forties. What is more characteristic of Mrs.Bennet is her ignorance and her silly personality: "She was a woman of mean understanding, little information and uncertain temper". This is displayed with almost everything she does, but the fact that most represents her weak understanding is her obsession to get her five daughters married. This is all she wants and all she lives for. The novel starts with Mrs.Bennet telling her husband to introduce himself to Bingley so that they have a chance to get one of their daughters married to him; and by the time the story ends she is extremely happy to have three of her daughters married. This character is a caricature that brings a lot of comic situations to the novel, because her behaviour turns out to be ridiculous most of the time. One of these comical situations that appear all along the book is when she fancies herself nervous when she is dissatisfied with something:

``Mr. Bennet, how can you abuse your own children in such way? You take delight in vexing me. You have no compassion on my poor nerves."

She is the one that encourages Lydia to go to Brighton to follow the militia, even if that is not the best option for her daughter, which is the reason why she is able to run away with Wickham. She also pushes Elizabeth to make her marry Mr. Collins, showing her insensitivity in front of her daughter's aversion to a loveless marriage.

She is the character that exemplifies the most the firstand probably most famous quote of the novel:"It is a truth universally acknowledged that asingle man in possession of a good fortune mustbe in want of a wife."

She truly believes in this statement and if all the singlemen who have good fortune want wives, her task is to bethere and make her daughters become the wives of anyrich men she can find. This is the reason why she is sohappy when she knows aboutthe new neighbours comingto Netherfield and why she is so surprised and delighted when she hears about the new neighbour'sincome. But her behaviour in these situations makes her look ridiculous.

Her most desired dream is to marry all her daughters well, but she does not worry about their futurelives and whether they will be happy married to someone they do not want to be with. But this isexactly what happened to her: she got married when she was young and now all the affection andrespect in the marriage is gone,

but they cannot get divorced. She is trapped in an unhappy marriage with a husband that makes fun of her most of the time, but she does not seem to want a different future for her daughters. So she dedicates all her time to plan and perform ridiculous strategies totry to get their daughters married. For example: she makes Jane go on horseback to Nether field instead of carriage when she knows it's about to rain so that she has to stay there with Bingley for a few days.

7.6.7 Lydia Bennet

Emotional and immature, Lydia is the Bennet daughter who most takes after her mother. Lydia's misbehaviour stems from a lack of parental supervision on the parts of both her mother and father. Her marriage to Wickham represents a relationship that is based on physical gratification. Lydia does not think, she simply acts upon her impulses and that impulsiveness, combined with negligent parents, leads to her near ruin.

Lydia is the youngest of the Bennet sisters, she is fifteen years old. She is the one who most takes after her mother. She is good humoured, emotional, immature and impulsive. She acts without thinking and she flirts with all the gentlemen and officers. Her personality combined with irresponsible parents results in Lydia running away with Wickham. This brings disrespect for the whole family in front of society, but Lydia is not aware ofit. She ends up marrying Wickham.

Something important about how she has been raised up is particularly strange. At that time, there was a whole etiquette about women being allowed to "come out" in public, which meant that they were eligible for marriage. This was usually when girlswere around seventeen or eighteen years old, but younger sisters had to wait until the older ones were married. But in the Bennets' case, we know that Mrs.Bennet "had brought (Lydia) into public atan early age". This is probably the reason why she flirts with everyone, does not know how to behave properly and runs away with the first officer that appears to be interested in her. The Bennets are criticized by Lady Catherine when she knows that they did not follow the tradition with their girls:" What, all five out at once? Very odd! The younger ones out before the elder are married!" But for Lydia, disrespecting her family and getting married with Wickham, who is forced to do so, is not a problem at all, probably because she does not think about it. When she goes back home after getting married, she shows all her sisters how proud she is of being married. She even acts like she is superior because she is a married woman before her older sisters and says that she can find husbands for them.

7.6.8 George Wickham:

A charming and well-spoken young man, Wickham uses his charisma to insinuate himself into the lives of others. His behaviour throughout the novel shows him to be a gambler who has no scruples about running up his debts and then running away. His mercenary nature regarding women is first noted by Mrs. Gardiner, who comments on his sudden interest in Miss King. Like Elizabeth, he possesses an ability to read people; however, he uses this knowledge to his advantage. When he finds that Elizabeth dislikes Darcy, for example, he capitalizes on her dislike to gain her sympathies.

7.6.9 Charlotte Lucas

Although Charlotte's marriage of convenience to Mr. Collins is criticized by Elizabeth, her situation and marriage is much more realistic than is Elizabeth's for nineteenth-century Britain. Elizabeth's story is a work of romantic fiction, but Charlotte's is a mirror of reality. Even though Elizabeth cannot understand Charlotte's reasons for marrying Mr. Collins, she does respect Charlotte's sound management of her household and her ability to see as little of Mr. Collins as possible. Whereas Elizabeth's relationship with Darcy was what Austen's female readers may dream of, Charlotte's marriage to Mr. Collins was the actual life they would most likely have to face.

Charlotte Lucas is Elizabeth’s best friend and their families are neighbours. She is introduced as a “sensible, intelligent young woman, about twenty-seven”. She is not married and at that age, she is considered already too old to find a good husband, because she is neither particularly pretty nor rich. That is the reason why she is led to marry Mr. Collins, the Bennet’s cousin, who is ignorant and will not make her happy. But she knows that he is probably her last chance to marry and she wants to leave her parents’ house to be established in her own home, so she flirts with Mr. Collins after Elizabeth has rejected him and they are soon engaged. This shows how truly limited the possibilities were for women at that time, their only way of having their own house, being respected and having money was, getting married. A curious fact is that she married a man who is younger than her and that was uncommon in that era, because even if Mr. Collins behaves like he was an old man, he is only twenty-five.

In one of her conversations with Elizabeth, Charlotte gave her opinion on happiness in marriage: “Happiness in marriage is entirely a matter of chance. If the dispositions of the parties are ever so well known to each other, or ever so similar before-hand, it does not advance their felicity in the least. (…) and it is better to know as little as possible of the defects of the person with whom you are to pass your life.”

This comment shows the reason why she does not mind getting married to Mr. Collins: Charlotte knows she does not have many possibilities and that she will not be happy anyway if she stays at her parents' home and becomes a poor old maid, so she prefers to get married to him. Elizabeth does not understand her point of view, but she respects her way of managing her household and her ability to avoid Mr. Collins as much as possible when they are at home.

In another moment, Charlotte explains her reasons to marry Mr. Collins to Elizabeth: "I am not romantic, you know; I never was. I ask only a comfortable home and considering Mr. Collins's character, connection and situation in life, I am convinced that my chance of happiness with him is as fair as most people can boast on entering the marriage state."

She tells her that she only wants a comfortable home of her own, not her parents, because she wants some sort of independence and this was the best they could hope for at that time. That is why she says that her chances of happiness with him are high, even if she knows that she will not be happy to spend the rest of her life with a man like him, but that his situation and connections will let her live a comfortable life and that is enough for her. This contrasts with Elizabeth's idea, because she prefers not to marry at all before being in an unhappy marriage, but it also helps Elizabeth realize that not everybody desires the same sort of life.

Charlotte's situation is much more common than Elizabeth's one. While Elizabeth's marriage is work of a romantic fiction, Charlotte's is a mirror of reality which shows the situation most women at that time were most likely to face. Even if this kind of marriages were not what all women wanted, they had to get married in situations like Charlotte's one so that they did not end being poor and alone.

7.7 POINTS TO REMEMBER

- Time period in British history including the reigns of kings George I, George II, George III and George IV. Also, called Augustan era.
- Marked great population growth and increased living standards.
- A lot of money was spent on travel and the Great Tour.
- Social reform under politicians and campaigners.
- Rapid development of novel, explosion of satire, melodrama, poetry of personal exploration.

- The Georgian Era covered 1714 to 1837, marking the transition in Europe from the Reformation to the Enlightenment.
- Pride and Prejudice is penned by Jane Austin
- It consists of a complex plot revolving around the daughters of Mr and Mrs Bennet.
- Its setting is fictional though, it resembles some of the places that Austin has stayed
- The major characters of the novel are Elizabeth Bennet, Darcy, Bingley, Mr and Mrs Bennet, Lydia Bennet, Wickham and Charlotte Lucas.

7.8 CHECK YOUR PROGRESS

1. Discuss the political, social and economic events that shaped the novel growth in Georgian era.
2. What are the main aspects of Enlightenment humanism which gave rise to the need for a new type of narrative-in the eighteenth century?
3. What would be a character sketch of Darcy in Pride and Prejudice?
4. Write the character-sketch of Elizabeth Bennet from Jane Austen's Pride and Prejudice.
5. Do Jane Austen's plots fail to accomplish the requirements of story, such as in Pride and Prejudice?
6. Write Short Notes on the following:
   a. Plot of the Novel
   b. Elizabeth Bennet
   c. Lydia Bennet
   d. Mr Bennet
   e. Mrs Bennet
   f. Charlotte Lucas
   g. Fitzwilliam Darcey
   h. Charles Bingley
   i. Wickham

8

PRIDE AND PREJUDICE – PART 2
JANE AUSTEN'S

Unit Structure :

8.1 OBJECTIVES

- To understand the entire story of the novel
- To explore the possible themes of the novel
- To find out the various symbols used in the novel
- To attempt the essay questions.

8.2 SUMMARY OF THE NOVEL

In the beginning chapters from 1 to 5, the first chapter opens with the excitement of the residents of Hertfordshire County's by the news that a wealthy single gentleman named Mr. Bingley has rented Netherfield Park, a large house with extensive grounds. Mrs. Bennet urges her husband to go meet Mr. Bingley when he arrives in the neighbourhood so that their five daughters may then have the opportunity to meet the gentleman and attract his interest. Sceptical of his wife's matchmaking scheme, Mr. Bennet nonetheless visits Mr. Bingley, much to the delight of Mrs. Bennet and their five daughters — Jane, Elizabeth (Lizzie), Mary, Catherine (Kitty), and Lydia.

Although Mr. Bingley returns Mr. Bennet's visit, the Bennet girls do not get the opportunity to meet him until a ball is held in the neighbourhood. At the ball, Mr. Bingley is accompanied by his two

sisters, his brother-in-law, and a friend, Mr. Darcy. While Mr. Bingley impresses everyone with his outgoing and likeable personality, Mr. Darcy is declared to be proud, disagreeable, and cold. He especially offends Elizabeth when she overhears him refusing Bingley's suggestion that he dance with her.

After the ball, Jane and Elizabeth discuss Mr. Bingley's attentions to Jane, and Jane admits that she found him to be attractive and charming and was flattered by his admiration of her. Elizabeth comments on the difference between her temperament and Jane's, noting that Jane always looks for the good in people, a quality that sometimes blinds her to people's faults. Meanwhile, at Nether field, Mr. Bingley, his sisters, and Mr. Darcy review the ball and the people who attended it. Although they differ in their perceptions of the ball in general, they all agree on Jane's beauty and sweet disposition.

Discussion of the ball continues when the daughters of the Bennets' neighbour, Sir William Lucas, visit. The oldest daughter, Charlotte, is Elizabeth's close friend, and commiserates with Elizabeth over Mr. Darcy's snub. Charlotte acknowledges, however, that Mr. Darcy's family and wealth give him the right to be proud. Elizabeth agrees, noting that her resentment of his proud nature stems from his wounding her own pride.

In the chapter from 6 to 9, the narration begins with Jane and Elizabeth spending more time with the residents of Netherfield. Caroline Bingley and Mrs. Hurst seem fond of Jane, and the attraction between Mr. Bingley and Jane continues to grow. Meanwhile, Elizabeth finds Miss Bingley and Mrs. Hurst to be self-important but approves of their brother and the relationship that appears to be developing between him and Jane. As for Mr. Darcy, Elizabeth continues to view him as proud and reserved. She is unaware that his original assessment of her has changed and that he has begun to be unwillingly drawn to her. When he mentions Elizabeth's "fine eyes" to Miss Bingley, Miss Bingley jealously teases him about wanting to marry Elizabeth.

One morning, Jane receives a request from Caroline Bingley to come to Netherfield for dinner. Observing that it looks like rain, Mrs. Bennet sends Jane to Netherfield on horseback rather than in a carriage so that she will have to spend the night at Netherfield rather than ride home in the rain. The ploy works, and the next morning, the Bennets receive a note from Jane informing them that she is ill from getting soaked as she rode to Netherfield the previous day and will have to remain at Netherfield until she is better. Although Mrs. Bennet is satisfied at the thought of Jane spending more time in Mr. Bingley's home, Elizabeth is concerned and decides to walk the three miles to Netherfield to see for herself how her sister is faring. When Elizabeth reaches Netherfield, she

finds Jane to be sicker than her letter implied, and Miss Bingley reluctantly invites her to stay with Jane.

Although at Netherfield Elizabeth spends most of her time with Jane, she eats dinner with the others and joins them in the drawing room later in the evening. While Elizabeth is in their company, Miss Bingley and Mrs. Hurst are polite to her, but when she is absent, the two women take delight in criticizing her relatives and the fact that she walked all the way to Netherfield to see Jane. Despite the ladies' disparagement of Elizabeth, Mr. Bingley and Mr. Darcy voice their approval of her.

The next day Mrs. Bennet, Kitty, and Lydia visit Netherfield to check on Jane. While they are there, Elizabeth is embarrassed by the gauche behaviour of her family. Mrs. Bennet fawns over Mr. Bingley while simultaneously being blatantly rude to Mr. Darcy, while Lydia is overly forward with Mr. Bingley, reminding him that he promised to give a ball. Mr. Bingley good-naturedly agrees that he will give a ball as soon as Jane is better.

In chapter 10 to 14, the story further develops into Jane’s continuation in recuperation at Netherfield, Elizabeth again spends the evening in the drawing room with the Bingleys, Hursts, and Mr. Darcy. She observes Miss Bingley's obvious attempts to flirt with Darcy, but Darcy seems unmoved by her efforts. Elizabeth is energized by the group's discussion of character, especially the contrast between Bingley and Darcy. Bingley, they note, is impetuous and impressionable, while Darcy is ruled by reason and reflection. Although Elizabeth frequently challenges Darcy's comments, he continues to find her more and more attractive and realizes that he "had never been as bewitched by any woman as he was by her." Only the social class of some of her relatives prevent him from pursuing the attraction.

The next evening, Jane is feeling well enough to join the group in the drawing room after dinner. Jane's attention is quickly monopolized by Bingley, leaving Elizabeth to again watch Miss Bingley disturbing Darcy with idle chatter. Eventually, Miss Bingley asks Elizabeth to walk around the room with her and then draws Darcy into a conversation with them, which soon turns into a debate between Darcy and Elizabeth over folly, weakness, and pride.

Troubled by his fascination with Elizabeth, Darcy resolves to pay her less attention while she remains at Netherfield. Meanwhile, with Jane feeling better, both Jane and Elizabeth are eager to return home. Mrs. Bennet resists sending them the carriage, so they borrow Bingley's and depart on Sunday, five days after Jane's arrival at Netherfield. Although Mrs. Bennet is displeased that they left Netherfield so quickly, Mr.Bennet is glad to have them home again.

The day after Jane and Elizabeth return home, their father announces that a visitor will be arriving that afternoon. The visitor is William Collins, Mr. Bennet's cousin and the man who will inherit Long bourn after Mr. Bennet dies. The estate is entailed, meaning that, according to the terms of inheritance, it must go to a male heir. Because Mr. Bennet's children are all female, the property will, by law, go to the next closest male relative: Mr. Collins. Mr. Bennet points out to his wife and daughters that Mr. Collins, as heir, "may turn you all out of this house as soon as he pleases" when Mr. Bennet is dead.

Mr. Collins proves himself to be a curious blend of pompousness and obsequiousness. He is proud of his standing as the rector of the Hunsford parish and his patronage by Lady Catherine De Bourgh, and he does not hesitate to speak at length about his (or Lady Catherine De Bourgh's) opinions. At the same time, however, he displays a relentlessly deferential manner, apologizing at length, for example, when he offends Mrs. Bennet by implying that they cannot afford to have a cook on staff. Mr. Bennet finds his cousin absurd and is amused by him, while Kitty and Lydia are shocked at Mr. Collins' announcement that he never reads novels. When he instead tries to read to them from Fordyce's Sermons, Lydia offends him by beginning to talk of something else.
In chapter 15 to 18, the narration continues with the feeling a sense of obligation to the Bennet family because of the entail, Mr. Collins plans to ask one of the Bennet daughters to marry him. After Mrs. Bennet tells him that they expect Jane to be engaged soon, he decides to propose to Elizabeth. That resolved, Mr. Collins joins Elizabeth and her sisters as they walk to Meryton where Lydia and Kitty are excited to see some of the officers stationed there. Everyone's attention is drawn to a new officer — George Wickham — who impresses Elizabeth with his good looks and charming manners. As Elizabeth and her sisters are speaking with Wickham, Darcy and Bingley ride up to them. Elizabeth is intrigued to notice that Darcy and Wickham recognize each other, and as the two men barely acknowledge each other, Wickham looks pale and Darcy appears angry.

The next day, the Bennet sisters and Mr. Collins return to Meryton to dine with Mrs. Bennet's sister, Mrs. Philips. Some of the officers are also present, including Wickham, who seeks Elizabeth out and sits next to her as she plays cards. Wickham astonishes her by revealing the nature of his relationship with Darcy, telling her that his father was Darcy's father's steward and that he and Darcy grew up together. According to Wickham, he was a favourite of Darcy's father and when Darcy's father died, Wickham was supposed to have received a position as a clergyman at the rectory that the Darcy family oversees. However, Darcy gave the job to someone else — out of jealousy, Wickham presumes — and left Wickham to fend for himself. Wickham declares that both Darcy

and his sister are proud and unpleasant people, and Elizabeth eagerly concurs with his opinion.

When Elizabeth shares Wickham's story with Jane, Jane insists there must be some sort of misunderstanding on both Wickham's and Darcy's parts. Elizabeth laughs at her sister's kind nature and declares that she knows Wickham to be right. As they are discussing the matter, Bingley calls to invite the family to a ball at Netherfield in a few days. Everyone is delighted, including Mr. Collins who, to Elizabeth's dismay, secures her promise that she'll dance the first two dances with him.

At the ball, Elizabeth is disappointed to discover that Wickham is absent and blames Darcy for making him uncomfortable enough to avoid coming. She is so surprised, however, when Darcy asks her to dance with him that she agrees to it without thinking. As they dance, they are at first interrupted by Sir William, who alludes to the anticipated engagement between Jane and Bingley. Darcy seems troubled by this, but is then distracted when Elizabeth raises the subject of Wickham. They discuss Wickham tensely and end their dance feeling angry and dissatisfied.

At dinner, Elizabeth is mortified by her mother's incessant chatter to Lady Lucas about Jane and Bingley getting engaged. She notices that Darcy can't help but hear her mother's loud whispers and unsuccessfully encourages her mother to change the subject. After dinner, Elizabeth's sense of humiliation grows as her parents and all of her sisters except Jane act foolishly and without restraint. Mr. Collins adds to her misery by continuing to hover near her, causing Elizabeth to be grateful when Charlotte engages him in conversation.

In chapter 19 to 23, the narration extends in description of the morning in Netherfield ball, Mr. Collins proposition to Elizabeth. He outlines his motivation for proposing and promises never to bring up the fact that she brings so little money to the marriage. Torn between discomfort and the desire to laugh at his officious manner, Elizabeth politely refuses him. Mr. Collins, however, thinks that Elizabeth is being coy in refusing him and lists the reasons why it is unthinkable for her to refuse him — namely his own worthiness, his association to the De Bourgh family, and Elizabeth's own potential poverty. Mrs. Bennet, who is anxious for Elizabeth to accept Mr. Collins, reacts badly to the news of her daughter's resistance and threatens never to see Elizabeth again if she doesn't marry him. When Mrs. Bennet appeals to Mr. Bennet for support, though, he states that he would never want to see Elizabeth again if she did marry Mr. Collins. Mr. Collins finally realizes that his suit is hopeless and he withdraws his offer.

In the midst of the uproar over the proposal, Charlotte Lucas visits the Bennets and learns of Elizabeth's refusal of Mr. Collins. After Mr. Collins withdraws his offer, Charlotte begins spending more time with him, and within a few days, he proposes to her. Charlotte accepts, not for love but for security, and news of their engagement outrages Mrs. Bennet and shocks Elizabeth, who cannot believe her friend would marry where no love exists.

Meanwhile, Bingley leaves for what is supposed to be a temporary visit to London, but Jane receives a letter from Caroline Bingley stating that the whole party has left for London and will not return all winter. Caroline tells Jane that they are spending a great deal of time with Georgiana Darcy and hints that she would like Miss Darcy to marry her brother. Jane is dismayed by the news, but believes that Caroline's letter is written in friendship and goodwill. Elizabeth, on the other hand, is suspicious of the role Darcy and Bingley's sisters may be playing in keeping him and Jane apart.

In chapter 24 to 27, the story precedes with Jane receiving another letter from Caroline Bingley and unhappily reading that the Bingleys have no plans of ever returning to Netherfield. The news leaves Jane depressed and makes Elizabeth angry. She blames Darcy and Bingley's sisters for interfering with her sister's happiness, and resents Bingley for how easily he has been manipulated by those close to him. Elizabeth's mood is lifted somewhat by frequent visits from Wickham, who continues to be attentive to Elizabeth.

Mrs. Bennet's brother and sister-in-law, Mr. and Mrs. Gardiner, come to Longbourn to spend Christmas with the Bennet family. Unlike Mrs. Bennet's other relatives, the Gardiners are well-mannered and intelligent, and Jane and Elizabeth feel especially close to them. Mrs. Gardiner cautions Elizabeth against encouraging Wickham, telling her that the lack of fortune on either side makes the hope of a match between the two of them impractical and irresponsible. Mrs. Gardiner also observes Jane's melancholy and invites her to return to London with them. Jane happily accepts and anticipates being able to see Caroline Bingley while she is there. However, after Jane is in London, a chilly reception from Miss Bingley makes her realize that Elizabeth was correct in her assessment of Bingley's sister as being a false friend to Jane.

Meanwhile, Mr. Collins and Charlotte Lucas marry and depart for Mr. Collins' parsonage in Hunsford, Kent. Before she leaves, Charlotte asks Elizabeth to visit her soon and Elizabeth reluctantly agrees. In March, Elizabeth accompanies Charlotte's father and younger sister, Maria, to visit Charlotte, whom Elizabeth has begun to miss. On their way to Hunsford, the group stops in London overnight to stay with the Gardiners. While there, Elizabeth

and her aunt discuss Wickham's recent courtship of Miss King, an heiress. Mrs. Gardiner views his actions as mercenary, but Elizabeth defends his right to pursue a wealthy bride. Before Elizabeth leaves London, her aunt and uncle invite her to accompany them on a trip to northern England in the summer, and Elizabeth agrees.

The chapters 28 to 32 begin with the next day, when Elizabeth, Sir William, and Maria leave London for Hunsford. When they arrive at the parsonage, Charlotte and Mr. Collins greet them enthusiastically and give them a tour of the house and garden. As they settle in, Maria is excited by the brief visit from Miss De Bourgh, but Elizabeth in unimpressed.

The group is invited to dine at Lady Catherine De Bourgh's residence, Rosings, soon after they arrive. Mr. Collins' dramatic descriptions of Lady Catherine and her home make Sir William and Maria nervous, but Elizabeth approaches the visit with curiosity rather than fright. As Elizabeth observes Lady Catherine, she notices that her ladyship displays tireless interests in the smallest details of life at the parsonage and in the village and never hesitates to offer her opinion or advice. Lady Catherine also turns her attention to Elizabeth and begins querying her about her family and education, and Elizabeth shocks her by initially refusing to disclose her age.

After a week passes, Sir William returns home. Elizabeth spends much of her time walking outdoors, and the group dines at Rosings twice a week. The news that Darcy and his cousin Colonel Fitzwilliam will be visiting Lady Catherine, soon generates some excitement, especially after the two gentlemen call on the parsonage the morning after their arrival. Colonel Fitzwilliam impresses Elizabeth with his gentle manlike manner, while Darcy remains as aloof as ever.

About a week after Darcy and Fitzwilliam arrive at Rosings, the residents of the parsonage are again invited to dinner. Lady Catherine focuses much of her attention on Darcy, while Colonel Fitzwilliam seems taken with Elizabeth. The colonel asks Elizabeth to play the piano for him, and she complies. Darcy soon joins them at the piano and it is not long before Elizabeth and Darcy become engaged in a spirited conversation about Darcy's reserved behaviour among strangers. Elizabeth reproaches him for not trying harder, while Darcy states that he simply isn't able to easily converse with people he doesn't know well.

The next morning, Darcy visits the parsonage and is surprised to find Elizabeth alone. Their conversation begins in a stilted and awkward manner, but soon Elizabeth cannot resist questioning him about whether Bingley plans on returning to

Netherfield. Discussion turns to Charlotte's marriage to Mr. Collins, leading to a brief debate over what is an "easy distance" for a woman to be separated from her family after she marries. Charlotte comes home and Darcy soon leaves. Surprised by his presence, Charlotte wonders if Darcy is in love with Elizabeth and closely observes him in his subsequent visits.

In chapter 33 to 36, the story of Pride and Prejudice commences with Elizabeth, who keeps encountering Darcy during her walks through the park and is bothered when, rather than leaving her alone, he continues to join her. One day, she meets Colonel Fitzwilliam as she's walking and they begin discussing Darcy's character. When Fitzwilliam relates the story of "a most imprudent marriage" that Darcy saved Bingley from, Elizabeth infers that he is speaking of Jane and reflects upon Darcy's actions with anger and tears when she returns to her room. Feeling unfit to see Lady Catherine and especially wanting to avoid Darcy, Elizabeth decides not to go to Rosings that night for dinner, telling Charlotte that she has a headache.

After everyone has left for Rosings, Elizabeth is startled by the arrival of Darcy, who inquires about her health. After a few minutes of silence, Darcy shocks Elizabeth with a declaration of love for her and a proposal of marriage. Initially flattered by his regard, Elizabeth's feelings turn to outrage as Darcy catalogues all of the reasons why he has resisted his feelings for her — namely how her inferior social class would degrade his own standing and the problem of her family. Elizabeth in turn stuns Darcy by refusing his proposal, stating, "I had not known you a month before I felt that you were the last man in the world whom I could ever be prevailed on to marry." She condemns him for separating Jane and Bingley, for treating Wickham poorly, and for his arrogance and selfishness. He accepts these accusations without apology, even with contempt. However, he flinches when she accuses him of not behaving like a gentleman and when Elizabeth finishes her denunciation of him, Darcy angrily departs. Overwhelmed with emotion, Elizabeth cries for half an hour afterwards and retreats to her room when everyone returns home.

As Elizabeth is walking the next morning, Darcy approaches her, gives her a letter, and leaves her alone to read it. In the letter, Darcy does not renew his marriage proposal, but instead addresses Elizabeth's two main objections to him: his involvement in Jane and Bingley's breakup and his treatment of Wickham. Regarding Jane and Bingley, Darcy states that he believed that Jane did not love Bingley, and he consequently persuaded Bingley that it was so, as well. He admits that he wanted to save Bingley from an imprudent marriage, but he stresses that he felt that Jane's feelings were not deeply involved because her calm nature never displayed any indication of her strong attachment. Darcy adds that Jane's mother,

her three younger sisters, and even her father act improperly in public and create a spectacle of themselves.

As for Wickham, Darcy states that he is a pleasant but unprincipled man who is greedy and vengeful. Contrary to Wickham's account, Darcy asserts that he did not deprive Wickham of the clergyman position without compensation. Instead, at Wickham's request, Darcy gave him 3,000 pounds to use to study law. Wickham squandered the money, tried to get more from Darcy, and when that failed, tried to elope with Darcy's sister. Darcy directs Elizabeth to ask Colonel Fitzwilliam for confirmation of anything she questions in his letter.

At first, Elizabeth refuses to believe the letter, but after rereading it and thinking back on the circumstances Darcy recounts, she soon realizes, with a great deal of shock and chagrin, that it is completely true. Reflecting upon her former behaviour and views, she is horrified and ashamed and exclaims, "I have courted prepossession and ignorance, and driven reason away, where either were concerned. Till this moment, I never knew myself." Depressed and ashamed, she finally returns to the parsonage, and learns that both Darcy and Colonel Fitzwilliam have visited and left.

In chapter 37 to 42, the story reaches to Darcy and Colonel Fitzwilliam leaving Hunsford the day after Darcy gave Elizabeth the letter, and Elizabeth and Maria leaving about a week later. On their way back to Longbourn, they stop at the Gardiners' in London for a few days and Jane returns home with them. Back at home, Kitty and Lydia agonize over the fact that the militia is leaving for Brighton in two weeks. Elizabeth is pleased that Wickham will no longer be around.

Elizabeth relates to Jane the details of Darcy's proposal and all about the letter, with the exception of the part about Jane and Bingley. Jane responds with shock and disbelief that Wickham could have such a mercenary nature. She and Elizabeth discuss whether this new information about Wickham should be made public, but they decide against it because he will be leaving soon.
As the regiment prepares to depart, the wife of the colonel of the regiment invites Lydia to accompany them to Brighton. Worried about her sister's immaturity and flightiness, Elizabeth tries to persuade her father to forbid Lydia's going, but he refuses, implying that he would rather risk Lydia embarrassing the family than deal with her misery if he made her stay.

Lydia leaves, and Elizabeth awaits her trip with the Gardiners that summer. They leave in July and the Gardiners decide to shorten the trip to visit only Derbyshire County, where Mrs. Gardiner grew up. Derbyshire is also where Darcy's estate, Pemberley, is located. When they arrive in Derbyshire, Mrs.

Gardiner decides that she wants to see Pemberley, and Elizabeth agrees after finding out that none of the family will be there.

In chapter 43 to 46, the narration continues with Elizabeth and the Gardiners arriving at the Pemberley estate and getting impressed by the beauty of the house and the grounds. As they tour the house, the housekeeper praises Darcy, saying "He is the best landlord, and the best master that ever lived." The housekeeper also confirms that Darcy isn't presently at home, but she adds that he is expected the following day. As the Gardiners and Elizabeth walk around Pemberley's grounds, however, Darcy suddenly appears. Mortified to have him find her there, Elizabeth's emotions are further confused by his courteous and gentle tone. He asks her if he can introduce his sister to her soon, and Elizabeth agrees, wondering what this show of interest and pleasant behaviour can mean. As she and her relatives drive away, Elizabeth mulls over the encounter while her aunt and uncle discuss Darcy's surprising geniality.

Darcy calls on Elizabeth and the Gardiners the next day with his sister and Bingley. Elizabeth immediately notices that Miss Darcy is not proud, as Wickham had asserted, but painfully shy. Elizabeth also watches Bingley and Miss Darcy interact and is pleased to see no signs of a romantic attachment between them, as was implied by Miss Bingley. In fact, Elizabeth believes she detects several wistful references to Jane in his conversation. As Elizabeth nervously tries to please everyone with her manners and speech, the Gardiners observe both her and Darcy. From their observations, they are sure that Darcy is very much in love with Elizabeth, but they are uncertain about Elizabeth's feelings for him. Elizabeth is also uncertain, and lays awake that night trying to determine what her feelings for Darcy are.

The next day, the Gardiners and Elizabeth go to Pemberley at Darcy's and Miss Darcy's invitation. Mr. Gardiner goes fishing with the men while Mrs. Gardiner and Elizabeth join Georgiana, Miss Bingley, Mrs. Hurst, and Georgiana's companion at the house. Although Miss Bingley treats Elizabeth coldly, Elizabeth attributes her behaviour to jealousy. When Darcy returns from fishing, his behaviour shows that he is clearly attracted to Elizabeth. Miss Bingley attempts to allude to Elizabeth's former attachment to Wickham and to make her look foolish by bringing up her sisters' attachment to the regiment in Meryton, but Elizabeth's calm response makes Miss Bingley look ill-natured instead. After Elizabeth and the Gardiners leave, Miss Bingley tries again to demean Elizabeth, this time by criticizing her appearance. She is deflated, however, by Darcy's remark that Elizabeth is "one of the handsomest women of my acquaintance."

Elizabeth soon receives two letters from Jane that shatter any hopes she has of further exploring her relationship with Darcy. In the letters, Jane tells her that Lydia has run away with Wickham from Brighton and that they probably have not gotten married. They were spotted headed toward London, so Mr. Bennet is going there to search for them and Jane asks that Mr. Gardiner join Mr. Bennet in London to assist in the search.

Dismayed by the news, Elizabeth rushes to get her uncle, but is met there by Darcy. Troubled by Elizabeth's agitation, Darcy sends for her uncle and stays with her to try to calm her down. Overcome by what she has learned, Elizabeth begins to cry and tells Darcy what has happened. He expresses concern and worries that his own silence regarding Wickham is, in part, responsible for the present situation. Thinking he is only in the way, Darcy leaves. Elizabeth realizes that she loves him, but fears that the family scandal will ruin her chances of his wanting her for a wife. The Gardiners soon arrive, and they and Elizabeth leave immediately for Longbourn.

In chapter 47 to 50, as Elizabeth and the Gardiners rush back to Longbourn, they discuss Lydia's situation. Although the Gardiners are hopeful that Wickham and Lydia have married, Elizabeth doubts that is the case. She knows Wickham's mercenary nature too well to believe that he would marry someone like Lydia who has no money.

When they reach Longbourn, they find that Jane is running the household. Mr. Bennet has gone to London, Mrs. Bennet is indisposed in her room with hysterics, and Kitty and Mary are absorbed by their own thoughts. The family's distress continues to increase, especially because Mr. Bennet has not written with news of his progress in locating Lydia and Wickham in London. Mr. Gardiner leaves to join Mr. Bennet in London, and soon Mr. Bennet returns home, leaving Mr. Gardiner to manage the situation. Upon his return, Mr. Bennet admits to Elizabeth that she was right in warning him not to let Lydia go to Brighton and seems resolved to be stricter with Kitty.

Meanwhile, the whole town gossips about Wickham's disreputable nature and speculates on Lydia's future. A letter arrives from Mr. Collins condemning Lydia's behaviour and advising the Bennets to disown her in order to save the rest of the family's reputation.

Relief comes at last with a letter from Mr. Gardiner informing the family that Lydia and Wickham have been found. Although they are not married, they have been convinced to do so, provided that Wickham's debts are paid and Lydia receives a small yearly stipend. Mr. Bennet agrees to the conditions, but he fears that a

much greater sum must have been paid out to persuade Wickham to marry Lydia. He assumes that Mr. Gardiner must have spent a great deal of his own money, and he dislikes the idea of being indebted to his brother-in-law.

Upon hearing that Lydia is going to be married, Mrs. Bennet's mood immediately shifts from hysterical depression to hysterical giddiness. Forgetting the shameful circumstances under which the marriage will take place, she begins calculating how much Lydia will need for new wedding clothes and planning to personally spread the good news to her neighbours. When Mr. Gardiner writes that Wickham has an officer's commission in the north of England, Mrs. Bennet alone regrets that the couple will be living so far away.

Contemplating her sister's marriage, Elizabeth reflects that her wishes for a future with Darcy are completely hopeless now. Even if he would marry into a family as embarrassing as the Bennets, he would never willingly marry into a family of which Wickham is a part. This thought saddens her, for she realizes at last how perfectly matched she and Darcy would have been.

In chapter 51 to 55, soon after Lydia and Wickham marry, they arrive at Longbourn. Much to Elizabeth and Jane's embarrassment and Mr. Bennet's outrage, the couple acts completely self-assured and unashamed. In observing the couple, Elizabeth notes that Lydia seems to be more in love with Wickham than he is with her, and she surmises that Wickham fled Brighton mainly because of gambling debts, taking Lydia along because she was willing. Unimpressed by Wickham's still-charming manners, Elizabeth politely informs him that she is aware of his past but wants to have an amiable relationship with him.

One morning, Lydia mentions that Darcy was present at her wedding. Intensely curious about Darcy's involvement in her sister's marriage, Elizabeth writes to her aunt to demand more information. Mrs. Gardiner quickly replies, explaining that it was Darcy, not Mr. Gardiner, who found Lydia and Wickham, and he persuaded Wickham to marry Lydia with a substantial wedding settlement — Darcy paid all of Wickham's debts and bought him a commission in the army. Mrs. Gardiner implies that Darcy was motivated not only by a sense of responsibility but also out of love for Elizabeth. Elizabeth wants to believe her aunt's supposition, but she questions whether Darcy could still have strong feelings for her.

Mrs. Bennet laments Lydia and Wickham's departure, but the news that Bingley is returning to Netherfield Hall soon shifts her attention to Jane. While Jane claims to be unaffected by Bingley's arrival, Elizabeth is certain that her sister still has feelings for him. When Bingley visits Longbourn, Elizabeth is surprised and excited

to see that Darcy has accompanied him. He is once more grave and reserved, though, which troubles her. Making Elizabeth more uncomfortable is her mother's rude treatment of Darcy, especially when she reflects upon how much Darcy has secretly helped the Bennet family.

Darcy goes to London and Bingley continues to visit the Bennets. He and Jane grow closer, and much to everyone's delight, he finally proposes.

In the concluding chapter 56 to 61, Lady Catherine De Bourgh unexpectedly drops by Longbourn one day to talk to Elizabeth. She has heard a rumour that Darcy and Elizabeth are or are about to be engaged and is determined to stop any romance that may exist between them. Declaring that Darcy and Miss De Bourgh have been intended for each other since they were born, Lady Catherine tells Elizabeth that the match between her nephew and daughter will not be ruined by "a young woman of inferior birth, of no importance in the world, and wholly unallied to the family." Despite Lady Catherine's demands, Elizabeth refuses to be intimidated and she fuels Lady Catherine's outrage by refusing to promise never to accept a proposal from Darcy. Lady Catherine leaves angrily, threatening to approach Darcy on the matter. Shaken by the confrontation, Elizabeth wonders how Darcy will react to his aunt's denunciation of her. She decides that if Darcy does not return to Netherfield, she will know that he has submitted to his aunt's wishes.

The next morning, Mr. Bennet asks Elizabeth into his library, where he shares a letter with her that he received from Mr. Collins. In it, Mr. Collins also addresses the rumoured engagement between Elizabeth and Darcy and warns his cousin against it, stating that Lady Catherine does not approve. Mr. Bennet finds the idea of Elizabeth being engaged to Darcy ludicrous and tries to get Elizabeth to laugh with him over the situation, while Elizabeth miserably listens and tries to think of something to say.

Several days later, contrary to Elizabeth's expectations, Darcy comes to Longbourn with Bingley. She and Darcy go for a walk and Elizabeth blurts out her thanks for his involvement in Lydia and Wickham's marriage. In turn, Darcy declares that he still loves Elizabeth and wants to marry her. When Elizabeth responds that her feelings have greatly changed and that she also loves him, Darcy is delighted and the two happily discuss the history of their relationship. Darcy tells Elizabeth that her refusal of his first proposal caused him to examine his pride and prejudices and to subsequently alter his behaviour. They also discuss Bingley and Jane. Darcy is happy about their engagement, and he admits to encouraging Bingley to propose.

Darcy and Elizabeth's engagement is so unexpected that the Bennet family has difficulty believing it at first. Elizabeth's criticisms of Darcy were initially so strong that no one except the Gardiners had any idea of the change in her feelings for him. After the family is convinced, however, everyone's reactions are characteristic. Jane is genuinely happy for her sister, and Mrs. Bennet is thrilled at the prospect of Darcy's wealth. Mr. Bennet is saddened that his favourite daughter will be leaving, but he is happy to discover that Darcy paid off Wickham rather than Mr. Gardiner, feeling that, because a family member did not pay the debt, Mr. Bennet is released from his obligation to pay the money back.

After the marriages of Elizabeth and Darcy and Jane and Bingley, life progresses happily for the newlyweds. The Bingleys move close to Pemberley after about a year, and Elizabeth and Jane are frequently visited by their sister Kitty, who improves considerably under their influence. Back at Longbourn, Mrs. Bennet continues to be silly, Mr. Bennet misses Elizabeth and enjoys visiting her, and Mary appreciates having no pretty sisters at home to compete with. As for the rest of their families, Wickham and Lydia continue to squander money, Lady Catherine is cold to Elizabeth, and Miss Darcy and Elizabeth become very close. Darcy and Elizabeth's happiness is increased by visits from the Gardiners, whom Darcy and Elizabeth feel are responsible for bringing them together.

(Note: The summary of the Pride and Prejudice is adapted from - https://www.cliffsnotes.com/literature/p/pride-and-prejudice/summary-and-analysis/chapters-5661-volume-iii-1420 accessed on 23rd May 2018.)

8.3 THEMES

8.3.1 Love and Marriage:

In this section we discuss the topics of love and marriage in Pride and Prejudice in connection. The topic of love is one of the main topics in Pride and Prejudice and the reason why Jane Austen is sometimes called a Romantic writer. Yet the introductory sentence in Austen's Pride and Prejudice "It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife." shows us clearly the situation of rich young men and ladies at the contemporary time. Most of the relationships in the novel are influenced by either social position or money, mostly connected together. The contrast in relationships determined by the social position and the financial situation is seen through the story and it is enormously influencing the development of the story and possible 'connections'. One of the potential marriages in the story between Elizabeth and Mr. Collins mirror the necessity to get married in order to be financially secured as Mr.

Collins is about to inherit all of Mr. Bennet's possessions as Mr. Bennet has no direct male descendant and women had no right to inherit a fortune. In the story, this fact is emphasized by Mr. Bennet: "my cousin, Mr. Collins, who, when I am dead, may turn you all out of this house as soon as he pleases"; shortly after is Mr. Collins blamed for "a most iniquitous affair" and that "nothing can clear Mr. Collins from the guilt of inheriting Longbourn". Austen found herself in a very similar situation, when she rejected marriage in order not to financially secure herself. A significance of chance in the context of marriage and connected social position is obvious, nevertheless, an "ideal choice" is "a rare occurrence in her novels". Nevertheless, each couple lives through either happy or unhappy love, both in its very extremes, so typical for the Romantic period. Yet the first one couple we meet in the story, Mr and Mrs Bennet, are actually the 'unhappy' ones. The relationship exists only outside, not having something in common. Their characters are clearly described at the beginning of the novel:

"Mr. Bennet was so odd a mixture of quick parts, sarcastic humour, reserve, and caprice, that the experience of three-and-twenty years had been insufficient to make his wife understand his character. Her mind was less difficult to develop. She was a woman of mean understanding, little information, and uncertain temper. When she was discontented, she fancied herself nervous. The business of her life was to get her daughters married; its solace was visiting and news."

This couple is a perfect example of a result of arranged marriages, very frequent at those times. Gibbs describes these marriages as "fruitless", "foreign" or "loveless". Mr. Bennet, being the most ironical character in the story, treats his wife in a very funny way without her realizing it: "You and the girls may go, or you may send them by themselves, which perhaps will be still better, for as you are as handsome as any of them, Mr. Bingley may like you the best of the party.". Although their seemingly unhappy marriage, they managed to bring up daughters together despite their differences and learned to live next to each other with toleration. This type of marriage was very likely to happen and could be called 'mechanical' as there was no love match.

In Pride and Prejudice a hierarchy marriage is present; being what Weinsheimer claims that "each couple seems to be yoked because both partners achieve the same moral rank, and thus are fit mates". Unfortunately, this is not only the case of morality, but also a rank of an intellectual matureness. Through the story, couples get together not only thanks to liking each other, but above all to similar acting.

The exception is Charlotte and Mr. Collins' marriage that demonstrates a complete truckling to social claims. According to

Marcus, they present “a complete abandonment of personal claims in favour of social claims, but their individual adjustments are distinctly different”. For Mr. Collins, it is Lady Catherine, thanks to which he decides to find a wife so as to set a social example and fulfil her wishes. For Charlotte, it is the only alternative and despite the fact of the lack of love affection she takes the chance to get married. She ‘sacrificed’ her possibly good future to have a husband, that has nothing to lose and is not much interested in who his wife is. It is her choice that determines the relationship and yields to the social concept of courtship. Austen created a pathetic marriage full of irony and opposites. By ‘connecting’ these two characters, so different by nature and opinions from each other, there originated an ironical marriage in order to fulfil the society’s demands and pretending to be ‘a happy’ one. The wispy and foolish Mr. Collins even tries to convince himself of him and Charlotte to be a perfect match: “My dear Charlotte and I have but one mind and one way of thinking. There is in everything a most remarkable resemblance of character and ideas between us. We seem to have been designed for each other.” Through Charlotte’s character, we are witnesses of what Marcus determines to be “the process of capitulation of social claims”, when she is ‘manipulated’ by the claims and her characteristic such as intelligence and integrity emphasized by Austen is simultaneously pushed aside. On the other hand, “Collins has lost nothing by the marriage because he had nothing to lose”, so it is quite possible that when not Charlotte, it would be another ‘desperate’ young lady to accept marrying him.

A good example of the ‘same moral rank’ relationship is Wickham and Lydia, both being controlled by their sexual passion and intellectual immaturity. Their marriage is even more gregariously ‘demanded’ for their spontaneous runaway causing Bennet’s family the highest degree of disgrace. It is again a ‘collective fault’, not being an individual that determines this relationship to become a marriage. Lydia is playing only an object in the game of revengeful and untruthful Wickham that leads to her personal ‘catastrophe’; luckily, thanks to her nature, she considers it to be a happy ending as it means for her seeking “freedom and excitement”. Austen demonstrates to us the consequences leading from the connection of two characters, one as an authentic representation of social claims and second craving for revenge unaware of the plausible accomplishments.

Bingley and Jane, for their similar qualities and general “immobility”, the inability to express their feelings and wishes, represent the passivity that Austen pointed out to be unpleasant and by what she dramatized the whole story. Both lacking the self-confidence, Mr. Bingley happens to be unable to defend his feelings and interests in Jane under the pressure of his very best friend Mr. Darcy who keeps convincing him about the inadvisability of such marriage. On the other hand, Jane’s quickness to believe

that Mr. Bingley suddenly lost interest in her expresses her “inability to assert personal claims”; Austen opens the question of Jane’s good-hearted behaviour and lets us decide whether it’s because of Jane’s naivety or that she is dumb and lets herself ‘break’ so easily. In every aspect, this relationship is what Jane Austen desired for as they were literally ‘made for each other’ – both by being good-looking and having similar behaviour. Nevertheless, both of them also are not individualists making the story complicated and hard to reach the ‘happy ending’.

There are also areas connected to love and emotions Austen does not mention in the novel. What Pride and Prejudice lacks first is the fantasy in the love matter. In many situations in the story we meet a person that is in love and struggles, but not a single thought about the person is apparent. This causes an effect of a realistic view, being an opposite of the Romantic one. It is sexual passion and attractiveness we do not see in the story. Nevertheless, Casal suggests laughter to be a substitution of the sexual tensions as it “many of Austen’s contemporaries saw … as vulgar”. On the other hand, Allen believes that “[character’s] mutual attraction is metonymically displaced … [by] proposals to dance, glances and walks.”

A question comes to every mind when studying Austen’s life, why does she provide a husband to her heroines, when she herself remained unmarried? She apparently sympathizes with Elizabeth she is the heroine and “the most authentically powerful figure in the novel” supporting the individualism both in her nature and love matter, it was the “individualism that had ties to the French and the Industrial Revolutions”.

The issue of love and marriage is therefore very important in investigating Austen’s observation of relationships in her own environment. It is very likely that she was to some extent inspired by her relatives or social events. Every relationship in the story has a contrast; either they are ‘successful’ or ‘unsuccessful’ being Romantic features. What Austen creates is the game of couples and courtship, which reflects the importance of having relationship or someone sharing life with; the never-ending ‘husband-chasing’ is an expression of the necessity to get married in order to become a ‘complete’ human-being. The only obstacles are the features of individualism and lack of self-confidence, even if individualism is a key feature of Romanticism; it has to be broken in order to fulfill the society’s demands, so important for the upcoming Victorians. In addition, lack of any visible sexual attraction and simultaneous lack of imagination contributes to the fact of the ‘prudishness’ and high degree of morality in Pride and Prejudice that is core for Victorian Era.

8.3.2 Money:

Money plays a central role to the plot of Pride and Prejudice. Because of the entail, the Bennet women will have a bleak financial future after Mr. Bennet dies. When readers recognize this, Mrs. Bennet's pursuit of husbands for her daughters takes on a sense of urgency that supersedes her foolish behaviour. Translating the monetary realities that the characters of Pride and Prejudice face into modern equivalents helps readers to better understand the characters' motivations and the significance of their actions.

Austen describes people's financial situations throughout Pride and Prejudice in terms of actual monetary amounts. Darcy is not simply rich; he has 10,000 pounds a year. When Elizabeth's father dies, she will not only be poor, she will have a mere 40 pounds a year. But what do these figures mean in modern U.S. dollars? Critic Edward Copeland has calculated the value of one pound in Austen's day to be roughly equivalent to 80 dollars now. While he emphasizes that his estimate is not scientific and is probably conservative, such an equivalency helps to put the sums Austen scatters throughout the novel into perspective.

According to Austen, Mr. Bennet's annual income is 2,000 pounds, or 160,000 dollars. Compare that to Darcy's 10,000 pounds or 800,000 dollars. Additionally, the sums Austen gives are often discussed in terms of 4 or 5 percents. These percents refer to the fact that the income the landed gentry earned came from investing their money in secure government bonds. Therefore, Bingley is described as having "four or five thousand a year" because Mrs. Bennet is not sure of what his 100,000 pound inheritance is earning. Similarly, Mr. Collins assumes the lesser amount when he condescendingly informs Elizabeth that he will not reproach her for bringing only "one thousand pounds in the 4 per cents" to their marriage. In other words, Elizabeth will only have a 40 or 50 pound annual income to live off after her father dies, which translates into 3,200 or 4,000 dollars.

This comparison of Austen's pound with the modern dollar not only clarifies characters' annual incomes, but also exposes the magnitude of certain financial transactions, such as Darcy's dealings with Wickham. First, Wickham inherited 1,000 pounds, or 80,000 dollars from Darcy's father. After dissolving his claim to the clergyman position, Wickham received 3,000 more pounds (240,000 dollars) from Darcy. Within three years, he was again asking Darcy for money, which Darcy refused to give him. Wickham then attempts to elope with Miss Darcy, whose inheritance totals 30,000 pounds (2.4 million dollars). Wickham then runs off with Lydia, whose portion equals Elizabeth's — 40 pounds a year, 1,000 pounds overall. He tells Darcy that he has no intention of marrying Lydia and still plans to marry an heiress. To persuade Wickham to marry Lydia, Darcy must then pay Wickham's debts, totalling 1,000

pounds, or 80,000 dollars in addition to buying his commission at about 450 pounds or 36,000 dollars. Mr.Bennet also conjectures that "Wickham's a fool if he takes her for less than ten thousand pounds," meaning that Darcy probably also paid Wickham an additional 800,000 dollars. Elizabeth's overwhelming gratitude toward Darcy and the debt of her family to him become much clearer in light of these figures in U.S. dollars.

8.3.3 Class :

Class is different from pride and prejudice as this is not a personal quality, but more a background which colours Mr. Darcy's perception of society and limits his personal freedom. Even though Mr. Darcy struggles with his pride and prejudice, it is the difference of social rank that becomes the most difficult challenge. In the end, when he overcomes this he is at last able to be with Elizabeth. This section will examine three instances in the novel where class plays an important role. The first example is Mr. Darcy's first proposal to Elizabeth. It is an example of his inner struggle between his individuality and his position inherited through birth. The second example will take a closer look at Mr. Darcy's social background and family in order to understand his improper conduct. The third and final example is Mr. Darcy's second proposal. This example is in line with his internal change and symbolizes his development into the perfect gentleman.

In his first proposal to Elizabeth, she turns him down, because Mr. Darcy has been the cause of her sister Jane's unhappiness. Elizabeth still believes Wickham to be the innocent and Darcy to be the brute; his address to her is proud and rude. Mr. Darcy's proposal is evidence of his inner struggle between his individuality and his pride inherited through birth.

'In vain have I struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you'. Unconcerned with Elizabeth's feelings and pride, he insults her and her family before making the proposal. He does not consider that Elizabeth might find it hurtful to listen to how he has tried in vain to fight the feelings of love towards her because she and her family are not good enough for him. At last he finds himself defeated and reluctantly proposes to her. Elizabeth explains her feelings to him and how he has hurt her. Mr. Darcy cannot understand this reaction; he expected a humbled and overjoyed girl from a lower class who found all her financial wishes fulfilled.

When was there a period, since this country became civilized, in which the nobleness of love was so little known as at the present, in which the passion itself was so much a stranger among the upper ranks of life, in which marriage was so avowedly a matter of traffic through almost every class of society, or the feelings of the heart so seldom consulted by either sex?

This is an example of how the upper class had manipulated the common morals of everyday life into something that had to do with class and money. Marriage was not based on love, but rather on what would make good family connections and how much money would be added to the family fortune. One of the characters in Pride and Prejudice who represents these typical ideas is Mr. Darcy's aristocratic aunt Lady Catherine de Bourgh. In order to discuss Mr. Darcy's improper behaviour, it is necessary to emphasize his family and his upbringing.

Lady Catherine de Bourgh is Darcy's aunt and also the family member that Darcy is most likely to have inherited his pride from. Catherine de Bourgh belongs to the upper class, the aristocracy and is a woman. Today one would expect that she might feel some sort of empathy or compassion towards Elizabeth, as they belong to the same gender. However, as is the case in most of Austen's works, strong women from the upper class are in fact the strongest upholders of the unfair conduct rules which are perhaps most strict on women.

He explained that he was marrying beneath him and had to sacrifice his good name and honour by doing so. Catherine de Bourgh similarly tries to frighten Elizabeth out of the engagement by claiming that Elizabeth has no sense thinking she can marry Mr. Darcy and bring dishonour to the Darcy family name. Catherine de Bourgh believes Elizabeth has lured Mr. Darcy into a marriage because of the money. 'The upstart pretentions of a young woman without family, connections, or future. (…) If you were sensible of your own good, you would not wish to quit the sphere, in which you have been brought up'.

Elizabeth replies that she is in fact a gentleman's daughter and would indeed not quit her sphere as she already belongs to the same sphere as Mr. Darcy. This is true, and consequently Mr. Darcy does not marry beneath him. However, as Catherine points out, it is not her social rank that necessarily makes her an undesirable connection, but her mother and that side of the family. Her mother was not a gentleman's daughter, so Elizabeth's father has similarly, but not completely, done what Darcy wants to do. Mrs. Bennet's brother is a merchant and lives in Cheap side in London. Cheap side was a neighbourhood in London's commercial district. To live near one's place of business rather than in more fashionable precincts was considered improper. Mrs. Bennet's brother was in business, which was considered to be socially inferior to living off one's land as Mr. Darcy and Mr. Bingley do, leading to the Bennet family being considered as having low connections.

In addition, Mrs. Bennet is hysterical in her search for a suitable - meaning rich -husband for her girls and thus contributes

to their already established bad reputation among the upper class. It is, however, interesting, considering Catherine de Bourgh's strong objections towards Mrs. Bennet's side of the family, how well Mr. Darcy gets along with the Gardiners. When Elizabeth introduces Mr. Darcy to the Gardiners (…) she stole a sly look at him, to see how he bore it; and was not without the expectation of his decamping as fast as he could from such disgraceful companions.

However, it is perhaps necessary to raise the question of how Mr. Bingley came by his wealth. The only evidence of how he has made his fortune is when the Bennet family discusses his arrival to Meryton and Netherfield. 'Netherfield is taken by a young man of large fortune from the north of England'. The north of England was an industrial area and Mr. Bingley would likely have made his fortune from trade or similar occupations which would characterize him as 'new money'. It is interesting that the Bennet family is strictly speaking living off their land, in line with the social or aristocratic norms concerning honourable ways of income. However, they are not thought of as good connections since Mrs. Bennet's side of the family, the Gardiners, is connected to trade and the merchant class. Mr. Bingley too is connected to the merchant class, but it is important to point out that, contrary to the Gardiners, Mr. Bingley is respected and accepted by Mr. Darcy. The difference between Mr Bingley and the Gardiners is that Mr. Bingley now lives off his income undoubtedly made through trade and commerce, while the Gardiners still work and does not live off their income. To work and talk about money was considered improper and low.

Mr. Bingley would most likely not have been willingly accepted by the aristocratic upper class, since all money made through work, meaning not inherited, was considered 'new money'. Mr. Darcy is clearly friends with Mr. Bingley, even though he considers the Gardiners low connection, when they and Mr. Bingley belong to the same social class and work. Compared, then, to the strict system of social norms important to the aristocratic upper class, Mr. Darcy's friendship with Mr. Bingley is a quite rebellious act, considering how unpopular this would be among his more powerful connections within the aristocratic class.

This friendship existed before Mr. Darcy met Elizabeth which resulted in his internal change. This liberal attitude is not consistent with the readers' first impression of him. That Austen made these characteristics apparent in Mr. Darcy's personality points out from the very beginning some social norms Austen felt were too old-fashioned and outdated. However, Austen also portrays how limitations and liberties varied concerning what gender one belonged too. Mr. Darcy takes some liberties when it comes to his choice in friends that most likely would have been improper and

impossible for women. Mr. Darcy chooses to ignore Mr. Bingley's less socially accepted way of making his fortune because he likes Mr. Bingley.

Making Mr. Darcy friends first with Bingley, then with the Gardiners, was a part of Austen's plan. It had to be Mr. Darcy that made it socially acceptable to be friends with people who previously would have been considered a low connection. He is from the upper class, smart, handsome and rich. A character people would idolize and strive to imitate.

Mr. Darcy changes after Elizabeth's speech and her refusal of his proposal. Elizabeth pointed out all his errors and conversely he pointed out hers; however, after defending himself against the false accusations made against him in the case of Wickham, he must have had an eye-opener. He has not stopped thinking of Elizabeth and probably recognizes himself in some of the accusations. He recognizes that he has been acting proudly and unjustly towards her and her family. He has judged her on the basis of socially constructed conduct rules that have been coloured by the upper class' unwillingness to let people from other, more uncertain families 'in'. Mr. Darcy breaks conduct rules in order to be with Elizabeth.

The events that lead to Mr. Darcy's second proposal to Elizabeth are many. When they meet after his first proposal they have both had time to think through the events that took place. Elizabeth, for her part, has realized that she has been misled by Wickham and that she has treated Mr. Darcy wrongly. She is embarrassed at how she had prided herself on being able to perceive and judge people justly. After she realizes that she has completely misinterpreted the situation and followed her prejudices in trusting Wickham instead of Mr. Darcy, she is humbled. The fact that Mr. Darcy helped her family, leading to Mr. Wickham and Lydia's marriage, is the last piece that convinces Elizabeth of Mr. Darcy's true character.

Elizabeth and - more importantly - Mr. Darcy have freed themselves from their social class, by gaining self-knowledge and self-reflexivity, that they find each other and let go of the their pride and prejudice. Mr. Darcy does not ride in as a white knight in shining armour, liberating women from the patriarchal chains of society. This was not Austen's intention. To the readers, that would have been too strong a message and would not have turned the novel into the popular work it was and still is.

Even though the two protagonists are strong individuals, it is necessary to emphasize that Austen did not intend to make the two break out of society. Jane Austen thought individualism important in the sense that people needed to distance themselves from the

negative ‘fences’ that society created, such as class, rank and fortune. She demonstrates through the characters of Elizabeth and Mr. Darcy how class should not have an influence on how people perceive one another. Elizabeth and Mr. Darcy judge one another due to the prejudice created by society in terms of class differences. However, after they both realize that their first impressions of each other are mistaken, they fall in love and marry. When they marry, they become a part of society, but they choose to be a part of it on their own terms.

The unity they create by their marriage is an example of how Austen could criticize the rules of conduct concerning class. Elizabeth and Mr. Darcy’s marriage shows how Austen wanted society to be. They become a part of society and create an ideal of the perfect marriage based on respect for individuality and personality, rather than class, rank and fortune.

8.3.4 Gender:

Gender role in Pride and Prejudice is one of the most important features and is an important part as we try to reveal Austen’s uniqueness by investigating some of the characters in the novel and assigning their role according to their gender. Jane Austen’s heroines are all young girls at the outset of adult life. “All of Austen’s heroines possess the capacity for entering into the feelings of other, which often distinguishes them from other, less empathic characters.” A good example is Elizabeth Bennet in Pride and Prejudice, growing up through the story from a girl into a woman. As the narrator often identifies with the heroine, it is clear that Elizabeth’s character is partially autobiographical. That Austen sympathizes and unites herself with the character of Elizabeth is apparent, when she writes about her to her sister: “Miss Benn really seems to admire Elizabeth. I must confess that I think her as delightful a creature as ever appeared in print. And how shall I be able to tolerate those who do not like her, at least I do not know.” Projecting one’s own personality “into thoughts and feelings of others and remain open to a variety of points of view” is “a key element in the creative process and an important characteristic of the creative individual” called “Negative Capability”. Only this individual, in Pride and Prejudice Elizabeth Bennet, is capable of such acting by admitting her own fault and being ashamed for judging the others within the limits of her mind, that was determined to prejudice without her even realizing it. The reader starts admiring her for overcoming both the limits of her mind and prejudice at the same time. The act of opening one’s mind is unique for Jane Austen and for making the character complex. When she chooses love instead of material security by rejecting Mr. Collins, she “pushes against early nineteenth-century standards regarding women’s limited choices by rejecting the pompous clergyman.” Austen herself once rejected a marriage proposal for the same reasons as Elizabeth did. The ability to reject a man she could not

respect comes from Austen's social belief. This fact reflects the author's opinion and attitude to the contemporary problematics and clearly shows us visible parallels between Jane Austen and Elizabeth by "confronting society's overbearing claims" through which she tries to influence the reader. When we consider situations Elizabeth often occurs in, these are balls, visits or other engagements with the gentry, the author is visibly aware of all the situations and its' process. "Elizabeth is more likely to be verbally aggressive with Mr. Darcy, Mr. Bingley, or Lady Catherine than with intimate female friends.". The irreverent way Elizabeth communicated with people of a 'higher social status' is determined by her prejudice of rich people, most of which she considers priggish and excessively proud. That explains Austen's personal attitude and the impertinence displays the independence and disagreement with the social cliché of the duty to be nice and servile to people being 'higher' on the social ladder. Her independent thinking is unique as she decided to break the 'rules' "rather than being part of a collective response to a social situation.". Elizabeth plays an important role pushing the social standards to the back and emphasizing the importance of common sense rather than dogma and position in society. Witty as she is, Austen created a new type of heroine that happens to be an ideal for women of the past, present and possibly future as well.

An example of a capricious, envious and eager woman is Mrs. Bennet. She represents the female as the only thing to ever reach is to get married and to be financially secure. Getting easily distracted, keeping speculating and expressing her feelings and opinions in an inappropriate way, she becomes an annoying character full of prejudice. Corresponding to social standards, she has no common sense and ridicules the whole system.

On the other hand, her eldest daughter Jane, admired for her beauty and distinguished by artlessness, serves us as an example of a pure soul. She is the only character in the story not trying to judge in advance and keeping her emotions inside. Taking all compliments by surprise, Jane seems unaware of her beauty. Although everyone around is prejudiced, she never says a negative word. Whether it comes from the passivity or innocence is hard to determine, most likely is the combination of both. Jane, aged 23, is ridiculed for being a spinster at such an age by Lydia. She is an archetype of beauty in the story connected with her shy nature, which makes her a hard time. Her role represents an unending hope, not only in the search for a husband, but a well-balanced soul able to wait.

A foolish, spontaneous and very young lady Lydia and the youngest daughter of Mr. Bennet, turns up through the story very confident and unaware of results of her behaviour. "I am not afraid; for though I am the youngest, I'm the tallest." (Austen 6). The same

as Mrs. Bennet, she ridicules herself all the time by the desire for men and excitement.

How Austen makes from a common character an extraordinary one is miraculous. Her ironical notes on the happening on the scene make the reader feel the atmosphere and guess the right temper of the speaker. Mary represents a type of girl not being ready for life, hiding her character underneath books, playing piano, likely never getting married and therefore becoming a remaining part of the puzzle of the characters in the story. She can be considered partly an autobiographical character, as Austen remained unmarried and was an accomplished musician.

Charlotte Lucas, at the beginning of the story the eldest unmarried woman, suffers by her age, making her at the age of 27 too old to be proposed and to get married to. She has many fine qualities for being intelligent, sensible and loyal; for these being the best friend of Elizabeth. The importance of marriage in order to be financially secure is demonstrated by her character vastly, causing her to become financially secured, but still an unhappy woman. In a wider and feministic sense, she can be considered a prisoner in the system Jane Austen created and that agreed with the contemporary political system. She is a counter character to Elizabeth Bennet, where the standards and values of society were demonstrated by fulfilling them and which shows us the result of what could have happened if Elizabeth had married Mr. Collins.

Men, same as women in the story, are diverse. Compared to women's ones, male friendships are not so developed because "they have no adequately developed same-sex relationships or correspondences through which their power can be realized" causing minimization of men's power in society. The social problems that influence the life of women are not so visible in the life of a man.

For Mr. Bennet is a character full of irony, his role being that of a breadwinner and father of five daughters, taking care of his small country estate, is to be discussed in one of the following chapters called 'Irony'.

Mr. Darcy, admired for his possessions, but hated by the major part of the Pride and Prejudice society for his pride, is the most complex man character in the story. Austen created a character that is somehow hiding his true nature behind the face of a very proud, rough and contemptuous face. Initially, he is admired for both his position and fortune, but shortly afterwards, when he is seen publicly, hated for the same thing. By Elizabeth's character, we get to know him through the story and reveal his true character, being brave, grateful and honest. The importance of money is obvious by the fact that it can justify his outer 'misbehaviour', when

Mrs. Lucas claims that “One cannot wonder that so very fine a young man, with family, fortune, everything in his favour, should think highly of himself. If I may so express it, he has a right to be proud.“ (Austen 12). As a lover, Darcy is faithful, shy and steady in his feelings, but skilled in hiding his affections towards Elizabeth. He is a very moral character, being in many moral contradictions and decisions through the story, all of which he manages to get under control. This character of proud and none the less shy Darcy defines and represents Austen’s vision of a perfect man for being extraordinary; unfortunately, she found them only in her novels”. She created a type of a man she desired for in her real life with all the qualities she expected him to have. Mr. Darcy is a gentleman that despite his outer behaviour deserves both his fortune and Elizabeth’s love; he plays a role of a faithful lover and also a sensible man with power.

A relationship, although not as deep as the one between Elizabeth and Jane, is the one between Bingley and Darcy. Even though they are not related, they respect and treat each other as brothers. Their different natures secure their balanced relationship. Nevertheless, Mr. Darcy is, indeed, a stronger personality. He possesses the ability of manipulating with his best friend Mr. Bingley by changing his opinions as Bingley is hesitating all the time. Mr. Darcy uses this skill to protect his best friend from being hurt and therefore plays the superior role in this relationship.

Mr. Bingley can be considered as a male version of Jane that differs only by a higher position on the social ladder and better financial situation; what Austen makes us think about, is that these two characters are same personalities, but that the role of their gender and also position directs their fate and lives completely. His qualities are undoubtedly comparable to these of Jane, as they both are beautiful, kind and generally nice and gentle to everyone. One characteristic that they share is their hesitance, in the case of Bingley even more visible as men are in charge of disposing the property. By this quality is he subtly manipulated and often not able to express his own opinions and wishes properly. His character shows us the exception that even men that should be ‘ruling’ over women in Pride and Prejudice, are limited not only by their social position and wealth, but also by the level of their ability of making their own decisions.

8.4 STYLE OF THE NOVEL

Jane Austen's Pride and Prejudice exploits the merger of narrative voice and discourse (telling and showing), to successfully construct the perception of a social world occupied by a range of characters.

The novel is written in the third-person narration, where the narrator is not a real character in the story world (such as in first-person narration), but a separate individual. In Pride and Prejudice the narrator is also an omniscient, who allows readers to penetrate a particular character's psyche and informs them of the latter's actions from the narrator's own perspective.

A typical elucidation of Austen's skilful conduct of narrative voice in Pride and Prejudice is that the basic features of her narrative technique exist in the tradition of epistolary narrative. For example, almost a century before Austen first drafted her novel in the 1790s, Aphra Behn, in her Love-Letters Between a Nobleman and His Sister (1684–7), used fictional letters to offer direct entrée to the consciousness of her characters. Moreover, we have other classic eighteenth-century examples of this style in the works of Samuel Richardson's Pamela (1740), Frances Burney's Evelina (1778) and Laclos's Les Liaisons dangereuses (1782) (Wright, 2010).

At the beginning of Pride and Prejudice, the omniscient narrator is temporarily silent, while the two major characters (Elizabeth Bennet and Mr Darcy) move forward to express the story in their own words. This can be interpreted as a key procedure of representing, known as direct speech or dialogue and is defined by a critic as "the actual words and grammatical structures which the character used in the original utterance, not those of the narrator". Hence, it is believed that this style of writing is adequate for producing a sense of closeness between the characters and the reader, the dialogue being employed to effectively present conflicting opinions. A case in point is the situation where the reader can differentiate the dissimilar views between Elizabeth and Darcy on poetry. Such dissimilarities between characters resemble the dialogic theory of Mikhail Bakhtin, who claims that language is primarily a dialogue of clashing voices and the practice of direct speech in fiction is a process of artistically composing these voices.

The regular use of dialogue in Pride and Prejudice would probably bring forth the topic of veracity. The reliability of Elizabeth's discourse is reinforced when the narrator does not use a separate narrative voice to delineate the character's thoughts, but focuses on the events through her. Consequently, we can observe that Elizabeth's thoughts and feelings are expressed through the narrator's voice, or, in other words, that Elizabeth is the character that the narrator takes the view of most often, stepping out of her traditional role as narrator and assuming Elizabeth's "personality", putting herself under Elizabeth's skin. This style functions as a means of evoking the reader's sympathy for Elizabeth (as against presuming a situation of ironic objectivity) a feature which is typically found in Austen's writing.

On the other hand, the narrative viewpoint possibly moves away from Elizabeth when readers encounter the use of indirect speech; “The words of indirect speech usually belong to the narrator”. The difference between direct speech (DS) and indirect speech (IS) is that DS shows the exact words a character utters, enclosed in inverted commas, while in IS the narrator reports the topic of what was said, using his/her own words.

The last narrative technique which is used pervasively in Pride and Prejudice is free indirect discourse. It combines two types of representation of a character’s utterances and thoughts, free indirect speech and free indirect thought, which is a conspicuous way of catching the idiosyncratic qualities of a character’s speech and thought in narrative fiction.

8.5 SYMBOLS USED

Jane Austen does not typically use much in the way of symbolism, but there are a couple of important images in this novel.

Pemberley:

As I mentioned in the themes above, the visit to Pemberley is a pivotal moment in the Elizabeth-Darcy relationship. While visiting, Elizabeth learns that he is a kind master to his servants and is solicitous for the well-being of his little sister. He keeps his estate well-maintained and is obviously a dutiful and responsible guardian of his familial property. This speaks well of his principles. Pemberley is therefore a symbol of both Mr. Darcy's good character and of Elizabeth's burgeoning love for him.

The Outdoors:

It sounds like an obvious point, but the outdoors serves as a symbol of freedom for Elizabeth. She loves walking and garden pathways in particular serve as motifs of Elizabeth's feelings of personal peace. She rejoices when a pathway in Netherfield's garden is not wide enough to allow her to walk with Mr. Darcy and Caroline Bingley, preferring to ramble around by herself instead. She also feels imposed upon when Mr. Darcy discovers her favourite walking path at Hunsford / Rosings. It is therefore significant that she allows him to fall into step beside her on one of Pemberley's paths. The image of Elizabeth and Darcy walking comfortably side-by-side at Pemberley is a representation of their harmonious marriage. It cannot be an accident that Mr. Darcy's second proposal takes place outside and Elizabeth finally accepts him.

Houses:

Throughout Pride and Prejudice, Austen pays particular attention to the manner and style of many of the characters' homes or estates. A small-scale home like the Bennets' is presented as a

suitable, if modest, dwelling place in which to raise five daughters. Though it's somewhat plain, it's still respectable. In contrast, larger manors like Bingley's at Netherfield Park, Lady Catherine's estate of Rosings, or Darcy's palatial home of Pemberley are showcases for their owner's enormous wealth and are conspicuous symbols of social prestige. Elizabeth's reaction on first seeing Pemberley and her imagining how it would be to live there illustrate that even her calm, cool sense of detachment is awed by the beauty and size of the estate. In a way, houses and estates function as the outward signs of their owner's inward character. They carry an almost spiritual significance. Rosings may be grand, but it does not possess the tasteful elegance of Pemberley. Elizabeth's elevation from Longbourn to Pemberley marks not only a rise in her social position, but an advance in her moral growth as well.

8.6 POINTS TO REMEMBER

- Each chapter has unique story entangled with the succeeding chapters
- Language is simple and Victorian in expression
- Style is in third person
- The theme of love, marriage, money, gender and class are prominent
- Austin has used occasional symbols, so they are very few.

8.7 CHECK YOUR PROGRESS

1. Discuss the Pride and Prejudice as novel of Victorian era.
2. Enumerate the various events that indicate money was important in ‘Pride and Prejudice’.
3. “It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife” how does this line alert us to the tone of the novel? In what ways are Darcy and Elizabeth guilty of both pride and prejudice and how does this drive the action of the story?
4. Explore Jane Austen’s portrayal of the women in the novel ‘Pride and Prejudice’. In what ways does she sympathise with their plight and in what ways is she unsympathetic?
5. Examine Jane Austen’s use of Irony throughout the novel ‘Pride and Prejudice’. Give examples of structural irony as well as irony within the narrator’s description and characters dialogue.
6. Critically evaluate the portrayal of ‘marriage institution’ by Jane Austen in her novel ‘Pride and Prejudice’.

7. ‘Pride and Prejudice’ is a novel about women who feel they have to marry to be happy. Taking Charlotte Lucas as an example, do you think the author is making a social criticism on her era’s view of marriage?
8. Explore the developing relationship between Mr. Darcy and Miss Elizabeth in context to the title of the novel ‘Pride and Prejudice’. How do they misunderstand each other and when do they reach accord?
9. Discuss the narration style and language of the novel ‘Pride and Prejudice’.
10. Write short notes on the following:
    a. Character sketch of Mrs. Bennet
    b. Theme of Irony and Wit in Jane Austen’s novel ‘Pride and Prejudice’
    c. Character sketch of Mr. Bingley
    d. Theme of Wit in Jane Austen’s novel ‘Pride and Prejudice’
    e. Character sketch of Miss Lydia
    f. Significance of the title ‘Pride and Prejudice’
    g. Mr and Mrs Bennet
    h. Character sketch of Mr. Wickham

9

ROBERT LOUIS STEVENSON'S STRANGE CASE OF DR. JEKYLL AND MR. HYDE- PART-1

Unit Structure:

9.0 OBJECTIVES

The objective of this unit is to acquaint students with life and works of Robert Louis Stevenson, who was highly acclaimed during his lifetime and is still considered as a literary celebrity. The unit also introduces gothic science fiction as a genre and discusses concepts such as literary allegory, to be studied in the context of R.L. Stevenson's, **Strange Case of Dr. Jekyll and Mr. Hyde.** This unit provides socio-cultural background of the time, and to trace the stimulus behind such works during that period.

9.1 INTRODUCTION

Robert Louis Balfour Stevenson was born at 8 Howard Place, Edinburgh, Scotland, on 13 November 1850. He was the only child to his parents. His father Thomas, his paternal uncles, both, maternal and paternal grandfather, and even his paternal grandmother's family were lighthouse Engineers by profession. Owing to constant ill health in childhood, Robert's much of education was done at the hands of private tutors. Christened as 'Lewis' Balfour Stevenson at 18, he changed the spelling of "Lewis" to "Louis", and, later dropped "Balfour". Although a late reader, Robert had a highly imaginative mind. He would tell stories to his mother and nanny. Throughout his childhood he wrote stories. Stevenson entered the University of Edinburgh to study engineering, but decided to be a professional writer. His father did not dissuade

Robert from this decision, yet asked him to learn law for a sound source of income. Stevenson studied law, but never practiced it.

Stevenson's first two books, *An Inland Voyage* (1878) and *Travels with a Donkey in the Cevennes* (1879), are based on his excursions in France. His first major success came with Treasure Island (1883), a pirate story about buried gold, followed by Kidnapped (1886) and Strange Case of Dr. Jekyll and Mr. Hyde (1886). Prince Otto (1885), The Black Arrow- A Tale of Two Roses (1888) and The Master of Ballantrae (1889). Treasure Island and Strange Case of Dr. Jekyll and Mr. Hyde were made into films. A Child's Garden of Verses, Underwoods, Ballads, and Songs of Travel and Other Verses are his poetry collections. He also has many short stories collections, essay collections. And travel writings to his credit.

R.L Stevenson passed away at Samoa, on 3rd December, 1894, at the age of 84.

9.2 GOTHIC SCIENCE FICTION: A GENRE

Science fiction is a form of fiction that deals with imaginary scientific concepts. It is based on the basic premise that there is some technological and scientific advancement, which can affect the human race. However the element of science and rational is only seemingly plausible, since there is imaginary aspect involved in it. Either the setting of the story is in distant future, or the scientific technology is futuristic. Science fiction thus, is realistic and logical to the extent that within the context of story, it tries to explain all imaginary elements through scientific possibilities, and the impact of actual or imagined science upon society or individuals. It tries to explore the moral consequences of scientific inventions. The fantasy element in science fiction has been alluring for both, writers as well as the readers. It allows writers the freedom to play with creative ideas without having to worry about their credibility. The scientific explanation works, since readers wanting the escape from reality, accept the 'suspension of disbelief' within the context of the story. Science fiction is thus more about fictionalizing science in the make believe world, rather than the putting forward actual scientific truth. It is a genre where fiction is always woven around some kind of scientific truth. While Thomas More's Utopia (1516) imagines a world with perfect citizens, Sir Francis Bacon's New Atlantis (1627) portrays a futuristic vision of human discovery and knowledge, expressing his aspirations and ideals for humankind. Mary Shelley's Frankenstein (1818), generally held as the first modern science fiction tells the story of Victor Frankenstein, a young scientist who creates a grotesque creature in an unorthodox scientific experiment. Two

prominent writers of scientific romances in 19th century are Jules Verne and H. G. wells. Verne's 'Journey to the Center of the Earth' (1864), 'From the Earth to the Moon'(1865), and 'Twenty Thousand Leagues Under the Sea' (1869) mixes daring romantic adventure with minutely and logically explained technology. Well's 'The Time Machine' (1895) and 'The War of the Worlds' (1898), are more of a comment about impact of science on society. American author L. Frank Baum's series of 14 books (1900–1920) based in fictional Land of Oz setting, contain depictions of strange weapons and an array of yet to be realized technological inventions and devices. However science fiction is more than a medium of foretelling the future inventions. They are the stories where scientific aspect of the discourse provides rational and logical principles, which perfectly balance the fictional aspect built on emotions.

The term "Gothic" originates with the baroque architecture created by Germanic tribes called the Goths. It was later expanded to include most of the medieval style of architecture. The elaborate and intricate style of gothic architecture proved to be the ideal setting in the type of fiction that concerned itself with elaborates tales of mystery, suspense, and superstition. Gothic fiction thus got its name from that style of architecture. The plot of Gothic fiction involves people who become involved in complex and evil schemes, usually against an innocent people. Typical elements of Gothic literature are, terror, mystery, supernatural events or beings, monsters, horror, damsels in distress, death, and such other psychologically dense content. The setting is often dark and gloomy castles or large mansions with secret passageways, trap doors, and secret rooms. While this mysterious setting creates a sense of unease and foreboding, darkness allows for fear and dread. There are common motifs in gothic fiction. The motif of the *doppelganger*, as in Stevenson's "Dr. Jekyll and Mr. Hyde." and Oscar Wilde's "Picture of Dorian Gray," reflect the duality of human nature. The often seen dream motif conveys the subconscious. Characters often find themselves in a strange place, like Pip in 'Great Expectations' who finds himself in a decaying mansion, or young clerk Jonathan Harker, finding himself trapped within the castle of count Dracula.

Sigmund Freud, in his essay 'The Uncanny' (1919), defines uncanny as "that class of the terrifying which leads back to something long known to us, once very familiar." Gothic texts are full of such uncanny effects which are simultaneously frightening, unfamiliar and yet also strangely familiar. A long repressed past suddenly erupts within the present and deranges it. Lost dark secrets revisit characters, creating upheaval in their lives, making the characters suffer constantly from nervousness and a feeling of impending doom. A Gothic fiction often explores questions of sexual

desire, pleasure, power and pain; and particularly illegitimate or transgressive sexuality, same-sex desire, perversion, obsession, voyeurism and sexual violence. Characters often carry the guilt of hidden crime, or some repressed sin. Gothic fiction raises doubt in minds of readers regarding possibility of occurrence of the supernatural in contrast to logic and reason. Also there is a struggle between spiritual and monstrous. Supernatural elements like ghosts and monsters are symbolic of forcefully suppressed emotional issues that need urgent attention. Gothic fiction thus has freedom to explore tabooed subjects and psychological content, that realistic fiction lacks. It seeks to create in minds of readers, the possibility of there being in existence, things beyond human power, reason and knowledge. However all astonishing things ultimately turn out to be logically explicable. Gothic thus, during the attempt to shock readers, gives them the experience of sublime. Horace Walpole's 'The Castle of Otranto' (1764) is widely accepted as the first gothic novel. The genre got matured with time, and not only survived in 20th century, but is still popular in 21st century. The external horror is more subtle in modern Gothic works. Charlotte Perkins Gilman's "The Yellow Wallpaper." And Poe's "The Telltale Heart," examines the inner psychology of guilt. In American literature, works of Edgar Allen Poe, Nathanial Hawthorn, and William Faulkner are prominent in this genre. The setting in American gothic fiction is wilderness, rather than old mansions.

Gothic science fiction is said to be a subgenre of Science fiction, which incorporates elements of gothic conventions into science fiction. It tends to have dark atmosphere of gothic literature as the backdrop of a scientific tale, heightening its mystery. The irrational and supernatural of Gothic fiction and the rational foundation of Science Fiction weave together a revealing story where the universe can still surprise us. For example werewolves and vampires are explained either as some failed scientific experiment, or an alien race.

Increasingly growing scientific temper in 19th century also gave birth to fear about the fast paced scientific progress, since future seemed unstable and uncertain. Gothic became a perfect medium to address such anxieties. It fulfills the twin desire of rational and ordered universe on one hand and romantic need for surprise and sublimity on the other hand within the same fictional discourse. It deals with the physical and the psychological aspects of the human life. Gothic SF characteristically clothes scientific doubt with romantic spirit. The coexistence of these opposing principles, in Gothic SF is only seemingly paradoxical, since at its center lies a sense of wonder that arises as much from its Gothic as from its scientific elements. Gothic SF explores secrets, inexplicable violence and wildness lurking beneath the veneer of scientific and technological development of progressive

civilization. Need for such fiction in present day is therefore self-explanatory. According to Botting, most science fiction tales are cautionary narratives that warn readers about the dangerous consequences of scientific advancement and technology. Because of their doom and gloom message, science fiction tales are fundamentally gothic. Mary Shelley's Frankenstein (1818), R.L Stevenson's 'Strange Case of Dr. Jekyll and Mr. Hyde'(1886), Ricard Matheson's 'I am Legend', C.S. Freidman's 'The Coldfire Trilogy', Robert Zelazny's 'The Great Book of Amber' are few popular Gothic Science fiction books.

9.3 A LITERARY ALLEGORY

An allegory is a story that works at least on two levels of meaning, as there can be many more layers of meaning. There's the surface of the story, and then there's the symbolic level, or the deeper meaning that the surface narrative represents. The symbolic meaning of an allegory can be political, religious, historical, philosophical, or psychological. Although an allegory uses symbols, it is different from symbolism. While a symbol is an object that stands for another object giving it a particular meaning, which is a singular event, an allegory is a complete narrativewhich tells secondary story. Allegories convey abstract ideas and principles through characters, and plot. Its purpose is to teach an underlying moral lesson. Allegories are sustained metaphors. According to George MacDonald"A fairy tale is not an allegory". Any text can be read allegorically, yet an allegory is purposefully written to represent some deeper truth or idea. Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde* can be read as an allegory about original sin and the fall of man in biblical terms. It can also be read as a psychological allegory in terms of Freudian theory of id ego and superego, where Dr. Jekyll represents the conscious ego Mr. Hyde being his id, and his superego, being the Victorian morality of his society. However he fails to achieve the balance between his "ego ideals", and the biological, instinctual demands of his id.

C.S. Lewis's s 'The Chronicles of Narnia is a famous religious allegory. The lion Aslan is a Christ figure, and the character of Edmund, who betrays Aslan, is a Judas figure. George Orwell's 'Animal Farm' is a political allegory. The narrative tells the story of talking farm animals, but it has a secondary meaning of the rise of the Communist party in Russia between 1917 and 1943. The characters and actions in the plot can be directly interpreted as a representation of political events in Russian history. Other famous allegories include John Bunyan's 'Pilgrim's Progress', William Golding's 'The Lord of the Flies'. Edmund Spenser's 'The Faerie Queene' is an allegory that takes poetic form.

9.4 VICTORIAN SOCIO-CULTURAL BACKGROUND: A BRIEF SURVEY

Victorian era was the period of Queen Victoria's reign, 1837 until her death in 1901. Most prominent aspect of life and society in Victorian England was, change. Nearly every institution of society was shaken by rapid and unpredictable change. It was the period of political and labour reforms. Huge amounts of wealth created through industrial revolution gave birth to newly rich “middle class,” an urbane, entrepreneurial segment of society which saw itself as the natural successor to ‘old order’. The upper class was constituted of nobility, and wealthy families. At the same time, scientific advancements were undermining the position of the Church. Darwinian theories of evolution and natural selection brought humanity down to the level of the animal, and seemingly reduced the meaning of life to a gory struggle for survival. Rather than a benign Creator, the world was dominated and steered by strength alone. The gap between the haves and have-nots widened significantly during the Victorian period. Cities were teeming with slums. Women held very little power.

Victorian era is famous for its impossibly high standards of personal and public morality. Victorian ethos embraced hard work, honesty, thrift, a sense of duty and responsibility towards the less well off (provided that they deserved help), sexual restraint, low tolerance for crime and a strict social code of conduct. Respectability and social reputation was of supreme importance, and those who challenged it would be criticized and shunned publicly. Responsibility of upholding social conduct was more on upper classes than lower classes. All the positive values such as enlightenment, refinement, and morality were associated with the upper classes, while negativity was associated with the lower classes. Discussing physical love in the public sphere was frowned upon, and any discussion of sex was limited. Practice of writing explicitly erotic matter in personal correspondence was however common in elite classes. While pregnancy before marriage was a taboo, homosexuality was a crime. There was a clear social separation between the upper and lower classes, and clearly defined gender roles. It was thus a period of many contradictions. Outward appearance of dignity and restraint coexisted along with prostitution and child labour. This pushed the Victorian era into a period of human hypocrisy and emotional suppression.

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9.5 CONCLUSION

R. L Stevenson’s ‘Strange Case of Dr. Jekyll and Mr. Hyde’ falls into the category of gothic science fiction. Various aspects of gothic fiction, science fiction and gothic science fiction are

discussed in detail in this unit. It also needs to be read within the context of Victorian background and as an allegory, the concepts which are discussed here.

9.6 QUESTIONS/ EXERCISE

Q1. Gothic-science fiction as a genre is a fruitful fusion of gothic fiction and science fiction. Discuss this statement.

Q2. Evaluate “Strange case of Dr. Jekyll and Mr. Hyde” as a literary allegory

Q3. Discuss how socio-cultural factors in Victorian era proved conducive to the development of gothic-science fiction.

10

ROBERT LOUIS STEVENSON'S STRANGE CASE OF DR. JEKYLL AND MR. HYDE- PART-2

Unit Structure:

10.0 OBJECTIVES

The objective of this unit is to provide students a deepinsight into R.L. Stevenson's "Strange Case of Dr. Jekyll and Mr. Hyde". The unit provides a brief summary of the novella. It also discusses analysis of major characters, and thematic aspects of the novella.

10.1INTRODUCTION

Strange Case of Dr. Jekyll and Mr. Hyde *is a* gothic science fiction novella by the Scottish author Robert Louis Stevenson, first published in 1886. The book was an immediate success, and is Stevenson's bestselling work till date, the other popular work being *Treasure Island* (1882). There are dozens of stage and film adaptations of the novella, and over 123 film versions alone, not including stage and radio versions. The story is set in Victorian England. The book's initial success owed itself to the moral implications of man's conduct, rather than to any artistic merits. This was evident from the fact that the book was widely referred to by theologists in the church sermons, and was generally read by the public otherwise nonreaders of the fiction. However, since then it has generated a huge interest among academics and students of psychology. The novel is a fascinating story of duality. The book is representative of socio-cultural norms of Victorian period. It tells the story of a medical doctor and brilliant scientist, Dr. Jekyll, and his struggle to between his conflicting tendencies of good and evil. As he tries to have the best of both the worlds, the

evil liberated by him becomes uncontrollable, leading to his ruin. The novella however is a great study of human nature.

10.2 A BRIEF SUMMARY

The Strange case of Dr. Jekyll and Mr. Hyde is the story of Dr. Henry Jekyll, a rich, kind, middle aged bachelor and an evil, inhuman Mr. Edward Hyde. John Utterson, is a prosecutor, and friend of Dr. Jekyll. He is puzzled by the fact that Jekyll had recently changed his will to make Mr. Edward Hyde, the sole beneficiary of his wealth. John Utterson suspects foul play, and possible blackmailing by Hyde. He finally manages to encounter Hyde. Hyde is ugly and seems like deformed. It surprises Utterson, and also makes him feel disgusted. However, Dr. Jekyll assures his friend Utterson that everything involving Hyde is in order and that there is no reason to worry. One night, a servant girl witnesses Hyde beating a man to death with a heavy cane. The victim is MP Sir Danvers Carew, who is also a client of Mr. Utterson. Sometime later Utterson again visits Jekyll, and mentions the incidence about Hyde. Dr. Jekyll appears restless and uneasy. He assures Utterson that he has ended all relations with Hyde. For a few months, Jekyll returns to his former friendly and sociable behavior, as if a heavy weight has been lifted from his shoulder. However very soon, his behavior again changes and he suddenly starts refusing visitors. Dr. Hastie Lanyon, a common friend of Dr.Jekyll and Mr. Utterson, suddenly dies of shock after receiving some information about Dr. Jekyll. Before his death, Lanyon gives Mr. Utterson

A letter, with instructions that he should open it only after Dr. Jekyll's death or his disappearance. Soon afterwards, Jekyll's butler, Mr. Poole, visits Utterson. He is in a state of desperation and explains that Jekyll has secluded himself in his laboratory for several weeks. Utterson goes with Pool, to Dr. Jekyll’s house. They believe that the voice coming from inside the laboratory is not the voice of Jekyll. The footsteps of the person inside are light, whereas Dr. Jekyll used to walk with heavy footsteps. After arguing for some time, both of them decide to break into Jekyll's laboratory. Inside, they find the dead body of Mr. Hyde, wearing Dr. Jekyll's clothes. Apparently he has committed suicide. They also find a letter left by Dr. Jekyll for Mr. Utterson promising to explain the entire mystery. Utterson first reads Lanyon’s letter and then Jekyll's. The first letter reveals that Lanyon’s deterioration and eventual death had been resulted from the shock. He had witnessed Mr. Hyde drinking a potion, after which he had turned into Dr. Jekyll. The second letter explains the story of Dr.Jekyll and his odd behavior. He, from childhood was uncomfortable about some negative desirespresent in him. He decides to find a way by which he can separate his good side from his dark side.After many scientific experiments, hediscovers a way to transform himself

periodically into a person who can be totally free of conscience. And the transformed personality is Hyde. The transformation however remains incomplete, because it creates a second, evil identity of Mr. Hyde, but it does not make Dr. Jekyll purely good. At first, Jekyll reports that he is happy in changing himself into Hyde. He likes the moral freedom he gets as Hyde. All he needs to do is take potion, to turn into Hyde. However, later he finds himself turning into Hyde involuntarily in his sleep, even without taking the potion. At this point, Jekyll resolves to stop becoming Hyde. One night, however, the urge grips him too strongly, and after the transformation he immediately rushes out and violently kills Sir Danvers Carew. Horrified, Jekyll tries more adamantly to stop the transformations. However now involuntary metamorphosis start happening during waking hours, and more frequently. Also Dr. Jekyll needs larger doses of potion to turn back into his original form, from Hyde. Eventually, the stock of ingredients from which Jekyll had been preparing the potion, starts to get over. He orders the new supplies, but and the new batches fail to produce the transformation. Apparently, the original chemical had some impurity in them, because of which the transformations were happening, and subsequent supplies all lack the essential ingredient or impurity that had made the potion successful for his experiments. His ability to change back from Hyde into Jekyll also slowly reduces, but his transformations into Hyde, without potion increases. Dr. Jekyll realizes that he would soon become Hyde permanently. Hence when his original chemicals are finished, he commits suicide.

10.3 ANALYSIS OF THE MAJOR CHARACTERS

10.3.1 Dr. Henry Jekyll

Dr. Jekyll is a respected doctor and friend of both Lanyon, a fellow physician, and Utterson, a lawyer. Jekyll, a middle aged bachelor is a prosperous man, well established in the community and known for his decency and charitable works. He appears grave and serious in public but has some negative desires in his nature, which he conceals. He gives parties for his bachelor friends, which are focused around discussions about arts, science, and literature. He characterizes himself as a double-dealer, and not as a hypocrite. This is because he concludes that all men are both good and evil, and the best thing for humanity is to try and separate these two opposing facets of the personality. From his youth he is committed to learning and knowledge, which demands gravity of nature. However, he equally enjoys his desires and pleasures, which he calls shameful behavior, and hence indulges in them secretly. Thus while he appears as moral and decent, he is not all that virtuous.

In fact after succeeding in separating his evil as Hyde, he does not end up as purely good person, but remains his same old self as a mixture of good and evil. His conscience constantly makes

him feel guilty about his corrupt activities, and seeks the permanent solution for it. As a man of science, he searches for a scientific method of using chemicals to separate these dual personalities in order to allow one side to seek pleasure without guilt, while the other side maintains the morally upright behavior. He creates a potion, which when consumed, turns him into Mr. Hyde, entirely another and an evil person. The potion works well initially bringing the successful transformation of Dr. Jekyll and Mr. Hyde into each other. However soon pleasure-seeking side dominates and the socially responsible side utterly fails to control it. As a man of conscience, Dr. Jekyll is aware that his secret desires are bad, and harmful to others. Hence he often tries to fix the harm that he caused as Mr. Hyde. But eventually, Hyde gets control over Jekyll and Jekyll has to engage into forbidden pleasures no matter what it costs him. It is significant, that the dead body found by Utterson and Poole is of Hyde, and not of Dr. Jekyll. Jekyll himself no longer exists and only Hyde remains. Thus metaphorically, Hyde kills Jekyll, although in reality Jekyll commits suicide before he turns into Hyde one last time. His name perhaps provides a clue: "Je" in French means "I," while "kyll" = killHis experiment of separating good and evil into two entities had not only failed, but had created more evil in its wake. Jekyll continued to harbor his dark side, while in Hyde he created another evil entity that kept on growing and getting stronger.

10.3.2 Mr. Edward Hyde

Edward Hyde is the person, who comes into being when Dr. Jekyll drinks the potion. He is Dr. Jekyll's evil alter ego who indulges in various undisclosed vices. He's smaller, younger, and more energetic. He is violent and cruel, and everyone who meets him describes him as ugly and deformedalthough no one can specify the exact nature of deformity. When he first appears he is described as a "little man". Utterson calls him "dwarfish" and "troglodytic", which brings to mind an ape-like imagesuggesting a certain inhumanity or bestiality. Richard Enfield says there is something detestable in him that is hard to explain. His smile is a "murderous mixture of timidity and boldness". He stimulates fear, disgust, and loathing in anyone who sees him, even from afar. Whereas in human beings, exists

both, good and evil, Hyde is probably the only person in the world who is pure evil. He has a propensity for violence. He enjoys beating up people. As the name suggests, Hyde is both a persona that Dr. Jekyll hides behind and a hidden man himself.

10.3.3Gabriel John Utterson

Gabriel John Utterson, a lawyer, is a good and longtime friend of Dr. Jekyll. He is described as "lean, long, dusty, [and] dreary" man with a rugged face that is "never lighted by a smile". He is a man of few words, and although dull, is still somehow

“lovable”. Utterson is a stereotypical Victorian gentleman with impeccable manners and conscientious nature, He is reliable, trustworthy, and non-judgmental person, and this has earned him many friends, and people often come to him for advice. When his friend Dr. Lanyon gives him the note not to be opened until Dr. Jekyll's death or disappearance, in spite of the temptation to read it in order to help Dr. Jekyll, he preserves it unread. . He is organized, rational, most importantly loyal to his friends. When he suspects his friend Jekyll of sheltering a murderer, he prefers to keep silence to protect Jekyll’s reputation. Utterson does not gossip and safeguards the reputation of his friends at all the costs. When Enfield tells him the story of his encounter with Hyde, Utterson realizes that the wealthy person mentioned is none other than Jekyll, but does not disclose this to Enfield. He does conduct his own investigations about Hyde, and speaks to Jekyll, but only to help and not to interfere. However, throughout this saga Utterson does not suspect anything uncannily mysterious, as he has very logical mind, and assumes a logical reason behind the strange happenings regarding his friend Dr. Jekyll. Except for the last two Chapters, most of the novel is narrated by Mr. Utterson. He is an objective narrator, which helps to sustain the sinister mood of the novel for readers.

10.3.4 Dr. Hastie Lanyon

Dr. Hastie Lanyon wasa longtime friend of Dr. Jekyll, but has broken off the friendship with Dr. Jekyll, some ten years before the story begins. His approach to science is rational, conventional and materialist. He is skeptical of Jekyll’s metaphysical enquiry of science, and dismisses his experiments, as “unscientific balderdash”. He even ends his friendship to Jekyll over his principles, as he disagrees with Jekyll’s interest in the perverse aspects of science; however, his objection to Jekyll’s line of science is moralistic since he believes that Jekyll has gone wrong in mind to follow the devil’s ways. His Victorian conventionalism is thus a degree greater than Utterson. Lanyon is first person other than Jekyll to know the true identity of Hyde, and the only one who has actually witnessed Hyde’s transformation into Jekyll. To his God fearing, moralist and rational mind this becomes too much of a shock to bear. He prefers to die rather than live in the upside down world, where his whole belief system is going to be challenged.

10.4 THEMES

The major themes of the play are as follows.

10.4.1The Duality

The novella is a fascinating story of duality. Since his youth Dr. Jekyll was both, fascinated and disgusted of the duality of his own nature. He comes to the conclusion that the condition isn’t

unique to him, but is the fate of whole humanity, as “man is not truly one, but truly two.” However, Jekyll is obsessed of his evil rather than his good. There is no angelic counterpart to demonic Hyde, because separating his evil as Hyde neither renders his angelic, nor gets rid of evil in him completely. It is logical that Hyde takes over Jekyll. Since right from beginning evil is the focus of Jekyll’s thinking, it keeps on getting stronger.

Hyde is described in animalistic terms, and he is ruled by instinct rather than reason. Utterson describes him as a “troglodyte,” or primitive creature. Yet Hyde takes delight in violent crimes against his innocent victims, which is not the nature of animals. He is thus deliberately immoral, than amoral. This indicates that he knows moral laws, and loves to break them. Hyde thus represents the darker side of the society. Probably Stevenson wants to suggest that human nature is not dual, but single, constituting dark primitive urges, kept in check by the rules of civilization. Once the repression of those dark urges eases it becomes impossible to put back into place, allowing the "true", dark nature of man to emerge. While Utterson keeps a check on his evil through stern discipline, Dr. Lanyon takes the moral route. When Dr. Jekyll foolishly tries to unleash his primitive urges, he ends up dead.

Duality is also seen in city of London. It is dangerous, dark, and fog covered at 3am, habituated by crooks, with its brothels, pubs, and beggars. It is associated with Hyde, as he freely walks unnoticed through the gas lit streets, like lurking danger. The city also holds magnificent houses of Dr. Jekyll and Dr. Lanyon, respectable members of the society. The city with its duality provides perfect place for Dr. Jekyll’s work.

Compared to Jekyll’s prosperous home, Hyde’s home is a sinister block of building with its decaying structure and air of neglect. However, both are connected and parts of the same house, opening on different streets.

The world of the story is dominated by men, with very few references to women, who are portrayed as weak and passive. All the main characters are bachelors. This absence of women points towards the skewed balance in masculine and feminine elements, leading to excessive violence and lack of domesticity and love.

10.4.2 Good vs. Evil

Battle between good and evil is most evident theme of the text. The novella can be viewed as an allegory about good and evil existing in every individual. Jekyll’s struggle with his dormant evil represents universal phenomena, and outcome depends on the choices made. Jekyll never muses on how to strengthen his good.

It points towards the inference that Jekyll had in him more of Hyde, than he lets it know, and the persona of Dr. Jekyll is merely for social requirements. What classifies a person as good or evil depends upon which side of their nature is in control. From beginning, it is the evil that is in control in Dr. Jekyll, directing all his faculties towards the liberation of it. He sums it up as, “I knew myself, at the first breath of this new life, to be more wicked, tenfold more wicked, sold a slave to my original evil; and the thought, in that moment, braced and delighted me like wine. Moreover, the drug was neither good, nor evil, it simply let it out what was awaited and in case of Jekyll, it was the darker side that was more present. Thus creation of Hyde was caused not by the drug, but by the choice of Dr. Jekyll, and the drug was just the key to unleash what wanted to be expressed. Utterson’s choices of drinking gin, when he enjoyed vintage wine and avoiding theaters show his efforts in checking the darker impulses in him.

Also the terms good and evil needs to be seen with reference to the concepts of public virtue and respectability.

However, it appears that good defeats evil because in the endHyde is found dead, indicating the good side of Dr. Jekyll taking final control.

10.4.3 Lack of Communication

Throughout the novel, characters show the marked lack of communication, intentionally or unintentionally. Although Enfield and Utterson both are aware that the signature on the check presented by Hyde was of Dr. Jekyll, they do not communicate the fact to each other. They also do not discuss the incident further. After the murder of Sir Danvers Carew, Utterson withholds from police, the close association of Dr. Jekyll and Mr. Hyde, in order to protect Jekyll. Also Dr. Lanyon refuses to explain to Utterson the reason of no communication between Dr. Jekyll and himself. Jekyll too refuses to discuss about Hyde to Utterson. Not to speak about undesirable was the decorum of Victorian society. It was important to maintain appearances in public in order to preserve the social reputation. Behaviors of Enfield, Lanyon, Utterson and Jekyll are thus motivated by desire to protect respectability of themselves and others. The characters describe themselves as friends, but their relationships seem to be defined by the secrecy from each other rather than communication between them. Jekyll never discloses the nature of his shameful desires, nor does he mention the vices in which Hyde indulges himself. Many critics opine that Jekyll’s silence about his dark tendencies coupled with number of bachelor gentlemen in the story point towards the homosexuality, which was a crime in Victorian era, and therefore was unspeakable. These silences are voluntary and are resulted out of social necessities of the era.

Involuntary silences however imply the failure of language itself. Verbal language is a rational and logical, medium of communication. When confronted with the irrational and supernatural, probably language itself fails and breaks down. No one who meets Hyde is able to describe his appearance and facial feature that makes him seem evil, however they all agree that upon feeling a sense of horror. Hyde thus becomes a faceless evil described only through the effect he creates on his viewers.

However, this inability of communication seems repressing, leading to terrible consequences in case of Dr. Jekyll.

10.5 CONCLUSION

'Strange Case of Dr. Jekyll and Mr. Hyde' is a gothic science fiction. It is fascinating story of duality, rooted in Victorian time. The novel is a study of moral ambivalence of character. It can also be read as a study of Freudian psychoanalysis. The novel is thus a complex and interesting text with many overlapping meanings.

10.6 CHECK YOUR PROGRESS

Q1. Write a note on following:
- i) Dr. Jekyll
- ii) Mr. Hyde
- iii) Gabriel John Utterson

Q2. Discuss **Strange Case of Dr. Jekyll and Mr. Hyde** as a study of duality.

Q3 Explore the impact of language in **Strange Case of Dr. Jekyll and Mr. Hyde.**

Q4. Discuss the concepts of good and evil as presented in this novel.

11

A STUTY OF PRESCRIBED POETRY BY WILLIAM SHAKESPEARE, OLIVER GOLDSMITH, JOHN KEATS

Unit Structure :

11.0 OBJECTIVES

The aim of this Unit is to introduce the readers into the world of English poetry with the greatest bard, William Shakespeare, and be acquainted with his first sonnet from the collection of Sonnets. From the sonnet it moves on to the elegy and focuses on Oliver Goldsmith's *An Elegy on the Death of a Mad Dog* which is written in a ballad form. This is followed by Keats's *Ode on a Grecian Urn* which takes the readers to the enchanted world of the unknown and

the mysterious, articulated through the carvings on the urn that captures the essence of beauty forever. Magnificently has the three poems ensured the form and style through wonderful and powerful expressions.

11.1 INTRODUCTION

Shakespeare's sonnets were composed between 1593 and 1601, though they were not published until 1609. That edition, *The Sonnets of Shakespeare*, consists of 154 sonnets, all written in the form of three quatrains and a couplet which is now recognized as Shakespearean sonnet. The sonnets fall into two groups: sonnets 1-126, addressed to a beloved friend, a handsome and noble young man, and sonnets 127-152, to a malicious but fascinating 'Dark Lady', who the poet loves in spite of himself. Nearly all of Shakespeare's sonnets examine the inevitable decay of time and the immortalization of beauty and love in poetry. Oliver Goldsmith, in his poem *Elegy Written on the Death of a Mad Dog* narrates an entertaining story, inducing laughter and at the same time communicating the incident in an incredulous manner. Keats' anticipated urn is addressed as if he was contemplating a real urn and as if the urn has survived unspoiled from the remote past.

11.2 FROM FAIREST CREATURES WE DESIRE INCREASE

11.2.1 THE POET

William Shakespeare (1564-1616) the poet, dramatist, actor was often regarded as England's National Poet and the 'Bard of Avon'. Born and brought up in Stratford-on-Avon, he married Anne Hathaway (who was eight years older to him) at a very young age of 18 and had three children. He made his appearance as an actor on the London stage where he would write the plays which would be later performed. Later with a group of actors he created his own theater – The Globe Theater. His works include approximately 38 plays, 154 odd sonnets, 2 long narrative poems and a few more verses. His early plays were primarily comedies and histories and are considered some of the best works produced ever in this genre. Later he started writing tragedies which include some famous ones like Hamlet, Macbeth, King Lear and Othello. In his last phase he started writing tragicomedies, also known as romances, and collaborated with other playwrights too.

In 1593 and 1594 when the theaters closed because of plague, Shakespeare published two narrative poems on sensual themes, *Venus and Adonis* and *The Rape of Lucrece*. The poems show culpability and moral confusion that resulted from uncontrollable lust. A third narrative poem, *A Lover's Complaint*,

was printed in the first edition of the *Sonnets* in 1609 which were his last non-dramatic works to be printed. The Sonnets are highly appreciated by the critics as reflective contemplation on the nature of love, sexual passion, creation, time and death.

11.2.2 THE TEXT

SONNET 1 (From Fairest Creatures we Desire Increase) by William Shakespeare

From fairest creatures we desire increase,
That thereby beauty's rose might never die,
But as the riper should by time decease,
His tender heir might bear his memory:
But thou, contracted to thine own bright eyes,
Feed'st thy light's flame with self-substantial fuel,
Making a famine where abundance lies,
Thyself thy foe, to thy sweet self too cruel.
Thou that art now the world's fresh ornament
And only herald to the gaudy spring,
Within thine own bud buriest thy content
And, tender churl, makest waste in niggarding.
Pity the world, or else this glutton be,
To eat the world's due, by the grave and thee.

MEANING OF WORDS/PHRASES

- ***From fairest creatures* (line 1):** From all beautiful creatures
- ***we desire increase* (line 1):** we want offspring
- ***riper* (line 3):** more ripe
- ***contracted to* (line 5):** bound only to
- ***Feed'st thy light's...fuel* (line 6):** Feed your eyes (light's flame) with only the sight of yourself - i.e., you are self-consumed.
- ***only* (line 10):** chief.
- ***gaudy* (line 10):** showy (not used in the modern uncomplimentary sense); from Middle English *gaude*, a yellowish green color or pigment
  ***niggarding* (line 12):** hoarding
- ***the world's due* (line 14):** what you owe to the world, i.e. the continuation of your beauty. The grave, which will consume the young man's body, will also *eat* any chance of his beauty living on, if the young man helps the grave by himself being gluttonous (in his refusal to have children).

Notes

- The first seventeen sonnets are addressed to the poet's awesome and enthralling friend, whose identity is anonymous and there are questions on his existence as well. The poet's main concern in these sonnets is to convince his friend to start a family, so that his beauty can live on through his children.
- In Shakespeare's sonnets, the rhyme pattern is abab cdcd efef gg, with the final couplet used to summarize the previous 12 lines or present a surprise ending. The rhythmic pattern of the sonnets is usually iambic pentameter.

11.2.3 EXPLANATION

The first sonnet '*From Fairest Creatures we Desire Increase*', from the collection *Sonnets,* implies to the fact that we desire beautiful creatures to multiply, in order to preserve their 'beauty' for the benefit of the world. It can be considered this way that when the parent dies ("as the riper should by time decease"), the child might continue with the parent's beauty ("His tender heir might bear his memory"). The death of the parent should not mean the death of beauty; the beauty of the rose should be carried forward through the children.

In the second quatrain, the poet blames the young man for being too self-absorbed to even think of procreation: he is "contracted" to his own "bright eyes," and feeds his light with the fuel of his own attractiveness. The speaker says that this makes the young man his own unsuspecting rival, because this nature of his makes "a famine where abundance lies". Accumulating all the love by the young man for his own beauty only is really an act of immaturity.

In the third quatrain, he argues that the young man may now be beautiful – he is undoubtedly "the world's fresh ornament / And only herald to the gaudy spring" – but that, in time, his beauty will fade, and he will bury his "content" within his flower's own bud (that is, he will not pass his beauty on; it will wither with him). In the couplet, the speaker asks the young man to "pity the world" and replicate, or else be a glutton who, like the grave, eats the beauty he owes to the whole world. His beauty is not personal; he has to share it with the world and that can happen only if he reproduces.

11.2.4 SUMMARY

Shakespeare begins his sonnets by introducing four of his most important themes – immortality, time, procreation, and selfishness – which are interrelated in this first sonnet both thematically and through the use of images associated with

business or commerce (the word ‘increase’ is a clear representation of this).

The sonnet's first four lines relate all of these important themes. Individually, each of these four lines addresses a separate issue. Line 1 is concerned with procreation, especially in the phrase "we desire increase"; line 2 hints at immortality in the phrase "might never die"; line 3 presents the theme of time's unceasing progress; and line 4 combines all three concerns: A "tender heir" represents the mortality for parents, who will grow old and die. According to the sonnet the poet’s expression of procreation ensures that our continuation will be carried forward by our children. And if we do not have children, our existence will be extinguished with our death.

But, the scenario the poet creates in the next few lines (lines 5–12) apparently has been rejected by the young man, whom the poet addresses as "thou". Interested only in his own selfish desires, the youth is the embodiment of narcissism, a destructively excessive love of oneself. The poet makes clear that the youth's self-love is harmful and unrealistic, not only for himself but for the entire world. Because the young man is not willing to share himself with the world by having a child to carry on his beauty, he creates "a famine where abundance lies" and thus is unnecessarily hurting himself viciously. The "bud" in line 11 recalls the "rose" from line 2 – the rose as an image of perfection underscores the immaturity of the young man, who is only a bud, still imperfect because he has not fully bloomed.

The final couplet – the last two lines – reinforces the injustice of the youth's not sharing his beauty with the world. The "famine" that he creates for himself is communicated through the phrase "To eat the world's due," as though the youth has the responsibility and the world has the right to expect the young man to father a child. Throughout the sonnet Shakespeare draws his imagery from everyday life and the world around him. In this sonnet he writes of love in terms of commercial purpose, the practice of charging exorbitant interest on money lent. For example, in the first line, which reads, "From fairest creatures we desire increase,""increase" means not only nature's gain through procreation but also commercial profit, an idea linked to another trade term, "contracted," in line 5. In line 12, by using the now-antiquated term "niggarding," which means hoarding, the poet implies that the youth, instead of marrying a woman and having children, is selfishly wasting his love all for himself.

11.2.5 COMMENTARY

The first sonnet introduces many of the themes that defines the sequence: beauty, the passage of human life in time, the ideas

of virtue and wasteful self-consumption ("thou, contracted to thine own bright eyes"), and the love of the poet for the young man, which causes him to elevate the young man above the whole world, and to consider his procreation a form of "pity" for the rest of the earth. Sonnet 1 opens not only the entire sequence of sonnets, a group comprising the first seventeen sonnets, often called the "procreation" sonnets because they each urge the young man to bear children as an act of rebelliousness against time.

The logical structure of Sonnet 1 is relatively simple – the first quatrain states the moral premise, that beauty should strive to propagate itself; the second quatrain accuses the young man of violating that moral premise, by wasting his beauty on himself alone; the third quatrain gives him an urgent reason to change his ways and obey the moral premise, because otherwise his beauty will wither and disappear; and the couplet summarizes the argument with a new exhortation to "pity the world" and father a child. Some of the metaphoric images in the poem, however, are quite complex. The image of the young man contracted to his own bright eyes, feeding his "light's flame" with "self-substantial fuel," for instance, is an extremely intricate image of self-absorption.

11.3 AN ELEGY ON THE DEATH OF A MAD DOG

11.3.1 THE POET

Oliver Goldsmith (1728-1774) was an Irish novelist, essayist, poet and playwright who is best known for his novel *The Vicar of Wakefield*, the pastoral poem *The Deserted Village* and his plays *The Good Natured Man* and *She Stoops to Conquer*. Although he was better known as a dramatist, many of his poems and essays attracted encouraging acceptance and with his novel *The Vicar of Wakefield*, a humorous and sentimental story of a village curate's attempts to guide his children through the tribulations of growing up, he gained immense reputation.

Goldsmith's poetry was often comic as is seen in his parodies *An Elegy on the Death of a Mad Dog* and *An Elegy on the Glory of her Sex: Mrs. Mary Blaze*, but at times when his compassion was touched, he created some commendable solemn poems, the most outstanding of which is *The Deserted Village* which is based on a protest against the economic and social conditions that were forcing enormous reallocation of the masses from villages to cities.

11.3.2 THE TEXT

An Elegy on the Death of a Mad Dog by Oliver Goldsmith

Good people all, of every sort,
Give ear unto my song;

And if you find it wondrous short,
It cannot hold you long.

In Islington there was a man,
Of whom the world might say
That still a godly race he ran,
Whene'er he went to pray.

A kind and gentle heart he had,
To comfort friends and foes;
The naked every day he clad,
When he put on his clothes.

And in that town a dog was found,
As many dogs there be,
Both mongrel, puppy, whelp and hound,
And curs of low degree.

This dog and man at first were friends;
But when a pique began,
The dog, to gain some private ends,
Went mad and bit the man.

Around from all the neighbouring streets
The wondering neighbours ran,
And swore the dog had lost his wits,
To bite so good a man.

The wound it seemed both sore and sad
To every Christian eye;
And while they swore the dog was mad,
They swore the man would die.

But soon a wonder came to light,
That showed the rogues they lied:
The man recovered of the bite,
The dog it was that died.

11.3.3 EXPLANATION

The poem is in ballad form and it not only invites the attention of the readers but also instigates them indirectly and expects them to take pleasure in observing the diverse behavior pattern of a dog (the poet might even be referring to a human character in the form of a dog). So he asks every individual – ‘good people all of every sort’ – to pay attention to his justification. In the second stanza the poet highlights the character from Islington emphasizing upon the man’s deceptive outward appearance. Although religious in attitude the man would hide his real self from the world during his stay in the Church. The third stanza talks about the kind and gentle behavior that the man had in the company of his friends and how he would attempt to comfort not only his friends but foes too. The poet wants to enhance that the interior motive of the person should be reflected rather than the mask of pity and

sympathy that he wears. So this hiding of interior motives reflects on the unethical behavior pattern and justifies the meanness of a character – 'the naked everyday he clad when he put on his clothes'. The metaphor 'clothes' here reveals the genuine truth unveiling the actual self.

The next stanza refers to the villainous dog which is a member of the 'canine family' which has other varieties too like the mongrel, puppy, whelp and hound. Though the species of this particular dog has not been mentioned but it is understood that it belongs to that family only which is considered to be man's greatest friend. But it so happens that some problem between the man and the dog results in irritation and the dog desperately strives to hurt the man. Every neighbor wondered and sympathized with the man and swore that the dog has definitely lost its wits to bite such a good man. These pious Christian souls believed that the dog was obviously mad and the wound was so alarming and painful that the man would certainly not survive.

And then the paradox in the last stanza highlighting the central theme of the poet – the man recovered from the bite and it was the dog that died. The man, the hypocrite in the society, is the one who carries the venom in his body. The whole contradiction depends on the following lines – "And while they swore the dog was mad / They swore the man would die." They (the neighbors) could be making two mistakes in this –

1. They think that the man is as good enough as he seems to be and definitely they are not suspecting that his selfishness is instigating more deadly poison that even a mad dog can induce.

2. They know how corrupt the man is as they themselves are and they fail to realize the influence of corruption which can easily transfuse the qualities of wickedness and murder in them.

In both cases the dog is a figure of sensibility; it can be the mad philosopher/prophet/poet that either cures or contaminates the community. If it is the first case, the dog works in the service of the community by saving it from the clutches of an isolated villain. And in the second case, where the community is attacked, it is the dog that is an enemy. The actual situation of responsiveness is between the two – the community which is at large corrupt or the dog-bite which is an act of martyrdom. The dog hasn't, as in the first case above, simply exposed the wicked man; it has exposed the whole community's belief in the harmlessness of corruption.

11.3.4 SUMMARY

Oliver Goldsmith, in his poem *Elegy Written on the Death of a Mad Dog* narrates a rather amusing story, inducing laughter and at the same time expressing the incident in a skeptical manner. His proficient expertise of stimulating his readers to identify his

viewpoints by inspecting the funny approaches of some people, finds its extreme exposure in this poem. The narrator of the poem definitely has a sense of emotional outburst and caring concern when he talks about the poor and the destitute and he very beautifully expresses the essence of connection through his deftly created line – "the naked everyday he clad, when he put on his clothes." The poet tries to highlight that this God-fearing religious good man from Islington has indeed a very 'kind and gentle heart'. The man's personality is infused with wonderful inner spiritual qualities and so he is a comfort not just to his friends but enemies as well. He is such a kind man that he has the capability as well as the desirability to clothe the naked whom he meets.

Definitely the community that the man resides in has a high respect for his caring and compassionate behavior and so they believe that definitely the dog has 'lost its wits' when he bit the man. The neighborhood wonders how any living creature can even think of harming this sincere, caring and kind person. This justifies the high regard that the townspeople have for this generous hearted man. It is obvious that the man is an inspiration to the people as he tries his best to lighten the burdens of life that people carry with themselves on daily basis. And when this Christian soul is bitten by a do it is obvious that the man will die. But ironically enough it is the dog that dies of the venom of the corrupt man justifying the meanness of the man and the society at large.

11.3.5 COMMENTARY

Oliver Goldsmith has very elegantly written this satirical poem in a suggestive tone. If read on a superficial way it clearly states that the man was good and the dog was at fault but it was the dog that died at the end. But from the beginning the poet signals the readers to a very different tone. Initially itself the poem generates a kind of shock especially when the man described in the poem seems godly and kind only when he dresses himself (and not the other times) and when he goes to pray (and not any other time). And this attitude of the man confirms his fake personality. The dog, on the other hand, can be taken as a representation of the deprived and defeated people who are not getting what they deserve because of such 'godly' people around. And, hence, to take revenge and meet their own personal needs the dog bites the man. The dog understands that there is no other way of survival in a world filled with spurious people who are so selfish that they are just bothered about themselves rather than being worried for others. The poet has personified the dog with human qualities who tries to fit in into this inhuman world. The typical neighbors are also very well projected with their stereotype image of gossiping, spreading news and interfering into the matters of others. Here too they are there to predict the ultimate – the dog bite will definitely cause the man to die. But surprising to every Christian eye, the dog

dies and the man survives exposing the fact that man has more poison in him compared to that of a dog, justifying that finally the good is sacrificed and the evil survives. So the ultimate question is whether the Christian faith of goodness and humanity lost in this world of corruption and selfishness, malice and massacre?

11.4 ODE ON A GREECIAN URN

11.4.1 THE POET

John Keats, the most romantic of the Romantic poets, always believed that beautiful things will never die but will keep demonstrating their beauty all the time and this idea of his was explored in his first book of *Endymion*. In many of his poems he leaves the factual world to explore an inspirational, mythical or aesthetic sphere and then he would come back to his ordinary life with a transformed self and a new perception. The capacity to be lost in a reverie, to move out from a conscious life in search of an imaginative one without speculating about reality or reasonableness, is Keats's concept of 'negative capability' – a theory where the poet must disappear from the work (the work should account the experience in such a way that the readers recognize and respond to the incidence without the interference or elucidation of the poet). Keats also imagined that the five senses freely correspond to and connect with the various types of art and music and musicians appear throughout his work as 'symbols' of poetry. Like his fellow Romantic poets Keats also found in nature an endless source of poetic inspiration and he described this natural world with precision and care. Keats also had a continuing interest in the distant past and the ancient world and his longer poems, such as *The Fall of Hyperion* or *Lamia*, takes place in a mythical surrounding.

11.4.2 THE TEXT

Ode on a Grecian Urn by John Keats

Thou still unravish'd bride of quietness,
Thou foster-child of silence and slow time,
Sylvan historian, who canst thus express
A flowery tale more sweetly than our rhyme:
What leaf-fring'd legend haunts about thy shape
Of deities or mortals, or of both,
In Tempe or the dales of Arcady?
What men or gods are these? What maidens loth?
What mad pursuit? What struggle to escape?
What pipes and timbrels? What wild ecstasy?

Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endear'd,
Pipe to the spirit ditties of no tone:
Fair youth, beneath the trees, thou canst not leave
Thy song, nor ever can those trees be bare;
Bold Lover, never, never canst thou kiss,
Though winning near the goal yet, do not grieve;
She cannot fade, though thou hast not thy bliss,
For ever wilt thou love, and she be fair!

Ah, happy, happy boughs! that cannot shed
Your leaves, nor ever bid the Spring adieu;
And, happy melodist, unwearied,
For ever piping songs for ever new;
More happy love! more happy, happy love!
For ever warm and still to be enjoy'd,
For ever panting, and for ever young;
All breathing human passion far above,
That leaves a heart high-sorrowful and cloy'd,
A burning forehead, and a parching tongue.

Who are these coming to the sacrifice?
To what green altar, O mysterious priest,
Lead'st thou that heifer lowing at the skies,
And all her silken flanks with garlands drest?
What little town by river or sea shore,
Or mountain-built with peaceful citadel,
Is emptied of this folk, this pious morn?
And, little town, thy streets for evermore
Will silent be; and not a soul to tell
Why thou art desolate, can e'er return.

O Attic shape! Fair attitude! withbrede
Of marble men and maidens overwrought,

With forest branches and the trodden weed;

Thou, silent form, dost tease us out of thought

As doth eternity: Cold Pastoral!

When old age shall this generation waste,

Thou shalt remain, in midst of other woe

Than ours, a friend to man, to whom thou say'st,

"Beauty is truth, truth beauty,—that is all

Ye know on earth, and all ye need to know."

11.4.3 EXPLANATION

In the first stanza, the speaker locates himself before an ancient Grecian urn and addresses it. Somehow the speaker is thoughtful about and preoccupied with its portrayal of pictures frozen in time. It is the “still unravish’d bride of quietness,” the “foster-child of silence and slow time” – as if it has known so well the importance of silence and time. He also describes the urn as a ‘historian’ who can tell a story. Wondering about the figures on the side of the urn he is curious to know the legend they illustrate and also from where they come. He looks at a picture that seems to depict a group of men pursuing a group of women and wonders what their story could be: “What mad pursuit? What struggle to escape? / What pipes and timbrels? What wild ecstasy?”

In the second stanza, the speaker looks at another picture on the urn and this time it is of a young man playing a pipe, lying with his lover underneath a clearing of trees. The speaker says that the piper’s ‘unheard’ melodies are sweeter than mortal melodies because they are untouched by time. He tells the youth that, though he can never kiss his lover because he is frozen in time, he should not grieve, because her beauty will never fade. Physical beauty dies away with time and so the youth should be happy that the beauty of his beloved is capture forever and has become immortal.
In the third stanza, he looks at the trees surrounding the lovers and feels happy that they will never shed their leaves. He is happy for the piper because his songs will be ‘for ever new’, and happy that the love of the boy and the girl will remain forever, unlike mortal love, which lapses into “breathing human passion” and eventually vanishes, leaving behind only a “burning forehead, and a parching tongue.” Nothing will fade of as it usually happens in the mortal world and this feeling of immortality makes the poet happy and contented.

In the fourth stanza, the speaker examines another picture on the urn, this one of a group of villagers leading a heifer to be sacrificed. He wonders where they are going (“To what green altar, O mysterious priest...”) and from where they have come. He

imagines their little town, empty of all its citizens at the present as everyone is going to the place of the sacrifice, and tells it that its streets will 'for evermore' be silent, because those who have left it will never return as they are now frozen on the urn.

In the final stanza, the speaker addresses the urn again, saying that the urn like Eternity, "doth tease us out of thought." He thinks that when his generation is long dead, the urn will remain, telling the future generations its enigmatic lesson: "Beauty is truth, truth beauty." The speaker says that this is the only thing the urn knows and the only thing it needs to know.

The poem portrays the speaker's attempt to engage with the static immobility of sculpture. The Grecian urn, passed down through countless centuries to the time of the speaker's viewing, exists outside of time in the human sense – it does not age, it does not die, and indeed it is alien to all such concepts. In the speaker's meditation, this creates an intriguing paradox for the human figures carved into the side of the urn: They are free from time, but they are simultaneously frozen in time. They do not have to confront aging and death (their love is 'forever young'), but neither can they have experience (the youth can never kiss the maiden; the figures in the procession can never return to their homes).

11.4.4 SUMMARY

Keats' imagined urn is addressed as if he were contemplating a real urn and as if the urn has survived undamaged from the distant past. It is a 'sylvan historian' telling us a story, which the poet suggests and wants to clarify through a series of questions. Who are these gods or men carved or painted on the urn? Who are these reluctant maidens? What is this mad pursuit? Why the struggle to escape? What is the explanation for the presence of musical instruments? Why this mad ecstasy? Innumerable questions to seek a better judgment and immeasurable knowledge hunt to acquire a better picture!

It's really very true that imagined melodies are lovelier than those heard by human ears. Therefore the poet urges the musician pictured on the urn to play on endlessly. His songs should touch the height of immortality and neither should the trees ever shed their leaves. Although the lover on the urn can never win a kiss from his beloved, but it is also true that his beloved can never lose her beauty. Happy are the trees on the urn, for they can never lose their leaves. Happy is the musician forever playing songs forever new. The lovers on the urn enjoy a love forever warm, forever panting, and forever young, far better than actual love, which eventually brings disappointment and discontent.

And then the queries shift – Who are the people coming to perform a sacrifice? To what altar does the priest lead a garlanded

heifer? What town do they come from? That town which will forever remain silent and deserted!

And finally Keats's request to the urn – Fair urn, Keats says, adorned with figures of men and maidens, trees and grass, you bring our speculations to a point at which thought leads nowhere, like meditation on eternity. After our generation is gone, you will still be here, as a friend to man, telling him that beauty is truth and truth is beauty — that is all he knows on earth and all he needs to know.

11.4.5 COMMENTARY

Keats has created a Greek urn in his mind and has decorated it with three scenes. The first is full of hyperactive action and the actors are men, or gods, and maidens. Other figures, or it can possibly be the male figures, are playing musical instruments and the maidens are probably the nymphs of classical mythology. The men or gods are obsessed with love and are chasing them. Keats's love for classical mythology is very well projected and it seems that he had probably read stories of such love games. Even it is found in Book II of his *Endymion,* where he recounts Alpheus' pursuit of Arethusa, and in Book III he tells of Glaucus' pursuit of Scylla.

The second scene is developed in stanzas II and III which takes place under the trees where a lover is crooning to his beloved. In the first stanza Keats restricts himself with question whereas it is not so in the second scene where the romantic image of a youth playing a musical instrument and hoping a kiss from his beloved dominates the atmosphere. The scene enlightens the thoughts of Keats on the function of art which ensures a kind of permanence to reality. Definitely Keats is trying to imagine a state of perfect existence as represented by the lovers.

The third scene on the urn reflects on a group of people on their way to perform a sacrifice along with the sacrificial animal held by the priest. It's really amazing to wonder that Keats instead of limiting himself to the sacrificial procession concentrates more on the town that is desolate because inhabitants have left for the procession.

And the final scene contains the beauty-truth equation which has become one of the most sought after and controversial line in the criticism of Keats's poetry. On the one hand it can be Art's arrest of time which is a form of eternity and has thus brought perpetuity into the poem as well. Or it can be the poet's imagination that the urn has been capable enough of preserving a temporary and happy performance thus making it eternal forever. Keats was quite charmed by the beautiful works of art and his vision of happiness has always been through the means of sharing one's

existence enthusiastically and bringing out the emotional life through one's imagination. And maybe when he says 'that is all ye know on earth' he is presuming an existence beyond earth.

11.5 LET'S SUM UP

The three poems take the readers into the depth of understanding of a Shakespearean sonnet, an elegy in a ballad form and the magnificence of an ode. The poems of these three inspirational and philosophical poets enhance a significant perception of poetry writing. From Shakespeare's most important themes of immortality, time, procreation and selfishness to the amusing and satirical outburst of Goldsmith and then to the thoughtful and expressive portrayal of Keats, the poems augment connectivity and consciousness, worthiness and wisdom.

11.6 SUGGESTED QUESTIONS

1. Comment on the most important themes that Shakespeare has used in his sonnet *From Fairest Creatures we Desire Increase*?
2. *An Elegy on the Death of a Mad Dog*by Oliver Goldsmith is a satirical poem in a suggestive tone. Comment.
3. Elucidate what John Keats wants to express through his poem *Ode on a Grecian Urn*.

11.7 REFERENCES

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12

THOMAS CAMPBELL, ROBERT BROWNING, ROBERT FROST

Unit Structure :

12.1 OBJECTIVES

The aim of this Unit is to navigate through the poems of Thomas Campbell, Robert Browning and Robert Frost and experience the essence of love and life at the backdrop of an unrelenting nature. From the tragic story of Lord Ullin's Daughter to the emotional struggle of the lover for his beloved on their last ride together and then the sudden stopping of the traveller in the dark deep and lonely woods it is observed that the journey of life everywhere is complicated and mournful but one has to move on focusing more on the positive attributes and living for the moment with utmost enthusiasm.

12.2 INTRODUCTION

Thomas Campbell's *Lord Ullin's Daughter* is a Scottish ballad which conveys the tragic story of the daughter of Lord Ullin who runs away with her lover and to avoid the anger of her father takes the boat during a severe storm and is engulfed in water. *The Last Ride Together* by Robert Browning is a dramatic monologue of a rejected lover exploring the end of a love affair and experiencing the heavenly pleasure of the last ride with his lady love. *Stopping by the Woods on a Snowy Evening* by Robert Frost is very universal and philosophical in its allegorical suggestions about life, time and dedication to a goal or vocation, consciousness and so on and including the romantic theme, 'life journey' ideas and religious themes, these general suggestions can be called 'philosophical'.

12.3 LORD ULLIN'S DAUGHTER

12.3.1 – THE POET

Thomas Campbell (1777-1844) was a Scottish poet and is chiefly remembered for his sentimental poetry dealing especially with human affairs. He was the founder and the first President of the Clarence Club and a co - founder of the Literary Association of the Friends of Poland. His major works include *Pleasures of Hope*, a didactic poem in heroic couplets and various stirring patriotic war songs like *Ye Mariners of England*, *The Soldier's Dream*, *Hohenlinden* and *The Battle of Mad and Strange Turkish Princes*. He was a versatile professional writer and not solely a poet. He wrote for newspapers, compiled biographies, contributed articles to encyclopaedias and was also the Editor of The New Monthly Review. His Specimens of the British Poets which extended to seven volumes included selected passages from writers with biographies and criticism.

12.3.2 – THE TEXT

Lord Ullin's Daughter by Thomas Campbell

A Chieftain to the Highlands bound,
Cries, 'Boatman, do not tarry;
And I'll give thee a silver pound
To row us o'er the ferry.'

'Now who be ye would cross Lochgyle,
This dark and stormy water?'
'Oh! I'm the chief of Ulva's isle,
And this Lord Ullin's daughter.

'And fast before her father's men
Three days we've fled together,

For should he find us in the glen,
My blood would stain the heather.

'His horsemen hard behind us ride;
Should they our steps discover,
Then who will cheer my bonny bride
When they have slain her lover?'

Outspoke the hardy Highland wight:
'I'll go, my chief – I'm ready:
It is not for your silver bright,
But for your winsome lady.

'And by my word, the bonny bird
In danger shall not tarry:
So, though the waves are raging white,
I'll row you o'er the ferry.'

By this the storm grew loud apace,
The water-wraith was shrieking;
And in the scowl of heaven each face
Grew dark as they were speaking.

But still, as wilder blew the wind,
And as the night grew drearer,
Adown the glen rode armed men-
Their trampling sounded nearer.

'Oh! Haste thee, haste!' the lady cries,
'Though tempests round us gather;
I'll meet the raging of the skies,
But not an angry father.'

The boat has left a stormy land,
A stormy sea before her-
When oh! Too strong for human hand,
The tempest gathered o'er her.

And still they rowed amidst the roar
Of waters fast prevailing;
Lord Ullin reach'd that fatal shore-
His wrath was chang'd to wailing.

For sore dismay'd, through storm and shade,
His child he did discover;
One lovely hand she stretch'd for aid,
And one was round her lover.

'Come back! Come back!' he cried in grief,
'Across this stormy water;
And I'll forgive your Highland chief,
My daughter!- oh, my daughter!'

'Twas vain: the loud waves lash'd the shore,
Return or aid preventing;
The waters wild went o'er his child,
And he was left lamenting.

MEANING OF WORDS/PHRASES

- Chieftain – the chief or head of a clan
- Tarry – delay
- Loch – a lake
- Lochgyle – or Loch-Na-Keal is the sea loch which separates Gribun on Mull from Ullva to the North
- Ulva – An island in the Inner Hebrides of Scotland
- Glen –valley (typically one that is long, deep and often 'U' shaped)
- Heather – a plant with pinkish-purple flowers

12.3.3 – EXPLANATION

In Stanza 1 a Chieftain who is going to the highlands cries out to the boatman with an appeal not to delay and he promises to give him a silver pound if he takes him and his beloved (Lord Ullin's daughter) across the river on his ferry.

In Stanza 2 when questioned by the boatman regarding who was willing to row across Lochgyle in this dark and stormy weather, the Chieftain introduces himself as the Chieftain of Ulva island and with him was his beloved, Lord Ullin's daughter.

In Stanza 3 he requests the boatman to take them from there before her father's men come and capture them. He informs that they have fled three days back and he knows that if her father's men finds them he would definitely kill the Chieftain and stain the heather plant with his blood.

In Stanza 4 he adds that Lord Ullin's armed horsemen are chasing them close and if they get him they will definitely kill him. And then he assures that he is ready to die but the only question that arises after his death is who will take care and make happy his beautiful beloved?

In Stanza 5 the strong and brave boatman becomes sympathetic towards them and accepts to take them across the river and he also decides not to take any money from the lady.

In Stanza 6 the boatman swears not to keep the lady in danger any more. Although the waves are getting more and more violent and furious and foaming he assures that he will take them beyond Lochgyle.

In Stanza 7 the increasing storm is hinted as turning more and more rough and violent. It seemed as if the water ghost was shouting and the sky turned darker. The turbulence of the sky and its frowning look brought a scared flush on the face of all three.

In Stanza 8 again it is the description of the rough and violent wind that was blowing with all its force and the night that was gradually becoming darker and scarier. Suddenly sounds of armed soldiers are heard from the glen as if coming towards them.

In Stanza 9 Lord Ullin's daughter requests the boatman to move faster. Though the wind and storm were very wild she says she would prefer to face the anger of the sky than to face her angry father.

In Stanza 10 they leave the stormy land and now they have to face the more stormy sea before them. The storm definitely was more powerful for any human to navigate and the gathering tempest over them ensured their defeat.

In Stanza 11 the three are seen fighting hard against the deadly waves till their last breath. And in the meantime, Lord Ullin reaches the fatal shore and the anger that he bore against them changed into mournful wailing.

Stanza 12 discusses how through storm and shade, in pain and shock, the father finds out his child. The beautiful girl stretches out one of her hands towards her father with an intention to be saved by him and the other hand was around her lover who was immensely dear to her.

Stanza 13 finds Lord Ullin screaming out to his daughter in shock and pain accepting his fault and requesting her to come back. Wailing on the shore he promises to forgive her lover.

Stanza 14 shows how the father's howling and lamenting goes waste as the massive violent loud waves made the Lochgyle terrible. Neither was any aid from outside possible nor could they come back fighting the forceful waves. And then a big wave engulfs his child and he is left mourning on the shore.

12.3.4 – SUMMARY

Lord Ullin's Daughter is a Scottish ballad which conveys the tragic story of the daughter of Lord Ullin who runs away with her lover

and to avoid the anger of her father takes the boat during a severe storm and is engulfed in water. The poem begins with the daughter and her lover, the Chieftain, who arrive at the banks of Lochgyle with the intention of eloping to a safer place. The lover offers the boatman a silver pound to carry them across to safety but the boatman is apprehensive as the weather is stormy and it is very dangerous to cross Lochgyle is such a state. The lover introduces himself as the Chief of Ulva and also describes how they have been running away from the men of her father who were chasing them. He is anxious of his life as he is very sure that her father will get him slaughtered if caught. Sensing the crisis and unable to say no to the pleading of the beautiful daughter, who is ready to face the raging storm rather than the angry father, the boatman agrees to help though he knows very well that it might cost them their lives.

The boat finally leaves the shore when Lord Ullin and his men arrive. Seeing them in a critical state Lord Ullin's anger immediately evaporates. His heart melts seeing his darling daughter fighting nature's fury. One of her hands she raises towards her father with the plea to be rescued and the other she keeps it around her lover with a determination never to leave him. He cries out to her to return and also promises to accept her lover. But it is too late before the father could do anything and the little boat capsizes and the three of them drown in the turbulent water leaving the leaving the shocked father on the shore lamenting and cursing for his deed.

12.3.5 – COMMENTARY

Lord Ullin's Daughter draws its setting from the real landscape of the Scottish Highlands. The Lochgyle Lake is an actual lake and so is the isle Ulva and hence most part of the poem focuses on depicting both the beautiful and dangerous sides of Scotland – the landscape that can rejuvenate the spirits can also cause death and destruction. The title of the poem might seem misleading initially as Lord Ullin's daughter hardly speaks except for once and most of the conversation is carried out between the Chieftain and the boatman and the concern is the reaction of the father. But it should be understood that Lord Ullin's daughter if the object of affection of every character – she is the beloved of the Chieftain of Ulva, she is the most important thing in her father's life and it is her innocence that convinces the boatman to agree. It is only because of her that the fatal journey is undertaken. The poem teaches us an important lesson – undoubtedly parents have the right to protect their children but they have no authority to control their lives. It's only because Lord Ullin had threatened their lives that they decide to escape even in that dreadful weather. It is tragic that the daughter is ready to face the fury of nature rather than the anger of her father and this results in death and disaster, suffering and submission.

The poem has all the characteristics of a ballad and it tells a tale that has its origins in Scottish folk-tales. It even boasts of supernatural character in the form of the water-wraith, the sight of which is supposed to spell doom for human beings, according to the Gaelic legends. The tone of the poem is predominantly adventurous as the readers experience fear and anxiety as they read about the violent storm through which the lovers are hoping to escape. Towards the end the tone changes to one of guilt and remorse as Lord Ullin realizes his mistake.

12.4 THE LAST RIDE TOGETHER

12.4.1 – THE POET

Robert Browning (1812-1889), an English poet and playwright, is known for his mastery of 'dramatic monologue' and his poems are known for their irony, characterization, dark humour, social commentary, historical settings and stimulating vocabulary & syntax. The uniqueness of 'dramatic monologue' was that the character speaks to a listener articulating his/her subjective point of view. His most acclaimed poems include *My Last Duchess*, *Porphyria's Lover*, *Meeting at Night*, the patriotic poem *Home Thoughts from Abroad* and the children's poem *Pied Piper of Hamelin*.

Browning became in his later years that curious phenomenon, the Victorian sage – widely regarded for his knowledge and his explorations of philosophical questions of great resonance in Victorian life. He started attaining popularity at a later stage of his life and *Dramatis Personae* (1860) was very enthusiastically received. *The Ring and the Book* (1868-69) was highly acclaimed and is considered as one of the greatest work by some critics.

12.4.2 – THE TEXT

Last Ride Together by Robert Browning

I

I said – Then, dearest, since 'tis so,
Since now at length my fate I know,
Since nothing all my love avails,
Since all, my life seemed meant for, fails,
Since this was written and needs must be –
My whole heart rises up to bless
Your name in pride and thankfulness!
Take back the hope you gave, – I claim
Only a memory of the same,
– And this beside, if you will not blame,
Your leave for one more last ride with me.

II

My mistress bent that brow of hers;
Those deep dark eyes where pride demurs

When pity would be softening through,
Fixed me a breathing-while or two
With life or death in the balance: right!
The blood replenished me again;
My last thought was at least not vain:
I and my mistress, side by side
Shall be together, breathe and ride,
So, one day more am I deified.
Who knows but the world may end to - night?

III
Hush! if you saw some western cloud
All billowy - bosomed, over-bowed
By many benedictions – sun's
And moon's and evening-star's at once –
And so, you, looking and loving best,
Conscious grew, your passion drew
Cloud, sunset, moonrise, star-shine too,
Down on you, near and yet more near,
Till flesh must fade for heaven was here! –
Thus leant she and lingered – joy and fear!
Thus lay she a moment on my breast.

IV
Then we began to ride. My soul
Smoothed itself out, a long - cramped scroll
Freshening and fluttering in the wind.
Past hopes already lay behind.
What need to strive with a life awry?
Had I said that, had I done this,
So might I gain, so might I miss.
Might she have loved me? just as well
She might have hated, who can tell!
Where had I been now if the worst befell?
And here we are riding, she and I.

V
Fail I alone, in words and deeds?
Why, all men strive and who succeeds?
We rode; it seemed my spirit flew,
Saw other regions, cities new.
As the world rushed by on either side.
I thought, – All labour, yet no less
Bear up beneath their unsuccess.
Look at the end of work, contrast
The petty done, the undone vast,
This present of theirs with the hopeful past!
I hoped she would love me; here we ride.

VI
What hand and brain went ever paired?
What heart alike conceived and dared?
What act proved all its thought had been?
What will but felt the fleshly screen?
We ride and I see her bosom heave.
There's many a crown for who can reach.
Ten lines, a statesman's life in each!
The flag stuck on a heap of bones,
A soldier's doing! what atones?
They scratch his name on the Abbey-stones.
My riding is better, by their leave.

VII
What does it all mean, poet? Well,
Your brains beat into rhythm, you tell
What we felt only; you expressed
You hold things beautiful the best,
And pace them in rhyme so, side by side.
'Tis something, nay 'tis much: but then,
Have you yourself what's best for men?
Are you–poor, sick, old ere your time–
Nearer one whit your own sublime
Than we who never have turned a rhyme?
Sing, riding's a joy! For me, I ride.

VIII
And you, great sculptor–so, you gave
A score of years to Art, her slave,
And that's your Venus, whence we turn
To yonder girl that fords the burn!
You acquiesce, and shall I repine?
What, man of music, you grown grey
With notes and nothing else to say,
Is this your sole praise from a friend,
"Greatly his opera's strains intend,
Put in music we know how fashions end!"
I gave my youth; but we ride, in fine.

IX
Who knows what's fit for us? Had fate
Proposed bliss here should sublimate
My being–had I signed the bond–
Still one must lead some life beyond,
Have a bliss to die with, dim-descried.
This foot once planted on the goal,
This glory-garland round my soul,
Could I descry such? Try and test!
I sink back shuddering from the quest.

Earth being so good, would heaven seem best?
Now, heaven and she are beyond this ride.

X
And yet–she has not spoke so long!
What if heaven be that, fair and strong
At life's best, with our eyes upturned
Whither life's flower is first discerned,
We, fixed so, ever should so abide?
What if we still ride on, we two
With life for ever old yet new,
Changed not in kind but in degree,
The instant made eternity,–
And heaven just prove that I and she
Ride, ride together, for ever ride?

12.4.3 – EXPLANATION

Stanza 1 begins with a lover getting finally rejected by his lady-love after he waited for her for a long time. But because the lover is sincere and true in his love, he does not have any ill - will for his lady-love and, on the contrary, he tells his beloved that he has been relieved of the uncertainty as he now knows that he would never get her love. The speaker also tells that his beloved's love was the most meaningful and precious thing in his life and after he has lost her love, his life has lost all its meaning and significance. He believes in fate and accepts his rejection and suffering which he believes was destined for him, feels proud that he had the opportunity to love her and enjoy her company for a long time. Despite failure, the lover has neither any anger towards his beloved nor does he blame her for anything. Rather he is grateful to her for the beautiful and blissful moments they had together and he asks God to bless her always. Though he has no hopes of ever getting her love back in his life, he requests her for two wishes – firstly, he should be allowed to cherish the memories of his love and happiness during the courting period. And, secondly, if she considers nothing offensive in this request, he wants to go on a last ride with her.

In Stanza 2 the lady is in a dilemma as she is indecisive whether to accept the request or reject it and for a moment she bows down her head as if thinking deeply. Her pride is in conflict with her pity for her lover. She hesitates for a moment and these brief moments seem like torture to the lover because if she accepts his request it would mean life for him but if she refuses then it would mean death for him. Finally, the lady accepts his request making the lover extremely happy. It seems as if the body has regenerated the circulation of blood. The lover is now at peace as he is going to enjoy bliss and his beloved's company for one more day. He hopes for the world to end that very night so that his moment of bliss becomes eternal and in this way, he can be with her forever.

Stanza 3 is about the description of the heavenly bliss which the lover experiences when his beloved lies on his bosom and he compares his experience with nature's joy and healing power. He feels like a man, who sees an evening cloud, swelling up like a sea-wave, illuminated and made beautiful by the light of the setting Sun, the Moon and the Stars. The man looks at the cloud, he is passionately drawn towards it and it seems as if the cloud was gradually coming closer and closer to him. In such a moment of ecstasy, he feels he has been transported to heaven and his body has lost its physicality but at the same time he is afraid that his lover would leave him anytime and that this moment of bliss will finally come to an end forever.

Stanza 4 starts with the blissful experience of the lover when he starts his journey with his beloved by his side. The poet compares the lover's soul to that of a furrowed paper which has been kept like that for a long time and when exposed to the wind, the paper opens up and the wrinkles get smoothened and it starts fluttering in the wind like a bird. In the same way, the lover's soul has grown wrinkled due to grief of his failure in love. But after encountering the last ride with his beloved, his soul experiences tremendous pleasure and feels rejuvenated. The lover says that his hope of attaining her love is a matter of the past and he feels that it is no use regretting the past. It makes no sense to express his love in different words with an expectation of winning her love. Maybe this type of an approach could have led her to hate him instead of loving him. He is happy that at least now she does not hate him; she is only indifferent to his love. He feels it as a blessing that he has the pleasure of having the last ride with her.

In Stanza 5, the lover rides by his beloved's side and thinks about the remorseful state of humanity in the world. He consoles himself with the thought that he is not the only person to fail and suffer in life. It is obvious that not all men succeed in their efforts. Unlike others, he has his last wish fulfilled by riding with his beloved. The lover does not want to complain about his failures but enjoy the ride to the fullest in the company of his beloved. As he rides, the landscape seems to him to have a different look and the fields and the cities through which they are passing seem to him more beautiful than before. It seems as if his own joy has brightened the entire region.

In Stanza 6, the lover, as he rides with his beloved, continues to think about the world and says that brain and hand cannot go together – Conception and Execution can never be paired together. Man is not able to keep pace with his actions to match with his ambitions. He plans a lot but achieves a little. The lover feels that he has at least achieved a little success by being able to ride with his beloved. He compares himself with a statesman and a soldier. A statesman works hard all his life but all his efforts are merely

published in a book or as an obituary in newspapers. Similarly a soldier dies fighting for his country and is buried in the Westminster Abbey which is his only reward after death and sometimes it is only an epitaph that is raised in his memory.

In Stanza 7 the lover compares his lot with that of a poet. He believes that a poet's reward is too small compared with his skills. The poet composes sweet lyrics, thoughts of emotions of others, views that men should achieve beautiful things in life and in return he gets very little and he dies in poverty in the prime of his life. Compared to the poet, the lover considers himself luckier as he has at least achieved the consolation of riding with his beloved for the last time.

In Stanza 8 the lover considers himself superior to the sculptor and the musician too. A sculptor devotes long years to art and creates a beautiful statue of Venus, the Greek goddess of youth and beauty. Through his art, he expresses his ideas of beauty and elegance. However, the reward for his hard work is all too less as people admire his work and praise it too but the moment they see an actual girl, maybe even less in beauty, they turn away from the statue. This shows that life is greater than art and so the speaker says that in this case he is more successful than a sculptor because he can ride with his beloved and the sculptor cannot have the happiness he deserves. The lover then talks about the musician whom he considers as unsuccessful as the sculptor. A musician devotes his best years in composing sweet and wonderful music but the only praise he receives is by his near and dear ones and the tunes which once were popular are soon forgotten. The lover considers himself happier and more successful than the musician also as he has the pleasure of enjoying the last ride with his beloved and the musician's love for his art is futile.

In the 9th Stanza, the lover states his point that none succeeds in this world, despite the best efforts – success in this life means failure in the life to come. So if the lover is destined to enjoy the supreme bliss in this world by getting the desired love of his beloved, he would have nothing left to hope for in future. He feels that he has reached his destination in this world and has achieved the garland of victory by winning the love of his beloved. He may have failed in his love but it means success in the other world. Now, when he will die he will think of reuniting with his beloved after death. If a man gets perfect happiness in this world, heaven would not be attractive to him. The lover believes that he would have the highest bliss in heaven where he will meet his beloved there.

Stanza 10 describes the moments during the ride – the lover was lost in his own thoughts while his beloved did not speak a single word. But it did not make any difference to him as her company was heavenly bliss for him. He wishes that the moment should become

everlasting so that they could continue to ride together forever and ever and that would indeed be the ultimate heavenly bliss for him.

12.4.4 – SUMMARY

The poem is a monologue of a rejected lover exploring the end of a love affair. The title suggests the last ride that the lover has spent with his lady love. However, the poet wants to convey through the narrator that rather than feeling sad about the end, he should be happy for the love that he experienced and which will always remain in his memory. The poet dwells on the significance of the present as he concentrates on the ride. He contemplates on why people attach so much significance to the past and future rather than focusing on the present. The metaphor connotes living life to the fullest in elation and ecstasy for the moment. Why do people leave room for doubts, suspicions, failure, misgivings that haunt the present instead of enjoying every moment with love and life? Every moment should be savoured in such a way as if there is no space for lament and regret. *The Last Ride Together* makes profound statements concerning the irrelevance of the past in relation to present emotions and sentiments. More specifically, Browning discusses hopes that have not been fulfilled and places them in direct contrast to present circumstances. By revealing the idea that sentiments and events of the past often have little effect on future outcomes, Browning suggests that life should not involve dwelling on the past or hoping for the future but living in the moment.

Thus through this poem, Browning expresses the view that, the past is insignificant and that one may only live in the moment in order to pursue happiness in life. The poem also indicates that life is a long journey that is best travelled with a special love. Assuming every day as one's last can really put a new perspective on everyday experiences and life in general. The juxtapositions of city and ruins, hope for love and a last ride together, both illustrate this idea dramatically. One can learn not to look back on what one hoped for but only to look forward at what one has at the present moment.

12.4.5 – COMMENTARY

The Last Ride Together by Robert Browning is a dramatic monologue. In a dramatic monologue, a single person not the poet; speaks out a speech that makes up the whole of the poem. The first-person speaker in the poem is the mouthpiece of the poet but not the poet himself. This is evident from the phrases like I said, I know, my whole heart I claim, my mistress, my last thought, I miss, I alone, I hoped, I gave my youth, I sign’d, etc. The poem comprises of ten stanzas, each consisting of eleven lines and it follows the rhyming pattern aabbcddeeec.

Moreover the poem presents a self - consolation and it is based on the underlying theory of 'blame it all on fate'. Of course the poem talks about love and its failure but the positive speaker thinks that failure is often inevitable. He is attempting to reduce his pain by trying to restrain his desires. Words are so chosen to convey the feeling of polite resignation and acceptance of defeat. The word 'since' is used five times in the same paragraph which may indicate that Browning most probably got involved in an emotional flow and lost control over his poetic polish of words. Moreover, the diction is superficial and of superhuman psychology because a man who has been ditched cannot have too many good things to say about the former flame unless of course he is ironical about it.

12.5 STOPPING BY THE WOODS ON A SNOWY EVENING

12.5.1 – THE POET

Robert Frost (1874-1963) was an American poet whose work was first published in England and then in America. He is highly regarded for his realistic depictions of rural life and his command of American colloquial speech. He uses the rural setting of New England as a backdrop to examine complex social and philosophical themes. He received four Pulitzer Prizes for Poetry, was awarded the Congressional Gold Medal for his poetic works, was named Poet Laureate of Vermont and became one of America's rare 'public literary figures, almost an artisan institution'.

By the time Frost returned to America in 1915, he had already published two collections, *A Boy's Will* and *North of Boston* and had also established his reputation. In a few years' time he was the most celebrated poet in America and with each new book – *New Hampshire*, *A Further Range*, *Steeple Bush* and *In the Clearing* – his fame and honour increased. Although his work is principally associated with the life and landscape of New England and he was a poet of traditional verse forms and metrics and remained aloof from the poetic movements and fashions of his time, he is an ideally modern poet. Searching the dark meditations on universal themes and portraying psychological complexity, his work is infused with layers of ambiguity and irony.

12.5.2 – THE TEXT

Stopping by Woods on a Snowy Evening by Robert Frost

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

12.5.3 – EXPLANATION

In Stanza 1 the speaker stops his horse outside some woods that belongs to a farmer he thinks he knows. He is getting late but the scenery is so beautiful that he stops his horse to look around and enjoy the marvellous nature around. He knows that the person whose house it is must be in the village and so he would not know that the traveller had stopped there to watch the beautiful woods fill up with snow.

In the Stanza 2 the speaker expresses his own feelings and brings out his reflections when he says that surely his little horse will think it very strange and abnormal to stop at such a place in this darkest evening of the year and with no farmhouse nearby.

Stanza 3 speaks about the horse's unease when he shakes his harness bell with displeasure as if trying to ask the traveller whether he has done some mistake. And at the background, to create an eerie atmosphere the speaker talks about the only other sound that is heard – the sound of sweet easy wind and the fluffy flakes.

In Stanza 4 the speaker moves on emphasizing the beauty of the woods but he also admits that he has to keep other promises too – he can't just stop and enjoy the beauty of nature. And he has to travel for miles before he could relax himself with some sleep. The repetition of the last two lines shows his urgency and his determination.

12.5.4 – SUMMARY

Stopping by Woods on a Snowy Evening is definitely one of the most famous, as well as one of the most referred poems of Robert Frost. The poem consists of four identical constructed stanzas where each line is iambic with four stressed syllables. It consists of four quatrains that have the following rhyme scheme: *aaba*, *bbcb*, *ccdc*, *dddd*. The poem's central narrative is simple and the scene is discreet, even stark, without any kind of elaboration or much

description. A traveller pauses late one snowy evening to admire the woods by which he passes. He reflects that the owner of the woods, who lives in the village, will not see him stopping to 'watch his woods fill up with snow.'

The speaker interferes with his reflections by imagining that his 'little horse must think it queer' to stop without a farmhouse nearby on the 'darkest evening of the year.' Then the speaker expands this conceit, suggesting that fretfulness over the inconvenient action causes the horse to shake his harness bells and ask the traveller whether he has committed some mistake. Hearing the horse's jingling bells the speaker assumes that the animal is worried about the cold and wants to keep going. Then, by way of contrast, the speaker notes that 'the only other sound's the sweep/ Of easy wind and downy flake.'

Something about the woods compels the speaker's interest and by the poem's end, as most critics note, one has the sense that there is more to these woods than meets the eye. In the last verse, the speaker acknowledges that the 'woods are lovely, dark and deep.' He seems reluctant, however, to pursue this insight more deeply, since he immediately observes that he has 'promises to keep, /And miles to go before I sleep'. Nonetheless, the central focus of the poem is not the woods. Of more importance are the inner sentiments of the speaker as he reflects about and understands or maybe fails to understand, why he stops and why he finds the woods so captivating.

The poem ends obscurely and the reader learns very little about the speaker – where is he coming from, where is he going or why he stops in the dark and lonely woods, etc. neither does the speaker permit himself to reflect too deeply about the occasion and so one can only speculate and wonder at the behavior of this unknown speaker.

12.5.5 – COMMENTARY

The speaker most probably is returning home from far away and it is gradually getting late. Riding his horse he has come to a place where there is very beautiful scenery and he stops the horse and looks around to enjoy the wonderful facets of nature. There is a lake on one side and a small forest on the other where snow is falling like soft cotton. The lake is almost frozen and it's gradually becoming very dark. Except for the whining sound of the wind over the flakes of snow everything else is very quiet. Since the traveller stops the horse in an unusual place, where there is no house nearby, the horse shakes its head, as if to ask whether it has committed some mistake. Then the traveller becomes conscious that he has a long way to go before he gets home to sleep. "The woods are lovely, dark and deep" but he has promises to keep. We do not know whether the promises were made with someone or they are his own commitments but

anyway he cannot stop there, he has to go. It is a simple romantic poem with levels of complex allegories. The journey in the poem is an allegory of the journey of life and is, thus, a spiritual journey.

On a literal level, the poem is 'romantic' in subject and theme. The speaker is probably returning home and is crossing lovely woods on a pleasant evening. This makes him feel like stopping there and enjoying the beauty and silence of the place. And the necessity to go ahead makes him regret that he has no other option but to go. The speaker romanticizes whatever is passing by – time and pleasure. Symbolically speaking the journey of the speaker is man's journey of life. The horse is like time and it is obvious that riding on the horse it is not possible for the speaker to stop and enjoy the intricacies of nature.

Certain clues in the poem make the readers feel that even the journey is not of a simple life but the journey of a religious or spiritual life. The speaker is a religious man who has 'promises to keep'. The lovely woods are not only beautiful but also dark and the darkness could be the implication of 'confusing' evils on the way of the religious man. The attractions of the journey are wayside temptation of worldly life and the horse is his conscience or reason. During the journey the man must not fall victim to 'easy' wind and comfortable looking downy flakes because though their softness is tempting they are deceptivesince they are also cold, dark and evil. In this sense of the religious allegory or symbolism, the speaker is a kind of Everyman on his Christian journey and he is resolved to go ahead after almost being tempted and stopped by the attractions of worldly pleasures.

The poem is also very universal and philosophical in its allegorical suggestions about life, time and dedication to a goal or vocation, consciousness and so on, including the romantic theme, 'life journey' ideas and religious themes, these general suggestions can be called 'philosophical'. The horse is the will power persistent in the sub consciousness of a man and the journey could be a vocation (profession) like poetry, art, academic, pursuit, personal ambition, a commitment to some ideal or any other dedication. Everyone has promises to keep and so without stopping one has to flow with time.

12.6 LET'S SUM UP

The three poems take the readers into the core of a ballad by Campbell, the dramatic monologue of Browning and a lyric by Frost. The poems are significant and suggestive, expressive and assertive. Every poem communicates a wonderful message of love, commitment and forgiveness and enhances in the readers the suffering in late realization, the happiness in yielding oneself to the present moment and the determination of keeping a promise.

12.7 SUGGESTED QUESTIONS

1. Lord Ullin's Daughter by Thomas Campbell is an appealing poem on love, fear, death and suffering. Comment.
2. Robert Browning's dramatic monologue *The Last Ride Together* expresses the emotional conflict of the speaker and his ultimate self - consolation. Justify.
3. Critically appreciate Robert Frost's lyrical poem *Stopping by the Woods on a Snowy Evening*.

12.8 REFERENCES

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13

A CRITICAL STUDY OF SHAKESPEARE'S TWELFTH NIGHT PART - 1

Unit Structure :

13.0 OBJECTIVES

- To acquaint the students with the playwright and his works
- To help them understand the detailed summary of the play through its plot

13.1 INTRODUCTION TO WILLIAM SHAKESPEARE

William Shakespeare was an English poet and playwright who is considered one of the greatest writers to ever use the English language. He is also the most famous playwright in the world, with his plays being translated in over 50 languages and performed across the globe for audiences of all ages. Known colloquially as "The Bard" or "The Bard of Avon," Shakespeare was also an actor and the creator of the Globe Theatre, a historical theatre, and company that is visited by hundreds of thousands of tourists every year.

His works span tragedy, comedy, and historical works, both in poetry and prose. And although the man is the most-recognized playwright in the world, very little of his life is actually known. No known autobiographical letters or diaries have survived to modern day, and with no surviving descendants, Shakespeare is a figure both of magnificent genius and mystery.

This has led to many interpretations of his life and works, creating a legend out of the commoner from Stratford-upon-Avon who rose to prominence and in the process wrote many of the seminal works that provide the foundation for the current English language.

Life Before the Stage

The exact date of Shakespeare's birth is unknown, but it is accepted that he was born in April of 1564 in Stratford-upon-Avon in Warwickshire, England, and baptized in the same month. He was the son of John Shakespeare, an alderman, and Mary Arden, the daughter of the family's landlord and a well-respected farmer. He was one of eight children and lived to be the eldest surviving son of the family.

Shakespeare was educated at the King's New School, a free chartered grammar school that was located in Stratford. There he studied the basic Latin text and grammar, much of which was standardized across the country by Royal decree. He was also known to partake in the theatre while at the school as was the custom at the time. As a commoner, Shakespeare's education was thought to finish at the grammar school level as there is no record of him attending university, which was a luxury reserved for upper-class families.

In 1582, an 18-year-old Shakespeare married Anne Hathaway, who, on the occasion of her wedding, was 26 years old and already with child. Hathaway gave birth to the couple's first child six months later, a daughter named Susanna, with twins, named Hamnet and Judith, following two years later in 1585. Hamnet died at the age of 11 from unknown reasons.

After the birth of his twins in 1585, Shakespeare disappeared from public record until 1592, when his works began appearing on the London stage. These seven years are known as "Shakespeare's Lost Years," and have been the source of various stories that remain unverified, including a salacious story involving Shakespeare escaping Stratford prosecution for deer poaching. This story, among others, are solely entertainment and are not considered as part of the canon that makes up the playwright's personal life.

William Shakespeare first made his appearance on the London stage, where his plays would be written and performed, around 1592, although the exact date is unknown. He was, however, well known enough to be attacked by critics in newspapers, and thus was considered to be already an established playwright.

After the year 1594, Shakespeare's plays were solely performed by a company owned by a group of actors known as the Lord Chamberlain's Men, which became London's leading company. After Queen Elizabeth's death in 1603, the company was given a royal patent that renamed it the King's Men, named so after King James I.

Shakespeare, along with a group of players that acted in his play, created his own theatre on the River Thames in 1599 and named it the Globe Theatre. After that, a record of property purchases and investments made by Shakespeare showed the playwright had become a very wealthy man, so much so that he bought properties in London and Stratford for himself and his family, as he spent most of his time in London.

It was in 1594 that the first known quartos of Shakespeare's plays were published, solidifying his reputation by 1598 when his name became the selling point in new productions. This led to his success as both an actor on stage and a playwright, and his name was published on the title page of his plays.

Shakespeare continued to work with his company of men at the Globe Theatre until around 1610, the year that he retired from working on the stage. He, however, continued to support the Globe Theatre, including buying apartments for playwrights and actors to live in, all of which were near to the theatre

William Shakespeare died on April 23, 1616, and was buried at the Holy Trinity Church in Stratford two days later, with a curse written on his tombstone to ward off those who would disturb his bones.

The Shakespeare Canon

Shakespeare was noted both for poetry and plays, with both mediums serving different needs; the plays were related to the theatrical fashion that was on trend while his poetry served to provide storytelling in erotic or romantic ways, culminating in a canon of work that is as diverse in language as the issues of human nature that the works portray.

Plays

William Shakespeare wrote at least 37 plays that scholars know of, with most of them labeled is comedies, histories, or tragedies. The earliest play that is directly attributed to Shakespeare is the trilogy of "King Henry VI," with Richard III also being written around the same time, between 1589 and 1591. The last play was a collaboration, assumed to be with John Fletcher, known as "The Two Noble Kinsmen."

Shakespeare often wrote play in a genre that was in vogue at the time, with his plays beginning with the histories, including the above-mentioned works as well as "Pericles,""King John," the dual volumes of both "Henry IV" and Henry V, which were written at later dates.

Rom histories written in the late 1580s to the early 1590s, Shakespeare moved into comedies, which were described as such for their comic sequences and pairs of plots that intertwined with each other. Among the most well known are A Midsummer's Night Dream, Merchant of Venice, Much Ado About Nothing, As You Like It, and Twelfth Night. Interestingly, two tragedies bookend Shakespeare's comedic era - Romeo and Juliet were written at the beginning of the 1590s, and Julius Caesar was written at the end of the era.

For the last portion of his writing career, Shakespeare focused his work on tragedies and "problem" plays. In this era, which is acknowledged as the playwright's best era, he wrote the works called Hamlet, Othello, King Lear, Coriolanus, and Macbeth, among others. These are the works that are most in production today, both on stage and in film.

When looking at a chronology of Shakespeare's plays, it is clear that Shakespeare changed the subjects of his plays as he grew in prominence and then returned to a more serene life. Moving from historical subjects to a more playful side and then, finally, into plays where plots would result in a sense of forgiveness and serenity, Shakespeare's evolution as both a man and a writer is evident. In fact, the playwright's devotion to the English language and his rebellion against it has led to fascinating studies done by leading literature scholars.

Poems and Sonnets

There are two volumes of poetry and over 150 sonnets that are attributed to Shakespeare. It is thought that although Shakespeare was a poet throughout his lifetime, he turned to poetry most notably during 1593 and 1594 when a plague forced theatres in London to shut down.

The volumes of narrative poems that Shakespeare released during those years were called Venus and Adonis and The Rape of Lucrece. Both volumes focused on the problems surrounding uncontrollable lust and the guilt associated with it afterwards and were very well received during his lifetime, partially for their erotic tone. In this vein, Shakespeare also wrote A Lover's Complaint, which was included in the first edition of Shakespeare's sonnets, which were released in 1609.

Shakespeare's sonnets were a collection of over 150 works that were published late in his life and without any indication of when each of the pieces was composed. It is widely thought that the sonnets were a part of a private diary that was never meant to be read publicly but nevertheless were published.

The sonnets have a contrasting set of subjects - one set chronicles the poet's lust for a married woman with a dark complexion, known as The Dark Lady, while the other describes a conflicted or confused love for a young man, known as the "fair youth." While it is not known or confirmed, many in literature circles believe that the sonnets accurately portray the heart of the poet, leading the public to speculate on Shakespeare's views on religion, sex, marriage, and life.

Critics have praised the sonnets as being profoundly intimate and meditating on the values of love, lust, procreation, and death. Now a days, Shakespeare is ranked as all-time most popular English poets on history, along with Emily Dickinson, Robert Frost, and Walt Whitman.

Shakespeare's influence on art, literature, language and the vast array of the creative arts has long been known and documented. He is the most-read playwright in the Western Hemisphere, and the English language is littered with quotes and phrases the originated from his works. He is also the inventor of the iambic pentameter, a form of poetry that is still widely used today.

He is also one of the most influential figures in English literature, having had a profound impact on everyone from Herman Melville and Charles Dickens to Agatha Christie and Anthony Burgess. But his influence did not stop at just the arts - the psychoanalyst Sigmund Freud used Hamlet as the foundation for many of his theories on human nature, and his influence can be felt in painting and opera as well, particularly from the operas of Giuseppe Verdi and the whole community of Romantic and Pre-Raphaelite painters.

But Shakespeare was, and still is, the most prominent influential figure in language. Phrases such as "breaking the ice" or "heart of gold" are colloquial now, but are also known to have originated in Shakespeare's plays and sonnets. There are over seven dozen examples that can be taken from common life and be directly attributed to Shakespeare, meaning that much of how people speak to each other now has a history that dates back to the 17th century.

Aside from phrases, it is also common knowledge that the dramatist introduced upwards of 1,700 original words to the English language, which, during the 16th and 17th centuries, was not standardized. In fact, words such as lonely, frugal, dwindle, and more originate from Shakespeare, who transformed English into the populist language that it is today.

13.2 SUMMARY OF THE PLOT

Orsino, the Duke of lllyria, is in love with his neighbour, the Countess Olivia. She has sworn to avoid men's company for seven years while she mourns the death of her brother, so rejects him. Nearby a group of sailors arrive on shore with a young woman, Viola, who has survived a shipwreck in a storm at sea. Viola mourns the loss of her twin brother but decides to dress as a boy to get work as a page to Duke Orsino.

Despite his rejection Orsino sends his new page Cesario (Viola in disguise) to woo Olivia on his behalf. Viola goes unwillingly as she has already fallen in love at first sight with the duke. Olivia is attracted by the 'boy' and she sends her pompous steward, Malvolio, after him with a ring.

Olivia's uncle, Sir Toby Belch, her servant Maria, and Sir Toby's friend, Sir Andrew Aguecheek, who is also hoping to woo Olivia, and is being led on by Sir Toby, who is trying to fleece him of his money, all plot to expose the self-love of Malvolio. By means of a false letter they trick him into thinking his mistress Olivia loves him. Malvolio appears in yellow stockings and cross-garters, smiling as they have told him to in the letter. Unaware of the trick the Countess is horrified and has Malvolio shut up in the dark as a madman.

Meanwhile Viola's twin brother, Sebastian, who has also survived the shipwreck, comes to Illyria. His sea-captain friend, Antonio, is a wanted man for piracy against Orsino. The resemblance between Cesario and Sebastian leads the jealous Sir Andrew to challenge Cesario to a duel. Antonio intervenes to defend Cesario whom he thinks is his friend Sebastian, and is arrested. Olivia has in the meantime met and become betrothed to Sebastian.

Cesario is accused of deserting both Antonio and Olivia when the real Sebastian arrives to apologise for fighting Sir Toby. Seeing both twins together, all is revealed to Olivia. Orsino's fool, Feste, brings a letter from Malvolio and on his release the conspirators confess to having written the false letter. Malvolio departs promising revenge. Maria and Sir Toby have married in celebration of the success of their device against the steward.

The play ends as Orsino welcomes Olivia and Sebastian and, realising his own attraction to Cesario, he promises that once she is dressed as a woman again they, too, will be married.

ACT-WISE SUMMARY OF THE PLOT

ACT ONE

Scene one

This scene introduces us to the Duke, who is in love with a girl called Olivia. His servant goes to ask her wether or not she would like to go out with the Duke. The message back from her servant is that Olivia will not be seen in public for seven years because of the death of her brother.

Scene Two

After a shipwreck, Viola finds herself of Illyria, a coastal town. She believes that her brother has been killed in the shipwreck, and that she will never get off this island. After learning about the Duke, she arranges with the captain of the ship to disguise herself and to serve the Duke. He may then fall in love with her.

Scene Three

Sir Toby and Maria are talking to each other about Olivia's decision to morn for seven years. They are also talking about Sir Toby's drinking and friend, Sir Andrew, a foolish knight that has been brought to the castle as a suitor to Olivia. Sir Andrew says he is going to leave, but Sir Toby persuades him not to, as Olivia is not interested in the Duke. Maria leaves, and Andrew and Toby dance.

Scene Four

Viola, already disguised as Cesario (she is referred to as Cesario instead of Viola throughout the play), has already became a servant to the Duke. Her first job is to try and persuade Olivia to go out with the Duke. Viola has fallen in love with the Duke.

Scene Five

Maria and Feste the clown are talking when Olivia enters with Malvolio. She has a conversation with Feste, and he gets the better of her. Maria announces that a young 'man' (Cesario) is here to see Olivia. She says that if he is from the Duke, she will not see him. Maria returns and says the young man will not take no for an answer, so Olivia meets him with Maria at her side. Cesario is very convincing about the Duke's love, but Olivia is not unstuck. She dismisses Cesario, and when by herself, shows that she is in love with 'him'. She sends Malvolio with a ring Cesario apparently left behind, and said he should return tomorrow.

ACT TWO

Scene One

Sebastian, Violia's identical twin brother comes to shore after the shipwreck, saved by Antonio. He wants to be Sebastian's servant, but he says that he will make it to the Duke's court by

himself. Scene Two Malvolio runs after Cesario to give him the ring. He denies that he gave it to her, and so Malvolio puts it on the ground in front of him. He (Viola) thinks that Olivia is in love with 'him'.

Scene Three

Sir Toby and Sir Andrew are talking loudly. Feste joins them and sings a romantic song for them. The other two then join in. Maria comes down and tells them that they are making too much noise. Malvolio then enters and tells Sir Toby that if he doesn't stop his drinking, he will be banned from the house by Olivia, his niece. He then leaves, as does Feste. Maria makes up a plan that she will leave a note that talks of Olivia's love for Malvolio.

Scene Four

The Duke, still lovesick calls for some music. Feste arrives and sings a lovesick song back to him. He leaves, and Cesario and the Duke talk. Cesario is told to go back and try to woo Olivia.

Scene Five

In this scene, the note is set for Malvolio. Sirs Toby and Andrew and Fabian who hates Malvolio, watch him behind a tree. As Malvolio walks into the scene he is thinking what it would be like to be married to Olivia. He finds the note, and goes to do what the note says, which is to dress in yellow cross garter stockings.

ACT THREE

Scene One

In this scene, Cesario again goes to Olivia. She talks to Feste and Sirs Toby and Andrew. Olivia then comes out and confesses her love for Cesario. 'He' then runs away as Olivia continues to pledge her love.

Scene Two

In this scene, Sir Andrew is attempting to leave the castle, as he believes that Cesario has made more progress towards the love of Olivia. Sir Toby and Fabian persuade him to stay, and convince sir Andrew to challenge Cesario to a fight. Maria then enters and tells them all about Malvolio.

Scene Three

Antonio and Sebastian go to an Inn and Antonio gives Sebastian his purse in case he wants to buy something. Antonio reveals that he is in trouble with the Duke.

Scene Four

Olivia is pondering how she will invite Cesario to her house. Malvolio enters, and he is wearing yellow cross -gartered stockings. He seems to think that he and Olivia have some sort of

understanding. He then leaves to let Cesario in. Meanwhile, Sir Andrew shows Maria, Sir Toby and Fabian his letter to Cesario. They urge him on. Sir Toby delivers the challenge to Cesario, and 'he' is very worried. Sir Toby tells Cesario that Andrew is the best fighter in the country. He tells Andrew the same about Cesario. They start to fight. Antonio sees this, and, mistaking Cesario for Sebastian fights for 'him'. He is then arrested by the police. He asks Cesario for his purse back, and Cesario doesn't know what he is saying. He then calls Cesario Sebastian, which gives her/him a hope. Toby and Andrew see this, and are disgusted.

ACT FOUR

Scene One

Feste goes to collect Cesario, and sees Sebastian. He takes him to Olivia's house mistaking him. When he gets there, Andrew hits Sebastian, also mistaking him. The latter then smacks Andrew. Toby draws his sword, and is quickly beaten. Olivia comes out and shouts at Toby. She takes Sebastian in side, and he is in love with her.

Scene Two

Malvolio is locked up in the dungeon, as everyone thinks he is mad. Feste, dresses up as Sir Topaz the Curate, and goes and teases Malvolio. The latter asks for pen and ink, but Feste refuses. He then leaves.

Scene Three

Sebastian, although concerned about Antonio, can't get over Olivia's behaviour. She then appears with a priest, and asked Sebastian to marry her, mistaking him for Viola. He agrees.

ACT FIVE

Scene One

This long scene brings into conclusion all of the plots and the sub-plots. Feste and Fabian are discussing a letter, when the Duke enters to court Olivia in person. Antonio enters with his guards. Viola (Cesario) points out that was the man that saved her from Andrew. The Duke recognizes Antonio for his past troubles as a pirate, and demands an explanation. He says that he and Sebastian were inseparable for the last three months. Cesario has been working for the Duke for the last three months, and so Antonio is mad. At this time, Olivia enters and calls Viola tardy, and rejects the Duke's love. Viola and the Duke turn to go, but Olivia calls Viola husband. The priest backs this up. Sirs Andrew and Toby enter, and say Cesario beat them. Sebastian enters and tells Antonio not to worry, and all stare at the twins before them. Viola and Sebastian are reunited. The Duke pleads his love to Viola, as Olivia is married. Feste enters with Malvolio's letter, and Malvolio is called for. Malvolio calls Olivia a liar for writing that letter. She says that it

was written by Maria. Fabian confesses the plot to Malvolio, and says that Sir Toby is married to Maria. Malvolio vows his revenge on ‘The whole lot of you’, and Feste finishes the scene and play with a song.

13.3 QUESTIONS

1) Attempt a summary of Shakespeare’s Twelfth Night
2) How are the lost twins reconciled at the end of the play

14

A CRITICAL STUDY OF SHAKESPEARE'S TWELFTH NIGHT - PART - 2

Unit Structure :

14.0 OBJECTIVES

- To make students understand the various characters in the play
- To acquaint the students with the Themes and motifs

14.1 ANALYSIS OF CHARACTERS

ORSINO, Duke of Illyria
OLIVIA, a rich Countess
VIOLA, in love with the Duke
SIR ANDREW AGUECHEEK
MALVOLIO, Steward to Olivia
MARIA, Olivia's Woman
SEBASTIAN, Brother to Viola
ANTONIO, a Sea Captain, Friend to Sebastian
A Sea Captain, Friend to Viola
VALENTINE, CURIO, Gentlemen attending on the Duke
FABIAN, Servant to Olivia
FESTE, a Clown, Servant to Olivia
Lords, Priests, Sailors, Officers, Musicians, and other Attendants

ANALYSIS OF MAJOR CHARACTERS

- Orsino

Orsino, the Duke and Count of Illyria, is a young man deeply and fashionably in love with Olivia. Her rejection of him leaves him in a deep and just as fashionable melancholy.

Rather than press his suit in person, he sends messengers to Olivia, and it is in fact quite possible that he has never actually met her, merely seen her at a distance. Now that he is in love, he no longer hunts, but he has a deep love of music that he frequently indulges in. He has a great affection for his newly-acquired page, Cesario, and gives him sage advice about love and women. He also uses Cesario as a messenger to Olivia. He was not always so weary, and has fought in sea-battles, including one against Antonio. Discovering that Cesario is loved by Olivia, he swears to drag them apart. Discovering that they are married, he turns his rage against Cesario in person. Discovering that Cesario is in fact a woman, who loves him dearly and is not married to Olivia, he decides to marry her instead.

- Viola: The Fulcrum of Action

The dramatic world of Twelfth Night is essentially built up on a constant conflict- between Imagination and reality, disguise and actuality. Within such a framework, the characters act and interact to generate the essential comic vision of Shakespeare. Viola, in this context, is presented as the fulcrum of action, since it is around her that the plot develops and the drama unfolds. Being a “non-Illyrian” from the very beginning, she is placed outside the realm of misguided perceptions that the citizens of Illyria possess, thereby becoming the epitome of practical sensibility.

From the very beginning, Viola shows her mark of intelligence even in her dealings with the sea captain. Despite her grief for her brother who is considered dead, and her despair in being left alone on an unknown land, she suppresses her passion and even pays the captain for his help. This action, apparently simple, is significant since it shows that Viola is prepared to take up the challenges of the patriarchal society in her own right. Even in the quickness of mind in which she decides to serve Orsino proves her capability to act strongly, independent of any active male assistance.

This brings up issues, which the modern critics prefer to classify as feminist issues. Indeed, the character of Viola proves to be the strongest character in the whole play. This is not something unusual in Shakespeare who created characters like Portia, Rosalind and even Lady Macbeth who often acted more strongly than their male counterparts. However, these characters were often disguised as men (even Lady Macbeth invokes the spirits to ‘unsex’ her to make her bolder). Viola, (alias Cesario) too assumes a masculine identity which however, fails to conceal her feminine aspects completely.

Orsino invariably responds to her charms unconsciously: " Diana’s lip/ Is not more smooth and rubious. Thy small pipe/ Is as

the maiden’s organ, shrill and sound,/ And all is semblative a woman’s part."

Ironically she has to be the Duke’s messenger to Lady Olivia even when she herself is in love with Orsino. However, the sincerity and sense of moral responsibility makes her carry out the task but at the same time the manner of executing the Duke’s command leads to completely adverse consequences- Olivia falls in love with Viola disguised as Cesario. It is at this point of realization that Viola appears to be shaken with misgivings but her inherent wisdom makes her leave things in the hands of Time.

- Sebastian

Sebastian is Viola’s twin brother. After the shipwreck, he was rescued by Antonio, and spent three months in his company.

Deciding that he cannot continue moping over his sister’s death, he sets forth for Orsino’s court, but on arriving in Illyria he discovers that Antonio has followed him. He proceeds to have a very confusing day, where his enjoyment of the usual touristy activities of sightseeing are continually interrupted by a series of mad people who claim to know him, including a pair of insulting ones with whom he almost ends up in a fight. His bafflement and belief that all Illyrians are insane do not stop him from following the beautiful woman who breaks up the fight, however. He is not entirely unconvinced that he’s dreaming, but can find no good reason not to follow this woman and the priest she drags in, and so goes along with her plans of secret marriage. Meeting his two opponents again, he shows them no mercy, breaks their heads, and rushes to apologize to his wife—only to discover that his sister is alive and that Olivia originally fell in love with her, not him. he confusion is quickly cleared up, and all is well. Sebastian seems an uncomplicated fellow, as quick to anger as to calming down, loyal and generally well-disposed.

- Antonio

Antonio is a sea captain. Though considered a pirate by Illyrians, he considers himself an honorable opponent.

Though due to his history of capturing Illyrians ships, he is not very welcome in Orsino’s lands, he knows which is the best inn in town. He is deeply infatuated with Sebastian, whom he saved from drowning, to the extent of following him to Illyria despite the personal danger to him. He is shocked and wounded when Sebastian (as he thinks) later refuses to acknowledge knowing him, let alone having borrowed his purse. When the real Sebastian rushed up to embrace him and return his money, he is deeply confused, and incapable of telling the difference between the twins. What happens to Antonio, who discovers that Sebastian has been

married since they last saw each other that afternoon, is uncertain. Generally he joins in with the reveling, if in a bit of a lonely way; but it is not impossible that everyone forgets about him and that he's executed after all.

- Sir Toby Belch

Sir Toby Belch is Olivia's uncle and something of a minor-league Falstaff. A penniless drunkard who sets stock by his nobility of birth, with a taste for pickled herrings that likely leave him flatulent, he makes himself quite at home at his niece's.

He has the full confidence of Sir Andrew, whom he considers a fool, and can play him like a charm. This allows him easy access to Sir Andrew's money. He has managed to convince Sir Andrew that he has a chance at Olivia's hand. Though most of what Sir Toby does appears to be purely for his own entertainment, he is quite capable of moments of genuine nastiness, reminding Malvolio of the difference in their social class, tying the steward up and having him locked in a dark room, putting Sir Andrew in situations that could lead to his serious injury or death, and in the end telling Sir Andrew to his face what he is. Sir Toby is quick to pull his sword, though we have no evidence as to whether he has any prowess with it. Taken with Maria's wit and prank-planning ability, he marries her.

- Feste

Feste was Olivia's father's jester, and is now hers, though it appears that he wanders around a bit.

An excellent singer, he also plays the pipe and tabor. He is not especially tall, nor especially thin. An expert in wordplay, he attempts to bring Olivia out of her melancholy and mourning, though this brings him Malvolio's scorn. His wordplay is also useful in convincing people to give him money. Though he joins in the plot against Malvolio, it is clear that his first loyalty is to Olivia: he runs to find her when Sir Toby and Sir Andrew set upon Cesario, and refuses to let Fabian read the letter the steward sends Olivia from his prison, apparently thinking the prank has gone long enough. When Malvolio is freed, however, Feste does make certain to remind him of the scorn he has poured on his underlings. He appears to be the only member of Olivia's household who thinks she should be cheered up. As he was her father's jester, it is likely that he has known her all her life.

- Olivia

Olivia is an orphaned, gray-eyed countess who has sworn to remain in mourning for seven years after the recent death of her brother.

Though aware of all his qualities, she cannot fall in love with Orsino, despite his pestering her with love letters. She is fond of Feste, relies on Malvolio, and has her patience strained by her uncle Toby. She is nevertheless caring and patient, as demonstrated in her treatment of Malvolio when he appears to lose his mind. She has few illusions about the world, being as well-aware of Malvolio's defects as of her uncle's drunkenness as of her own mind. She is ready to fall topsy-turvy in love with Cesario, however, bowled over by his wit and willingness to toss away the script. Despite his rejection of her, she begs him to return, hoping to bring him to love her by degrees – not entirely unlike Orsino. She is quite capable of losing her temper, especially when her uncle is on the verge of fighting with Cesario. She is similarly impulsive enough that when Cesario suddenly starts treating her well, she rushes to find a priest who will marry them in secret. She is therefore deeply hurt when he later denies this and runs away after Orsino, swearing he loves the Duke more than he does her. This confusion is cleared up when it is discovered that the Cesario Olivia fell for is in fact a woman by the name of Viola, while the one who was taken with her and married her is Viola's twin brother Sebastian. She is somewhat shocked at this, but accepts that Viola, who will now be marrying Orsino, will be her sister.

- Malvolio

Malvolio is the Lady Olivia's steward and the target of a major prank. Throughout the play, he's characterized as a fun-hating and overly serious character with no sense of humor. What he wants most of all is status, mostly so he can make other characters stop doing things he considers frivolous and silly. Because he can't take a joke, his efforts to improve his own position in the world make him an easy target for the other characters and drive his role in the plot and humor of the play.

During the Christmas feast, the other characters give Malvolio a forged letter that tricks him into believing that Olivia is in love with him and wants him to walk around wearing weird yellow stockings and smiling. This plays right into Malvolio's desire to improve his status: if he can marry Olivia, he'll have it made! But in fact, Olivia wants exactly the opposite - she hates the color yellow, and her brother just died, so seeing Malvolio acting obnoxiously happy all the time makes her think he must be crazy. She assumes he's gone crazy and has him imprisoned, and the other characters have a good time making fun of him before the play ends.

Malvolio's characterization is central to the plot, because his personality is what makes the trick work. Throughout the play, Malvolio's lines characterize him as a very stern person who hates anything he perceives as silly or frivolous. They explain why his plot arc works and contribute to the humor of the trick.

- Sir Andrew Aguecheek

Sir Andrew is a friend of Sir Toby Belch, the uncle of Lady Olivia in Shakespeare's comedic play, Twelfth Night. Sir Andrew is known as a dunce, and he follows Sir Toby around. He is at Lady Olivia's home to court her and doesn't have much success in that regard. Sir Andrew is a comedic character, and he takes part in an elaborate joke on Malvolio, Olivia's steward. However, in the end, Sir Andrew is left alone, without the girl, and missing some of his precious money. I bet this makes you feel even worse about your wealthy friend, but maybe not enough to pay for your own popcorn at the movies.

Sir Andrew arrives at Lady Olivia's house with Sir Toby, ready to court and woo her. This plan immediately runs into a snag, specifically that Olivia does not want to see anyone, as she is in mourning for her father and her brother. Sir Andrew appears from the start to not be the brightest of fellows, and he immediately begins drinking and acting badly with Sir Toby, who appears to be using him at times.

Sir Andrew joins Feste the clown, Maria, and Sir Toby in playing a joke on Malvolio that is a significant subplot in the play. They trick Malvolio into believing that Olivia is leaving him messages of love, causing Malvolio to look foolish in front of Olivia. This does not improve Sir Andrew's chances with Olivia, however. In fact, she has been busy falling in love with Cesario, who is actually Viola in disguise! This infuriates Sir Andrew, who challenges Cesario/Viola to a duel, egged on by Sir Toby. However, Viola finds out that her brother Sebastian is alive, which confuses Sir Andrew. Granted, it appears that most things confuse Sir Andrew.

- Valentine

Valentine is one of Orsino’s attendants. He was sent to Olivia as a messenger of love, but was not allowed to speak to her.

He brings back the news that she has pledged to mourn a full seven years for her brother. He also advises Cesario (Viola) that he (she) is in a good position, and that Orsino’s favors are not inconstant.

- Curio

Curio is one of Orsino’s attendants. He seeks to distract Orsino by taking him to hunt, but Orsino refuses.

He knows Feste, and is sent to find him so that he can sing a song Orsino particularly desires to hear.

14.2 SYMBOLS

Twelfth Night has symbolic objects such as clothes, love letters, money, and jewels.

- Viola's boy costume symbolizes her identity change. Viola's boy costume is her transformation from being an aristocratic woman to being a handsome servant boy named Cesario.
- Maria's love letter to Malvolio symbolizes deception. Maria fools Malvolio into thinking that Olivia is in love with him by imitating Olivia's handwriting. Also, Viola's miscommunication causes Olivia to fall in love with Cesario (Viola's disguise) after she delivers Orsino's love messages to her. The purpose of sending Viola to Olivia was to convince her that she should accept Orsino's love; however, Olivia ends up falling in love in with Cesario (Viola's disguise) instead of Orsino.
- Olivia's ring and pearl symbolizes her expression of love. Olivia tries to gain Cesario's affection by bribing him with jewels. She uses her ring and pearl to profess her love to Cesario.
- Feste (the clown) is a symbolic character. He symbolizes the hidden wisdom that lies within all of us. Under his foolish antics, Feste possesses a innate gift that he indirectly expresses towards the characters. He does not want to break away from his character and successfully perform his foolishness at the right timing and in appropriate situations. He is fully aware that he is smart, but he does not want that attribute to take over his character as a clown.
- All of the symbols in the story relates to how love can be complicated. If love is not expressed effectively, then it will lead to misunderstandings. Overall, the symbols enhance the story's plot and reveals how each character express their feelings.

14.3 ANALYSIS OF THEMES

Theme of Love

In the play "Twelfth Night," Shakespeare explores and illustrates the emotion of love with precise detail. According to "Webster's New World Dictionary," love is defined as "a strong affection or liking for someone." Throughout the play Shakespeare examines three different types of love: true love, self love and friendship.

"Twelfth Night" consists of many love triangles, however many of the characters who are tangled up in the web of love are blind to see that their emotions and feelings toward other characters are untrue. They are being deceived by themselves and/or the others around them. There are certain instances in the

play where the emotion of love is true, and the two people involved feel very strongly toward one another. Viola's love for Orsino is a great example of true love. Although she is pretending to be a man and is virtually unknown in Illyria, she hopes to win the Duke's heart. In act 1, scene 4, Viola let's out her true feelings for Cesario, "yet a barful strife! Whoe'er I woo, myself would be his wife (1)." That statement becomes true when Viola reveals her true identity. Viola and Orsino had a very good friendship, and making the switch to husband and wife was easy. Viola was caught up in another true love scenario, only this time she was on the receiving end, and things didn't work out so smoothly. During her attempts to court Olivia for Orsino, Olivia grew to love Cesario. Viola was now caught in a terrible situation and there was only one way out, but that would jeopardize her chances with Orsino. It's amazing that Olivia could fall for a woman dressed as a man, but because Viola knew what women like to hear, her words won Olivia's heart. The next case of true love is on a less intimate and romantic scale, and more family oriented. Viola and Sebastian's love for one another is a bond felt by all siblings. Through their times of sorrow and mourning for each of their apparent deaths they still loved each other. They believed deep down that maybe some way or by some miracle that each of them was still alive and well.

Many people, even in today's society, love themselves more than anything else. "Twelfth Night" addresses the issue of self love and how it affects peoples' lives. Malvolio is the easiest to identify with the problem of self love. He sees himself as a handsome and noble man. Malvolio believes many women would love to be with him. He likes to see things one way only, and he deceives himself just to suit his outlook on the situation. For example, in the play he twists Olivia's words around to make it sound like she admires his yellow cross-gartered stockings, when she really despises them. Both Sir Toby and Olivia show signs of self love but it is not as big an issue. Sir Toby only cares about himself and no one else, not even his friends. He ignores Maria's warnings about drinking into the night, and he continues to push Sir Andrew to court Olivia. Although he believes Sir Andrew doesn't have a chance. Olivia cares about the people around her, but she also believes that no man is worthy of her beauty. She thinks she is "all that," and that no one can match her.

Friendship is the third type of love expressed in "Twelfth Night." The biggest and closest friendship would have to be between Orsino and Cesario. They barely knew each other at first, and before long Orsino was telling Cesario his inner love for Olivia. He even had Cesario running his love messages to Olivia. The second friendship between Viola and the Sea Captain was not mentioned a lot, but they had a very deep bond between one another. They survived the shipwreck together and the Sea Captain

promised to keep Viola’s idea about pretending to be a man a secret. If he had opened his mouth the entire play would have changed. The third friendship, and definitely the strangest, is between Sir Toby and Sir Andrew Aguecheek. They are close friends but sometimes Sir Toby doesn’t show it. He sets Sir Andrew up, and likes to get him into trouble. An example is persuading Sir Andrew to challenge Cesario to a dual, even though he is not a great swordsman and is unaware of Cesario’s ability. On the other hand, Sir Andrew appreciates Sir Toby’s company because he always lifts his spirits and makes him feel like a true knight.

Love plays a major role in “Twelfth Night,” and Shakespeare addresses true love, self love and friendship in a very compelling and interesting way. Love is great to read about because everyone deserves a little love. “Twelfth Night” is the true definition of love, and Shakespeare does a great job of explaining a somewhat difficult topic.

Identity

Most of the characters in Twelfth Night are in a state of identity confusion. Thematically, Shakespeare sets up the plays to actions to reinforce that identity will always be fragmentary and incomplete until one is able to love, regardless of whether one is loved in return.

One level of identity confusion in Twelfth Night is gender identity. Viola embodies this confusion when she assumes the identity of a boy, Cesario. Of course, in Shakespeare's time, all female roles were played by boys, so in this case a boy actor plays a woman character (Viola) who dissembles herself as a boy (Cesario). In a patriarchal culture, sexual difference is held to be an immutable law; traditional gender role behavior was based on a natural biological fact rather than social convention.

The indeterminacy of Viola/Cesario's sexual identity would show that maleness and femaleness were just aspects of a role, qualities that are learned, not immutable physical traits. When Cesario and Sir Andrew face each other in a duel, it is revealed that both are acting the role of being a man. The biological fact of Sir Andrew's maleness is obsolete. Both characters are pretending.

Melancholy

During the Renaissance, melancholy was believed to be a sickness rather like modern depression, resulting from an imbalance in the fluids making up the human body. Melancholy was thought to arise from love: primarily narcissistic self-love or unrequited romantic love. Several characters in Twelfth Night suffer from some version of love-melancholy. Orsino exhibits many symptoms of the disease (including lethargy, inactivity, and interest

in music and poetry). Dressed up as Cesario, Viola describes herself as dying of melancholy, because she is unable to act on her love for Orsino. Olivia also describes Malvolio as melancholy and blames it on his narcissism.

Through its emphasis on melancholy, Twelfth Night reveals the painfulness of love. At the same time, just as the play satirizes the way in which its more excessive characters act in proclaiming their love, it also satirizes some instances of melancholy and mourning that are exaggerated or insincere. For instance, while Viola seems to experience profound pain at her inability to be with Orsino, Orsino is cured of the intense lovesickness he experienced for Olivia as soon as he learns that Viola is available.

Madness

The theme of madness in Twelfth Night often overlaps the themes of desire and love. Orsino talks about the faculty of love producing multiple changing images of the beloved, similar to hallucinations. Olivia remarks at certain points that desire for Cesario is making her mad. These examples of madness are mostly metaphorical: madness becomes a way for characters to express the intensity of their romantic feelings.

But the play also has multiple characters that seem to go literally mad. As part of the prank that Maria, Sir Toby, and Fabian play on Malvolio, they convince everyone that he is crazy. The confusion that results from characters' mixing up Viola/Cesario and Sebastian, after Sebastian's arrival in Illyria, also leads many of them to think that they have lost their minds. The general comedy and chaos that creates (and results from) this confusion also references the ritualized chaos of the Twelfth Night holiday in Renaissance England.

Theme of Festivity

Twelfth Night, the last day of Christmas feasting, the last night of holiday, is the day before normal life resumes. It is the time to put on masks and disrupt the normal order of life. Carnival, according to the Russian critic Mikhail Bakhtin, “celebrated temporary liberation from prevailing truth and from established order; it marked the suspension of all hierarchical rank… the feast of becoming, change and renewal.” The play Twelfth Night itself is likewise, a suspension in time, but a conscious one, making the spectator aware of the interplay between festivity on one hand and real life on the other. This is because, while the plot is both preposterous and entertaining, its implications are far more serious. Historically, the twelfth night refers to the festivities of the sixth day of January- a festival of the “ Epiphany or the manifestation of Christ to the gentiles”. Possibly, the play was specially composed for performance at the court of Queen Elizabeth on the twelfth night

of Christmas of 1601-02. However this apparently simple explanation of the title is challenged by the sub-title (Or What You Will). All the comic elements being as it where, thrown out simultaneously and held in a sort of equipoise so that, the audience is left to fix the preponderance according to their will. Thus every single spectator may, within certain limits and conditions take the work in whatever sense he wills. This is because, where no special prominence is given to any one aspect of a play, there is a wider scope for individual preference and “greater freedom” as Hudson comments “…for each to select for virtual prominence such parts as will best knit in with what is uppermost in his thoughts.”

Quite strikingly the phrase “Twelfth Night” is first uttered in a conversation between Toby and Andrew- the two most important figures of the sub-plot. While Toby plots for deliberately deceiving Malvolio, Andrew deceives himself unknowingly. Thus the title is best suited to the temperament of revelry of two drunk men. These characters hold up action, wasting and ignoring the demands of time. But they do conspire together to produce their own action, showing even a kind of cruelty. Thus, while the disguises and tricks go on, there is an air of menace. “Carnival” observes Kate Flint, “… can be cruel; can tread on the edge of danger”. This cruelty, as the play shows, can be present unrecognized in the normal life and attitudes as well as in drama which uses exaggeration to make this more prominent.

SIGNIFICANCE OF THE TITLE

The key to the meaning of Twelfth Night is in the title. Twelfth Night is the only one of Shakespeare’s plays to have an alternative title: the play is actually called ‘Twelfth Night, or What You Will’. Critics are divided over what the two titles mean, but 'Twelfth Night' is usually considered to be a reference to Epiphany, or the twelfth night of the Christmas celebration (January 6), as in the popular song “Twelve Days of Christmas”. It marks the Feast of the Epiphany, a culmination of the Christmas period, a holiday in Western Christian theology that celebrates the day that the magi (a.k.a. the three wise men) presented gifts to the newborn Jesus. It represents the manifestation of Light, or Truth, to those who have enough understanding to perceive it. This revelation of Light, or Truth, is the subject of the play, with Viola eventually revealing her true identity as a woman.

Critics argue about whether or not the play was written specifically for the Twelfth Night. Leslie Hotson argues that Twelfth Night was performed for Queen Elizabeth and her guest, Count Don Virginio Orsino, on January 6, 1601 (Orsino, of course, is Viola's love interest in the play). Some argue that the play was written later, but even those who refute Hotson's argument acknowledge that the world of the play celebrates the spirit of

Twelfth Night festivities. Twelfth Night, in Shakespeare's day, was a holiday celebrated by a festival in which everything was turned upside down. Elizabethan communities often appointed young boys as "Lords of Misrule"; it was a chance to play king for a day - much like the upside-down, chaotic world of Illyria. This rebellious spirit is reflected in figures like Sir Toby Belch and Sir Andrew Aguecheek, alongside Feste's singing and comedy.

Some theorize that the second part of the title was an afterthought: when someone asked the playwright "the name of the play, Shakespeare replied, "Urm, Twelfth Night, or what you will" (as in, "I don't know – whatever"). The second title seems to invite the audience to make "what [we] will" of the play – what it means, and why it matters (if it matters at all) - it is entirely subjective.

14.4 QUESTIONS

1. Twelfth Night is based on a series of mistaken identities and disguises of one sort or another. Identify and explain how each of them functions in the plot development
2. Describe the nature and type of love to which Duke Orsino is an easy prey'
3. Discuss the role of mistaken identity in Twelfth Night. Who is mistaken for whom, and what do these mix-ups signify?
4. What role does Malvolio serve in the play? Does his fate seem unjust? Is it out of place in a romantic comedy? Elucidiate

15

A CRITICAL STUDY OF ROBERT BOLT'S A MAN FOR ALL SEASONS – PART 1

Unit Structure :

15.0 OBJECTIVE

The objective of the Unit is to make the learners understand the importance of the play through the various scenes that offer clear understanding of the proceedings. The historical moment of the play which covers nearly six years, from Thomas More's appointment as Lord Chancellor in 1529 to his death in 1535, gives an idea about England during those years.

15.1 INTRODUCTION

The play revolves around the English King who came to power in 1509, after the death of his older brother and then wanted to marry his brother's widow, Catherine, which was against accepted Biblical norms. So he sent a special request to the Pope asking for his marriage to be legitimized to which the Pope agreed and they were married. But, unfortunately, Catherine failed to give birth to a male heir and in the meantime Henry had an affair with Anne Boleyn and for the sake of having a boy child they decided to marry. But the Church would not allow him to divorce Catherine and so Henry decided to separate England from the Catholic Church and install himself as the head of the Church, instead of the Pope. Henry passed the Act of Supremacy to which most of the Parliament and nobility signed except Thomas More. The play now sets the events which deal with More's refusal to acknowledge the new Church of England and his reward of life as punishment for not obliging to the King.

15.2 THE AUTHOR

Robert Oxton Bolt (1924 -1995), the high prolific, versatile and successful modern British author is best known for his play about Sir Thomas More, *A Man for All Seasons*, and his screen plays for film epics such as *Lawrence of Arabia*, *Doctor Zhivago* and *The Mission*. The two-time Oscar winning screenwriter is widely known for his dramatic works that placed his protagonists in tension with the predominant society, he contributed a lot in the reiteration of his themes and thus emerging his existential scripts. In *Lawrence of Arabia* he had the potentiality of turning T.E. Lawrence's *Seven Pillars of Wisdom* into a convincing screenplay by turning the entire book on its head and making it a search for the identity of its author. Bolt was later arrested and imprisoned when he didn't follow the law and protested against nuclear propagation. He even refused to sign the declaration stating that he would no longer engage himself in such activities and so he was sentenced to one-month prison. It was Sam Spiegel, the producer of the Lawrence film, who persuaded Bolt to sign the declaration after he had served two weeks in prison for which Bolt regretted later and never spoke to Spiegel again.

Bolt suffered a severe stroke in 1979 which resulted in loss of speech and partial paralysis, but he continued with his contribution and *The Bounty* was his first project after the stroke. *The Mission* was Bolt's final film project which once again epitomized his thematic concern, and this time it was the 18th century Jesuits in South America. *Political Animal*, which was later made into the television movie *Without Warning: The James Brady Story* (1991), was his final produced script. The story revolves around the attempted assassination of Ronald Reagan and the struggles of his press secretary, James Brady, who was recovering from a near fatal gunshot injury he had received in the procedure. Though reluctant initially to make the film, he changed his mind after meeting Brady as he felt connected to Brady's struggles with the cerebral injury; thus, a lot of his own experiences of recovering from his stroke have paved their way into the script.

15.3 ACT I

SCENE I

The play opens with a monologue of the Common man who is seen reluctant and lamenting in opening a play which relates to royalty and the noble class for he feels that he is unsuitable for the mission but, finally he decides to present his own version. The common man is a character who has all the qualities and characteristics of any other common man and here he puts on the costume of Matthew, the servant of Thomas More. Emphasizing

and representing humanity at large by the Common Man, More tries to bring out the existentialist idea that human beings are defined above all by their inner selves. This unique perspective of existence was initially popularized by thinkers like Albert Camus and Jean-Paul Sartre. The Common Man tries to show the world how everyone betrays oneself by doing other jobs but not being true to the inner self. Declaring that the 16th century is 'the century of the common man', he treats himself well with some wine that he pours for his master and then introduces Sir Thomas More as he enters. Thomas More is followed into the room by Richard Rich and both of them keep arguing over man's probability of being bribed. Though he dismisses Rich's belief that money, status or women can bribe anyone, he is thoughtful when Rich implies that a man can be bought with suffering. However it turns out that Rich wanted to mean that men who wish to avoid suffering are in fact attracted to the possibility of escape. More immediately recognizes that this is the theory of Machiavelli and he asks Rich who has recommended him to read Machiavelli books to which Rich admits that it is Master Cromwell. Rich also reveals that Cromwell had offered him a job or some kind of a favor to which he had regretted his unemployment and his normally low social stature. More is concerned about Rich and tells the duke about how much More requires a job, although playfully he even adds on that he doesn't 'recommend' Rich. When More points out that there is a comfortable teacher's job available with the dean of St. Paul's School, it is seen that Rich shows hardly any interest and he declares it as a dead-end opportunity. More warns Rich against administrative offices which are usually filled with temptations and also shows him an Italian silver cup that a petitioner has used with the intention of bribing him. When the cup was presented to him he had not realized that it was a bribe, but now that he understands he wants to get rid of it. Rich says that he can sell it off to buy some decent clothing.

The Duke of Norfolk along with Alice, More's wife, enters arguing over whether it is possible for a falcon to stoop from the cloud of around 500 feet high to kill a heron. In the meantime More's daughter, Margaret, also steps in and Rich takes the opportunity to flatter Norfolk. More playfully reveals to everyone about Rich's reading Machiavelli under the guidance of Cromwell. Norfolk discloses the promotion of Cromwell to the position of cardinal's secretary and the news surprises everyone. It is difficult for them to believe that such a lowborn and usually disliked person can get such a wonderful job. More now points out how valuable Rich's relationship with Cromwell has become and he need not come to More anymore to seek help in finding a job, to which Rich pleads that he would rather work for More than go to Cromwell.

They are interrupted by a letter from the Cardinal who wants to see More immediately and as More prepares to leave he takes

care of seeing his family off to bed after prayers and arranging for Norfolk to take Rich home. At the end of the scene Rich is seen snatching the silver cup that was left behind on the table and when Matthew tries to stop him he says it's a gift. Rich's accepting the cup, which represents corruption and declining the offer of the teaching profession which epitomizes social responsibility, proves the immorality of Rich. In fact, when Matthew predicts that Rich has no proper future and that More is too generous on him foretells the ruin of Rich.

SCENE II

More reaches Cardinal Wolsey's office and he is given a message to be delivered to the Pope. Knowing very well that More might oppose to the dispatch, the Cardinal asks him to go through the message to which More very diplomatically comments on the style and not the content. The Cardinal is more interested in the content to which More replies that his message is addressed to Cardinal Campeggio and not to the English ambassador to Rome; to which Wolsey replies that he has been appointed in the office of the ambassador and he can use his position to write to the cardinal directly. When More comments that Wolsey's plot is deceitful, Wolsey laments that he calls More's 'plodding' moral.

Wolsey states that King Henry has decided to divorce his current wife, Catherine of Aragon, in favor of his recent mistress Anne Boleyn with whom, Henry feels, he will be more successful in having a male successor. It is Wolsey who has now to secure the authorization of the Pope for Henry's divorce and remarriage and so he wants the assurance of More that he will not oppose the action. More is very clear that nothing should happen without the willing approval of the Pope. Wolsey tries to convince More how the implications of no divorce might lead to the problem of never having an heir to the throne which can lead to wars for succession. Although More is shaken by this premonition, he still has faith that Catherine will bear their successor to which Wolsey is skeptical. More wonders how will the previous decision of Pope's to allow Henry and Catherine, the widow of Henry's brother, to marry, be nullified. He is bewildered thinking what the receptivity and possibility of disrespecting Pope's first special consideration will be. Wolsey wonders at More's enthusiasm over preserving his own private principles above the interests of the country but More beholds the feeling that by listening to his own conscience he can avoid leading their country into chaos. It is only when, anticipating his own death, Wolsey suggests that his position as Lord Chancellor will be taken over by Cromwell that More is shocked. When More suggests that he should take care rather than the appointment of Cromwell, to which Wolsey says that More is not at all practical and he deserves only to be a cleric.

SCENE III

On his way home to Chelsea, when More is arguing with the boatman over the fare, Cromwell arrives to announce that he is on his way to meet the Cardinal and Cromwell is very sure that even More has met the Cardinal to which More admits. After Cromwell leaves and More is about to depart, Signor Chapuys, the Spanish ambassador, tries to get information from More regarding his interaction with the Cardinal. He understands More's agreement with the Cardinal regarding King Henry's divorce from Catherine who is the aunt of King of Spain. Chapuys departs warning More of the King's taking personal offence against him if the divorce happens.

SCENE IV

Back home More discovers the presence of Roper, the boyfriend of his daughter Margaret, even in such a later hour. He is very displeased when Margaret announces that Roper has asked her hand for marriage and he blatantly refuses. Roper feels that More's objection is because of his social standing and tries to convince him that he will attain a good position by becoming a lawyer. But More's objection is because of Roper's Lutheran faith which he believes to be heterodox, to which Roper reacts and says that it is the Catholic Church that is unorthodox. Roper even goes to the extent of bringing in the divorce case of Henry which he believes that the Pope would accept the proposal. He goes to the extent of calling Pope an Antichrist which angers More and he reminds Roper that he too was a passionate Catholic just two years back and he wishes that Roper, after completing his religious ambiguity, should end up being a Catholic once again. After Roper is sent home on Alice's horse, More and Margaret discuss on Roper's family. In the meantime, Alice comes in and is critical of Margaret and tells More that he should have beaten her for bringing Roper at such a wrong hour, to which More doesn't agree for he feels that Margaret is too 'full of education'. Although More avoids answering Margaret's question of meeting the Cardinal he fails to avoid it to Alice when she asks about it in Margaret's absence. He tries to divert her attention by referring to Roper's proposal of marriage, but finally her insistence makes him to admit that Wolsey has asked him to read over a dispatch to Rome. After Margaret's entry, again they talk about the replacement of Wolsey as Lord Chancellor to which More predicts that there will be no replacement till Wolsey is alive.

SCENE V

The scene starts with the revelation of a red robe and the Cardinal's hat lying on the floor and the Common Man enters to give away the news of the Cardinal's death. Though it is officially ascribed as pulmonary pneumonia, it is understood that it happened because of the King's discontentment of Wolsey's

management of the divorce. Wolsey died on his way to jail for his crime of treachery. The Common Man also announces that More is appointed as the successor –

'England's next Lord Chancellor was Sir Thomas More, a scholar and, by popular repute, a saint. His scholarship is supported by his writings; saintliness is a quality less easy to establish. But from his willful indifference to realities which were obvious to quite ordinary contemporaries, it seems all too probable that he had it.' [*A Man for All Seasons*, p. 20 Heinemann Educational Books Ltd. London]

SCENE VI

Cromwell and Rich, who is now Norfolk's secretary and librarian, run into each other and Cromwell wants to know from him why is he not getting a better position despite his great friend Thomas More holding such an important post. Rich's response, that they actually are not very close friends, makes Cromwell seek a chance of asking him for some exchange of services. Suspicious Rich and Chapuys, who enters then, want to know what work exactly does Cromwell do for the king, to which he replies that he does whatever the king 'wants done'. He gives an example of how he recently arranged Henry's trip down the Thames on the maiden voyage of a new battleship, the Great Harry. It is revealed by Cromwell that the ship is set sail to More's house to discuss the king's divorce. When Chapuys protests that More has already expressed his opinion, Cromwell insists that the king hopes to change his mind.

Matthew, the steward of More appears and the three men eagerly want to know from him about More's opinions regarding the divorce. The Common Man does not reveal to More about the people plotting against himand at the same time he keeps duping More's opponents.

SCENE VII

Back at More's home when Chelsea, Alice, Margaret and Norfolk are preparing for the King Henry's visit, More is not to be seen anywhere and everyone questions Matthew about him, to which Matthew says that he is not aware of. Norfolk is of the opinion that More is disrespecting the King and when More finally enters in his prayer costumes and not his office attire, Norfolk's complain becomes more vigorous. But More reverts by saying that no office is dishonored by his service to God.

The King arrives and he insists on being received in a very casual manner – he talks in Latin to Margaret, dances with her, talks joyously with Norfolk and attempts to wrestle with him, asks Alice about the dinner. Later when alone with More, the King informs him that it was Wolsey who had suggested More's name as

his successor. When Henry appreciates Wolsey's qualities Henry interferes saying that he was over ambitious and so he had to be broken. Henry then talks about the divorce to which More admits that he cannot agree with it, making the king angry and sad at the same time. When More reminds the king that he had promised not to bother him with the divorce, the king says that because it's a matter of grave importance he has no other option but to discuss. He feels that he has already committed a grave sin by marrying Catherine, his brother's widow, as the book of Leviticus also condemns the act. He is sure that God is punishing him by denying him an heir because of his sinful action. Although everyone has consented to his second marriage, Henry admits that he needs the backing of More for he considers him for his honest reputation but More sticks to his decision. The king asks More of his silence if not his consent and leaves his house in great displeasure.

When Alice rebukes More of making the king angry More argues that his opinion hardly matters to the king; he will do whatever he has decided. In the meantime Roper arrives admitting that his views on Church reforms have changed and he is still concerned about Catholicism but considers that the Catholic Church should be sacred. He asks More whether he has been offered a seat in the next Parliament and becomes passionate even to accuse More of corruption, saying that to maintain his position More has learnt how to flatter the court and the king.

Rich arrives behaving defensively, suspicious that Roper might have known his treacherous action against More and revealed it to him. He pours out to More about Cromwell and Chapuys checking out on him and also Matthew's duplicity. The disclosures don't surprise More but he turns down Rich when he breaks down and asks for employment again. When others are of the opinion that Rich should be arrested, More reminds them that he has done nothing illegal.

More and Roper keep arguing about man's and God's laws in human society and Roper accuses More of believing only in law and not in God. More is of the opinion man's law offers a safe haven whereas God is very personal and anonymous. More denies Roper his daughter's hand in marriage, exits in haste and reenters to apologize for criticizing Roper ruthlessly and explains to his wife and daughter of being safe in the case of the divorce of the king for he has not broken any law neither disobeyed the king.

SCENE VIII

The Common Man enters as a publican or an innkeeper to a pub named Loyal Subject and says that because he is not a deep thinker like More, his actions should not be expected to be of deep principles. Cromwell comes and he suspects the innkeeper of being

hypocritical and accuses him of being too diplomatic. He then calls for Rich and offers him the position of collector of revenues for York in exchange of information from him. He also makes a joke of the king's expenses and forces Rich to admit bought.

Cromwell is very sure that Henry's divorce will definitely happen and he would try to make it as convenient as possible disregard of More's approval. He is very certain that More has either to bend or get out of the way. Rich discloses to Cromwell about More's receiving a bribe in the form of a silver cup which was passed on to him and he had sold it in a shop and he is ready to take Cromwell there. Though Rich feels guilty of betraying More, he doesn't find it as difficult as he had expected. Cromwell predicts that men like More are fit for heaven and earth and Rich wonders what will Cromwell plan with the information he has let out.

15.4 ACT II

SCENE I

The Common man announces the passing of two years and the establishment of the Church of England which was created by the act of the Parliament and not through bloodshed. Only a few people who had opposed it were considered rebels and had put themselves at risk as torture was the order of the day.

SCENE II

More and Roper, now the husband of Margaret, argue and Roper is critical about the position of More as the Lord Chancellor. More promises to resign if the Bishops side with the king to which Roper reminds him that it is the king who is the head of the English Church. More finds Roper's views inappropriate and he advices him to take care of his wife and child and other responsibilities.

Chapuys comes in with the understanding that More is likely to resign and he is appreciative of it because he feels it's a 'signal' but More considers it to be a moral obligation. Even Alice and Norfolk considers his recognition as an act of cowardice. More replies that he is afraid but Norfolk is of the opinion that though the king is disappointed he will neither pursue nor punish More. When the whole family is against More's decision, he himself feels that it is a 'noble decision'. More asks Alice to send off all the servants as they would no longer be able to afford their services but he asks Matthew if he can carry on for less money to which Matthew doesn't approve.

SCENE III

Cromwell is of the opinion that everyone considers More's silence as condemnation to which Norfolk protests. Cromwell points out that it is the instruction of the king to seek More's consent. He

even brings Rich and the woman who had given the silver cup to More to prove More guilty of taking bribe. Norfolk tries to assert that the cup was immediately given off to Rich as soon as More had realized that it was a bribe. Cromwell says that the king wishes that Norfolk should join the campaign as his participation, because he is More's friend, will make Cromwell's campaign look less nasty examination and more a reasonable investigation of facts.

SCENE IV

Situations have declined in More's house and as Chapuys meets More he promises that his fortunes are sure to change with the alliance with Spain. He hands More a letter from the King of Spain but More refuses to break the seal even for it might lead to some kind of obligation. While going Chapuys feels that the King will admire more for having refused the letter. The family is upset on their poverty, More's refusal to explain his intentions and his sudden preoccupation with the changing scenario. In the meantime Roper arrives to announce that someone has come to take More to Hampton Court to answer some charges which alarms Alice but More remains indifferent.

SCENE V

When More wants to know the charges against him, Cromwell says that there are no charges but only questions and Rich will be recording everything. He also informs More that the king is not pleased with him and would reward him handsomely if he changes his opinion to which More refuses. Cromwell even tries to scare More by bringing up the subject of the Holy Maid of Kent, a lady who was executed for sermonizing against the king. He blames More for having written A Defense of the Seven Sacraments, a work attributed to King Henry, to which More tries to defend himself. It is only when Cromwell produces a letter from the king, accusing More as a villain and a traitor, that More becomes disturbed. Cromwell informs Rich that the king had said that More will die if he does not consent because the king cannot tolerate the disapproval of a man of conscience like More.

SCENE VI

When More is trying to hail a boat and no one responds to his call, he is met by Norfolk who informs him about Cromwell's insulting campaign against More and his own role in it. He also insists More to change his mind but More defies and asks Norfolk to forget their friendship and do his duty. More thinks highly about the friendship but he feels that he must remain loyal to his own self first. Playfully More even picks a fight with Norfolk accusing him of neglecting his conscience by surrendering himself to the unethical actions of the state. He criticizes Norfolk so much that he finally gets angry and hits More and departs. Margaret and Roper arrive to announce the implementation of a new act in the Parliament that calls for the enactment of an oath regarding the king's marriage.

SCENE VII

The Common Man, now playing the role of a jailer, introduces More to his new home in the Tower of London. A letter comes to the jailer predicting the convictions of Cromwell, Norfolk and Cranmer, the archbishop of Canterbury, for high treason and the executions of Cromwell and Cranmer; on the contrary Rich fares well living a long life finally succumbing on bed. No such thing happens in the play though and the three, Cromwell, Norfolk and Cranmer, arrive to interrogate More. They present More with the Act of Succession, the document that invalidates the first marriage of the king and the Pope's right to authorize it and the verdict also confirms the children of Queen Anne as the rightful heirs to the throne.

More refuses to comment for the first half of the document but agrees to the second and he believes that till he maintains this silence for refusing to swear the oath no one can convict him of treachery or issue a death-penalty offence. More desires to have some more books and see his family but Cromwell refuses. In More's absence the jailer is promised money by Cromwell in exchange of any kind of information from More. Cromwell informs Rich about the king's becoming impatient to More's silence and Rich inquires whether Cromwell is trying to acquire the then vacant post of the attorney general of Wales, Cromwell is thoughtful. He admits that More's silence is troubling the king's conscience but More's execution will trouble his own.

SCENE VIII

The family of More comes to pay him a visit and More very clearly understands that they were allowed to see him only because they had promised to convince him to concede. Alice and Margaret are unhappy that More had selected prison over home and they try their utmost to persuade him but More remains unmoved. He rather asks Alice and Margaret to leave the country for he knows he will not be allowed to see them again. He wants Alice to know why he has not yielded to the persuasion of the king because her not understanding will be the worst of tortures for him. When Alice says that she doesn't understand and she might even begrudge him after he is gone, More breaks down. Touched by More's agony, Alice hugs him saying that he is the best man she has ever known.

SCENE IX

The stage is set by the Common Man as the courtroom and it is here that Norfolk offers More one last opportunity to take the oath but More refuses. The charges read by Cromwell claim that More conspired to undermine Henry's authority as the supreme head of the Church of England and he is also accused of great treachery. Shocked More tries to convince that silence does not suggest denial but Cromwell tries to prove that silence does not

signify consent as well and accuses More of self-obsession and individual opinions.

When Rich is called to the stand by Cromwell he affirms that he had heard More say that the Parliament has no power to declare Henry as the head of the Church of England. More is shocked at Rich's falsehood and he tries to convince that he has never disregarded Henry. Even the other eye-witnesses are conspired against More and it is only when More sees the chain of the attorney general for Wales that Rich is wearing that he rebukes Rich of having sold off his soul.

The jury finds More guilty but before Norfolk convicts More to death condemns the Act of Supremacy and points out that both Magna Carta and the Coronation Oath guarantee the authority of the Catholic Church and also his loyalty towards King Henry. He informs the court that he never has denied the Act of Supremacy, he has only declined to acknowledge the marriage.

SCENE X

It is the scene of More's execution. A crowd gathers at the Tower of London. The Common Man in black mask is the executioner. As More approaches the block, he refuses Norfolk's offer of wine and Cranmer's offer of performing last rites. Margaret is hysterical but More comforts her. He then tells the executioner not to feel bad for having killed him and tells Cranmer that he is sure to reach God. And then the blackout.

15.5 LET'S SUM UP

In his Preface, Robert Bolt says that he was not interested in More as a religious martyr but appreciated More as a hero of individual conscience. He portrays More as the ideal humanist who can think for oneself. He brings out the integrity of Thomas More which demands admiration from various angles. A wonderful drama based on devotion and determination, possibility and priority, submission and sacrifice, it reaches out to touch the heart of every reader.

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16

A CRITICAL STUDY OF ROBERT BOLT'S A MAN FOR ALL SEASONS – PART 2

Unit Structure :

16.0 OBJECTIVES

- To explain the play *A Man For All Seasons*, its Plot, Characterization, Themes, Metaphors and Symbols, Structure and Language.

16.1 PLOT

More is a close and trusted friend of King Henry VIII. He morally objects to the divorce, which, at the time, is not legal. The country is controlled by the Roman Catholic Church, which is strongly against divorce. Henry, however, is obsessed with creating an heir. Catherine was only allowed to marry Henry after it was discovered that her first husband, Henry's late brother, had not consummated the marriage. More expresses his feelings to the current Chancellor, Cardinal Wolsey, who says that More is simply being impractical.

More meets the Spanish Ambassador to England, Signor Chapuys. Catherine, the aunt of the King of Spain, has his loyalty far more than Henry does. Chapuys talks with More and discovers More's feelings about the divorce. He stresses the religious significance that marriage holds within the Catholic faith, and therefore considers More an ally. More is thoughtful, which Chapuys interprets as signifying More's dedication to the Catholic faith.

More comes home to find his daughter, Margaret, and her boyfriend, Roper. Roper is Lutheran, meaning Protestant. He asks

for Margaret's hand, and More, furious about having a Protestant in the family. Meanwhile, Henry sends Wolsey into disgrace after he fails to convince the Pope to support the divorce. Wolsey dies suddenly after this, and More is chosen as his successor.

More helps Richard Rich find a job and gives him a silver cup as a gift not realizing the cup had been given to him as a bribe. Thomas Cromwell, a close confidant of Henry, presses Rich for information about More, promising Rich a high-powered court position. Chapuys enters with More's servant, Matthew. Cromwell, Rich, and Chapuys try to bribe information out of Matthew, who is purposely vague. They pay him anyway.

Henry goes to London in search of More when he cannot be found. More arrives at his home just before Henry gets there, and the two men talk. More says Henry promised not to ask him his opinion on the divorce, which angers Henry. He says he will not ask him anymore, but More must stay quiet about his opinions publicly. Henry leaves, and More's wife, Alice, begs her husband to change his mind. She tells him to do whatever Henry wants. Rich arrives to warn More about Cromwell and Chapuys' intention to blackmail him. Rich uses this to blackmail More himself, asking for a better job, but More refuses. Embarrassed, Rich returns to Cromwell and tells him about the silver cup. For this, Cromwell gives Rich a better job.

The Act of Supremacy is passed, meaning England will be Protestant and follow the Church of England. King Henry will act as the head of the church, but the act is not fully realised: it still needs bishops of England to pass it. More announces that if the bishops pass the act, he will resign his new position and will not explain himself to anyone but the king. Again, his family begs him not to anger the king further, but he refuses. The King of Spain sends him a letter, commending him for his decision.

Henry tells Cromwell he plans to persecute More, but he needs more evidence. Cromwell meets with the Duke of Norfolk and tells him about the silver cup. Norfolk pokes holes in his evidence, telling Cromwell that More gave the cup away once he realised it was a bribe. Cromwell remains determined to find more evidence against More.

Cromwell calls More to his office to cite charges against him. He lists sympathizing with an enemy and taking credit for a book Henry wrote. Then he reads a letter written by Henry, in which he calls More a villain. These words hurt More much more than the others.

More meets with Norfolk, warning that their friendship is a liability; Norfolk might be seen as a conspirator against the king. Shortly after, More is imprisoned. Another act is signed, stating all subjects must swear an oath of allegiance to Henry and his new capacity as the head of the Church of England. All must support Henry's divorce of Catherine. More refuses again.

Many try to change More's mind, including Alice. She finally understands why he did what he did, and they rekindle their love. At the trial, Rich gives false testimony about More denying Henry as the true ruler of the church. More gives a speech about the evils of a government that would condemn a man for being quiet about his opinions. He is then beheaded.

16.2 CHARACTERIZATION

Sir Thomas More

Sir Thomas More is the play's protagonist. A member of the King's Council and later Lord Chancellor, he is a learned and incorruptible jurist, a friend and loyal subject to the King and a devout Catholic (although Bolt plays down the religious dimension of More's character). More cannot in conscience agree to Henry's divorce and his action in making himself head of the Church of England because it is a violation of the Church's, that is, God's law, and for More, divine, or natural law is superior to man's law. More is committed to the service of his King but to violate divine law is to risk the salvation of his soul. He has no desire to be a martyr but puts his trust in English law, under which silence is construed as consent, to save him from punishment for his refusal to swear the King's oath. Convicted on false evidence and sentenced to execution, More is finally forced to choose between his God and his King. He rejects the authority of the King's law to execute him, appealing to the higher law of God. More's reputation as a statesman and scholar extends throughout Europe, and he counts men such as Erasmus among his friends. Because he is widely known and respected he comes under pressure from many quarters over the swearing of the King's oath, but he remains constant to the end. More's character has been shaped by his knowledge and love of the law. He is calm and restrained in his actions and his speech, but he is also witty, insightful and a shrewd judge of character. Having attained the highest position in government, he is not personally ambitious or greedy like men such as Wolsey and Rich. Above all he is a man of integrity; his conscience is his 'self' – his soul – and although he is sometimes afraid, he never doubts that he is doing what is right. He disproves the cynical proposition that 'everyman has his price', even though he is forced to make many sacrifices, including the loss of his family, in remaining true to himself. More is a hero almost too good to be true but Bolt keeps us sympathetic with his character by

exposing his weaknesses and vulnerabilities such as his fear of death and his desperate need to have his family's love and understanding before he dies. The cynical comments of the Common Man also serve to make him seem less a figure of awe.

The Common Man

Bolt explains in the preface that the character of the Common Man is an adaptation of the German playwright, Bertolt Brecht's alienation technique which is intended to distance the audience from the action on the stage. In fact, the Common Man also provides a link between the audience and the play by commenting on and interpreting the action and providing some historical data.

Bolt intended 'common' to be understood as 'universal' but the Common Man is generally seen as vulgar and immoral, embodying the worst in human nature. In order to establish the 'universal' character of the Common Man – and to show how readily he is prepared to adapt in order to survive – Bolt presents him in a number of roles. Despite the variety of roles, however, he develops as though he were a single character. While the Common Man serves a number of masters he always looks out for himself first. He is shrewd and opportunistic and through the course of the play becomes increasingly involved in More's downfall. As Matthew, More's Steward, he is fickle in his loyalty, taking bribes from both Chapuys and Cromwell in return for information – albeit harmless – about his master. He leaves More's employment rather than take a pay cut and uses flattery to manipulate Rich, whom he holds in contempt, to take him on. As the boatman he is the voice of the average working man with his finger on the pulse of public opinion. As publican of The Loyal Subject he is aware that Cromwell and Rich are plotting to trap More but keeps silent, appealing in advance to the audience to exonerate him and feigning not to understand either their intentions or More himself. Forced into close proximity with More, the Common Man, as jailer, begins to feel guilty for the first time, but comforts himself with the thought that it is better to be 'a live rat than a dead lion'. He would set More free if he could but he has a job to do. With uncharacteristic passion, More condemns the Common Man for his lack of principles: 'Oh, Sweet Jesus! These plain, simple men!' Compelled to act as foreman of the jury then executioner, he cannot escape implication in More's death. The Common Man's priorities represent those of mankind in general: self preservation and a peaceful life.

Thomas Cromwell

Cromwell is identified early in the play as 'the coming man'. A farrier's son, he is initially secretary to Cardinal Wolsey but after Wolsey's fall and More's resignation is appointed to the position of

Lord Chancellor. He is a man of great ambition, intellect and energy but he has no conscience. Cromwell does Henry's dirty work: 'When the King wants something done, I do it'. What Henry wants is Sir Thomas More to agree to his divorce and Cromwell sets himself to break More's opposition, by corruption or force: '[The King] wants either Sir Thomas More to bless his marriage or Sir Thomas More destroyed. Either will do'. Cromwell is clever and manipulative: he professes to be an admirer of More, pays More's manservant to spy on his master and bribes the weak Rich to tell him about the silver cup More gave him and eventually to perjure himself. In prison

Cromwell tries emotional blackmail, using More's family to try to break down his resistance. He is also prepared to use physical force as his brutality in thrusting Rich's hand into the candle flame shows. He dismisses the idea of using the rack to make More swear the oath because he knows the king would not allow it, but taking away More's books is another form of torture. As More continues to hold out, Cromwell's intimidation becomes more intense and he no longer tries to hide his anger and hatred which is aggravated by More's superior knowledge of the law. For More 'the law is not an instrument of any kind' but in facilitating Rich's perjury, Cromwell uses the law as an instrument to bring about More's death. Cromwell, with his overbearing ambition, deceit, lack of conscience and disregard for the law, is the antithesis of More. For More, 'necessity' means, being true to his conscience. For Cromwell, necessity means certain political goals, and More's integrity, or 'innocence', stands in the way of their achievement. Cromwell's character appears to have no redeeming feature but, in his defence, he does believe himself to be acting in the nation's interest in procuring England's independence from Rome; and as Lord Chancellor – a position which had been the undoing of both Wolsey and More – he is answerable to a demanding and powerful King.

The King

Henry appears in only one scene, but is a constant presence throughout the play. Visiting More's home, he reveals himself to be a product of the new Renaissance learning, proficient in Latin and Greek, an excellent dancer and a musician and composer. His religious treatise has been recognised by the pope but Henry's relationship with Rome is now strained. There is a certain superficiality in Henry's manner and an immaturity demonstrated by his need for flattery and his reluctance to face the consequences of his actions. Henry understands More's moral objection to the oath and claims to have great respect for his honesty and sincerity: 'Thomas … I respect your sincerity … it's water in the desert….' However, Henry shows he is a hypocrite who places greater value on appearances than honesty by ordering More to keep his views

to himself. Henry believes his lack of a male heir is divine punishment for marrying his brother's widow and needs the divorce to ease his conscience. Wolsey, More and Cromwell, in the post of Lord Chancellor, are all charged with satisfying Henry's disturbed conscience. The King's personal and political need for More's approval becomes so strong that it makes his death inevitable: 'While More's alive the King's conscience breaks into fresh stinking flowers every time he gets from bed'. Henry gives power to certain individuals, such as Wolsey and Cromwell, to do his will, but cuts them down savagely when they fail him. His corruption and duplicity call forth the same qualities in those who serve him, and while he does not physically confront More again, he is responsible for his persecution and death.

Alice More

Alice is More's second wife. In her late forties, plain and overdressed, she was born into the merchant class but is now very conscious of her status as 'a knight's lady'. While her husband is an eminent scholar, Alice is illiterate and refuses his offer to teach her to read. She does not approve of Margaret's high level of education and is perhaps jealous of the bond of learning the girl and her father share. Alice constantly scolds More but is quick to defend him against criticism by others: 'Thomas has his own way of doing things'. She is not afraid to speak her mind and almost every other character feels the sharp edge of her tongue at some point in the play. Alice reacts to More's resignation as Chancellor with anger and bewilderment; interpreting his unwillingness to talk about his reasons for resigning and later his refusal to swear the oath as a lack of trust in her. More's silence, the change in the family's circumstances and his unwillingness to accept financial assistance from the clergy make Alice unhappy and bitter. While she does not understand the motivation behind her husband's refusal to swear the oath, she reconciles with him because she knows he is a man of integrity, and accepts that he must follow his conscience: 'As for understanding, I understand you're the best man that I ever met or am likely to; and if you go – well, God knows why I suppose'. More's reaction shows how much he loves her and values her honesty and strength: 'Why it's a lion I married! A lion! A lion!'

Margaret (Meg) More

Margaret, Sir Thomas More's daughter, is a lovely, gentle girl, reserved, intelligent and, unusual for a woman at the time, highly educated. Although she modestly claims to pass for a scholar only 'among women', she embarrasses the King when her Latin proves to be better than his. Where Alice is feisty and outspoken Margaret is the peacemaker, defending her father against Alice's criticism and interceding in his arguments with Roper. The relationship between Margaret and her father is very close and trusting: he protects and encourages her and she

provides him with intellectual support. More has been in the habit of confiding in Margaret, so his silence on the matter of the king's divorce puzzles her. Margaret understands why her father would not want to be Lord Chancellor, and shows her support for him when he decides to resign from the position by taking the chain of office from around his neck. Her unspoken fear that the Act of Succession and the oath could hold dangers for More is realised when he is imprisoned. Although she knows he will be angry, she takes advantage of Cromwell's offer to allow her to visit to convince him to swear the oath. When he dismisses her clever arguments one by one she becomes desperate and resorts to hurting him by describing how miserable she and Alice are without him. Margaret understands her father but she questions his actions. At his execution More acknowledges their special relationship: 'You have long known the secrets of my heart'

William Roper

Will Roper is More's son-in-law. In each of Roper's scenes he is taking a stand on some issue of conscience. Firstly he adopts Luther's ideas, which makes him a heretic in the eyes of More who consequently forbids his request for permission to marry Margaret. However, when the King attacks the Catholic Church, Roper changes his mind and springs to its defence, even dressing in black and wearing a crucifix, 'like a Spaniard'. Roper's inconsistent idealism contrasts with More's steadfastness. More describes his son-in-law's ideals as 'seagoing principles' because like the tides they are never fixed but are always changing. Unlike Roper, More puts his faith not in an unknowable God but in society and the law: 'The law Roper, the law. I know what's legal, not what's right'. Roper lacks a sense of humour and has a touch of pomposity about him – for which More teases him gently – but is basically a decent man.

Chapuys

Chapuys is the Spanish ambassador and uncle of Queen Catherine. He represents the interests of Spain, which opposes the divorce between Catherine and King Henry, and is an important man whose status warrants an attendant to assist him. Chapuys has been sent by the King of Spain to find out where More stands on the matter of the divorce and to persuade him to openly oppose it. Spain represents another quarter from which More faces pressure. Chapuys' diplomacy is underhand: he bribes More's steward, Matthew for information on his master, and tries to manipulate Cromwell who recognises in the Spaniard a cleverness similar to his own: 'O sly! 'Do you notice how sly he is, Rich?' In speaking with More, Chapuys tries to hide his true motives which are political, with flattery and references to religion. Because he is devious himself he hears hidden meanings in what More says, which leads to misunderstanding. Chapuys recognises that More is

a good man and an influential one, and urges him to speak out against the divorce, to be a rallying point for English opposition. He believes wrongly – but not unreasonably – that More's silence on the divorce indicates support for Spain and is confused and angry when More rejects the Spanish king's letter as treasonous. Chapuys' warning to the Steward, Matthew, that: 'No man can serve two masters' proves to be prophetic for More when he is eventually forced to choose between his God and his King.

Cardinal Wolsey

Cardinal Wolsey, Lord Chancellor of England, holds the country's highest ecclesiastical and political offices. With his great wealth and power he seems for many to embody the worst abuses in the Church. The commanding way in which Wolsey sends for More and the fact that he intends to bypass the King's advisory Council in mediating with Rome for Henry's divorce indicate how much power Henry has allowed him. Wolsey is blunt: 'My effort's to secure a divorce. Have I your support or have I not?' His motivation is political – he is prepared to take certain 'regrettable' measures against the church, if necessary – and he is dismissive of More's conscience: 'If you could just see the facts flat on, without that moral squint; with just a little common sense, you could have been a statesman'. After negotiations with the Pope stall, Wolsey falls from favour with the King and More is appointed Lord Chancellor, setting up the confrontation between More and the King which is the play's central theme.

16.3 THEMES

Integrity

Robert Bolt says in his Preface to the play that Thomas More "became for me a man with an adamantine sense of his own self. He knew where he began and left off" (p. xii). In the play More is the only character with such a sense of integrity. Cromwell tells More he is amazed that he is the only one who opposes "the whole movement of the times" (Act Two). More replies that it amazes him too that no one else opposes the injustice going on. All the others, including good people, yield to pressure and let their edges be blurred by society or necessity. A man of integrity can be a problem for others, as Chapuys, the Spanish ambassador, says when he is unable to persuade More to support Spain: "Goodness can be a difficulty" (Act Two). More is his own man and therefore unpredictable. Chapuys has simplistically assumed that if More is against Cromwell he is for the Spanish. Thomas More's integrity is not a Church dogmatism, as his son-in-law Roper would like it to be. He does not act rigidly from a set of rules as a "Catholic" or "Englishman." His is a supple intelligence. He tells his daughter Margaret that God made angels for splendor and animals for innocence and plants for simplicity, but Man was made to "serve

him wittily, in the tangle of his mind" (Act Two). Thomas More is shown dynamically defending his integrity with his whole heart and mind, as in an intricate game of chess with the King. Even the King respects More's integrity, calling his sincerity "water in the desert" (Act One). More is willing to risk his life to keep his own honesty: "I must rule myself" (Act One). He thus refutes the right of the King to rule him in matters of conscience.

Law vs. Power

The conflict between Henry VIII and Sir Thomas More represents a larger conflict of the times. In Bolt's play, More stands for civil law, while Henry stands for monarchical power. More first of all asserts that divine law exists and is more powerful than man's law, but it is mysterious and unknowable by an individual. Although he stands up for the Church law, More doesn't claim authority in the matter. He says, "I'm not God" (Act One). He recognizes limits to the power and knowledge of the individual, including a King, who cannot put himself at will above the law of the Church or the law of the land he rules. Civil law has been established over the centuries so that a person may live according to his conscience as long as he does no harm and can walk through life safely protected from the wrong use of power by others. In the play, the King's laws are shown to be arbitrary and based on his own wishes, not on the larger good. In his Preface, Robert Bolt calls Henry "the monstrous baby" who must have his own violent way at any cost. The laws of religion (such as not killing another) and the civil law (such as evidence being required for accusation of a crime) are more objective, fair to all, and tested over time. They are reasonable as well as ethical. If the civil law is unfair, it can be amended by Parliament.

Henry, on the other hand, insists on absolute power with no checks. He takes over both church and state and executes whomever stands in his way. His decisions are not based on reason or virtue but on his own will. Sir Thomas More articulates a position of the future (civil rights), and Henry uses his traditional authority to rule rather than consensus or law, though both embrace the new humanistic learning that taught the primacy of reason. Roper accuses More: "the law's your god" (Act One). More denies this but says he would even give the Devil "benefit of law, for my own safety's sake" (Act One). More is shown to be right in, that all those who side with the King in hopes they will be saved are eventually cut down by his insatiable power. More would rouse his countrymen to defend the law that keeps them safe and gives them their freedom and basic rights.

The Relativity of Point of View

Bolt makes history into a drama by showing the characters to have conflicting points of view. Henry's view of his right to rule

the kingdom any way he wishes conflicts with More's ethics and moral stance. More's willingness to go all the way to defend his values contrasts with his friend Norfolk's caving in to threats. The Common Man's concern for survival makes him small-minded and duplicitous, but he is not as blameworthy as the educated Rich, whose ambition for high place overrides his virtue. Both Wolsey and Cromwell are crafty and unprincipled, but Wolsey cares for England, while Cromwell is an opportunist. These different responses to historical pressures show a wide variety of human types that are still visible in today's politics. Bolt makes the drama contemporary by adding in the idea that it is not only philosophies that clash but individual points of view. It is more than Catholic vs. Protestant or England vs. Spain or rich vs. poor. Even the Catholics—Chapuys, Roper, and More—differ in the way they see their religion. While Bolt obviously favors More's view as the most admirable and worthy, he makes it clear that even More recognizes his views are his own and not meant to be a model for others. It is when someone insists his or her views are the only "right" ones that citizens are endangered.

More does not claim as Roper does, to prescribe right and wrong for others, to know absolutely what God wants or means. All through the play he is bitter about God's vagueness: "I don't know where he is nor what he wants" (Act One). In the end, More only claims that he must be true to his own conscience, but he does not claim that he can know God's will in the matter. He doesn't expect everyone to go to the Tower and die for what he believes. He can only take responsibility for himself. This is a modern point of view, the idea that everyone has a right to his or her own opinion, but that one's own opinion cannot be taken as an absolute. Every viewpoint is relative, with some having more merit than others. If More had only been a rote defender of the Church like Roper, he would not stand for the humanistic ideal he taught, of reasoning for oneself. More has come to accept his religion and the law through exercise of his own reason and conscience. Norfolk claims that More is giving up everything "for a theory". More contradicts him: "what matters to me is not whether it's true or not but that I believe it to be true, or rather, not that I *believe* it, but that *I* believe it". He does not defend the Church; he defends his right to live and die by his own point of view.

16.4 METAPHORS/SYMBOLS

The Sea and Dry Land

In his Preface to the play, Bolt informs the reader his main metaphors are the sea and dry land, to suggest the supernatural order vs. the human order. The sea is formless, vast, and unpredictable. The land is security, home, order, what is known. Thomas More paradoxically clings to the safety of law and land but

finds himself swept by his religious faith out to sea. Bolt did not want a purely naturalistic play, he says, and the metaphors are a way to add scope and philosophic depth, as in a poem.

Thomas More is a home-loving man with his house and family in Chelsea and their well-ordered ways. In addition, he is a lawyer who believes in the law as the safeguard of the citizens: “The law is a causeway upon which, so long as he keeps to it, a citizen may walk safely” (Act Two). At his trial, More says to the Court which has condemned him through a perjury, “God help the people whose Statesmen walk your road” (Act Two). The government should create and safeguard well-kept roads for the people. There should be landmarks, agreement about the best way to go and how to get there. This is what makes a civilization, and More fervently believes in and lives according to the letter of the law. He believes himself safe, because he knows the law so well that he is sure his silence cannot be interpreted as treason.

The Common Man, who provides narration and commentary, remarks in an early scene, “The great thing’s not to get out of your depth” (Act One). He himself is the example of this advice, for he always has his feet on the ground. In this scene he is Matthew the Steward, who takes bribes from Chapuys and Rich, giving them something they believe to be significant information about More, but he is just playing them, and says it will be a rare day when he “can’t touch the bottom” (Act One). The Common Man is the only one who does not get swept away out to sea by the events of the day. The Steward does refer, however, to More’s being “afraid of drowning” (Act One).

Politicians are compared to boats on the ocean. Cromwell says of More, “There’s a man who raises the gale and won’t come out of the harbor” (Act Two). He has raised a storm of controversy but tries to remain safe. More predicts that when Wolsey falls, “the splash would swamp a few small boats like ours” (Act One). When King Henry visits More at Chelsea he pilots a new warship down the Thames, *The Great Harry,* literally exemplifying a threatening ship of state bearing down on the little domestic garden.

Metaphors of the Self

Related to the water imagery for the supernatural order are images for the conscience or self, a person’s integrity. “As a water spaniel is to water, so is a man to his own self” (Act Two). A water spaniel is attracted to the water; it is his element, just as a man’s self or soul is the element he must swim in. More explains to his daughter that when a man takes an oath, “he’s holding his own self in his own hands. Like water” (Act Two). If he opens his fingers then, breaking the oath, he has lost his self. When Norfolk appeals to their friendship to get More to change his mind, More says, “only God is love right through, Howard, and *that’s* my *self*” (Act Two).

More identifies his essential nature with the mysterious ways of the sea, the supernatural forces, though he tries to cling to the land as long as he can.

Animal Metaphors

To bring out the contrast of More's lofty ideal of conscience and the base corruption he has to deal with, Bolt uses animal metaphors to characterize the power struggle going on in England. Henry's voracious power is foreshadowed by the story Norfolk tells to the Mores at the beginning of the play about the falcon that stoops five hundred feet to kill a heron. The stoop was "Like an Act of God" (Act One), "a royal stoop," though the heron was "clever". The falcon is Henry VIII and the heron is Thomas More. Henry's sudden and deadly acts are well symbolized by the falcon who can attack so fast, it appears to be an act of God. Henry does see himself as having the divine right of kings and executes all his actions with the authority of God, such as defying the Pope and setting up his own church.

In a later scene in Act Two, Cromwell says that More is a "slippery fish," and they need a "net with a finer mesh" to catch him. During the last scene with his family, More calls his wife Alice "a lion" for her courage in standing by him to the bitter end (Act Two). Henry calls his followers like Cromwell "jackals," animals who eat the leftovers, while Henry calls himself a "lion" that provides the meat (Act One). When More is imprisoned, and The Common Man is cast in the role of the jailer, he pleads for his lack of morality by saying "Better a live rat than a dead lion" (Act Two). This makes the Common Man the rat and More the lion or noble one, though he dies for it. The differing use of the lion symbolism points out the subjectivity of values. Traditionally, leaders like to be compared to the lion, king of beasts, but rats are more plentiful, and for the Common Man, the quantity of life rather than the quality of it is the point.

16.5 STRUCTURE, LANGUAGE & STYLE

The play is divided into a simple two-act structure, with the second act taking place some two years after the first, but with unspecified lengths of time passing during each act. The rising action during Act One depicts Sir Thomas as a respected man of substance who advances in status, becoming Lord Chancellor after Wolsey's death, but is subject to increasing pressures in order to support the wishes of the King in conflict with his personal conscience. Soon after Act Two begins, however, Sir Thomas is divested of his chains of office and begins the slide that ends with his imprisonment and execution. Meanwhile, Richard Rich, who starts off desperate for Sir Thomas to give him some sort of position, steadily rises in status as he performs the wishes of the

equally ambitious Thomas Cromwell. By the play's conclusion he has gained resplendent robes and the role of Attorney-General for Wales but has experienced a concomitant fall in his moral standing, resorting to perjury in order to achieve Sir Thomas's ultimate downfall. The most notable aspect of the play's style is Bolt's adoption of what is popularly known as the 'alienation effect', which is a translation of the German verfremdungseffekt, the technique employed by the German playwright Bertolt Brecht. The effect is most obvious through the character of the Common Man, who emphasizes the artificiality of the play from the outset. Instead of allowing the audience to 'lose themselves' in the proceedings on stage, the Common Man's direct address and overt adoption of various roles forces them to remain detached and consider the play in a more intellectual and engaged manner. The Common Man is intended to embody, as Bolt puts it in the preface, 'that which is common to us all', and is therefore appropriate for someone who successively plays the roles of Steward, Boatman, Publican, Jailer and Headsman. Bolt uses a wide range of metaphors in the play, many of which are associated with water. Thus, of William Roper's wilful obstinacy and changeable views, Sir Thomas says, 'Now let him think he's going with the current and he'll turn round and start swimming in the opposite direction', and soon after, 'If Wolsey fell, the splash would swamp a few small boats like ours.' Later, when Roper complains that Sir Thomas's principles are such that he would 'give the Devil benefit of law' and that laws should be dispensed with if they do not achieve the desired purpose, Sir Thomas responds that, 'This country's planted thick with laws from coast to coast … and if you cut them down … do you really think you could stand upright in the winds that would blow then?' A less obvious feature of Bolt's language is the way he uses repeated lines in different contexts in order to drive home the differences in outlook between characters. When More refuses to tell Norfolk what his views on the King's divorce are for fear of persecution, Norfolk responds, 'Thomas. This isn't Spain, you know', implying that he has faith that his friend will not be ill-treated for his beliefs. Yet, when Cromwell forces Norfolk to participate in the actions against Sir Thomas and Norfolk angrily asks if he is using the King's name to threaten him, Cromwell calmly retorts, 'My dear Norfolk … This isn't Spain' The ironic repetition of Norfolk's earlier statement drives home the fact that England has become a country where divergent opinions will not be tolerated.

16.6 CHECK YOUR PROGRESS / QUESTIONS

1. Is Sir Thomas More really a man for all seasons? If he is, then why did he fail to weather the season of legal and theological storm brought about by King Henry's intention to divorce the Queen? Discuss

2. "A hero's character inevitably leads him or her to conflict with forces he cannot master" Explain how true is this claim with respect to Thomas in A MAN FOR ALL SEASONS
3. In "A MAN FOR ALL SEASONS" why does More refuse to agree to the oath? What is the difference between More's understanding of what he's doing and typical expectations of morality and martyrdom?
4. More’s pragmatic maneuvering through society contrasts with what More calls Roper’s ‘seagoing’ principles. Roper follows ideals instead of his conscience or the law and More argues that attempting to navigate high-minded ideals is akin to being lost at the sea