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CENTRE FOR DISTANCE AND ONLINE EDUCATION

(CDOE)

B.A ENGLISH

SEMESTER - I

CORE III : BRITISH LITERATURE-I

PERIYAR UNIVERSITY

ENTRE FOR DISTANCE AND ONLINE EDUCATION (CDOE)

B.A ENGLISH 2024 admission onwards

CORE – III

British Literature I

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FIRSTYEAR -SEMESTER

II COREIII- BRITISHLITERATURE-

I

SubjectCode	Category	L	T	P	S	Credits	Inst.Hours	Marks		
								CIA	External	Total
	Core	Y	Y	-	-	4	5	25	75	100

LearningObjectives	
LO1	Tointroduce BritishIdentity,Periodsandotherrelated forms.
LO2	Toincreasetheability forstudentstointellectuallyassesstheworldandtheirplace init.
LO3	ToenableleanerstounderstandthatBritishliteratureisatthefoundationofEnglish-speakingpeoples'culture.
LO4	Toclosely examinethevariousthemesandmethodologiespresentinBritishliterature
LO5	Tocreateanaptitudeofcriticallyprobingthroughthetext
UNIT	**Details**
I	**Prose** Of Truth, Of Adversity - Francis BaconACityNight–Piece-OliverGoldsmith 1)TheSpectatorClub, 2) On Ghosts and Apparitions – Coverley Papers from The Spectator.
II	**Poetry - I** RobertJamieson-Robinhood&TheMonkRobertEdgarBurns - ThePotter AnneBradstreet-Prologue WilliamBlake-TheChimneySweeperJohnKeats– On First Looking into Chapman's Homer.
III	**Poetry - II** P.B.Shelley –1) Ozymandias , 2) To a Skylark WilliamWordsworth-Ode:To Intimation&ImmoralityLordByron-SheWalks inBeauty JohnMilton-Paradise LostBk4.
IV	**Drama** ChristopherMarlowe-Dr.Faustus OliverGoldsmith-SheStoopstoConquer
V	**Fiction** MaryShelly-CaptainWalton's Conclusion-Frankenstein JonathanSwift- VoyagetoLilliput-Gulliver'sTravels CharlesDickens -RecalledtoLife-ATaleofTwoCities.

UNIT-I

Of Truth

- Francis Bacon

1.1.1 Summary

Bacon begins this essay by quoting Pilate who questions what is truth. Bacon says that truth is a belief that affixes the mind and hinders free will in thinking and acting. The Greek philosophers who questioned the possibilities of human knowledge are no longer there, but there are still some people who question the same. Men undergo various difficulties to learn the truth but once he does so it imposes a restriction on his thought and he wants to revert to lies. Bacon says that the love is a corrupt yet natural tendency in human beings. Like the Greek philosopher Lucian, Bacon wonders what makes a man love lies for it does not give delight as it does in poetry or does not allow profit as in business.

Truth is like daylight but it throws only as much light on the fallacies of the world as a candle light. Truth is like a pearl which shows best in daylight but it cannot be like a diamond or carbuncle that can shine in the dark. That means truth is unable to show itself in the face of a lie just as a pearl cannot be seen in the dark.

A mixture of lie with truth adds pleasure. Here Bacon speaks about imagination. If a man hangs on to the absolute truth and does not allow fancy, hopes or even doubt, he will be a melancholy person. Poetry has often been accused of being false as it is filled with imagination. But it is only a shadow of a lie, a reflection of reality which in itself is a reflection of the ideal. But it is not the lie that passes over the mind but the lie that deeply sinks into the mind that hurts.

In spite of man's efforts and judgements it is only truth that can truly define itself. The quest for truth, the love of truth and the belief in truth is the only free will of human nature. Bacon compares truth to light and brings in the biblical example of the god's creation of light. On the first day God created light and on the sixth day he created

man whom he gifted the “light of reason”. Bacon quotes a poet who said “no pleasure is comparable to the standing upon the vantage ground of Truth, and to see the errors and wanderings ….in the vale below.” Bacon adds that such a man would looks upon the “errors and wanderings” with pity and not with pride. If a man’s mind can “move in charity, rest in providence, and turn upon the poles of truth” he will certainly find heaven on earth.

Truth is of utmost importance in civil life and in business. A bit of lie mixed with the truth is like making an alloy of copper and gold or silver. It makes it easier to work with these metals but at the same time makes it impure. Bacon compares falsehood to a snake crawling on its belly rather than walking on its feet. There is no activity

more shameful than being false and treacherous. In this context Bacon quotes Montaigne who said that a liar is a man who is brave towards God and a coward towards men. Bacon emphasizes on the wickedness of falsehood and treachery by saying that these are the qualities that will be the cause of calling upon the judgement of God upon mankind.

1.1.2.Choose the correct answer.

1.When was Francis Bacon’s essay ‘Of Truth’ first published?
a. 1597 b. 1612 **c. 1625** d. 1630

2. The writing style of Francis Bacon in ‘Of Truth’ i
a. Double style b. Public style c. Middle style **d. Aphoristic style**

3. Francis Bacon’s ‘Of Truth’ is:
a. A poem **b. An essay** c. A novel d. A story

4. ‘Of truth’ is Bacon's great work of prose which shows:
a. His keen observation of human beings b. His keen observation of animals

c. His keen observation of birds d. His keen observation of environment

5. Who was Pilate?

a. 2nd governor of the Roman province of Judaea

b. 3rd governor of the Roman province of Judaea

c. 4th governor of the Roman province of Judaea

d. 5th governor of the Roman province of Judaea

6.. According to Bacon, why do people avoid truth?

a. Due to their fear. b. Because they do not like it

c. Due to their corrupt love for falsehood. d. Because the hate it.

7 According to Bacon, truth is like:

a. Pearl b. Gold c. Diamond d. Carbuncle

8. According to Bacon, a mixture of a lie doth ever add:

a. Sorrow b. Anger c. Pity **d. Pleasure**

9. In his essay ‘Of Truth’ Bacon has mentioned a quote ‘a liar is brave towards God and a coward towards man’. Whom he quotes:

a. Plato b. Aristotle **c. Montaigne** d. Pilate

10.. According to Bacon, who are not easily convincible?

a. Skeptical minds b. Intelligent minds c. Doctors d. Professors

1.1.3. 5 MARK QUESTIONS & ANSWERS

1. What is the significance of Francis Bacon's title "Truth," and how does he explore the concept in his writing?

The title "Truth" reflects Bacon's exploration of the nature of truth, its complexities, and its implications in human life. Throughout the text, Bacon delves into the

difficulties in defining and pursuing truth, emphasizing the importance of inquiry, knowledge, and belief in the pursuit of the sovereign good of human nature.

2.According to Bacon, why is clear and round dealing considered the honor of man's nature in civil business?

Bacon argues that clear and round dealing is considered the honor of man's nature in civil business because it aligns with the inherent dignity of humanity. In contrast, the winding and crooked courses of falsehoods, resembling the movements of a serpent, bring shame and disgrace. Bacon underscores the importance of honesty and integrity in civil dealings.

3. How does Bacon use Montaigne's insight to explain why the word of the lie is in disgrace, and what does he mean by a lie facing God and shrinking from man?

Bacon incorporates Montaigne's insight to explain the disgrace associated with the word of the lie. According to Montaigne, saying that a man lies is equivalent to saying he is brave towards God and a coward towards men. Bacon expands on this by suggesting that a lie faces God, implying a moral offence, while shrinking from man, indicating the social consequences and shame associated with falsehood.

4.: Bacon discusses the relationship between fiction and truth. How does he acknowledge the opposition between fiction and truth, and what role does he see for fiction in approaching the truth?

Bacon acknowledges the opposition between fiction and truth, as evident in Plato's banishment of poets from his ideal republic. Despite this, Bacon suggests that fiction can bring us closer to the truth than a mere recital of facts. He contends that stories have the power to reveal truths about human experiences and perceptions that factual accounts may miss, illustrating the nuanced role fiction plays in our understanding of truth.

5. What does Bacon mean by the "vantage ground of truth," and how does he compare it to other pleasures in life?

Bacon describes the "vantage ground of truth" as a privileged position akin to standing on a hill that cannot be commanded, where the air is always clear and serene. He compares this vantage ground to other pleasures, emphasizing that it surpasses the joy derived from observing worldly activities. The vantage ground provides a unique perspective on the errors and wanderings in the world, promoting a sense of clarity and understanding.

OF ADVERSITY

FRANIS BACON

1.2.1.SUMMARY

Bacon opens the essay with the saying of Seneca, a Roman philosopher. He was a great nobleman, from 54 AD to 62 AD, with intense wisdom. He was a writer, philosopher, statesman and a counsellor who help people to face suffering and challenges with courage. Bacon quotes his saying in a memorable speech that prosperity is always related to good things, such as happiness and relief, however, the good things that are related to adversity (bad times) should be appreciated as it shapes our personality in a positive manner. Bacon continues his argument with a Latin saying “Bona rerum secundarum optabilia; adversarum mirabilia”, meaning “things of victory are desired, opposing wonderful”. Bacon, by arguing about this point, wants us to think about adversity in a positive way; human should master to deal bliss and misery equally.

It is often seen that most of the miracle happens in the time of adversity. They happen so to completely neutralize the pain of the calamity. Bacon argues about the “faith” of a man. It is in the hands of the God to bring the calamity, and it is in his hand to bring relief from it. We have a faith that everything he does is for the goodness of his creation. He again mentions the Latin proverb meaning that the true greatness is to have the frailty of man to ask for the security of God. It is the true greatness that a powerless, weak man searches for protection in God.

Bacon further says that one can easily find miracles in the poetry. Calamities are the part of life and one cannot get over it as far as he is living. These calamities make it hard for us to have imagination. Through imagination, we can take us away from the harsh realities of life. Moreover, adversities help us to strengthen our imagination by the use of the medium such as poetry to express them.

Bacon, by referring to the Hercules and Prometheus to emphasize the virtue of bravery and fortitude. Prometheus was a monster but was great compassionate toward humans. Bacon uses the metaphor of “ocean” to show the hardship faced by the Prometheus when his torch, with which he lit the fire for humans, was sailed by Hercules. And the Hercules after sailing in the ocean find Prometheus having the torch.

Bacon says that prosperity brings temperance (moderation) while the virtue of adversity is that it brings fortitude (courage in pain) with itself. Both of these come hands to hand and are gifts of God. As prosperity is the sacred sign of old testimony while adversity is the sacred sign of new testimony; however, adversity is superior and is an expression of God benevolent nature.

Bacon refers to the Bible and narrates the story of hardship in the life of the Job. A Job was a religious man who faced too much adversity in his life. By referring to this example, Bacon argues that if a man like a Job can face such adversities then why not a common man. Rather we should be thankful to God who makes our life worth living by giving us such adversities.

Bacon, in the end, argues that it is not necessary that prosperity will always be accompanied by joy and happiness; similarly, it is not always necessary that adversity will be accompanied by sorrow and grief nor it is not always barren and hopeless. For instance, an embroidery work upon a sad and solemn ground might be attractive but a dark and depressed work on the light-some ground will never be attractive. Bacon advised that one should go for what his heart feel joyous not for what his eyes find attractive. By taking one side, the side of adversity, bacon says that scent intensifies its odor when it is crushed. By prosperity, one might discover the vice, but adversity helps to discover virtue.

1.2..2.Choose the correct answer.

1----- is a miracle –maker

a.adversity b.prosperity c Diversity

2.Adversity brings out man’s ---------

a.personality **b.hidden vices** c.virtues

3.Bacon says that ----- Testament glorifies adversity.

a.New b.Old c .Moral

4.Great things can be achieved only through ----- and sufferings.

a. sorrows **b.trials** c.joys

5.Bacon contrasts adversity with -------

a.Prosperity b. suffering c. Virtues

1.2.3. 5 marks

1.What are Francis Bacon's main arguments in "Of Adversity"?

Francis Bacon's main arguments in "Of Adversity" emphasize the value and moral superiority of adversity over prosperity. He argues that while prosperity is desirable, adversity should be admired because it demands and fosters greater moral strength and virtue. Bacon uses various metaphors, including the contrast between Hercules' easy journey and a Christian's challenging voyage, to illustrate that true greatness

and virtue are most evident when tested by adversity. He suggests that virtues, like fragrant odors, are intensified when crushed by difficult circumstances.

2.What is a theme of adversity?

Adversity is considered social evils or discrimination practiced by a society against a minority. For instance, the experiences and forced segregation faced by Japanese Americans during World War II. The collection of the Smithsonian American Art useum demonstrates this far-reaching theme in many of its artworks. M

3.What does adversity teach us?

Adversity tests our resilience, and with each challenge, we become better equipped to handle future obstacles. By developing resilience, we cultivate a sense of inner strength and confidence that enables us to face adversity with courage and determination. Adversity often acts as a catalyst for personal growth

4. What is the conclusion of adversity?

In conclusion, adversity is not merely a test of our strength and resilience; it is a catalyst for personal growth, transformation, and success. By embracing adversity as an opportunity for self-discovery and growth, we unlock our full potential and redefine what it means to lead a successful and fulfilling life.

"A City Night Piece"

Oliver Goldsmith

1.3.1.Summary

"A City Night Piece" is a poem written by Oliver Goldsmith that vividly describes the dark and gloomy atmosphere of a city at night. The poem explores themes of loneliness, poverty, and the contrast between the bustling city during the day and its desolate state at night.

The poem begins with a description of the city streets, which are empty and silent. Goldsmith portrays the city as a place of solitude and despair, where the only sounds

are the distant cries of animals and the occasional footsteps of a lonely traveller. The poet emphasizes the absence of human activity, highlighting the isolation and desolation of the urban landscape.

Goldsmith then introduces the character of a watchman, who serves as a symbol of vigilance and protection in the midst of darkness. The watchman's presence adds a sense of security to the otherwise strange and frightening atmosphere of the city. However, even the watchman's role is portrayed as monotonous and mundane, as he walks his rounds with a weary and tired demeanor.

The poem further explores the contrast between the city's daytime and night time scenes. During the day, the city is bustling with activity, filled with people going about their daily lives. However, at night, the same streets become empty and lifeless, revealing the harsh reality of poverty and despair that exists beneath the surface.

Goldsmith's use of vivid imagery and descriptive language creates a haunting and melancholic one throughout the poem. The reader is transported to the dark and desolate streets of the city, experiencing the sense of loneliness and isolation that permeates the night.

In conclusion, "A City Night Piece" by Oliver Goldsmith is a powerful poem that captures the somber and desolate atmosphere of a city at night. Through its vivid imagery and evocative language, the poem explores themes of loneliness, poverty, and the stark contrast between the bustling city during the day and its desolate state at night.

1.3.2.Choose the correct answer.

1.The lesson ‘ A City Night –Piece” clearly reveals that Goldsmith-----

a.is highly critical of the attitude of the rich
b.feels that the poor should be helped

c. is of the opinion that there is no use pitying the poor

2.Who lifted his guilty arm against his own sacred person?

a. the drunkard **b. the suicide** c.the robber

3.What haunts the ruined senate- house now ?
a.Ghosts b. robbers **c. poisonous reptiles**

4.What did the traveller want to do in the mid-night ?
a. to read the works of ancient Greek and Roman writers
b. to purse the solitary walk
c.to go through the lively retorts of contemporary genius

5.” Prosperity can hardly trace the situation of some “. The idea conveyed in this sentence is that------.
a.The poor houseless creatures
b.The abandoned writers of the day
c.The soldiers who fought for their country

1.3.3. 5 marks

1.How does Goldsmith bring out the suffering of the poor in his essay "A City Night Piece"?
He also cries on seeing the poor and homeless on the street. He wishes if he had the resources to help them. He feels ashamed to be called a man when he sees woman being sold on streets due to their poverty. He prays to God that either his heart or fortunes should change so that he can do something for the sufferers

2.How does Goldsmith bring out the suffering of the poor in his essay "A City Night Piece"?

He also cries on seeing the poor and homeless on the street. He wishes if he had the resources to help them. He feels ashamed to be called a man when he sees woman being sold on streets due to their poverty. He prays to God that either his heart or fortunes should change so that he can do something for the sufferers

3.What is the theme or the message of the piece?
In summary, a theme is the main idea or topic that runs through a piece of literature or artwork. It provides a deeper understanding of the work and allows the audience to connect with the message being conveyed.

The Spectator Club

Richard Steele

1.4.1Summary

Introduction:

The Spectator

The essay "**The Spectator Club**" is the second essay in the '***The Spectator***'. Steele conceived a club with members drawn from different stages of life, society and profession. Each of them has own individual qualities. Thus the club is the **miniature version of the society** of the day. Yet there is no representative of the lower classes. The club was meant to be of intellectuals. In this essay Steele gives an account of the six gentle men. They were members of the **Spectator Club** in addition to Mr. Spectator. This essay reveals Steele's keen power of observation, skill in characterization and his delicate mockery which is easy and informal style.

The Good Natured Sir Roger de Coverley:

Sir Roger de Coverley is a gentleman of an ancient family. His great-grand-father was the inventor of the Coverley dance. His eccentricities proceed from his good

sense. He is free from the bondage of custom and fashion. When he is in town, he lives in Soho-Square. Once he fell in love with beautiful widow. She was a perverse (wicked) lady of the next country. She rejected his love after this disappointment he remained very serious for a year and a half. Then he gradually got over it. So he keeps himself a bachelor. Before this incident, he was a fine gentleman and had relation with many important persons of the age. This incident made him careless of his dress and appearance. Now he is fifty six years old. He possesses a cheerful and gay personality. He has two houses, one in the town and the other in the country. He is good natured. So everyone loves him. He is justice of quorum and carries out his duties with great abilities. Sometime ago he won universal applause by explaining a passage in the Game-Act.

The Shrewd Critic of Drama: The Member of the Inner-Temple:

Inner-Temple

Next important person is The Templar. He is another bachelor. He is a member of the Inner-Temple. He is an honest and wise man. He took to the study of law to obey his old father, against his willingness. But his favourite subject of study was the arts and the stage. He was a well-read man in the classics. He had read the customs, manners, actions and writings of the ancients. This made him a shrewd observer of men and things. He was a good critic of drama (stage). If he was present in any performance, every actor would do the best to please him. The bachelor visits the theatre often; his scholarship enables him to be a keen judge of dramatic performance

The Successful Merchant Sir Andrew Freeport:

Sir Andrew Freeport is a merchant of great importance in London. He is a man of industry, strong reason and great experience. He has his own noble and generous ideas of trade. He calls the sea the British common. He thinks that is a stupid way to extend dominion by arms. He considers the real strength of a nation consists in its arts and industry. He approves diligence and labour. He is known for a few maxims

“a penny saved is a penny got” and “sloth is a great destroyer than the sword”. He has a natural unaffected eloquence. It makes his discourse very pleasing. He has become rich by plain labour and honest methods. He thinks that England may become richer than other nations by the same methods. He has business contacts throughout the world.

Advertisements

The Courageous Captain Sentry:

Captain Sentry

Captain Sentry is the next important person. He is a man of great courage, good understanding, but invincible modesty. He possesses great merits. He does not want to show them. He was in the army for several years and served as captain. He behaved himself with great gallantry in several engagements. He has a small estate of his own. Being next heir to Sri Roger, he left the army. This does not make him feel unpleasant. He asserts that in the army those who are assertive and pushing and those who do no possess any false sense of modesty can rise. It was unsuitable to his shy temperament. Therefore he has left the army. His military life has furnished him with many adventures. He relates them to others in a pleasing manner.

The Gallant Will Honeycomb:

Will HoneyComb

The next member of the club, Will Honeycomb, is the next in importance. He is a gallant. According to his years, he should be in the decline of his life. He has been very careful of his person. So, age has not made any impression either on his body or mind. He is tall. He dresses himself very well. He is good at that type of conversation with which men usually entertain women. He knows the history of every fashion. His entire knowledge is confined to the female world. He can tell when the Duke of Monmouth danced at court, and which woman fell in love with him at that

time. He has been given a tender attention and kind treatment by beautiful ladies of the day. His conversation is pleasing. Everyone calls him a well-bred fine gentleman.

The Pious Clergyman:

Clergyman

The Clergyman is the last member of the club. He comes to attend the meetings rarely. He is a learned and pious man. He is very weak in health. He cannot take heavy responsibilities of his profession. Therefore he is among divines, what a chamber-counsellor is among lawyers. He speaks any divine topic with authority. He seems to have no interest in this world. So he is hastening to the object of his soul's desire. Thus, in the description of the members of the Spectator club, Steele depicts the cross-section of the Contemporary society and the interaction of the social classes.

1.4.2.Choose the correct answer.

1.Which character in "The Spectator Club" is known for his eccentricities and distinctive behavior?**

a) Will Honeycomb b) Sir Andrew Freeport c) Captain Sentry d) The Templar

2.What is the significance of the character Sir Roger de Coverley in "The Spectator"?**

a) He represents the voice of reason and logic
b) He symbolizes the rural and traditional values.
c) He is the antagonist in the essays.
d) He is a political leader in the fictional world.

3.Which character in "The Spectator" essays is known for his wit, charm, and indulgence in worldly pleasures?**

a) Sir Roger de Coverley **b) Will Honeycomb** c) Sir Andrew Freeport d) The Templar

4.What is the significance of the coffeehouse in the context of "The Spectator" essays?**

a) It is a symbol of intellectual exchange and social gathering.

b) It represents the decline of coffee culture in the 18th century.

c) It serves as the setting for political conspiracies.

d) It is a metaphor for rural life.

5.Of what did Will Honey Comb's talk consist mostly ?

a.about haunting **b .about women** c. about Politics d. about children

6. The Clergyman of the Spectator Club comes ----to the club.

a.seldom b. daily c. Once in a week d.once in the month

1.4.3. 5 marks

1.Who are the members of The Spectator club?
Explanation: Steele describes six of the members of the Club they are Sir Roger de Coverley, Captain Sentry, Sir Andrew Freeport, Will Honeycomb, the Clergyman and the Student of Law.

2.Write the character of Sir Roger de Coverley.

Sir Roger de Coverley is a gentleman of an ancient family. His great-grand-father was the inventor of the Coverley dance. His eccentricities proceed from his good sense. He is free from the bondage of custom and fashion. When he is in town, he lives in Soho-Square. Once he fell in love with beautiful widow. She was a perverse (wicked) lady of the next country. She rejected his love after this disappointment he remained very serious for a year and a half. Then he gradually got over it. So he

keeps himself a bachelor. Before this incident, he was a fine gentleman and had relation with many important persons of the age. This incident made him careless of his dress and appearance. Now he is fifty six years old. He possesses a cheerful and gay personality. He has two houses, one in the town and the other in the country. He is good natured. So everyone loves him. He is justice of quorum and carries out his duties with great abilities. Sometime ago he won universal applause by explaining a passage in the Game-Act

3.write a note on The Clergyman.

The Clergyman is the last member of the club. He comes to attend the meetings rarely. He is a learned and pious man. He is very weak in health. He cannot take heavy responsibilities of his profession. Therefore he is among divines, what a chamber-counsellor is among lawyers. He speaks any divine topic with authority. He seems to have no interest in this world. So he is hastening to the object of his soul's desire. Thus, in the description of the members of the Spectator club, Steele depicts the cross-section of the Contemporary society and the interaction of the social classes

On Ghosts and Apparitions

1.5.1.SUMMARY

Elm Tree Walk: a Suitable Setting for Ghosts

There was, among the ruins of an old abbey near Sir Roger's house in the country, a long pathway which had tall elm trees growing on either side. The trees were so high that the sound of the fooks cawing at their tops sounded very far off and as if it was coming from a place which did not belong to this earth. The Spectator likes the solitude of the place and it seemed to him as if the birds were sending up a natural prayer to the Creator. He liked it all the more because of a report that it was a haunted place. Sir Roger's butler had warned him against going to the place after dusk because one of the footmen had seen a headless horse there.

The place did indeed seem to be a perfect setting for ghosts. The ruins were scattered all over the place and were half covered with ivy and elder bushes on which were nests of lonely and night birds like the owl. The place had once been a churchyard and remains of graves and vaults, were still to be seen. The atmosphere is awe-inspiring and footfalls echo among the graves. It is easy to imagine that ghosts and apparitions exist in such a place.

Association of Ideas

Early and faulty education causes one to associate certain ideas and persist in this association of ideas even when there is no rational basis for their connection. A child is inculcated with the combination of darkness and ghosts and persists in this association, so much so that, in the end, he cannot think of the one without bringing up the thought of the other. Locke is quoted on this matter. The Spectator himself saw on his walk a number of things that would conspire to frighten the weak-minded person into thinking of ghosts. A cow grazing in the dark could easily be colored by a slight touch of imagination to look like a headless horse.

Sir Roger and Ghosts

The Spectator was told by Sir Roger of how when he inherited his estates, more than half his house was shut up because of the fear of hauntings. There were supposed to be ghostly noises in the gallery. A room was nailed up because a butler had committed suicide in it: Sir Roger's mother had shut up all the rooms in which a death had occurred. As a result, Sir Roger found his living area largely curtailed. He proceeded to undo the fears of hauntings. He got the chaplain to sleep in each of the rooms to prove to the others that there were no ghosts. He managed to dissipate the fears of his servants in this manner.

Tradition and Historians on Supernatural Beings

The Spectator would have dismissed the fears of the people as ridiculous if it were not for the fact that all nations and mankind through the ages have believed in the existence of spirits. Moreover, secular as well as religious writers have supported their existence. Certain people in whom the Spectator believes have also spoken in support of the fact that spirits exist. In the face of all this evidence, it would seem more unreasonable to disbelieve in the existence of spirits than to imagine that they are present everywhere. Lucretius put forward a theory that proved his belief in supernatural apparitions even though this was opposed to his philosophy in general. His theory was of course rather silly. He said that all bodies consist of thin surface layers and these continually fly off from the bodies. These surface layers which have flown off appear as ghosts to the human eye.

UNIT-II

ROBINHOOD AND THE MONK

ROBERT JAMISESON

Robin Hood and the Monk is a Middle English ballad and one of the oldest surviving ballads of Robin Hood. The earliest surviving document with the work is from around 1450, and it may have been composed even earlier in the 15th century. It is also one of the longest ballads at around 2,700 words. It is considered one of the best of the original ballads of Robin Hood.

In *Robin Hood and the Monk*, Robin goes to Nottingham for mass, but has a dispute with Little John on the way. In Nottingham, he is spotted by a monk and captured. Little John, Much the Miller's Son, and other Merry Men intercept the monk, kill him, and launch a successful plot to free Robin from prison. Robin and Little John are reconciled. The King and Sheriff are left frustrated at Robin's escape, although they are impressed at Little John's loyalty.

2.1.1.SUMMARY

1. Introduction

Robin Hood is a Legendary English outlaw. The hero of ballads dating from as early as the 14th Century. Robin Hood was a rebel who robbed and killed land owners and Government officials and gave his gains to the poor. He treated women and common people with courtesy. He ignored the laws of the forest that restricted hunting rights. His greatest enemy was the Sheriff of Nottingham. There is no evidence of Robin Hood's historical existence.

2. Robin runs into the Church

In the poem "Robin Hood and the Monk", Robin goes to Nottingham for mass, but has a dispute with Little John on the way. Little John talks of the May morning but Robin Hood is still unhappy because he cannot go to mass or matins. He decides to go to a service in Nottingham, inspired by his devotion to the Virgin Mary. "Moche, the myiner sun" (Much the Miller's Son)advises him to take at least twelve men. He refuses and goes with only Little John. On the way, he makes a bet with Little John, loses, and refuses to pay when they cannot agree on the pay out. Little John leaves him. Robin goes to St.Mary's in Nottingham and prays. A Monk whom he had robbed sees him and tells the Sheriff, who gathers a group of many men to arrest Robin. Robin fights them off with a two-handed sword, wounding many and killing twelve of the Sheriff's men. His sword breaks while fighting the Sheriff. He runs into the Church in an attempt to escape.

3. Little John kills the Monk

Robin makes entry into Saint Mary's Church i Nottingham but is recognized by a Monk he robbed sometime back. The outraged Monk goes to the Sheriff and tells him, He gathers a group of many men to arrest Robin. Robin fights them off with a two-handed sword, wounding many and killing twelve of the Sheriff's men. His sword breaks while fighting the Sheriff. He runs into the Church in an attempt to escape. There is a page missing that presumably described Robin's capture and the news reaching his men. The story continues with the men's shock and Little John being the only one to keep his wits about him. He declared they must rescue him. They catch

the monic riding with a little page. Little John kills the Monk for his role in Robin's capture. Much kills the Page so that the Page cannot spread word for the ambush.

4. Little John the most loyal man in England

Little John and Much go to the unnamed King with the Monk's letters and tell him the Monk died on the way. The King gives them gifts and directions to bring Robin Hood to him. Little John brings the letters to the Sheriff and tells him that the Monk did not come because the King had made him an abbot. They get into the prison, kill the jailor and escape with Robin. The Sheriff does not dare face the King. Robin says that Little John has done him a good turn in return for the ill one he played and offered to be his man. Little John still wants him to remain his master. The Kingis enraged that the men managed to fool him but admits that Little John is the most loyal man In England.

5. Conclusion

Robin Hood is considered one of the most famous stories in British folklore. In popular culture, the term "Robin Hood" is often used to describe e a heroic outlaw or rebel against tyranny. The legend's origins and historical background have been debated for centuries, There are numerous references to historical figures with similar names, some dating to the late13MCentury, that have been proposed as possible evidence of his existence. The Monk ballad is considered one of the best as it is a classic swashbuckling yarn involving capture, disguise, rescue, escape and even making a fool of the King.

2.1.2.Choose the correct answer.

1.----goes to Nottingham for mass..

a) Much

b) The King

c) Robin

d) Sheriff

2. In Nottingham, Robin is spotted by a------

a) robber

b) Monk

c) Sheriff

d) King

3.-------Much the Miller's Son and other Merry Men intercept the Monk.

a) Little John

b) Robin

c) The King

d) Page

4. The King and Sheriff are left frustrated at------- escape.

a) Little John's

b) Page's

c) Robin's

d) Sheriffs

5. Little John talks of the ------morning.

a) December

b) May

d) April

c) January

6. Much the Miller's Son advises Robin to take------ men.

b) ten

a) twelve

c) five

d) six

7. Robin goes to---- in Nottingham and prays.

a) St.Joseph's

b) St.Antony's

c) St.Mary's

d) St.Luke's

8. There is a------missing that presumably described Robin's capture.

a) page

b) girl

c) dog

d) boy

2.1.3. 5 marks

1.Who is Robin Hood :?

Robin Hood is a Legendary English outlaw. The hero of ballads dating from as early as the 14th Century. Robin Hood was a rebel who robbed and killed land owners and Government officials and gave his gains to the poor. He treated women and common people with courtesy. He ignored the laws of the forest that restricted hunting rights. His greatest enemy was the Sheriff of Nottingham. There is no evidence of Robin Hood's historical existence.

2.Why dore Robin run into the Church ?

In the poem "Robin Hood and the Monk", Robin goes to Nottingham for mass, but has a dispute with Little John on the way. Little John talks of the May morning but Robin Hood is still unhappy because he cannot go to mass or matins. He decides to go to a service in Nottingham, inspired by his devotion to the Virgin Mary. "Moche, the myiner sun" (Much the Miller's Son)advises him to take at least twelve men. He refuses and goes with only Little John. On the way, he makes a bet with Little John, loses, and refuses to pay when they cannot agree on the pay out. Little John leaves him. Robin goes to St.Mary's in Nottingham and prays. A Monk whom he had robbed sees him and tells the Sheriff, who gathers a group of many men to arrest Robin. Robin fights them off with a two-handed sword, wounding many and killing twelve of

the Sheriff's men. His sword breaks while fighting the Sheriff. He runs into the Church in an attempt to escape.

3. How does Little John kill the Monk ?

Robin makes entry into Saint Mary's Church i Nottingham but is recognized by a Monk he robbed sometime back. The outraged Monk goes to the Sheriff and tells him, He gathers a group of many men to arrest Robin. Robin fights them off with a two-handed sword, wounding many and killing twelve of the Sheriff's men. His sword breaks while fighting the Sheriff. He runs into the Church in an attempt to escape. There is a page missing that presumably described Robin's capture and the news reaching his men. The story continues with the men's shock and Little John being the only one to keep his wits about him. He declared they must rescue him. They catch the monic riding with a little page. Little John kills the Monk for his role in Robin's capture. Much kills the Page so that the Page cannot spread word for the ambush.

The Potter

Robert Edgar Burns

2.2.1.Summary

Robert Burns (25 January 1759 – 1796) was a famous poet born in Alloway, Ayrshire, Scotland.[1] Some of his most famous poems include *To A Mouse*, *Auld Lang Syne*, and *Tam o Shanter*. Burns is seen as the national poet of Scotland. Much of his work is written in broad Scots, a sister language to English. His poem and song *A Man's A Man For A' That* was sung at the opening of the Scottish Parliament in 1999. "To A Louse, On Seeing One on a Lady's Bonnet at Church" is a 1786 Scots poem by Robert Burns.

Burns died at 37, and is buried in the graveyard of St Michael's Church, Dumfries, Scotland.

The Potter by Robert Edgar Burns is a profound and captivating poem that delves into the intrinsic nature of creativity and the human condition. This poem, with its evocative imagery and deep emotional resonance, explores the idea of creation and the power of the human spirit to shape and mold the world around us.

The poem opens with a vivid depiction of the potter at work, skillfully shaping and molding the clay into beautiful and delicate vessels. The steady rhythm of the potter's wheel and the skilled hands of the artist create a sense of reverence and awe for the creative process. This image is a powerful representation of the human impulse to create and the profound impact that art and beauty can have on our lives.
As the poem unfolds, Burns delves deeper into the symbolism of the potter's art, weaving a rich tapestry of themes that resonate deeply with the human experience. The idea of creation and the transformative power of art is a central theme in the poem, as the potter's hands bring forth beauty from the formless clay. This process of creation is a powerful metaphor for the human experience, as we too strive to shape our lives and the world around us into something of beauty and meaning.

The poem also explores the fragility and impermanence of human existence, as the potter's delicate creations are vulnerable to the forces of time and nature. The imagery of the vessels being broken and discarded serves as a poignant reminder of the transience of life and the inevitability of loss. This theme lends a sense of poignancy and depth to the poem, as it speaks to the universal experience of suffering and the impermanence of all things.
At its core, The Potter is a meditation on the human spirit and its capacity for resilience and beauty. Burns captures the essence of the potter as a symbol of the human spirit, skillfully shaping and molding the world around us with passion and creativity. The poem is a celebration of the power of art and the human capacity for beauty and transformation, serving as a powerful reminder of the depth and richness of the human experience.
In conclusion, The Potter by Robert Edgar Burns is a deeply moving and thought-provoking poem that explores the profound themes of creation, resilience, and the human spirit. With its rich imagery and evocative language, the poem is a powerful

testament to the enduring power of art and the transformative nature of the human experience. Through its exploration of the potter's art and the symbolism of creation, the poem offers a profound and insightful meditation on the human condition, leaving a lasting impression on the reader.

2.2.2.Choose the correct answer.

1.The auhor of the poem the Potter is ------

a) William Blake

b) Tennyaon

c)Robert Egar Burn

d) Tagore

2 The ole are the-------

a) strongest

b) weakest

c) pitiable

d) distraction

3. The Potter must tread down to make hle great art for----

a) display

b) image

c) criticlam

d) proof

4 A statue may be chiselled out of nothing else but-----

a) wood

b) clay

c)rock

d) tree

5.. He who does the----sees inside what will be wrought.

a) whittling

b) chipping

c) displaying

d) choosing

6.A-----finds great beauty not yet obvious to us or him

a) sculptor

a) Potter

c) chiseler

d) writer

2.2.3. 5 marks

1.What is the poem The Potter by Robert Edgar Burns about?

The Potter by Robert Edgar Burns is a profound and captivating poem that delves into the intrinsic nature of creativity and the human condition. This poem, with its evocative imagery and deep emotional resonance, explores the idea of creation and the power of the human spirit to shape and mold the world around us.

2. Who is a Potter according to Robert Burns?

The Potter is one who makes Earthenware pots and similar vessels. At first, the clay was trodden by foot of the Potter to reduce it to a paste. It was then placed on a horizontal wheel, turning the wheel with his hand as he shaped the vessel. The ability of the Potter to mould the clay into any shape as desired is used in this poem. A statue may be cut or shaped with a steel tool with a beveled edge for shaping wood, stone or metals. A statue may be chiseled out of nothing else but rock. He who does the chipping sees inside what will be beaten into shape

3 Why is the Potter thankful to God?

The sculptors a man with a mission, He has a vision which commands him to make images and pots. His idealism and genius gives him supreme sel-confidence., Pride enters into hm. He would tolerate no interruption of his work or criticism of it however well-meant He does not stop his making shaping by cutting thìn spices or strips off. Pottery is one of the oldest and most widespread of the decorative arts, consisting chiefly of functional objects made of clay and hardened by heat These things he

knows; he is not today. The Potter is thanktul to God for choosing and making him his hunk of clay Supreme self-confidence

Anne Bradstreet: Poems Summary and Analysis of "The Prologue"

2.3.1.Summary:

“The Prologue” is one of Bradstreet’s most intellectually stimulating poems because she invokes a historical and global context. The poem contains allusions to the Greeks, Christianity, contemporary poetry, feminism, and psychology. While many critics have assumed that this poem serves as an admission of Bradstreet's ambivalence about her work, it is actually a bold assertion of the poet’s skill and her right to compose verse in an era when feminism was far from becoming a political movement.

In the first stanza, the poet writes that she does not discuss the same topics as elite male poets, like kings, commonwealths, and cities. Her lines are more “obscure” than theirs and she focuses on more personal, intimate matters. Although she does not even claim the title of poet, her rhyme scheme and meter are perfect; she uses precise iambic pentameter, rhyming ABABCC. In the second stanza, Bradstreet compares her work to the great French historian and poet, Guillaume DuBartas, whose work was popular with Puritans because of its emphasis on Christian history. Bradstreet does not aspire to his equal, but rather, to be simple and true to her skill.

In stanza three, she evokes the Muses for the first time. She claims a “foolish, blemished Muse so sings” to her. One critic notes a prescient statement of Freudian psychology when the poet compares herself to a schoolboy. He writes, “the imagery of this stanza suggests a profound envy for the more obvious parts of the male anatomy, without which the poet… feels inadequate for the task at hand…[and] no art can make up for this irreparable fact of nature.”

In stanza four, the highly educated Bradstreet alludes to Demosthenes, the famed Greek orator who overcame a lisp to achieve great prestige. Bradstreet, however, does not feel that it is possible to overcome “a weak or wounded brain.” In stanza five, Bradstreet stands up for her right to write poetry. She excoriates those who tell

her that her hand is better suited for a needle than a “poet’s pen” and laments the fact that even if her poems do attain prominence, people will claim that she either stole them or chanced upon them by accident.

In stanza six, she returns to the topic of the Greeks. Bradstreet explains that the Muses, a group of nine females, occupy an exalted strata in Greek mythology. Unfortunately, most Greek men were still not particularly open-minded about women's rights, and instead, “did naught but play the fools and lie.” Bradstreet claims her right to have a voice, and upholds domesticity as a valuable source of verse. As is indicative of her time period, Bradstreet does not make claims of gender equality or suggest that patriarchy ought to be discarded, but argues that women are capable of producing worthy work, and that critics and readers alike should offer “some small acknowledgment” for a female poet's right to express herself.

In the last stanza, Bradstreet conveys that she believes her work is humble. Her poems are not “bays” but rather, they are “thyme or parsley wreath[s],” which are simple, unimpressive household plants. Jane Donahue Eberwein claims that Bradstreet’s witty and charming poem demonstrates that “masculine pretensions to intellectual superiority are fundamentally unnecessary, as the two sexes complement each other like the humors of the body and tend ideally toward that ‘perfect amity’ described by Phlegm” (see the "Quaternions" for more information).

Critic Eileen Margerum considers "The Prologue" to be in the tradition of humility that was common in the poetry of Bradstreet’s time. Margerum refuted some critics’ claims that Bradstreet was unhappy with her own work and was too deferential to male poets and figures in her life, like her father. Instead, she elucidates that Bradstreet was actually writing within the traditions of the time. Humility and submissiveness towards the audience was common in Latin poetry, and that was a holdover from the Roman oratorical tradition. Bradstreet dedicated "The Quaternions" to her father, assigning him traditional roles of worthy patron and senior poet. In the classical tradition, a patron was usually a person of rank who supported a young poet, and protected him financially and politically. Bradstreet also makes sure to credit the poet DuBartas, because he has served as an inspiration to her.

Many of Bradstreet's word choices in "The Prologue" exemplify her position of humility: "mean" "foolish, broken, blemished," and "weak or wounded" are all part of the traditional self-deprecating style. Bradstreet continues this theme throughout "The Quaternions" and "Dialogue Between Old England and New." Overall, as Margerum notes, Bradstreet never "uses her sex as an excuse for writing poor poetry" and never offers apologies for writing poetry in the first place. She did not think it sinful or uncouth for her to write, but rather, her humble remarks "are creative applications of conventional and obligatory poetic formulae, and not as expressions of self-doubt or deprecations of her poetic abilities."

2.3.2 Choose the correct answer.

1,. The poet---- does not think she will wnte about wars captains, kings.
b) Tennyson
a) Chaucer
d) Wordsworth
c**) Anne Bradstreet**

2. The poet does not think she will write about -----
a) love
b) wars
c) wealth
d) hatred

3. She lets her eyes wander over-----work.
a) **Barta's**
b) Bradstreet's
c) Milton's
d) Shelley's

4. She wishes the------ had not given Barta so much more talent.

a) Angels

b) Poets

c) Muses

d) Books

5. She feels like-----did not give a woman the brains.

a) muse

b) nature

c) Barta

d) Angel

6. She reminds her reader that the ancient----- believed Women could be poets

.

a) Greeks

b) Americans

c) Europeans

d) Italians

7. The people tell her hand is better with a needle and advise------ her to scorn the

a) liars

b) muses

c) poet's pen

d) Barta

2.3.3. 5 Marks

1. What does The Prologue' by Anne Bradstreet mean?

Anne Bradstreet means The Prologue' portrays the struggles of being a woman in a Puritan society. Anne Bradstreet lived in a time where women were meant to keep quiet and tend to the children and domestic chores, She wrote The Prologue' during this time to express her opinion on a woman's voice in society.

2.. What is the theme of 'The Prologue' by Anne Bradstreet ?

The Prologue' deals with the theme of humility, As a devout Puritan, Anne Bradstreet believed deeply in humility. She thought that all people, whether they were men or women or children should humble themselves and avoid clothing or actions or speech thatt might make them seem proud.

3.Why were ,according to Anne Bradstreet,the Greeks superior to modern man?

The poet brings back in Greek mythology in the sixth stanza with a reference to the “nine” muses. She believes that the Greeks were better than today's men in this very obvious way. They knew that women had something to give to the arts and sciences and therefore made them the muses and not men

The Chimney Sweeper

WILLIAM BLAKE

"The Chimney Sweeper" is a poem by English visionary William Blake, published in *Songs of Innocence and Experience* (1794). It is the companion to **a poem of the same name** that appears in the earlier *Innocence* collection, and works as a kind of update on the plight of the chimney sweeper—a young boy forced to do the horrible work of cleaning chimneys. Unlike in the first poem, this sweep can take no solace in organized religion—he is too *experienced* for that. He is so covered in soot that he is barely recognizable, and explains to the reader that society has oppressed and exploited the natural joyfulness of his youth.

2.4.1.Summary

Two kids are sent to work as chimney sweepers in the poem "**The Chimney Sweeper**" from **Songs of Innocence**. Once his mother died, his father gave away one of them. When the second kid, **Tom Dacre**, cries his eyes out when his head is shaved, the younger kid attempts to comfort him. Tom has a dream the next night in which he is promised a better life in the future. He felt better the following morning

and went to his job cheerfully. Here, the poet does not seem happy with this. He sharply criticizes the religious ideas instilled in the minds of the poor and laborers so that they would continue to work, pay taxes, and never speak out against the rich or the church.

The poem is broken into six sections, each with four lines, and it rhymes with AABB. After reading the synopsis and the poem, you are also going to experience the suffering Blake is attempting to make us feel.

A little child recounts his depressing existence as well as the tragic stories of other chimney sweeper youngsters in the first twenty-four lines of William Blake's poem, "The Chimney Sweeper." The small youngster recounts how his mother passed away when he was quite young. When he was young enough to not even be able to say the word "sweep," he was sold by his father to a Master Sweeper instead, and he cried constantly. The sorrowful meaning of the pun created by the word "weep" appears three times in the third line of this stanza. Like him, the majority of chimney sweeps had an accent that caused them to pronounce sweep as "weep." Since he was a little child, the youngster has been cleaning the chimney and spending the night inside his soot-covered body without cleaning it off.

The small speaker tells the tragic story of Tom Dacre in the second stanza. In several of Blake's writings, this persona is quite well-known. Tom was referred to as "Dacre" because he lived in Lady Dacre's Almshouse, which was tucked away between Buckingham Road and St. James Street. The almshouse only let in the needy among its residents, who were foundling orphans. The youngster, Tom, may have been sold to a master sweeper by a foster parent to represent him. In the same way, a lamb's back has been cut for wool, Tom cried when his head was being shaved. Then the narrator instructed Tom to stop crying and stop talking. Because there wouldn't be any chance of lice breeding in the pate or of hair catching fire, the narrator advised Tom to maintain his cool.

The tale of Tom, who was comforted by the narrator's words of comfort, is continued in the third stanza. Tom saw an amazing vision while sleeping the same night. In his dream, he saw the deaths of numerous chimney sweepers by the names of Dick,

Joe, Ned, and Jack, and the remains of these men were found within cage-like coffins constructed of dark wood.

The vision comes to fruition in the fourth stanza. A brilliant, key-wielding angel approached the caskets. The angel freed all the corpses from their slavery to coffins by opening the coffins holding them. The small chimney sweepers who had been let free raced along a green field, bathed in a river, and then dried in the sun, leaving behind a spotless shine. For these chimney sweeps, who were finally set free from the chains of child labor, exploitation, and enslavement, this was a joyous occasion.

The little child proceeds to describe Tom's dream vision in the fifth stanza. After bathing, the young boys were all white and nude. They had left a collection of clothing behind, so they were nude. When they died, they also threw off the sacks of soot and the weight of life. The small chimney sweeper lads are now white and nude and travel the clouds while having fun in the blowing air. Blake uses the concept of free-floating clouds as a visual sign of liberation from the physical limitations of the body. The angel assured Tom that if he behaved well, he would have God as his father and would never be without happiness.

Blake's poem The Chimney Sweeper's last stanza describes how Tom woke up and his dream vision disintegrated. Tom and the other young sweeper lads got out of bed in the pitch black. They prepared for work by grabbing their bags for dirt and the scrubbers they needed for washing the chimney. Tom felt warm and content after having the dream, despite the chilly morning.

We are given a lesson in the poem's last line: If everyone does their responsibility, they need not fear any damage. The last verse depicts the sweepers' existence in all its realism. Ironically, the contrast between the image of summer brightness and this gloomy, chilly reality is profound. Despite the victims' satisfaction, readers are aware of the exploitation of their trust.

2.4.2 Choose the correct answer.

1.The speaker in the poem is a------

a) woman b) poet **c)child** d)man

2.A man who sweeps chimneys that carry off smoke of steam of fire, furnace and engine is -----

a) pen **b) chimney sweeper** c)watchman d) helper

3.--------head full of splral lock of halr had to be shaved.

a) Tom Dacre's b) Dick's c) Joe’s d) Ned's

4.------with the assignment of a chimney sweeper saw in his dream

a) Jack b) Ned **c) Tom Dacre** d) Joe

5.------ had a bright key for opening the gates.

a) Tom Dacre **b)Angel** c) Jack d) Joe

6. Children had to work hard and live like-------

a) prisoners b) lambs c) boys d) clouds

7. The children ran out in the open under the--------

a) moon b) earth **c) sun** d) heaven

8.-------told the children to have faith in God.

a) Dick **b) Angel** c) Joe d) Ned &Jack

9.-------was happy and warm.

a) Tom b) Angel c) Dick d) Ned &Jack

10. No harm comes to him who does his------

a) soot b) chimney **c) work** d) weep

2.4.3. 5 Marks

1) How do we know that chimney sweeper was very young when he was ‘sold’? What is meant by ‘sold’ here?

There is an instance in the poem where the chimney sweeper cries, “weep, weep, weep”. Actually he wants to say, “Sweep, sweep, sweep” but as he is so small he cannot speak properly. From this we can guess that he was very young when he was ‘sold’. Here, the word ‘sold’ means the chimney sweeper was forced to.

2. Which part of Tom’s dream was sad and tragic, or even scary?

In Tom’s dreams Tom saw that thousands of chimney sweepers (including his friends) were locked up in the black coffins. This part of Tom’s dream was sad and tragic or even scary.

3. How had Tom’s view of life change the next morning?

Ans: In the dream, Tom sees the angel telling him that if Tom would be a good boy, he would have God for his father and would never ask for joy. As Tom knows that there is nothing that can change his destiny, he has to accept his fate as it is, he decided to work without hesitation. Thus, the next morning, Tom’s view of life changes.

4.How do we come to know that the children in this poem do not like the work they do?

Ans: There are many instances which show that the children in this poem do not like the working as chimney sweeper. These instances are as follows:

- The children cry as they are forced to shave their head bald
- The children dreams a nightmare of them being trapped in the coffin

- The children enjoy playing in the plains and water as they hardly get time to do so

On First Looking into Chapman's Homer

Keats

2.5.1.SUMMARY

“On First Looking into Chapman's Homer” is a sonnet by English Romantic poet John Keats (1795-1821) written in October 1816. The poem tells of the author's astonishment at reading the works of the Ancient Greek poet Homer as translated bythe Elizabethan poet and playwright George Chapman.

The sonnet has become an often-quoted classic, cited to demonstrate the emotional power of a great work of art or the ability of great art to create an epiphany in its beholder.

Form

This poem is a Petrarchan sonnet, divided into an octave and a sestet, with a rhyme scheme of *a-b-b-a-a-b-b-a c-d-c-d-c-d*. After the main idea has been introduced and the image played upon in the octave, the poem undergoes a volta, a change in the persona's train of thought. The volta, typical of Italian sonnets, is put very effectively to use by Keats as he refines his previous idea. While the octave offers the poet as a literary explorer, the volta brings in the discovery of Chapman's Homer, the subject of which is further expanded through the use of imagery and comparisons which convey the poet's sense of awe at the discovery.

As is typical of sonnets in English, the meter is iambic pentameter, though not all of the lines scan perfectly (line 12 has an extra syllable, for example).

Analysis

The "realms of gold" in the opening line seem to imply worldly riches, until the name of Homer appears; then they are recognized as literary and cultural realms. Of the many islands of the Aegean sea, the one which bards *most* in fealty owe to Apollo, leader of the inspiring Muses, is Delos, the sacred island that was Apollo's birthplace. The island-dotted Aegean lies at the *eastern* end of the Mediterranean Sea; thus when Keats refers to the "*western* islands" of his own experience, he tacitly contrasts them with the *East* Indies, the goal that drew adventurers like Hernán Cortéz and Vasco Núñez de Balboa to the New World, an example of

submerged imagery behind the text, which is typical of Keats' technique.(Citation needed)
The second quatrain introduces "one wide expanse" that was ruled by Homer, but which was "heard of" rather than known to Keats at first-hand, for Homer wrote in Greek, and Keats, like most Englishmen of his time, was at ease only in Latin. The "wide expanse" might have been a horizon of land or sea, but in Keats' breathing its "pure serene", we now sense that it encompasses the whole atmosphere, and in it Chapman's voice rings out. This sense of fresh discovery brings the reader to the *volta*: "*Then* felt I...".

The "new planet" was Uranus, discovered in 1781 by Sir William Herschel, Astronomer Royal to George III, the first planet unknown to astronomers of antiquity. It was a new world in the heavens.

In point of historical fact, it was Vasco Núñez de Balboa's expedition which were the first Europeans to see the Pacific, but Keats chose to focus on Hernán Cortés; "Darien" refers to the Darién province of Panama. Keats had been reading William Robertson's *History of America* and apparently conflated 2 scenes there described: Balboa's finding of the Pacific and Cortés's first view of the Valley of Mexico. The Balboa passage: "At length the Indians assured them, that from the top of the next mountain they should discover the ocean which was the object of their wishes. When, with infinite toil, they had climbed up the greater part of the steep ascent, Balboa commanded his men to halt, and advanced alone to the summit, that he might be the first who should enjoy a spectacle which he had so long desired. As soon as he beheld the South Sea stretching in endless prospect below him, he fell on his knees, and lifting up his hands to Heaven, returned thanks to God, who had conducted him to a discovery so beneficial to his country, and so honourable to himself. His followers, observing his transports of joy, rushed forward to join in his wonder, exultation, and gratitude"

Keats simply remembered the image, rather than the actual historical facts. Clarke noticed the error immediately, but Keats chose to leave it in, presumably because historical accuracy would have necessitated an unwanted extra syllable in the

line.(Although, in fact, 'Balboa' would have been an improvement metrically as well as historically.)

In retrospect, Homer's "pure serene" has prepared the reader for the *Pacific*, and so the analogy now expressed in the simile that identifies the wide expanse of Homer's demesne with the vast Pacific, which stuns its discoverers into silence, is felt to be the more just.
Keats revised "wondr'ing eyes" (in the original manuscript) to "eagle eyes", and "Yet could I never judge what Men could mean" (which was the seventh line even in the first publication in *The Examiner*) to "Yet did I never breathe its pure serene".[2]

2.5.2. 5 marks

1.What is the main idea of "On First Looking Into Chapman's Homer"?

"On First Looking into Chapman's Homer" is a sonnet written by English poet John Keats when he was just 20 years old. Essentially, it is a poem about poetry itself, describing a reading experience so profound that an entire world seems to come to life.

2.What are the feelings of Keats after reading Chapman's Homer?
Keats likens the feeling of reading Chapman's Homer to two modes of discovery that revolutionized how sixteenth- and seventeenth-century Europeans understood their place in the universe: the sensation that an astronomer or “watcher of the skies” feels when “a new planet swims into his ken,” and the “wild surmise”
.
3.What are the realms of gold in on First Looking Into Chapman's Homer?
The poem is really an extended metaphor, in which the 'realms of gold' are both Homer's ancient Grecian realms, 'travelled' as Keats read about them, and also the gold-embossed spines and gilt-edged pages of the books themselves.

4.What does Keats mean by pure serene?

Notice that for Keats the “pure serene” is something a person may “breathe,” like air, or maybe “the ether.” He likens it to a physical experience and to the senses, as he does in the poem's conclusion, where he pictures for us those Spaniards first encountering the Pacific Ocean looking “at each other with a wild ..

5.Who is Cortez in Chapman's Homer?

In his excitement, Keats substituted the name of Cortez for Balboa in his sonnet. In his school days he had read about Cortez' conquest of Mexico and Balboa's discovery of the Pacific Ocean on an expedition in Darien, an old name for part of Central America, in William Robertson's History of America.

UNIT-III

POETRY- II.

Ozymandias

Percy Bysshe Shelley

3.1.1. Introduction

The poem Ozymandias, by Percy Bysshe Shelly, is a fascinating examination of a decaying statue that resonates a central principle: history marches forward and no man can stop it. It is through various literary techniques that Shelly’s belief — art and language outlast politics — shines through. As the poem creates the mysterious sculpture found in “an antique land” and subsequently destroys it, the reader experiences a sense of ironic loss that almost hedges into hopelessness. Shelly’s poem Ozymandias effectively communicates that political power is not everlasting and even the most feared of leaders cannot halt the passage of time through its use of irony, alliteration, and metaphor.

Shelly’s main literary device in Ozymandias is his use of irony to emphasize the decay of political power at the hands of time. Ironically, Ozymandias’ statue bears a

“wrinkled lip” and “sneer of cold command”, features that indicate a powerful and foreboding king, but the statue itself is falling apart. Even the inscription declaring that people should “look on my works, ye mighty, and despair!” is ironic; the reign would no longer strike fear in anyone for it had crumbled many years ago. Shelly examines the statue, constructing an image of the king and his rule only to rip it apart in the latter half of the poem by pointing out that there was very little left of even the statue, just as there is nothing left of Ozymandias’ reign. This sense of irony, that a king who was so feared that his people suffered by “the hand that mocked them…” lost his kingdom and life to the sands of history, which eventually overtake all men, runs deeply in Shelly’s Ozymandias.

Shelly uses alliteration frequently in Ozymandias to draw attention to certain images throughout the poem. The use of alliteration gives the poem a rhythm and flow in addition to illuminating the importance of certain lines. The letter ‘s’ in particular is repeated on three separate alliterative occasions. At the beginning of the poem, Shelly describes where the traveler found the statue, “…on the sand, [h]alf sunk, a shattered…”. This draws the reader’s attention to the hidden, already destroyed image of the statue; it is not proudly displayed anymore, it is buried and hidden and alone. The ‘s’ alliteration continues as Shelly describes the sneer and “cold command” that “…yet survive, stamped on…” the statue’s pedestal. This particular point is alliterated not once but twice because it is, simply, the entire point of the poem. Shelly uses “sneer”, “survive”, and “stamped” to reiterate the ‘s’ sound as well as “cold command” within the same sentence to emphasize that art lives on, the sculptor’s work survived, even though Ozymandias is long dead and his period of rule long since over. Finally, Shelly says that “the lone and level sands stretch far away” at the end of the poem, giving the illusion of never-ending space that stretches forever; history goes forever, no one can stop it. Through the use of alliteration, Shelly commands his reader’s attention to the central theme of his poem; no political power is strong enough to resist the decay of time.

The decaying statue in Ozymandias is a metaphor for the decay of political power. Shelly effectively utilizes this metaphor throughout the poem to emphasize that political power is not ever-lasting. Art, however, is eternal and despite the march of

time, the statue remains as evidence of what was and what has been lost. The broken statue itself is a metaphor of a ‘here today, gone tomorrow’ sentiment. Shelly describes the statue, the king, the rule, and even the people under Ozymandias, but in the latter half of the poem, the statue is nothing but a “colossal wreck”. “Nothing beside remains”, save for the inscription and the sneer on the statue’s ancient face. Ozymandias is lost and his kingdom gone. He is even further removed from the reader because Shelly uses the narrator as a person relaying a story he heard from yet someone else. Not only is the reign of the king over, not only is his statue a decaying mess, but he is not even directly known to the author; Ozymandias is so far removed from history, he may as well not even exist. But the statue heralded a much-feared, strong king from a bygone era, illustrating Shelly’s metaphor that encompasses the entire poem. The lost king Ozymandias could not hold onto his power, but the sculptor’s statue lasted throughout the ages.

Conclusion

The poem Ozymandias is an incredible illustration of how nothing can last forever; no man can hold onto absolute power for all time. Everyone who lives also dies, every era and every kingdom will eventually dissolve or morph into something different. Art, however, carries forward forever, even if it is a “colossal wreck” by the time it is rediscovered. Through Shelly’s use of irony, alliteration, and metaphor, the reader experiences a dramatic sense of haunting reality: everything ends and people are powerless to stop it.

3.1.2. Choose the correct answer

1: The poem is set in …….

a. The wilderness
b. An ancient land
c. A palace
d. A desert

Answer: (d) A desert

2: The expression on the face of the statue is one of …….

a. Admiration
b. Anger
c. Despair
d. Contempt

Answer: (d) Contempt

3: The poem throws light on the ……..nature of Ozymandias.

a. Cruel
b. Arrogant
c. Boastful
d. Aggressive

Answer: (c) Boastful

4: The sculptor was able to understand Ozymandias' ……..

a. Words
b. Expressions
c. Feelings
d. Ambition

Answer: (c) Feelings

5: The tone of the poem is …….

a. Mocking
b. Nostalgic
c. Gloomy
d. Gloating

Answer: (a) Mocking

3.1.3. 5 Marks

1.What is the theme of the poem Ozymandias in about 100 150 words?
It conveys that human emotions of haughtiness pride and arrogance do not assure immortality and durability against all powerful time and nature. The poem highlights the vanity of human glory and power. Everything in the world perishes with the passage of time and under the powerful influence of the elements of nature.

2.What is the idea of the poem Ozymandias?
His "Ozymandias" is a sonnet that describes a statue—of the titular person—in the middle of a desert. The poem conveys how anyone who claims to be great and considers oneself to be superior is destined to fall. The mentioned statue and its description convey this idea effectively.

3.What is the main message of Ozymandias?
'Ozymandias' is about a statue of Ramses II and fallen power. 'Ozymandias' means that time changes all. The main message of 'Ozymandias' is that power is never absolute or eternal. There are three narrators in the poem: Shelley, the Traveller, and Ozymandias.

4.What is a metaphor in Ozymandias?
1) Metaphor: There is one extended metaphor used in the poem. The statue of Ozymandias metaphorically represents power, legacy, and command. It clarifies the meanings of the object and makes it clear that once the king was mighty and all-powerful.

5: “Nothing beside remains”. What does the narrator mean when he says these words?

Apart from the trunkless legs on the pedestal and a shattered visage, no remains of the once grand statue can be seen in the vast desert. By saying this, the narrator tries to highlight that a time comes when everything has to meet its end.

To a Skylark

Percy Bysshe Shelley

3.2.1.SUMMARY

One of Percy Bysshe Shelley's most famous poems, "To a Skylark" describes the powerful grace and beauty of the skylark's song. Shelley wrote "To a Skylark" in 1820 after hearing the bird's distinctive calls while walking through the port city of Livorno, Italy. The poem's speaker addresses the bird directly and praises the purity of its music, later contrasting it with sad, hollow human communication. As an ode to the unmatched splendors of the natural world, and especially its spiritual power, "To a Skylark" remains a quintessential example of Romantic poetry. The poem's unconventional form features a song-like rhyme scheme and bouncy rhythm that subtly mimics the skylark's calls.

The speaker passionately calls out to a skylark, praising it as a joyous “spirit.” The speaker goes on to explain that the skylark was never really a bird. Rather, the skylark is a creature from Heaven—or at least *near* Heaven—and from there, the skylark spontaneously pours out its emotions in plentiful, artful strings of musical notes.

The bird continues to soar, rising higher and higher from the earth, which reminds the speaker of billowing flames. The bird glides throughout the vast, blue sky, flying as it sings and singing as it flies

The sun begins to set, giving off a golden light that illuminates the surrounding clouds. The bird drifts about the glimmering sky, as if it’s a disembodied form of happiness only just beginning a race.

The faint purple evening makes way for the skylark’s flight, dissolving around it and enveloping the bird. The skylark is like a bright star in the sky that can't be seen during the day. The speaker can't see the bird, but still hears its high-pitched song.

The speaker deems the skylark's song as bright and piercing as moonbeams, whose powerful glow is dimmed by the bright white of the morning sky. Although its light is difficult to make out, the speaker notes, people still perceive that it is present.

The skylark’s rich calls seem to fill the whole sky and earth below, reminding the speaker of the moon on a clear night—its rays stream out from a solitary cloud,. appearing to fill the sky until it overflows

As human beings do not truly understand the power of the skylark, the speaker asks the bird for help finding a worthy comparison for it, asking the skylark what other creature or thing is most like itself. The speaker explains that even the light-reflecting water droplets of rainbow clouds pale in comparison to the showers of beautiful music that the skylark rains down.

The speaker compares the skylark to a poet enveloped in a deep thought. The poet writes uninvited lyrics—brought about by pure creative instinct—until humankind is made sympathetic to the hopes and fears it has previously disregarded.

Next, the speaker compares the skylark to an aristocratic young woman who secretly sings from the tower of a castle to comfort her soul, which is burdened by love. Her songs are as delightful as love itself, and they fill her chambers.

According to the speaker, the skylark is also similar to a radiant glow-worm in a small, dew-covered valley. Not out of obligation, but rather of its own free will, the glow-worm distributes its glowing light among the plant life, which hides the insect from view.

Finally, the speaker likens the skylark to a rose that is sheltered by its own leaves before warm gusts of air sweep them away. The overwhelming sweetness of the flower’s perfume intoxicates nearby bees.

The speaker goes on to list all the pleasant sounds that cannot compare to the skylark's song—light springtime rain falling on glistening grass, flowers brought to life by rainfall, and everything else that has ever been happy, sharp, and vibrant.

Unsure whether the skylark is more like a bird or a fairy, the speaker asks the skylark to educate humankind about its pure, delightful thoughts. The speaker claims to have never heard human communication—lyrics worshiping things like romance and wine—that was as heavenly as the skylark's impassioned outpourings of emotion.

In the speaker's eyes, when measured against the birdsong, even wedding hymns and songs celebrating victories are nothing but hollow boasts that hint at an unspoken desire for something more.

The speaker wonders aloud about the sources of inspiration behind the skylark's calls, asking the bird which objects have been the source of its joyful melodies—specific stretches of open land, bodies of water, or mountain ranges? Formations of sky or grassland? Love of other larks or unfamiliarity with suffering?

Due to the clear, intense happiness in the skylark's song, the speaker cannot imagine that it is exhausted or has known any trace of irritation. The speaker concludes that the skylark loves but has never experienced the sadness that excessive love can bring.

Moreover, the speaker believes that the skylark—whether conscious or not—must consider matters of death more deeply and insightfully than mere mortal human beings could imagine. The speaker wonders what else could explain how the skylark's music flows forth with such beauty and clarity.

The speaker elaborates on the differences between human concerns and those of the skylark—people look towards the past and the future and long for what they don't have. Further, even the most genuine human laughter contains some degree of suffering, and the most pleasing songs that people compose also express the most misery.

Even if humankind was incapable of crying and could reject hatred, vanity, and fear, the speaker still does not believe that it would be able to approximate the skylark's bliss.

Addressing the skylark as a creature who dismisses earthly matters, the speaker explains that, to poets, the skylark's skill is greater than the rhythm of any beautiful sound or any precious piece of information that can be found in a book.

The speaker makes one final plea to the skylark, asking the bird to share half the knowledge of happiness that it must have. The speaker believes that gaining such knowledge would cause melodious chaos to spill from the speaker's mouth.

3.2,2.Choose the correct answer.

1.Shelley viewed the Skylark as...
A spirit

2. Hail to thee blithe spirit"- here the word blithe means...
Joyful

3. "In profuse strain of unpremeditated art" - refers to...
Spontaneous song of the Skylark.

4. "In profuse strain of unpremeditated art"..Profuse strain means..
Melodious Song.

5. " Like a cloud of fire/ the blue deep thou singer"- who is reffered to as the cloud of
The Skylark

6. " Like a cloud of fire/ the blue deep thou singer"- blue deep refers to..
The vast sky.

7. " In the golden lightening / Of the sunken sun" - here sunken sun means..
Rising sun.

8. "Like a star of heaven"- who is like a star of heaven?
The Skylark

9. "Thou does float and run"- who floats and run?
Skylark

10. "Like an unbodied joy...." Unbodied joy means...
Great joy./ Ecstatic joy

3.2.3. 5 Marks

1. What does the Skylark symbolise in the poem "To a Skylark" ?

Ans. In P. B. Shelley's poem "To a Skylark", the Skylark symbolises a divine, mysterious spirit and represents absolute joy and happiness. It is a power which would enable the poet to create a new and better world.

***2.** . How is the Skylark compared to 'a star of heaven' in the poem "To a Skylark"?*

Ans. When the evening is about to come, the skylark begins its flight amidst clouds tinged with the purple colour of the setting sun. At that time, the Skylark is invisible behind the clouds just as a star becomes invisible in the broad daylight. Being invisible the skylark flaunts its identity only through its rapturous song.

3. How is the Skylark compared to a poet?

Ans: The poet spontaneously expresses his hopes for future mankind and his fears for present degradation. The readers are moved to read it, but the personality of the poet elude their grasp. Similarly people are thrilled with joy at the song of the Skylark, but they can not see the singer which is lost to view.

4. "Our sweetest songs are those that tell of saddest thought" – what does the line suggest?

Ans. According to the poet, P. B. Shelley, unlike the Skylark, man is never contented with his present happiness. Either he looks back upon the past with a feeling of regret that the past enjoyment was better than the present or he longingly wait for the future into hope that it shall prove more bright and happy. Thus, he always runs after what is imaginary and even the greatest joy of man is tinged with sadness. Actually the sweet and the sad are different facets of the same thing in man's life. Thus to him the pleasure that lies in pain is sureter than the pleasure of pleasure.

Ode: Intimations of Immortality

William Wordsworth

William Wordsworth first published "Ode: Intimations of Immortality from Recollections of Early Childhood" in his 1807 collection *Poems, in Two Volumes*.

Often considered one of Wordsworth's greatest masterpieces, this poem explores some of the themes that haunted Wordsworth across his whole career: childhood, memory, nature, and the human soul. The poem's speaker remembers that, when he was a child, he saw the whole world shining with heavenly beauty, and wonders where that beauty has gone now he's an adult. While he can never get that kind of vision back, he concludes, he can still build his faith upon his *memories* of it; the way the world looks to children, he argues, is a hint that every human soul comes from heaven, and will return there one day.

3.3.1.Summary

In the first stanza, the speaker says wistfully that there was a time when all of nature seemed dreamlike to him, “apparelled in celestial light,” and that that time is past; “the things I have seen I can see no more.” In the second stanza, he says that he still sees the rainbow, and that the rose is still lovely; the moon looks around the sky with delight, and starlight and sunshine are each beautiful. Nonetheless the speaker feels that a glory has passed away from the earth.

In the third stanza, the speaker says that, while listening to the birds sing in springtime and watching the young lambs leap and play, he was stricken with a thought of grief; but the sound of nearby waterfalls, the echoes of the mountains, and the gusting of the winds restored him to strength. He declares that his grief will no longer wrong the joy of the season, and that all the earth is happy. He exhorts a shepherd boy to shout and play around him. In the fourth stanza, he addresses nature’s creatures, and says that his heart participates in their joyful festival. He says that it would be wrong to feel sad on such a beautiful May morning, while children play and laugh among the flowers. Nevertheless, a tree and a field that he looks upon make him think of “something that is gone,” and a pansy at his feet does the same. He asks what has happened to “the visionary gleam”: “Where is it now, the glory and the dream?”

In the fifth stanza, he proclaims that human life is merely “a sleep and a forgetting”—that human beings dwell in a purer, more glorious realm before they enter the earth.

“Heaven,” he says, “lies about us in our infancy!” As children, we still retain some memory of that place, which causes our experience of the earth to be suffused with its magic—but as the baby passes through boyhood and young adulthood and into manhood, he sees that magic die. In the sixth stanza, the speaker says that the pleasures unique to earth conspire to help the man forget the “glories” whence he came.

In the seventh stanza, the speaker beholds a six-year-old boy and imagines his life, and the love his mother and father feel for him. He sees the boy playing with some imitated fragment of adult life, “some little plan or chart,” imitating “a wedding or a festival” or “a mourning or a funeral.” The speaker imagines that all human life is a similar imitation. In the eighth stanza, the speaker addresses the child as though he were a mighty prophet of a lost truth, and rhetorically asks him why, when he has access to the glories of his origins, and to the pure experience of nature, he still hurries toward an adult life of custom and “earthly freight.”

In the ninth stanza, the speaker experiences a surge of joy at the thought that his memories of childhood will always grant him a kind of access to that lost world of instinct, innocence , and exploration. In the tenth stanza, bolstered by this joy, he urges the birds to sing, and urges all creatures to participate in “the gladness of the May.” He says that though he has lost some part of the glory of nature and of experience, he will take solace in “primal sympathy,” in memory, and in the fact that the years bring a mature consciousness—“a philosophic mind.” In the final stanza, the speaker says that this mind—which stems from a consciousness of mortality, as opposed to the child’s feeling of immortality—enables him to love nature and natural beauty all the more, for each of nature’s objects can stir him to thought, and even the simplest flower blowing in the wind can raise in him “thoughts that do often lie too deep for tears.”

Form

Wordsworth’s Immortality Ode, as it is often called, is written in eleven variable ode stanzas with variable rhyme schemes, in iambic lines with anything from two to five stressed syllables. The rhymes occasionally alternate lines, occasionally fall in

couplets, and occasionally occur within a single line (as in “But yet I *know,* where’er I *go*” in the second stanza).

3.3.2.. Choose the correct answer

1. The word 'Ode' means a

b) story

a) song

d) poem

c) life

(Ans : a)

2. In Wordsworth's Ode on Intimations of Immortality, he looked back on his

a) boyhood

b) manhood

c) childhood

d) birth

(Ans :c)

3.Nature seemed to reveal to Wordsworth a---- reality.

a) functional

b) virtual

c) spiritual

d) regional

(Ans : c)

4. ----- often times lead us to a world of beauty.

a) Thoughts

b) Dreams

c) Speeches

d) Writings

(Ans :b)

5. The lovely ------ still comes and goes.

a) star
b) rainbow
c) lightning
d) moon
(Ans : b)

6. Wordsworth feels that a----- earth.
a)beauty
a) nature
b) delight
d) glory

(Ans :d)

7. The poet invites the happy------- to shout round him.

a) shepherd boy
b) princess
c) couple
d) prince
(Ans : a)

8. When we are born in this world we forget the state of the ----- before our birth.
a) life
b) mind
c) soul
d) body
(Ans:c)

9. Wordsworth compares the soul to the-----
a) sun
b) moon

c) star

d) earth

(Ans : c)

10.-----. is the original home of our soul.

a) God

b) Devil

c) Mother

d) Father

(Ans : a)

3.3.3. 5 Marks

1.What does the first part of the poem reveals ?

It is written in a mood of obstiate questioning and states the spiritual crisis. It overwhelnmed the poet. The realization that the glories which he had seen in his childhood can be seen no more fills the poet with sorow Although he still feels and appreciates beauty of nature, particularly that of splendid things, such the moon has lost the the sun, the flower, etc. yet the feeling that Nature magic for him, still persists. Therefore, he is unhappy even amidst the joyful surroundings of a bright May-morning. Until now he has lived in the glory and the freshness of the senses but with the advancing years the glory becomes dim. What he has lost is variously called "celestial light", "visionary gleam! the glory and freshness of a dream' etc.

2.What does the second part examine?

The first part raises the question. "Where is it, the glory and the dream? The second part examines the nature of this glory and explains it by a theory of reminiscences from a prenatal existence. Taking idea of a prenatal existence from Plato and the doctrine of the gradual loss of celestial powers from Henry Vaughan, tries to explain why, how and where this splendid Wordsworth vision fades away with with the passage of time. The soul has had existence and recollection of immortality remains clinging to it even after birth. During childhood, the 'splendid a previous and it clothes

all the objects we see in a celestial Vision" is with us aht reminding us of our immortal source. The vision, however. fades away with the advancing years. The flashing of this Visionary gleam becomes less and less frequent until in manhood it disappears completely. Cares and anxieties obscure the celestial vision of the growing child and soon he totally forgets his divine origin.

3,How does Wordsworth console himseif?

. The last three stanzas constitute the third part of the poem. Ihis part is, to quote Prof Garrod, "an attempt to vindicate the life from which vision has led", C.M.Bowra terms this part as "a Consolation". The poet consoles himself with the thought that although the vision has perished, life has still a meaning and a value. The vision does not perish totally. Man still recollects his though these pre-natal recollections are pre-natal past. Even very vague, they sustain us and constitute the fountain-light of all our being In stray moods of tranquility, we do catch glimpses from which we have strayed. Old age has got its own Compensations .For one thing, it has endowed the poet a philosophic mind. He loves Nature more than before, but it is love chastened through experience of the frailty and the changes of human life.

She Walks in Beauty

Lord Byron

3.4.1. SUMMARY

The poem is about ‘she walks in beauty as written by Lord Byron in 1814. The poem is aimed at praising a woman’s beautiful physique and soul. It gives the illusion of a kind of beauty that is harmoniously perfect and visually balanced as it is considered rare. The poem according to Belia and Ayu, begins by describing how beauty seems to surround this unnamed woman like an aura. The source of her beauty is revealed to be her physical appearance characterized by her body shape and contours all of which bring together what is best for the dark and light. The poem also concedes that her expressions depict her sweet thoughts in this case referring to pure and innocent thoughts she has. Her calm demeanor, therefore, is attributed to the

balance existing between her perfect physical appearance and her pure and innocent thoughts.

The unnamed woman is said to be surrounded by a cloud of beauty just like a night which in this case is one with a lot of stars and is cloudless. Her beauty though depicting the contrast between light and dark, her overall appearance and eyes which are the windows to the soul create a harmonious balance. Therefore, her beauty mellows or tones down the day's light into a less blinding and bright light.

The perfect proportion of her beauty would be messed up if a shade is added or a single ray of light taken away from her beautiful appearance. The woman is depicted as one with a dark lock of hair that falls perfectly on her beautiful face. Her inner beauty and serene mind are considered as sweet as it accentuates her physical appearance all admirable.

The woman's healthy cheek and forehead which is said to be soft shows her calm yet elegant blushes and smiles illustrating that her face is expressive despite her quiet nature. These smiles give a reflection of all the time she has spent doing good deeds. Her conscience seems as rested as her kind and good demeanor to everyone on earth precedes her. She expresses her love to all people without biases hence the aspect of innocence of her love.

3.4.2. Choose the correct answer

1. Lord Byron compares his beloved Wilmot with ---- beautiful.

a) a beautiful cloud

b) a cloudy sky

c) a beautiful starry night

d) a beautiful garden

(Ans: c)

2. Lord Byron apreciates the------ complexion of his beloved Wilmot.

a) dark

b) white

c) yellow

d) red

(Ans : a)

3. Wilmot's hair is---------

a) White and Black

b) Red and Black

c) White and Red

d) Black and Wavy

(Ans : d)

4. Lord Byron describes Wilmot's hair as-----

a) crow tress

b) eagle tress

c) cuckoo tress

d) raven tress

(Ans: d)

5,Wilmot's dark complexion and beautiful--------- combine to impart her a unique beauty.

a) hair

b) legs

c) hands

d) eyes

(Ans:d)

3.4.3 5 marks

1.Beauty lies in the eyes of the beholder' – you have probably heard this saying. Discuss in your class how far the statement is true.
Points:

- Outward appearance gives only an idea
- There may sometimes be an exception to the rule 'first impression is the best
- The external look may be completely different if one looks deeper
- Henry Ford [founder of Ford Automobiles] dressed in the same old suit and said, 'people who know me know who I am. People who don't know me don't matter, A very wealthy person may choose to appear very ordinary.

2) The poet brings a perfect balance of outer beauty and inner beauty. Write a few lines from the poem on how the poet brings this balance in his description.
Answer:
One of the themes in the poem is harmony or balance. The poet does not directly call her beautiful, but she 'walks in beauty'. The overall beauty is compared to a combination of cloudless (clear) climate and starry skies. He says the best of dark and light meet in her eyes and features, to be seen in the soft, dim light. The effect would not be so wonderful if it was even one shade darker or brighter. That balance of the light is important.

The poet says that her calm brow, sweet smile, the lovely colour of her skin, is the result of a peaceful mind, a loving heart and a pure life. Inner beauty is reflected in this ‘nameless grace’ – indescribable beauty.

PARADISE LOST BOOK-IV

John Milton

1.About the Author

John Milton was born in London on the 9th of December,1608. He inherited his love of music and literature from his father John Milton who was a 'scrivener'. At the age of sixteen, Milton joined Christ's College, where his feminine appearance earned for him the nickname The Lady of Christ College'. During his college days, he wrote a number of poems. The most important of these are: ‘On the Death of a Fair Infant’,’ On the Morning of Christ's Nativity) 'On Shakespeare, and the Epitaph on the Marchioness of Winchester'. After taking his degree he lived with his father at Horton. It was during this period that he wrote some of his most important minor poems. The fragments called 'Arcades’, L'Allegro' and ‘I Penseroso’ the pastoral masque, ‘; Comus’, and the pastoral elegy 'Lycidas' written in memory of his college friend, Edward King were written during this period. It was during this last phase of his life that his three great works,’ Paradise Lost.’ Paradise Regained’, and ‘Samson Agonistes' were written.Milton died in 1674.

2. About the Poem

Paradise Lost tells the story of the fall of Angels and the fall of Man.True to epic tradition, it begins in the middle of the action. Satan, an archangel, aspiring to the position of God, leads a rebellion in Heaven, It is crushed, and he, with his followers, is thrown down into Hell. Milton begins his First Book with Satan lying stunned on the burning lake in Hell. The Second Book deals with the proceedings of the Council. After much debate, it is there decided that to carry on the fight against God.In the Third Book, God in His Heaven sees Satan journeying towards the earth, and foretells to His Son the success of Satan's nefarious enterprise. Before the end of the third book Satan has nearly reached his goal.

In the Book IV, the Garden of Eden is described, where Satan first sees Adam and Eve, and overhears their discourse regarding the Tree of Knowledge, of which they are forbidden to eat the fruit. He decides to found his enterprise upon this and proceeds to tempt Eve in a dream, but is discovered by Gabriel and Ithuriel and ejected from the garden.

3.5.1. Paraphrase

Lines: 131-134)

Soon he ..... Champaign head.

Eden is the name given by the poet to refer to the garden in which Adam and Eve lived and also the country in which it was located. Eden is the country and Paradise, the garden ol happiness. Her green enclosed grounds are on the summit It is generally thought the Garden of Eden is on the top of a hill.

Lines: 135-139

Of a steep .....branching palm.

The poet is obviously referring to the shrubs and undergrowth on the sides of the steep wilderness, comparing them to hair. Trees whose height could not be surpassed and which gave shade with the help of lofty branches. Milton has in mind, trees rising to a great height and having, as it were, a crown of rising to a great height and having ,as it were ,a crown of branches. The poet therefore proceeds to refer to lofty coniferous evergreens and palms. Branching palm, some kind with of palm tree with spreading branches is meant.

Lines: 140- 144

A sylvan scene .... prospect large.

A sylvan scene is an exhibition of forest trees. 'Sylvan' means the trees of a forest collectively. Shade-giving trees rising in rows one above another give appearance of tiers of seats in a theatre. The verdurous wall is a wall of fresh green leaves. Our general sire is Adam, the common ancestor of the human race. Prospect large is a wide view.

Lines: 145 - 149

Into his nether ..... colours mix'd.

Nether empire is the regions over which Adam ruled and which were at a lower level than Paradise. Paradise overlooked all the country round. Gay enabled colours are the bright decorative colours as are used in enamel 'work.

Lines: 150- 155

On which the ... able to drive.

The sun gladly impressed his beams. Humid bow is wet rainbow. What the poet means is that purer air succeeds pure air. Vernal is such as felt in spring, or in youth which is the springtime of life. During winter trees are bare, the ground is covered with snow and a few birds are found. But at the approach of spring, the ground is covered with green growth of trees bear leaves and flowers and fruits and birds

come. l Probably joy here merely means 'mirth' and delight 'extreme pleasure' to drive away.

Lines 156- 159)

All sadness but ..... them who sail

Despair was the one thing that the breeze could not remove and Salan was full of it. The gates are considered as gods with wings which they gently move in a fan –like motion, scented and perfumed wings distribute. Scents natural to the flowers, leaves,the gentle hissing of the breeze is regarded as a whisper. Theft of perfume by the wind is a frequent theme with the poets.

(Lines 160-164)

The Cape of Good Hope in South Africa is now spelt Mozambique a district of Portuguese East Africa, A small island three miles trom the coast was named San Sebatian de Mozambique originally, and later a district adjoining the shore also got he name The district lea between Tanganyika and South Africa . At sea North, North east winds drive through air belonging to Sabea, a part of Arabia, the shore where spices grow Ancient geographers, particularly Ptolemy, divided Arabia into three parts, named Felx, Deserta and Petraea, They represented respectively the most fertile, the desert and the stony parts of Arabia. Arabia, Felix comprised the region near the southern coast. Delay caused by slacking their course with view to enjoying the scented air, reducing the speed of thelr ship for many miles

Lines: t65-166)

Cheer'd with..... the Fiend

The grateful smell is so called either because it makes the ocean grateful or in the sense that it is gratifying. The foamy waves are often compared to the smile of the sea-god .Fiend is Satan. The word etymologically means one who hates. Satan gets it because he hates God and man. He came in order to injure them.

Lines: 167 - 171)

Who came.....there fast bound

Milton drags in here the story of Asmodeus by main force and quite unnecessarily. To say that Satan was very well pleased with the odours, the poet says that he was better pleased with them than Asmodeus was with fishy fumes. Now Asmodeus hated these fumes as we shall see presently. There is little point therefore in saying that Satan did not hate the smells as Asmodeus did. Milton seems to have been anxious to compare Satan with Asmodeus and to suggest thereby that Satan is going to be driven away in disgrace from Eden as Asmodeus was from Media. Many critics have objected to the simile and the almost burlesque ending which it gives to otherwise beautiful description. Asmodeus is an evil spirit possessing Sara, a

daughter of Reguel who dwells at Ecbatana, a city of Media. She is betrothed in succession to seven young men. Everyone of them is killed by Asmodeus just before the marriage. In despair, she resolves to commit suicide. God hears her prayer and sends the archangel Raphael to help her. Raphael guides a young man called Tobias to her city, helps him to drive away the evil spirit and has her happily married to him.

Lines: 172-183

Now to th'.....on his feet.

Satan, disdaining to enter Paradise through its only gate in the east, jumps easily over its high fence and sits on the tree of life like a cormorant. Satan is approaching Eden from behind. Satan's unwillingness to enter through the gate is suggestive of his defiance of God the Father and God the Son.

Linea: 183.-192)

As when into God’s fold

We have here two similes, comparing Satan leaping into Paradise with a wolf jumping across the fence of a sheep-cote and a thief breaking into the house of a rich burglar. The similes are based on a well-known passage in St. John X. 1.16. Satan's viciousness as well as essential weakness is brought out in the. Imagery,, which is addressed to every man into familiar traditions of the pulpit, in figures whose content is plain and unmistakable Satan is the thiet. Adam and Eve are the flock of sheep, and Eden, the sheepfold. Satan jumps across the fence into Eden, even as a thief breaks into a house through a window or the roof Satan was the pioneer of sin and crime, and a great pioneer at that. In the line 193, Milton is thinking of those who are entering the Church to make money, The tree of life is one of the trees planted by God in Eden. Eating of its fruit confers immortality. It is said that God planted the tree of life also in the midst of the garden. The cormorant is a web-footed sea-bird notorious s for its a voracity, yet was not restored to his position in blessed in Heaven are often said to have the right to the tree Heaven. The life and to eat of its fruit. True Life therefore means here lire of Heaven. Satan was plotting to kill Adam and Eve spiritually by weaning them from their allegiance to God. It may be the poet's perverts death and suggestion that Satan may regain true life in Heaven. Now he it to worst abuse by sitting on it devising puts it to its meanest use by making it a look-out tower. The poet suggests that Paradise gave delight to all all the senses.

Lines: 205- 287

Beneath him with ..... sight and strange.

A description of Eden, the Heaven on Earth. It extended from the place where later Aura rose to where Seleucia was to be built. Beautiful trees trees with fragrant flowers and sweet fruits grew there .Among them stood out prominently the trees of life and knowledge. A raven went under the hill on which Paradise was located. Part

of it rose as a fountain in Paradise, watered it and drained down to the main stream issuing out from under the hill. Then the river divided into four streams and went through different lands. On the hill were plants and trees of all kinds - flower plants including the rose without the thorns, trees exuding scents, orchards and the grape vine. Singing birds and gentle breezes added to the delights of Paradise. It was always spring there. The field of Enna, the glow of Daphne, the Nyseian lsle and Mount Asmara have all become famous in history for their beauty, but none of them could equal Paradise. But Satan was not pleased, as he surveyed the garden and observed all kinds of living creatures.

3.5.2. Essays

1.How does Milton describe Paradise, the Garden of Eden in Paradise Lost Book IV?

1 Territory of Paradise

Milton presents Eden as a large territory stretching from Auran Euphrates to Great Seleucia on the Tigris. Paradise was planted by God in the eastern part of Eden.

2 Tall trees, bright fruits, fresh air

Paradise is the level summit of an inconceivably tall mountain, Covered with the thick shrubs and trees. The trees are mostly tall evergreens such as cedar, pine, fir and 'branching palm'. The trees growing in rows are seated one above another in a Grsek theatre Though the Puritan in Milton disliked theatres as breeding grounds of immorality, the Renaissance scholar in him admired Greek theatre, which is expressed in this comparison The tree in Paradise yield bright fruits whose colour suggests a mixture of gold and enamel. Such a colour cannot be found even in the rainbow. The air is so fresh, pure and sweet-smelling that it can drive out the sadness of those who breathe it, though it cannot alleviate Satan's despair. Milton compares the gales of Eden to the north-east winds blowing from the spicy shores of Arabis and gladdening tired voyagers sailing past Mozambic.

3. Tree of Life, Tree of Knowledge

Milton draws the reader's attention to two trees in Paradise in particular, the Tree of Life bearing 'ambrosial' fruits and the Tree of Knowledge which later gave man knowiedge not only of good but also of evil.Ironically Satan, the destroyer of life, sits like a cormorant' on the Tree of Life.

4. Large river

Milton lavishes his poetic powers on the description of a large river flowing southward through Eden. The mountain with Paradise on its summit interrupts the river, with the result that it passes into the earth. However, the pores in the thirsty earth suck up water through 'veins', forming a fresh fountain in Paradise. The fountain is described by Milton as 'sapphire fount' as it is bright like sapphire. The earth around is strewn with oriental pearls and sands of gold. As for the water

flowing from the fountain, it is as nourishing as nectar, The water falls down the hill and is collected in a lake, The water is transparent like crystal, The lake is like a large crystal-mirror, reflecting the shrubs and myrtles growing on its banks, Just as the jewel associations ('pearl', 'gold', 'sapphire', eto.) convey the preciousness of the fountain, the 'choir' associatíon-the birds in Paradise are a choir, singing together-conveys tho sacredness of the atmosphere.

5. Unique features of Paradise before Fall

Miton mentions two unique features of Paradise before the Fall the rose is wthout thorn and the spring is without end. Another remarkable feature is that there is love and harmony binding he animal kingdom. The lion plays with the young goat. Bears ,tigers and pards are free from ferocity and play together gently. There is harmony between man and beast, too, as seen in the elephant bwisting its proboscis and the serpent weaving itsef into a Gordian knot all to entertain Adam and Eve

6.Eden outshines legendary gardens

Besides giving such specific details about Eden, Milton alludes to famous legendary gardens to show how Eden outshines them all. Thus the Hesperian gardens where golden apples grew the fair field of Enna where Proserpine gathered flowers herself a fairer flower, the sweet grove of Daphne where the Castalian spring inspired poets. The Nyseian isle where Cham hid his beloved Amalthea and Mount Amara, mistaken for true Paradise, where Abyssinian kings guarded their children-all these mythological gardens, says Milton, fall short of Eden. Though Eden outstrips all these gardens, they have certain common features. Besides containing beautiful flora and fauna. these gardens also accommodate people of great importance exposed to grave danger-Adam and Eve.

Proserpine, Amalthea and scions of royal families. The paradisal state that these gardens embody is most precarious.

Homely scenes

Satan entering Eden stealthily also evokes from Milton such homely scenes also a wolf stalking into a sheepcote and a thief entering a rich burgler's (citizen's) house through the win- dow or the roof. Familiar rural Scenes are no less important than mythological, unheard-of gardens in Milton's description of Eden.

2. How does Milton describe the mounl in the top of which paradise was situated?

Satan as he appears in Paradise Lost, Book degenerated figure. He is no longer a defiant fighter agalnst God. He is a mean and cunning conspirator. He is an eva buning inferno, a living Hell. Wherever he goes, he carries his hell with him. Hell has now become a part of himself. Satan reaches the border of Eden. He sees the mountain on the top of which Paradise was situated, With rows of tall trees one above another, the place looked like a many-tiered theatre. Satan is refreshed by the

sweet-smelling air just as the voyagers sailing past the African coast were by north-east winds carrying Sabean odours.

Seeing the extent of Eden

Scorning to enter through the gateway, Satan jumps up and alights inside Paradise. Milton describes the extent of Eden and the flora and fauna there.The plants in Paradise bear golden fruits. It is always spring there. It is more beautiful than the fair Field of Enna.

Watching the Garden of Eden

The Garden of Eden is a large territory, It is stretching fron Auran on the Euphrates to Great Seleucia on the Tigris. Paradise was planted by God in the eastern-part of Eden, Paradise is the level summit of an inconceivably tall mountain, covered with thick shrubs and trees. The trees in Paradise yield bright fruits whose colour suggests a mixture of gold and enamel There are two notable trees, They are the Tree of Life and the Tree of Knowledge. There is a large river, It is flowing southward through Eden. The water falls down the hill and is collected in a lake. The water is transparent like crystal. Milton mentions two unique features of Paradise before the Fall. There are, the roses without thorn and the spring is without end. Another remarkable feature is that there is love and harmony binding the animal kingdom. There is harmony between man and beast. All of them are there to entertain Adam and Eve.

Satan succeeds in expelling

Satan cannot bear the sight of Adam and Eve in each other's arms. He is burning in the violent thoughts of revenge. He has heard their conversation. He comes to know that they have been forbidden to eat the fruit of the Tree of Knowledge. The violation of the command of God would bring death to them. Satan would build their ruin on the basis of this prohibition. He would tempt Adam and Eve to taste the fruit of the Tree of Knowledge. With this end in view, Satan assumes the shape of a toad and sits close to the ear of Eve. He is trying to corrupt her mind by his 'devilish art'. In the end he succeeds his evil design. Adam and Eve eat the fruit of the Tree of knowiedge. They are forthwith subjected to death. They are expelled from paradise.

3.5.3. Choose the correct answer

1.-------- appears to be sweet at the beginning bus when it recoils it become very bitter.

a) Hatred b) Jealousy c) Revenge

(Ans: c)

2. Satan's address to------- is full of self-contradictions,

a) the moon b) the sky c) the sun

(Ans: c)

3.------- the Archangel of the Sun had seen Satan entering the world.

a) Uriel b) Gabriel c) Zephon

(Ans: b)

4.------- calls God 'Heaven's matchless King'.

a) Satan b) Eve c) Gabriel

(Ans: c)

5. Adam and Eve were warned by God not to eat the

fruit of the------.

a) golden orange tree

b) Tree of Knowledge

c) shining apple tree

(Ans: c)

6. Paradise was planted by God in the------- part of Eden.

a) eastern b) western c) northern

(Ans: b)

7. The Tree of knowledge stood in the----- of the garden of Eden.

a) middle b) entrance c) corner

(Ans:a)

8. satan sits like a/an ------ on the Tree of Life.

a)raven b)eagle c)cormorant

(Ans:c)

9. Satan had earlier been driven away from Eden by.

b) Uriel

a) Gabriel

c) Ithuriel

(Ans: a)

10. God's good is 'as liberal and free as infinite', who says this?

a) Gabriel

b) Adam

c) Eve

(Ans : b)

.11.------. is the chief of the guardian arch-angel of paradise

b) Adam

a) Uriel

c) Gabriel

(Ans: c)

12.Beneath him with new Wonder now he views Him refers to

a) Adam

b) Satan

c) Gabriel

(Ans: b)

13. In the long soliloquy Satan argues himself in order to justify his proposed action-

a) to fight with God

b) to corrupt man

c) to destroy the world

(Ans : b)

14.------ is a bird often used as a symbol of greed.

a) Vulture

c) Cormorant

b) Crow

(Ans : c)

15, Why does Satan want to continue with his evil plot?

a) To get his place in Heaven again.

b) In order to hold |his position in Hell.

c) To become the master of the universe.

(Ans : b)

UNIT-IV

Doctor Faustus

Christopher Marlowe

The play “Doctor Faustus” is a tragedy play written by Christopher Marlowe. Doctor Faustus is a story about a German Scholar from, Dr. John Faustus. Dr. John Faustus is unsatisfied from all the knowledge he had gained and in hunt more knowledge and power he decides on learning black art of magic. The vain pride of excellency leads to his downfall**.**

CHARACTERS OF THE PLAY DOCTOR FAUSTUS

Doctor John Faustus: A German Scholar during fifteenth century. He became unsatisfied with the knowledge he gained till the date because it was limited so in

order of learning unlimited knowledge and becoming powerful, he opts for leaning black art of magic.

Wager: Wager is Faustus' servant, tries to imitate Faustus' method of cognitive but fails in a silly and hilarious manner.

Valdes and Cornelius: These two are German Scholars who are skilled in the practice of black magic and they are the one who teach Faustus about the art of black magic.

Lucifer: He is the king of underworld and a fallen angle who has protested against God and later tries desperately to win souls away from the Lord.

Mephistophilis: A prince of the underground who appears to Faustus and became his servant for 24 years.

Horse-Courser: A naive man who buys Faustus' horse, which disappears when it is ridden into a pond.

Good Angle and Evil Angle: These two try to influence Faustus by their own thought.

The Pope: The head of Roman Catholic church.

The Clown: The Clown who becomes servant of Wanger.

Knight: A arrogant and mocking who insults Faustus.

Charles V, Emperor of Germany: The Emperor who feasts for Faustus and in whose court, Faustus describes about his magical powers.

Robin: He is an ostler who steals some of Faustus' books and tries to invoke up some evil spirit.

Rafe: Robin's friend who is present with Robin during the attempt to invoke up evil spirit.

Chorus: A device used to comment upon the action of the play or to provide exposition.

4.1.1. SCENE –WISE SUMMARY OF DOCTOR FAUSTUS

CHORUS

The play "**Doctor Faustus**" the chorus announces that the play will not be presenting any concerns with war, loved and proud acts. This play will only present

the good and bad fortune of Dr. John Faustus. Dr. John Faustus was born in Germany. He studied philosophy and divinity from the University of Wittenberg. He so tops in matters of divinity that he eventually becomes bloated with pride. This very vain pride leads to his down fall. Eventually Faustus turns to study of magic.

SCENE: 1

In the scene 1 of act 1, we find Faustus sitting in his study reviewing his achievements. He had already made a detailed study of all the branches of knowledge which he has already mastered. He is such is a skilled physician that he has saved whole cities from the plague. In spirituality, he takes two scriptural passages which directs that all men must eventually die and dismisses them. Later appraising his achievements, he decides that the use of magic power, especially evil ones are only world of profit, power, delight, honour and supremacy. He then has Wagner Summon Valdes and Cornelius these two people are German Scholars and they will help him invoke up souls.

As Faustus is waiting for the two German scholars, the Good Angle and Evil Angle appears before him. The Good Angle warns him the book lay aside the book of magic and read the scriptures whereas the Evil Angle appeals to Faustus' ambitions of learning black magic. Faustus becomes absorbed in a vision of what he will able to do by the power of magic. The art of magic fascinates him, he thought that after gaining mastery in black magic he can become all-powerful in this world and can desire greatest pleasure. Earth will be in his complete control and so on.

When Valdes and Cornelius appear, Faustus welcome them and tells them that he has decided to practice black magic because he found that all the knowledge he has gained are limited and unsatisfying. Valdes assures Faustus that if they worked together the whole world will be under their control and under their feet. Faustus agrees and tell them that he plans to summon that very night.

SCENE: 2

In the second scene, the two scholars came to Faustus' house to inquire about Dr. Faustus and there they were hailed by Wagner. Wanger instead of giving a direct answer to the asked question, he gave a twisted answer and gave them an idea that

they should have not him question about Dr. Faustus. After showcasing an unreasonable argument with the two scholars he told them that Faustus in inside the house with Valdes and Cornelius. After hearing about Valdes and Cornelius the two scholars fear that Faustus has fallen into practice of magic. Thus, they plan to see the Rector to see if he by his grave counsel can reclaim Faustus.

SCENE: 3

In this scene Faustus decides to take the first definite and unstoppable steps towards his own damnation and try chant for the first time. He mumbles a long passage in Latin which is composed of passages shunning the trinity and praying the aid of powers of the underworld. Mephistophilis, prince of underworld then appears in a dreadful shape, and Faustus tell him that he looks too ugly. He demands to Mephistophilis that he disappears and return in the shape of a friar. Faustus is euphoric that he has the power to call up devil. As Mephistophilis reappears, Faustus find that it is not his thaumaturgy which brings forth a devil.

Faustus asks Mephistophilis several question about Lucifer. Listing his answers, Faustus learns he is a fallen angle who because of pride and disrespect, nauseated against God and was cast into hell. Faustus inquire about the hell and in this context Mephistophilis answers that hell is wherever God is not present. Faustus gave Lucifer a proposal that he will exchange his soul in return of unlimited power for twenty-four years. The moment Mephistophilis leaves he started dreaming of all the glorious deeds he will perform with his new power.

SCENE: 4

Wagner approaches the clown and tell him that he realizes that the clowns is out of work. Wagner accuses the clown that he is willing to sell his soul to the devil for a shoulder of a raw meat. The clown modifies the condition and insists that if he were makes so dangerous a bargain, he would require that his mutton at least be roasted in a fine sauce. Wagner asks the clown to serve him seven years.

SCENE:5

Faustus was alone in his study and was trying to strengthen his own decision to forget God and devote himself merely to Lucifer. At that very moment Good Angle and Evil Angle appears. The Good Angle reproves Faustus to think on heavenly things and leave the path of learning magic, while the Evil Angle accentuates the values of having power and wealth. Ignoring Good Angle's advice Faustus decides to think on power and wealth he is about to receive. Faustus call upon Mephistophilis, Mephistophilis tells Faustus that Lucifer will agree to the bargain, but the condition is that the deal must be signed with Faustus' blood.

Faustus cuts his arm, but as Faustus begins to write, the blood clots. In order to make the blood flow, Mephistophilis hurried to get some fire. Disregarding the thing happened before Faustus begins to sign again an inscription "***Homo, fuge!***" appears on his arm. The inscription warns Faustus to escape but he ignores both of these warnings. He finishes signing the bond and orders Mephistophilis to deliver the bond to Lucifer. After the bond has been singed, Faustus again begins to ask the nature of hell, as Mephistophilis is describing the nature hell and tells him that hell is everywhere God is not present, Faustus becomes dubious and refuses to believe in hell.

Faustus all of a sudden change the topic of conversation and tells Mephistophilis that he wants a wife because he fells nasty and lustful. Mephistophilis induce that he does not need a wife and he offer to bring him any hetaera or lover that he requests. Before Mephistophilis disappears, Faustus requests for three books – one for incantations and spells, one for knowledge of the planets and heavens, and last one for understanding plants and animals. He expected to have all of his questions about the universe answered.

SCENE:6

In this scene there is a change in Faustus. Faustus begins to regret of his pact with the devil. Mephistophilis tries to comfort Faustus by telling him that heaven is not such a glorious place. He says that humanity is better than heaven. The Good Angle and the Evil Angle appears both of them tries to stimulus Faustus' decision. Now Faustus is hunted by the thought that he is accursed. He thinks that he would have to kill himself by now if he had not been able to summon Homer to sing and calm

him. Faustus now asks Mephistophilis to argue about hypothetical matters. Faustus is not fully satisfied with what Mephistophilis is telling him and he think that even Wagner knows the answer of such questions. He now wants to know who made the world and wants to know about power behind the universe. Mephistophilis to wander Faustus and tries to get him to think of hell and other things instead of these denser theoretical affairs. Faustus cries out for Christ to save him.

At this very moment Lucifer himself appears. According to Faustus Lucifer looks extremely ugly. Lucifer reminds him that he is breaking his promise by thinking of Christ and heavenly thing. He tells Faustus that he has brought some entertainment with himself to distract him. He brought the seven deadly sins to entertain Faustus and to remove all those troublesome question from his mind.

The seven deadly sins – pride, covetousness, wrath, envy, gluttony, sloth, and lechery, appears before Faustus in depiction of their separable sins. Faustus is pleased with the show Lucifer gave him a book and promises to return at midnight. Later when everyone leaves, Wanger appears and says that Faustus has gone to Rome.

SCENE:7

In the scene seventh Faustus describes the tripe over the Alps and the various cities he visited on the way of Rome. He describes the city of Rome after Mephistophilis tells Faustus that he has arranged to enter the pope's private chamber. Mephitophilis makes Faustus invisible and they prepare into the pope's chamber. When the pope and a group of friars enter, Faustus lays a trick by snatching cups and plates from them. The friars who were accompanying the pope begins to sign a chant to remove the evil spirits that seems to be present in the camber, Mephistophilis and Faustus begin to beat the friars and threw some fireworks among them.

Now the chorus enters and reviews Faustus' career. After seeing all the royal court, Faustus returns home. When he returns home many of his friends seeks him out and ask him difficult question related to astrology and universe. He became famous all through the land because of his knowledge. Finally, he was asked to come to the court of the emperor, Carolus the Fifth.

SCENE:8

Robin the ostler stole one of the books from Faustus library. He intended to learn how to summon black magic in order to make all the young lady in the village appears before him and dance naked. When he was busy in the book and daydreaming about the power, Rafe (Ralph) enters and tells him that there is a gentleman waiting to have his horse taken care of. Robin ignores Rafe (Ralph), saying that he has more important things to do other than taking care of horses: he is going to summon a devil with the newly stolen book of Faustus. He promises to secure the kitchen maid for Rafe (Ralph), and they both leave to clean their boots and continue with the magic.

SCENE:9

Robin and Rafe (Ralph) appears with a silver goblet that Robin had apparently taken from a vintner. Robin is pleased with the new acquisition, but instantly the vintner comes and demands for the goblet. Robin claims that he does not have the goblet and if he does not believe him, he can search it here. In the meantime, Robin begins to read chant from Faustus's book. These chant from the book summon Mephistophillis, who appears and put some firecracker at the back and then quickly disappears.

In anxiety, Robin gives the vintner back his goblet. Mephistophilis reappears and complain that he has to come all the way from Constantinople because of these irresponsible servants used incantation without understanding them. He frightens them saying that he will change them into an ape and a dog.

SCENE:10

Later on, Emperor Carolus, at the German court tells Faustus that he had heard tales of his magical power. He told Faustus that he would like to see some sort of proof of his skills of magic. In context to that Faustus replies respectfully that he is not as skilled as the tales and rumours describe him to be, but he said that he will try to entertain the emperor. The emperor himself shows the interest in Faustus' skill and wonders if anyone will achieve the physique of Alexander the great, he asks Faustus to bring Alexander and Alexander's lover back to life. After the emperor

makes his request, a cavalier in the court makes several doubtful and sarcastic comments about Faustus' magical powers.

At Faustus request, Mephistophilis leaves and came back with two spirits in the shape of Alexander and his lovers. After the emperor inspects a mole on the lover's neck, he declares the two spirits are real. Faustus asks the sarcastic knight be requested in return of the magic that he had shown. When the knight appears, he had a pair of horns on his head. The knight becomes very furious about the situation and he abuses Faustus. At emperor request Faustus releases knight from the pair of horns. The emperor appreciates for the conjuration and tell him that he will be rewarded.

SCENE:11

The allotted time of his magic is running out and Faustus is too concern about that. When Faustus was thinking about his magic, suddenly, a horse-courser enters and wants to know that if Faustus wants to sell his horse for forty dollars. Faustus gladly agrees and sell his horse but Faustus warns the horse-courser that he must never ride the horse in water. The horse-courser departed and Faustus again resume deliberating that he is destined to die and thinking of these things he falls asleep.

The horse-courser return to Faustus in a great fluster and blames Faustus of cheating him. When he proceeded to ride the horse into a pond the horse disappears under him, and he found himself sitting on the bundle of hay and due to this he almost drowned all because of Faustus cheating.

When the horse-courser arrived at Faustus place Mephistophilis restraints him to be quit because Faustus has just fallen asleep for the first time in eight days. But he ignores Mephitophilis and pulls Faustus' legs, awakens him, and demands for his forty dollars. He is horrified when Faustus entire led comes off. He is so frightened and he promises Faustus to pay him forty more dollars.

Wagner enters and tell Faustus that the Duke of Vanholt wishes to his company and he agrees to see the nobleman.

sCENE:12

At the court of Duke of Vanholt, Faustus asks the duchess, who is with the child and desires for any special treat. She desires to have a dish of ripe grapes. Although it was January but Faustus sends Mephistophilis after them, when he returns with them the duke wonders how this could be done. Then Faustus explains them that he sent a spirit to India for them. The duchess exclaims and tells that the grapes that they had were the best they have ever eat. The dukes tell him that they will reward him for this kindness.

SCENE:13

Faustus knew that he is soon to die and he has given all his properties to his servant. Wagner got this news and he doesn't understand why Faustus continues to feast and celebrate if he is near to his death.

Faustus and scholars were discussing who is the most beautiful woman in the world. The scholars say that Helen of Troy is the most beautiful woman. And Faustus raise her from the dead, music sound and Helen passes across the stage. The scholars exclaim excitedly about Helen's beauty. The scholars thank Faustus for letting them to have a view of "paragon of excellence", Helen. As an old man enters, the scholars leave. The old man prevailed on Faustus to repent of "your most lowly and disgusting filth" so he can come under God's grace and mercy and be saved. Faustus fears that hell has trapped him, but asks the old man to leave him alone for a while and he considers his sins.

Mephistophilis threatens Faustus for disobedience to Lucifer, and Faustus agrees to confirm his contract to the devil in blood again. After writing his second deed he tells Mephistophilis that he desires Helen as his lover. The old man being an audience expresses his disappointment in Faustus.

4.1.2.Choose the correct answer

1.Dr. Faustus is a scholar from-----

a. Germany b. Italy c. France

2. In "negotiations," Faustus asks the devil for

a. An army of the undead b. Money c. **24 years more of life and power**

3. Dr.Faustus, in exchange for his demands, must give up

a. His heritage **b. his soul** c. his wife

4. Faustus must sign the contract with the devil with

a. An unbaptized baby's blood **b. his own blood** c. black octopus ink

5. The name Marlowe uses for the ruler of hell and the devils is

a. Belzebub b. Mephostophilis **c. Lucifer**

6.The author Doctor Faustus is

a) Faustus

b) Marlowe

c) Shakespeare

d) Dryden

(Ans: b)

7.Faustus says : 'A sound magician is a mighty_

a) emperor

b) poet

d) ruler

c) god

(Ans: c)

8.Valdes and Cornelius are

a) Germans

b) English

c) Italians

d) Americans

(Ans: a)

9.The Good Angel advises Faustus to lay aside the book on magic and read

a) the Scripture

b) legal books

c) books on medicine

d) plays

(Ans: a)

10.Faustus hopes to make the spirits erect a wall of brass around

b) England

a) France

c) Germany

d) America

(Ans: c)

11.As a magician Faustus hopes to become equal to the magician-----

a) Agrippa

b) Valdes

c) Mephistophilis

d) Cornelius

(Ans: a)

12. . Mephostophilis says that Lucifer fell because of his

a)beauty

b) aspiring pride

c) love for Helen

d) valdes

(Ans : b)

13.Mephiatophille says that he la tormented because----

a) he is deprived of good food

b) he ia deprived of Helen

c) he is deprived of eternal bliaa

d) he ia deprived of Agrippa

(Ans: c)

14.When Faustus slgns the treaty with Lucifer, the word that appear on hia arm are

a) Homo fuge

b) consummatum est

c) Veni, veni Mephistophile

d) follower of Lucifer

(Ans : a)

15.ln Act , Faustus sayas that hell ia

a) above heaven

b) below heaven

c) a fable

d) on the earth

(Ans:c)

16.. ‘Marriage is a ceremonial toy', This is said by

a) Mephistophilis

b) Faustus

c) Lucifer

d) Cornelius

(Ans:a)

17. The Good Angel asks Faustus to

a) kill Mephistophilis

b) shut himself in his study

c) repent / think of God

d) become Lucifer's companion

(Ans :c)

18. Lucifer parades the Seven Deadly Sins

(a) to prove his power

b) to divert Faustus's mind from thoughts of God

c) to please Faustus

d) not to incurany risk

(Ans:b)

19. The Pope is presented as

a) a bookworm

b) a lover of the Bible

c) a glutton

d) the display of magical I feats

(Ans: c)

4.1.3. ESSAY

1. Character Sketch of Dr Faustus

Dr. Faustus, the central character in Christopher Marlowe's renowned play "The Tragical History of the Life and Death of Doctor Faustus," presents a fascinating study of ambition, morality, and the human condition. Throughout the play, Faustus's character undergoes significant development, portraying a complex blend of intellect, hubris, and despair that ultimately leads to his tragic demise. Analyzing Faustus's character reveals a profound exploration of themes such as the pursuit of knowledge, the consequences of unchecked ambition, and the struggle between good and evil.

From the outset, Faustus emerges as a scholar dissatisfied with conventional learning, driven by a relentless thirst for knowledge and power. His decision to turn to necromancy and summon the demon Mephistopheles epitomizes his insatiable ambition and willingness to defy societal and moral norms in pursuit of his desires. Faustus's intellect and eloquence are undeniable, yet they are overshadowed by his fatal flaw: pride. His arrogance blinds him to the consequences of his actions and leads him down a path of spiritual and moral decay.

Faustus's character embodies the Renaissance ideal of the individual striving for greatness, yet his journey serves as a cautionary tale about the dangers of overreaching ambition. Despite possessing immense intellectual abilities, Faustus succumbs to the allure of worldly pleasures and transient power, neglecting his soul's salvation in favor of ephemeral delights. His Faustian bargain with Lucifer epitomizes the Faustian archetype, symbolizing the willingness to trade eternal

damnation for temporary gratification—a theme that resonates throughout literature and philosophy.

Throughout the play, Faustus's internal conflict between good and evil is palpable, reflecting the timeless struggle inherent in the human condition. Despite moments of remorse and hesitation, he ultimately succumbs to temptation, sealing his tragic fate. Faustus's inability to repent underscores the play's thematic exploration of free will and divine mercy, highlighting the consequences of moral choices and the inevitability of divine justice.

In conclusion, Dr. Faustus's character in Marlowe's play represents a complex study of ambition, morality, and the human condition. Through his intellectual prowess, relentless ambition, and fatal flaws, Faustus embodies the quintessential tragic hero whose downfall serves as a cautionary tale for audiences across generations. His journey serves as a powerful reminder of the dangers of unchecked ambition and the timeless struggle between good and evil. As readers and spectators, we are compelled to reflect on our own desires, choices, and the consequences they entail, making Faustus's character analysis a profound exploration of human nature and morality.

2.THEMES OF SIN AND REDEMPTION IN DR FAUSTUS

Marlowe’s famous play “ Dr Faustus” is based on a story of a man who sells his soul to the devil for power and knowledge. He is a tragic hero of Marlowe’s play. He reveals his future even within his fantasies.

Dr Faustus is a damn for the start. His main damnation is proved when he go through a deeper change of purpose as to sin and go godliness . A true conversion, a revolution . His damnation is more clearly defined in the enlightenment of the theory of Calvinism. Total depravity is the first aspect of his theory which regarded with the original sin that is defined by our own confession of faith. By original sin we mean the evil quality which characterizes man’s natural disposition and will.

“Man, by his fall into a state of sin, hath wholly lost all ability of will to any spiritual good accompanying salvation”.

“One is free whenever what he chooses to do is the result of his own preference”.It is Dr Faustus wish to learn black magic. Faustus illustrates the worst case scenario of the doctrine of predestination. He originally decides to pursue because of the desire of the knowledge.

“These metaphysics of magicians
And necromantic books are heavenly”.

“I gave then my soul for my cunning”

“Why then believe we must sin,
And so consequently die
What will be shall be
Divinity adieu!”

Faustus’s action stem, at least partly from a desire to know more . Faustus forgot the lord, his maker, and Christ his redeemer, became an enemy for all man kind.

“Had not I desired to know much, I had not been in this case.”
Think’st thou that I, who saw the face of God,
And tasted the eternal joys of heaven,
Am not tormented with ten thousand hells,
I am being deprived of everlasting bliss.

It is not a sin to acquire more and more knowledge but should be used for the welfare of man kind. Dr Faustus acquires for serving his purpose. Miserable Dr Faustus never falling to repentance truly, thereby to attain the grace of holly spirit of God again. There can be no room for misunderstanding when dealing with a subject as important as the devil and damnation. His damnation was inevitable. His rejection of God and subsequent inability to repent are taken as evidence that he never really belonged to the elect, but rather had been predestined from the very beginning for reprobation.

“O, what a world of profit and delight,
Of power, of honour, or omnipotence.
Is promis’d to the studies artizan:
All things that move between the quiet poles
Shall be at my command;

“Unconditional election”, is also a key point of Calvinist theory which states that It must be God that has done everything. He has decided each and everything much earlier. All what has happened is written by Him in our fate. The believe that while eternal and particular, it is an account of God’s eternal, omniscient foresight of the given sinner’s future, faith and repentance, in holy living. So on the other hand Faustus has been chosen by God to acquire damnation.

“*the damnation of Faustus is first willed by God, then by Satan, and finally, by himself”.*

Hell is eternal, but so is heaven. Even after signing away his soul to the devil, Faustus has the option of repentance that will save him from hell. But once he has committed himself to his own damnation, Faustus seems unable to change his course. Faustus dies without repenting and accepting God, he will be damned forever.As Mephistopheles said,

“Hell is not merely a place, but separation from God’s love”.

Pride is one of the seven deadly sin, arguable the one that leads to all the others. Within the Christian framework, pride is a lethal motivation because it makes the sinner forget his fallen state. For Christian , men are fallen since birth, because they carry with them the taint of original sin. Faustus first great sin is pride, as pride give rise to al of the other sins. Faustus goes quickly from pride to all of the other sins, becoming increasingly petty and low. If one of the sin arouse in a man so all the other can also be apart of it gradually. Faustus desire for knowledge over wisdom is a blind desire shut Faustus out of cry sort of grace that can be connected with God. Also despite his good angel’s please Faustus continually chooses to ignore God’s grace any forgiveness by indulging in silly pranks and worldly desires. Pride makes him greedy. A lust of power and to be superior then normal human being he chooses black magic. This greediness acts as contrary to the will of God.

In Christian framework, even the worst deed can be forgiven through the redemption power of Jesus Christ. Who according to there believe, died on the cross for human’s sins. Thus however terrible Faustus’s pact with Lucifer may be, the possibility of redemption is always to him,

Before signing the pact, good angel forces him twice not to convert himself but he

ignores. The path is forked before Faustus: seek power, renown, and knowledge but risk damnation or forgo the possibility of such rewards for the security of God. The Angels appear because Faustus' own conscious is divided, and when he resolves himself to a course of action, they disappear.

Good Angel: "O Faustus! lay that damned book aside,
And gaze not upon it lest it tempt thy soul…"
Good Angel: "Sweet Faustus, think of Heaven, and heavenly things."

In the scene 12, an old man offers Faustus yet another chance to repent and make clear that Faustus can still be saved. But Faustus chooses to take a lover spirit in the shape of Helen Troy instead of repenting about his dreadful deeds. Both of whom can be seen either as emissaries of God.

Sweet Helen, make me immortal with a kiss:
Her lips sucks forth my soul, see where it flies!
Come Helen, come, give me my soul again.
Here will I dwell, for heaven be in these lips,
And all is dross that is not Helena!

He every time tried to be loyal to hell. But at the time of death, when Lucifer can arrive any time to drag him to hell, he wants to repent but it was too late. Redemption is no longer possible at that time.

The clock strikes eleven
Ah Faustus,
Now hast thou but one bare hour to live,
And then thou must be damned perpectually "
"O, I'll leap up to my God! Who pulls me down?"
"One drop of blood would save my soul, half a drop: ah my Christ"

Doctor Faustus is the story of a man who is willing to make the ultimate sacrifice in his pursuit for knowledge. In the original tale, Faust escapes the Devil's clutches through a loophole. Marlowe decides to take it in a completely different direction, ending his play with Faust's damnation. By changing the ending in this manner, his intentions become quite clear. While Marlowe's Doctor Faustus was written in the

guise of a dramatic piece, it is nothing more than a morality play. Marlowe ends the play with reference to a biblical quotation,

"Every tree that doesn't bear good fruit is cut down and thrown into the fire".

3.The Character of Mephistophilis Or The Concept of Hell in Doctor Faustus

Christopher Marlowe was the foremost Elizabethan tragedian of his day who belonged to the group of university-educated practitioners of literature known collectively as the 'University Wits'. In Marlowe's play, Mephostophilis has layers to his personality. He admits that separation from God is anguish, and is capable of fear and pain. But he is gleefully evil, participating at every level in Faustus' destruction. Not only does Mephostophilis get Faustus to sell his soul; he also encourages Faustus to waste his twenty-four years of power.

Mephistophilis is the second most important dramatic personage in the drama. He appears in most of the scenes with Faustus. When he is first seen by Faustus, he is horrendously ugly. Faustus immediately sends him away and has him reappear in the form of a Franciscan friar. The mere physical appearance of Mephistophilis suggests the ugliness of hell itself. In his first appearance, we discover that Mephistophilis is bound to Lucifer in a manner similar to Faustus' later servitude. Mephistophilis is not free to serve Faustus unless he has Lucifer's permission. Then after the pact, he will be Faustus' servant for twenty-four years. Consequently, the concepts of freedom and bondage are important ideas connected with Mephistophilis and Faustus. In other words, no person in the entire order of the universe is entirely free, and what Faustus is hoping for in his contract is a complete and total physical, not moral, freedom. It is paradoxical that the brilliant Dr. Faustus does not see this contradiction in his views about freedom and bondage.

In most of the scenes, Mephistophilis functions as the representative of hell and Lucifer. Only in a few fleeting moments do we see that Mephistophilis is also experiencing both suffering and damnation because of his status as a fallen angel. In the third scene, he admits that he is also tormented by ten thousand hells

because he had once tasted the bliss of heaven and now is in hell with Lucifer and the other fallen angels.

Upon Faustus' insistence to know about the nature of hell, Mephistophilis reveals that it is not a place, but a condition or state of being. Any place where God is not, is hell. Being deprived of everlasting bliss is also hell. In other words, heaven is being admitted into the presence of God, and hell, therefore, is deprivation of the presence of God. This definition of hell corresponded to the newly founded doctrine of the Anglican church, which had just recently broken with the Roman Catholic church. But Marlowe also uses a medieval concept of hell for dramatic purposes. As the devils appear in the final scene and as Faustus contemplates his eternal damnation, there are strong suggestions and images of a hell consisting of severe punishment and torment, where ugly devils swarm about and punish the unrepentant sinner.

Marlowe's characters are significant due to its newness, renaissance influence, Machiavellian morality, powerful and passionate expressions, element of tragic inner conflict and the character of Mephistophilis speaks volumes about it

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4. ***Seven deadly sins***

Sin According to Christianity

"All unrighteousness is sin". Sin is a transgression (going beyond) of divine law. They are different to crimes that transgress man's laws. The Catholic Church had two kinds of sin: venial and mortal. Venial sins were smaller and could be forgiven, but mortal sins threaten to destroy the life of grace and condemn the sinner to eternal damnation, unless they are absolved through confession. Each sin was punished by an appropriate form of suffering in Hell.

Seven deadly sins

Instead of showing scene after scene of Faustus engaging with the sins individually, Marlowe takes the abstract concepts of the sins and parades them before the audience. They are intended to demonstrate that within Faustus's twenty-four years,

he would indulge in all of them in his various experiences. They are presented by Lucifer in the same way a medieval morality play would personify broad religious and philosophical concepts. They would have been costumed for comedy.

(1) Pride

(The mother of all sins: believing too much in our own abilities interferes with us recognising the grace of God).

Pride was considered to be the most serious of the sins. It is identified as excessive self-esteem, especially when the proud person does not accept his/her proper position in the Great Chain of Being. Lucifer was thrown from Heaven because he would not accept the Son of God being placed at God's right hand, which he believed to be his own rightful place. Those guilty of pride were destined to be broken on the wheel in Hell. In the pageant in Doctor Faustus, Pride is too arrogant to accept the position into which he has been born, and he has an inflated sense of his self-worth. In Dr. Faustus PRIDE appears when he feels that he is more superior to others

(2) Covetousness

(The desire for material wealth or gain, ignoring the realm of the spiritual)

Covetousness is a sin of excess, particularly applied to the acquisition of wealth. Those guilty of avarice were destined to be put into cauldrons of boiling oil. In Faustus's pageant, covetousness is presented as a miser. In Dr. Faustus COVETOUSNESS appears when he wants to get more and more and it is sign of this sin.

(3) Wrath

(The desire for others' traits, status, abilities, or situation)

Wrath refers to excessive and uncontrolled feelings of anger that can lead to such offences as assault and murder. In Marlowe's time, the sin of wrath also encompassed anger turned against oneself, leading to self-harm. Those guilty of wrath were destined to be dismembered alive. In the pageant, Wrath has been angry since birth with no provocation, and he attacks himself when he has no one else to fight. In Dr. Faustus WRATH appears when he is not able to do anything in his life as he was intelligent.

(4) Envy

(When love is overcome by fury)

Envy is characterised by spite and resentment at seeing the success of another. Those who commit the sin of envy resent the fact that another person has something they see themselves as lacking, and may even gloat if another person loses that something. Those guilty of envy were destined to be put into freezing water. In the pageant, Envy is resentful of anyone who has something he does not, and his resentment prevents him from enjoying what he does have. He wishes to pull everyone down to his level. In Dr. Faustus ENVY appears when he saw a power of God.

(5) Gluttony

(An excessive desire to consume more than that which one requires)

Gluttony is the over-consumption of food and drink to the point of waste. Those guilty of gluttony were destined to be forced to eat rats, toads and snakes. In the pageant, Gluttony over-indulges and is resentful of anyone who does not indulge him. In Dr. Faustus GLUTTAONY appears when he wants much more power and position than others.

(6) Sloth

(The avoidance of physical or spiritual work)

Sloth is idleness, the failure to utilise the talents given to you by God. Those guilty of sloth were destined to be thrown into snake pits. In Faustus's pageant, Sloth resents any attempts to make him do anything at all. In Dr. Faustus SLOTH appears when he got all kind of knowledge and he feels laziness from over knowledge.

(7) Lechery

(An excessive craving for the pleasures of the body)

Lechery, or lust, refers to excessive and unrestrained indulgence in sexual activity. Sexual intercourse was considered to be purely for the purposes of procreation, so any sexual act that was indulged in for enjoyment rather than to produce children was sinful. Those guilty of lechery were destined to be smothered in fire and brimstone (sulphur). Lechery is the only one in the pageant who is obviously female. In Elizabethan times it was thought that the Devil targeted men through women who, like Eve, were ruled by their appetites rather than reason, given to delusional

imaginings and far too feeble to resist temptation. In Dr. Faustus LECHERY appears when dancer who came from another world.

Conclusion

These seven sins are the reflection of Dr. Faustus personality. He is a self-centred person who only thinks of him and can do each and everything to fulfil his desires. He is a person imprisoned in his own desires and he put his ego above all. The lesson to be learned from Faustus's story was something along these lines—you know, "curiosity killed the cat" and all that. After all, scholars or not, we're all like Faustus. We all have a weakness, something that we're tempted to act unethically just to possess. So maybe the lesson is a broader one, one that applies to us, too.

She Stoops to Conquer

Oliver Goldsmith

She Stoops to Conquer was first produced in London in 1773, and was a massive success. It was reputed to have created an applause that was yet unseen in the London theatre, and almost immediately entered the repertory of respectable companies. Within a decade, it had traveled both throughout the European continent and to the United States.

This was particularly significant considering the lack of success Goldsmith had with his previous comedy, *The Good-Natured Man*. This play, which explores similar themes within the same "well-made play" frame, performed very poorly when first produced. There are many reasons for this: where *She Stoops to Conquer* feels natural, *The Good-Natured Man* can seem stagey and forced; the complicated plot is far less accessible than in *She Stoops to Conquer*; and the deliberate exploration of the conventions of "sentimental comedy" are less sharp in the earlier work.

However, what perhaps influenced Goldsmith most about its failure was the audience reaction to a scene of "low" behavior, in which the hero is accosted by buffoonish bailiffs. The near-universal disdain for the scene led it be cut from future performances, while the work of a colleague, Hugh Kelly's *False Delicacy*, was immensely popular. Owing to his jealous nature and disdain for genteel comedy, Goldsmith seems to have sworn he would avenge his loss with a hit play that skewered the very problems that he blamed for the failure of *The Good-Natured Man*. As time has proved, he accomplished his goal with *She Stoops to Conquer*.

Finally, the play is often published with a sub-title, as *She Stoops to Conquer, or the Mistakes of a Night*. The sub-title was originally its working title, but perhaps due to evoking too strongly Shakespeare's *A Midsummer Night's Dream*, Goldsmith re-titled the play.

4.2.1.Prologue | Summary

Summary

The Prologue hinges on a single extended metaphor. The Muse of Comedy, asserts the speaker, is gravely ill and urgently requires medical attention. Fortunately, a doctor is at hand who has prescribed a cure: five "draughts" of a potion. The audience must agree to try this cure. If it fails, the doctor will be paid no fee, and spectators are at liberty to pronounce him a quack.

She Stoops to Conquer | Act 1, Scene 1 | Summary

Summary

In a room in an "old-fashioned house," which resembles an inn, in the English countryside, Mrs. Hardcastle is in the midst of a discussion with her husband on the topic of town versus country. Mrs. Hardcastle would like to make occasional journeys to London to vary her routine. Mr. Hardcastle, however, is strongly opposed to the "follies" and "fopperies" of the town.

The talk turns to Tony Lumpkin, Mrs. Hardcastle's son from her first marriage. Mrs. Hardcastle seems indulgent toward the young man. Reminded that Tony was sickly and didn't go to school but might study some Latin in the future, Mr. Hardcastle

observes "the alehouse and the stable are the only schools he'll ever go to," meaning that drinking and horseback riding are Tony's sole pursuits.
Tony enters, announcing he is expected soon at the Three Pigeons, the local alehouse. His mother asks him not to go, but the rebellious Tony insists, saying he is not about to disappoint either his friends or himself by staying home. Mother and son exit, with Mr. Hardcastle muttering that they spoil each other.

Kate Hardcastle enters and chats agreeably with her father. The two have an agreement about clothing: Kate dresses fashionably every morning to socialize but wears a "housewife's dress" in the evening to please her conservative, staid father, who disapproves of "city" fashions. Hardcastle tells Kate he expects a visit that very day from a young gentleman whom he has singled out to be Kate's husband. He is the son of Hardcastle's old and dear friend, Sir Charles Marlow. According to Hardcastle, young Marlow is generous, brave, and handsome. Kate greets this news cheerfully, but when her father calls young Charles "bashful" and "reserved," she is less enthusiastic. Hardcastle exits, saying he must prepare the servants to receive young Marlow, for the family rarely entertains company.
Constance Neville, Kate's cousin and Mrs. Hardcastle's niece, enters. The two women chat together. As heir to a modest fortune in jewelry, Constance is an attractive marriage prospect. Indeed, it appears Mrs. Hardcastle would like to make a match between Constance and her son Tony Lumpkin. But Constance Neville's heart lies elsewhere—with George Hastings, who is Charles Marlow's closest friend.

Act 1, Scene 2 | Summary

Summary

The scene shifts to the Three Pigeons, the local alehouse, where Tony Lumpkin is enjoying drinks with "several shabby fellows." Tony entertains his friends with a rollicking song glorifying the alehouse and the pleasures of drinking. All his friends applaud him. The landlord enters to announce that a horse-drawn carriage has just arrived, carrying some travelers who have lost their way. The travelers are Marlow—the young man whom Hardcastle has chosen for Kate—and Marlow's friend Hastings. Both have traveled from London. Tony decides to play a practical joke on

them by providing a complex series of directions and by leading them to think the Hardcastle house is really an inn. Tony solicits the landlord's cooperation in the deception,

Act 2 | Summary

4.2.1.Summary

Act 2 opens with an amusing training session held by Mr. Hardcastle for "three or four awkward" servants. The training has lasted for three days. As Hardcastle remarked in Act 1, the family entertains guests rarely, and the servants need, in Hardcastle's opinion, to brush up on their behavior with company. They are more at home in the barn than at the dining table or in the kitchen. Thus, Hardcastle cautions them not to stare, not be so talkative, not to quarrel, not to partake of table conversation, and to serve wine with finesse. The servants respond in dialect and recall amusing old tales.

Upon hearing a coach arrive at the house, Hardcastle hastens to welcome his guests. Hastings and Marlow enter in good humor, calling the house they believe to be an inn "antique but creditable." Marlow pronounces it is the fate of travelers to "pay dearly for luxuries" in good inns or "be fleeced and starved" in bad ones. Hastings and Marlow briefly discuss Marlow's character trait of reserve, for his reluctance to ask directions is in part responsible for their journey taking so long. It is revealed Marlow is remarkably bashful with young women of high social standing but lavish and forward with barmaids and servants. Marlow speculates that he may not be able to look the young lady he is expected to court directly in the face. In fact, he maintains he has made the journey primarily to help Hastings win Constance Neville. Hardcastle enters, bidding the travelers a hearty welcome. From this point forward in the scene, an ingenious series of ambiguities keeps Marlow and Hastings believing they have arrived at an inn, while Hardcastle is firmly convinced the two young men are the guests he has been expecting.

In comments delivered "aside" to the audience, Marlow and Hastings swiftly reach the conclusion that Hardcastle is an "impudent" social climber. When the talk turns to the supper menu, Hardcastle makes every effort to please his guests, but it is clear

the meal he has planned is not to their taste. Now it is Hardcastle who, in a series of asides, speaks slightingly of his guests' "impudence." Hardcastle and Marlow exit, and Constance Neville enters to greet her "dear Hastings."

Constance quickly disabuses Hastings of the notion the house is an inn, declaring Hastings's misunderstanding must be the result of a trick played by Tony Lumpkin. She reassures Hastings that her aunt's efforts to make a match between her and Tony will come to nothing. Neither is interested, and Hastings mentions eloping to France. Constance and Hastings agree it would be unwise to reveal Tony's practical joke to Marlow, who might suddenly depart in embarrassment.

As the two talk, Marlow reenters, complaining of Mr. and Mrs. Hardcastle's persistent attention. Hastings introduces Constance to Marlow, pretending she and Miss Kate Hardcastle have alighted by chance at the "inn" to dine and change horses. As Marlow worries about whether his clothing is suitable, Kate Hardcastle enters and Hastings introduces her to Marlow. As a stage direction notes, Marlow at this point appears "very uneasy and disconcerted." With support from Hastings, the acutely bashful Marlow attempts to carry on a conversation with Kate. The dialogue is full of generalities, and Marlow is so shy he finds it impossible to look Kate in the face. His embarrassment and discomfort are magnified when Hastings insists on leaving the room with Constance—on the pretext that their continued presence might inhibit conversation. In an amusing irony of situation, Marlow and Kate's conversation grows more and more disjointed, almost breaking down completely.

A similarly light-spirited discussion involving Tony Lumpkin, Constance Neville, George Hastings, and Mrs. Hardcastle follows this encounter. The chief topics of the conversation, steered by Mrs. Hardcastle, are London and the fashions of the capital. Hastings smoothly flatters Mrs. Hardcastle, who wants to talk about hair styles, the "fashionable" ages of ladies, and her favorite bit of wish-fulfillment—a marriage between Tony Lumpkin and Constance Neville. As the act concludes, a tiff erupts between Tony and his mother. Tony, who can't bear his cousin Constance and enumerates what, according to him, are her flaws, finds an unlikely ally in Hastings, who promises to take her off Tony's hands. Tony breaks out in another snatch of song at the end of the act.

Act 3 | Summary

Summary

This act begins with a short soliloquy (speech by a character alone on stage) delivered by Mr. Hardcastle. He reflects on what he regards as Charles Marlow's impudence—relaxing in the parlor uninvited and asking Hardcastle to attend to his boots—and wonders what Charles's father, Hardcastle's old friend, could have intended by recommending him as a potential husband for Kate.

Kate then enters, plainly dressed. She and her father voice contrasting reactions to Marlow's behavior—considerably different toward each— with Kate's opinion significantly more positive. After some discussion, both father and daughter agree to disagree about Marlow.

Hardcastle and Kate exit, and Tony Lumpkin hastens in, together with Hastings. Tony declares he has managed to steal the casket of jewels that comprise Constance's inheritance and were being kept by Mrs. Hardcastle. But Hastings responds that Constance is trying to persuade her aunt to surrender the jewels to her.

Now Mrs. Hardcastle and Constance appear. Mrs. Hardcastle attempts to persuade her niece that a young woman like her has no need of the jewels at this point in life: let her wait until her "beauty begins to want repairs." The mix-up concerning the jewel casket causes considerable confusion, though Tony confesses to having removed it from Mrs. Hardcastle's bureau. Soon after, Mrs. Hardcastle reenters to announce that the jewels have been stolen. In a series of comic, dramatically ironic asides, Tony declares he knows who has filched them.

Now the pace and focus change, as Kate Hardcastle and a maid in the household discuss Kate's prior interview with Marlow. Relying on the maid's report that Marlow did not glimpse her face during that encounter and on his mistaking her for the "barmaid" at the "inn," Kate decides to play out an impersonation of the barmaid. Indeed, Marlow does not recognize her, and after a few negative comments about Kate and her family, his attitude changes abruptly: "I vow, child," he says to Kate, "you are vastly handsome."

A flirtatious scene follows, in which Marlow delivers ever more lavish compliments, and Kate responds with appropriate modesty. When Marlow attempts to embrace Kate and informs her he is a favorite at the Ladies' Club, Hardcastle interposes, and Marlow hastily withdraws. Kate's father reproaches her, sarcastically commenting that Marlow hardly seems as "modest" as was reputed. He is about to ask Marlow to leave, but Kate insists the young man really is of good character and asks her father to grant her an hour to prove her claim.

Act 4 | Summary

Summary

Act 4 begins with a scene between George Hastings and Constance Neville. Hastings reports the news that Marlow's father, Mr. Hardcastle's old friend Sir Charles Marlow, is expected to arrive from London that very evening. Hastings intends to elope with Constance. She reassures him she will continue to pretend to her aunt to be enamored with Tony Lumpkin so that Mrs. Hardcastle will not suspect the young couple. Both characters then exit.

Marlow enters with a servant. Marlow wonders why Hastings consigned the jewel casket to him. He then reveals he has, in turn, entrusted it to the "landlady's" safekeeping—meaning the jewels, once again, have reverted to Mrs. Hardcastle's custody. When Hastings reenters, Marlow sings the praises of Kate, whom he still mistakes for a barmaid. To Hastings's consternation, Marlow declares he has given the jewel casket to the "landlady." Hastings resigns himself to an elopement without a fortune.

Hardcastle now enters, seriously irritated at the disturbance the visitors have created in his household. In an angry outburst, he reprimands Marlow for the conduct of the drunken servants—an accusation promptly supported by the ramblings of Jeremy, an inebriated servant. Hardcastle orders Marlow to leave the house. In response, Marlow, still under the illusion he is staying at an inn, demands to be presented with the bill. Hardcastle sarcastically ridicules this request.

As the conflict between the two men nears a climax, Kate Hardcastle enters. Unwilling to disclose the truth quite yet, she now pretends to be a "poor relation" of

the family. However, she soon discloses the house is not an inn, but rather the residence of Mr. Hardcastle. Marlow is overwhelmed with embarrassment. At this point both characters confess in an "aside" their attraction for each other. Marlow says the difference between them in birth, fortune, and education "makes an honorable connection impossible. Kate, on the other hand, says she is sure "my family is as good as Miss Hardcastle's."

Tony Lumpkin and Constance Neville now enter, joined soon afterward by Mrs. Hardcastle. To deceive his mother, Tony pretends to flirt with Constance, even while assuring her he has procured a pair of fast horses for her elopement.

But this charade is short lived. The servant Diggory enters, bearing a letter from Hastings to Tony. Nonchalant as ever, Tony shrugs off the letter and allows his mother to read it. The letter discloses the plans for elopement and refers to Mrs. Hardcastle as "the hag." Mrs. Hardcastle chokes with rage, vows to get even with the plotters, and threatens to take Constance to her Aunt Pedigree's house for safekeeping.

In a rapidly escalating series of conflicts, Hastings and then Marlow reenter, each accusing Tony of maltreatment. In addition, Marlow charges Hastings with deceiving him. As the well-laid plans threaten to fall apart, Tony Lumpkin vows he will save the day.

Act 5, Scene 1 | Summary

Summary

A servant confirms to Hastings that Mrs. Hardcastle and Constance Neville have left, accompanied by Tony Lumpkin. Sir Charles Marlow and Mr. Hardcastle enter, discussing Hardcastle's mistaken identity as an innkeeper. Hardcastle now is cheerful and excited about the prospect of a marriage between Kate and young Marlow. The latter enters, abjectly apologizing for his mistake, but Hardcastle dismisses his modest behavior, an action that produces some conflict between the older men. Still unaware of Kate's real identity, young Marlow denies interest in her, but moments later Kate contradicts his statements. Then she invites both fathers to conceal themselves behind a screen in about half an hour, when she will demonstrate that Charles really is in love with her.

Act 5, Scene 2 | Summary

Summary

The scene changes to the back of the garden, where Hastings is waiting for Tony Lumpkin. When he enters, Tony says he has ridden 25 miles on horseback, having led his fellow travelers astray in the dark. Supposedly on the way to Aunt Pedigree's house, Mrs. Hardcastle and Constance have actually journeyed around in a circle and are nearly back home. Mrs. Hardcastle, however, thinks she is miles away. Hastings, grateful he will soon see Constance, thanks Tony and departs.

Mrs. Hardcastle enters, fatigued and anxious. Tony encourages her not to be afraid, at the same time as he adds to her fear. When she suddenly sees a man's shape in the dark, she trembles, thinking it may be a highwayman about to attack. In fact, it is Hardcastle on his evening stroll. Hardcastle finds it hard to understand why his wife doesn't recognize him, but she is petrified with fear. When Constance Neville and George Hastings meet, she tells him she has decided not to elope. Hastings reluctantly agrees.

Act 5, Scene 3 | Summary

Summary

The scene shifts again to the interior of the Hardcastle house. As Kate and young Marlow discuss their feelings for one another, their fathers, concealed behind a screen, observe them. The two older men soon divulge their presence, and Kate's true identity is revealed. George Hastings and Constance Neville enter to apologize for their elopement plan. Hardcastle also discloses that because Tony Lumpkin really is "of age"—a fact his mother and stepfather hid from him—he can formally renounce any romantic interest in Constance and claim his own inheritance. The play thus ends with the prospect of independence for one character and of two marriages: Constance Neville to George Hastings and Kate Hardcastle to Charles Marlow. The "mistakes of a night," the play's subtitle, have all been corrected.

Epilogues 1 and 2 | Summary

Summary

The performer playing Kate Hardcastle speaks the rhymed couplets in Epilogue 1. The first line alludes to the play's title and then refers to Jaques's monologue in William Shakespeare's play *As You Like It* (1603): "Our life is all a play, composed to please." Then the speaker comments humorously on each phase of the action, act by act.

In Epilogue 2 the speaker uses couplets in the persona of Tony Lumpkin. Even though he is originally from the countryside, he boasts that he will indulge himself with pleasant diversions in London, showing he is every bit as genteel as the city folk.

4.2.2. Characters Analysis in She Stoops to Conquer

1. Character of Young Marlow

Young Marlow is evidently the hero of the play, She Stoops to Conquer by Oliver Goldsmith. Though he comes of a very distinguished family, he feels strangely shy and lacks confidence in the company of high-born and sophisticated ladies. His modesty and bashfulness, however, do not hinder him when he faces common women. He does not belong to the gallants or classes of daring lovers. Even he lacks the initiative of a lover that Hastings, his friend, possesses.

Marlow is quite at ease in his talks with Kate whom he takes for a barmaid. He is neither very much eager about Miss Kate as he has no special fascination for the ladies of the elegant society. One plausible explanation may be that young Marlow spent most of his time in the college or an inn in seclusion far away from the ladies of sophisticated society. So the very idea of courtship sends a chill down his spine.

Thus, mischievous Tony’s misdirection about the location of Mr. Hardcastle’s house comes as boon in disguise for Marlow. That is why Marlow, not being a close observer, takes Mr. Hardcastle for an inn-keeper and his daughter Kate, who is simply dressed, for the barmaid.

But Marlow, according to to his own confession, was never familiar or acquainted with a singularly modest woman. So he easily believes that the old house of Hardcastle is a way-side inn. What follows is that here Marlow meets Miss Kate Hardcastle and enacts the pivotal scene of the play. The complication of the plot grows right from here, of course, for a final but happy resolution.

Thus Marlow without being embarrassed in any way freely chats with Kate and even tries somewhat forcibly to imprint a kiss on her face. Marlow is simply charmed in love of Kate and her beauty. This is a welcome development for the romantic comedy. Marlow is bent on winning the hands of Kate who also wants to test and conquer the heart of Marlow as a simple barmaid. Kate on the mistaken identity creates a lot of innocent fun for the audience.

At last, Marlow discovers his mistake, that Kate is the daughter of Mr. Hardcastle and their house is not an inn.

During the second meeting between Marlow and Kate Hardcastle, the former proposes to run away from Hardcastle's house. Prior to that he profusely apologises for taking their house as an inn. Kate with tears in her eyes persuades him not to leave their house. And Marlow is instantly moved. But still then Marlow knows Kate as a poor relative of the Hardcastles. Kate is successful in finally conquering Marlow.

Thus Marlow's dual role is over. As a visitor to a supposed inn he may have overshot himself and showed some slapdash in behaving with Mr. and Mrs. Hardcastle. But he is his usual modest and bashful self in the enlightened company of Mr. Hardcastle. Only his temporary deviation from the natural self helps to bring together Kate and Marlow in a marital union

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2. Character of Kate Hardcastle

Kate Hardcastle is admittedly the heroine of the play. Being the only child of her father, she is somewhat self-willed. But her affectionate and frank father has given her a long freedom. She honours the trust reposed in her. She learns from her father that young Marlow, the son of a closed friend of Mr Hardcastle, is coming to their house. Her father also tells her that Marlow is a handsome and generous young man

but he is shy and reserved, especially in the company of young ladies of high society.

Kate decides to cure this defect of Marlow. She plans to appear before Marlow in the simple dress of a country girl. Though she loves dressing up, her father does not stand in the way. Soon that crucial meeting takes place. For being mischievously misguided by Tony Lumpkin, Marlow and his companion (George Hastings) take Mr. Hardcastle's house as an inn. He mistakes Kate for a barmaid. So Marlow takes things easy and talks with Kate freely and even intimately.

Kate is now determined to win him as she has started liking him. She cleverly keeps up her disguise and speaks about Marlow – "I never realised before what a fine man he is, he shall not go." She instinctively understands that to make Marlow break ice she should not reveal her identity of an aristocratic descent. Thus, Kate is an intelligent, ingenious and resourceful young lady.

Thus Kate helps Marlow to come out of his shell of reserveness. Kate introduces herself as a poor relative of Hardcastle. This rouses Marlow's chivalric sense. She plays her part well with determination and tact. Marlow is charmed and he grasps Kate's hand to peck the nectarine kiss. Kate frees herself. But this does not escape the notice of Mr. Hardcastle. So Marlow has to withdraw temporarily.

Soon Marlow reappears and speaks his mind. He professes his love for Kate. Kate sees to it that Marlow's stiff shyness should not be allowed to come in the way and of their union. Her first duty is to pacify her father and soften his adverse attitude to Marlow. She intercedes and testifies to Marlow's worth. She sizes up the whole situation. Kate now prepares herself for the final ordeal. A makebelieve scene is arranged between Kate and Marlow. It is observed secretly by Mr Hardcastle and Sir Charles. Young Marlow professes his love for Kate and proposes, falling on his knees. Thus Kate Hardcastle transforms Marlow by her prompt determination and temporary stopping down and conquers him as her husband.

3. Character of Tony Lumpkin

Tony is the son of Mr. Lumpkin, Mrs. Hardcastle's first husband. Over-indulgence of mother (Mrs Hardcastle) has only spoilt him. He is an idle fellow and spends most of his time in evil company. He passes for an under-aged boy though actually he is an adult.

Her mother has resorted to this pretext only not to allow Tony to enjoy the fortune of 15 hundred sterling a year fixed on him. His mother encourages him in over-eating, drinking. She is of the opinion that Tony does not want much formal education and struggle too much for spending fifteen hundred a year. As a result, he gets too fat,out of all proportions.

Thus, Tony typifies the rich and leisurely youth of the age. He gets through his time by burning the servants' shoes, frightening the maids and worrying the cat.

It is one of such mischievous and practical prank of Tony that creates the most important situation of the play – the pivotal situation. So his role is virtually that of the kingpin. However, Tony is not an altogether washout or spoilt child. He is the mainspring of mirth and fun, the comic elements of the play. Thus he provides variety that is so entertaining. He is not an imprudent fellow.

It is he who is instrumental in creating several comic situations in the play. He is good at heart, clever and quite ready-witted. In the end he firmly rejects Miss Neville, inspire of all the persuasion and threats of his mother who initially misguided him. He easily overcomes greed of the jewel box of Miss Neville. He is truly a lad of spirit and a good-natured creature at bottom.

So in the end we feel for him as he remains unmarried. Our good wishes are for his singly blessed life.

4. Character of Mr. Hardcastle

Mr. Hardcastle is a typical country aristocrat of 18th century England. He is rather old-fashioned and conservative in taste, though he tries to be modern. He is fond of old books, old stories and old wine. Mrs. Hardcastle is his second wife who is very much after modern fashions and ways of life. Tony, her son by the first husband, is a problem youth. Yet, Mr. Hardcastle tolerates him and takes a light view of his excesses and mischiefs.

Mr. Hardcastle has a lofty sense of dignity and morality. He will not pardon Marlow as he treated him as the landlord or inn-keeper. His moral sense also is very high. He took strong exception to young Marlow's conduct when he noticed the latter trying to be more intimate with his daughter, Kate, by holding her hand. Infact, Mr. Hardcastle misses no occasion of moralising. He belongs to the hard-core the old school moral beliefs of his contemporary society.

Mr. Hardcastle has boundless affection for Kate, his only daughter. Naturally, he is very much concerned n getting her happily married. As a husband, he is more or less non-interfering though he can assert himself when the occasion demands. He has in mind the son of Sir Charles Marlow as the suitor and future husband of Kate. He ardently believes that they will be well-matched. He also discloses his plan in this regard to Kate and is Frank with her.

But then the situation becomes intriguing. He realises that his second wife is a scheming type of lady and Tony is a wayward boy, likely to create trouble. So he takes a stand-offish attitude. But Mr. Hardcastle is a courteous host and gives all necessary instructions to his domestic servants to be quite modest and obedient to Marlow and his friend.

He is easily persuaded to believe that Marlow had no bad intention when he held the hand of Kate and she was found to struggle to free herself. Kate also manages to convince her father that Marlow is a modest and dignified young man. Only on one occasion, Mr. Hardcastle loses his patience when he orders Marlow to leave his house which is mistaken as an inn by Marlow.

After all, Mr. Hardcastle is a gentleman of jovial temperament. He is kind hearted as well as hospitable by nature. A lot of humour of the play springs from his conduct and words. He is hard only outwardly but underneath that iron exterior there is a sympathetic and understanding string.

5. Character of Mrs. Hardcastle

Mrs. Dorothy Hardcastle has a son by her first husband, Mr. Lumpkin. Tony is the name of that young son and living as one pampered, wayward boy. Mr. Hardcastle is thus her second husband. She differs a lot from him in taste and temperament.
She wants to be a fine lady. She reads fashion magazines to remodel herself. So, to be updated in fashions and phrases, she wants to visit London now and then. Her idea is to look herself younger. She also thinks Tony, her spoilt son, as an under-aged boy. She dislikes her village and village surroundings with rustic neighbours.

Mrs. Hardcastle's underlying motive is to get Miss Constance Neville married to Tony for the jewels and valuables of Miss Neville. But all her designs and plans are at the end foiled by none other than her beloved son, Tony himself. As the play proceeds, one easily realises that Tony is more intelligent and effective than his mother. Yet she seeks to dominate over the men and affairs of her domestic establishment.
Mrs. Hardcastle will not part with Miss Neville's jewels. She can not detect, having no true womanly instinct, that Miss Neville does not live her son, Tony. Tony steals Neville's casket of jewels from his mother's custody. Mrs. Hardcastle goes bewildered over the matter, helped by Tony, the real culprit. For all practical purposes she is a lady of dull wit.
After going through Hastings' secret letter to Tony, Mrs. Hardcastle suspects that Miss Neville is in love with another young man and plans to run away with him. She decides to punish Miss Neville by keeping her confined in Mrs. Pedigree's (aunt of Neville) house. This shows that Mrs. Hardcastle has no real affection or tender feelings for Miss Neville. She is a selfish lady who wants to grab the fortune of Miss Neville for her son, Tony. She again falls into Tony's trap when the mischievous fellow drives the coach with Mrs.
Hardcastle and Miss Neville. He takes the inmates of the coach round and round and pretends to have list the way, and frightens them with the dangers of the deep forest. And yet Mrs. Hardcastle covers all the misdoings of Tony as nothing but juvenile pranks.

Mrs. Hardcastle stands as a pathetic figure, a sight diminished and pitied on when

her darling Tony refuses to marry the girl of her choice, Miss Neville. Thus, in the end the table is turned on her.

Mrs. Hardcastle is a typical fashionable lady of her age. She fully answers to the laughable description of the society ladies of eighteenth century critics.

4.2.3. General Essay

‘She Stoops to to Conquer' as a comedy

1.Goldsmith's attack on sentimental comedies

She Stoops to Conquer represents Goldsmith's reaction to the sentimental the comedy, which was popular during his time. The sentimental comedy was not only sentimental but also moral and not only moral but also moralising. Both Sheridan and Gold'smith attacked the sickening moralistic atmosphere of he sentimental comedies. In his Preface to the play, Goldsmith condemns the genre of the sentimental comedy as, “A mawkish dralb of spurious breed'.

Mrs. Hardcastle and her daughter Kate wIth their inordinate craving for the latest dressing fashions of London, are realistic figures. And so is Tony Lumpkin, with his emphasis on epicurean enjoyment. Only Mr. Hardcastle, with his love of old values and fashions, is somewhat moralistic but he is presented as a ridiculous figure and not as a fierce champion of moral values.

2. Improbabilities in the play

She Stoops to Conquer can be labelled as a farce as it is ful of improbabilities. Marlow's bashfulness in the presence of aristocratic ladies is quite understandable. As he was brought ip mostly in hostels away from the society of high-born w omen, he becomes nervous when confronted with them. Mrs.Hardcastle's coveting Constance's jewels and plotting to marry her to her worthless son in order to take away all her jewels these are quite understandable. But her moving round and round the garden and believing herself to be far away from home is highly improbable. And

so is Marlow's mistaking Hardcastle's house for an inn. The drama turns on this highly improbable incident. Since the play bristles with improbabilities , t can be termed a farce or a slapstick comedy.

3. Witty dialogues and humorous situations

The dialogue is very humorous. Mrs Hardcastle spitting ti Hike a Catherine wheel' when she discovers that Constance's jewels are missing is an example of humorous dialogue. Tony rollicking and rioting in the inn, Constance's jewels being restored to Mrs. Hardcastle through Marlow's stupidity. Hastings's letter being casually handed over to the very la who should not read it, namely, Mrs. Hardcastle, and lady Mrs. Hardcastle being terrorised in the garden at night –these are all highly humorous situations.

2 Comment on the Aptness of the Two Titles

The play has two tities - She Stoops to Conquer and The Mistakes of a Night.

1. Kate stoops to conquer Marlow The first title is quite apt, as Kate Hardcastle does stoop to and speaks like a barmaid, as she comes to know that only when she acts as a low' woman Marlow will shed his ears and inhibitions and come closer to her. Her calculation proves right as Marlow, seeing her strut and fret like a barmaid makes a bold attempt to taste the 'nectar' of her lips She draws Marlow out of his shell little by little. To embolden him, she says that she is far inferior to him. She pretends to be uninterested in the match saying that Mariow might later regret having allied himself with a low-born barmaid. This forces Marlow to kneel before her and ask for her hand in marriage. Thus Kate stoops and conquers Marlow.

2. 'Mistakes of a Night'

The second title The Mistakes of a Night' is equally apt reaching the inn, The Three Pigeons, late in the evening, Marlow is tricked by Tony into looking upon the Hardcastle home as an inn and Mr. Hardcastle as the keeper of the inn. This is the first mistake committed by Marlow. His second mistake is his mistaking Kate for a barmaid and falling in love with her most passionately. A far more serious mistake is

committed by the greedy Mrs. Hardcastle. Being driven in a post-chaise round and round her own garden in the dead of night, she thinks that she and Constance have travelled forty miles away from home and that they are an Crackskull Common infested and murderers She ia terrified mistakes for a highwavman ,she mistake her own husband for a robber. All the mistake are cleared at dawn ,with the exposure of Tony and his disowning Constance and leaving her to free to marry Hastings Having attained majority tony is free to act independently.

Thus both the titles of the play are apt

UNIT-V

CAPTAIN WALTON'S CONCLUSION

(FROM FRANKENSTEIN)- MARY SHELLY

Mary Wolstonecraft Shelley (1 797-1851) popularly known. as Mary Shelley was born on August 30, 1797 in in London . She was an English Romantic novelist. The only daughter of Willam Godwin and Mary Wollstonecraft, she met and eloped with Percy B.Shelley in 1814. They married in 1816 after his first wife committed suicide. Mary Shelley's best known work is Frankenstein (1818), a narrative of the dreadful consequences of a scientist's artificially creating a human being. After her husband's death in 1822, she devoted herself to publicizing his writings and educating their son. Of her several other novels the best is The Last Man (1826), an account of the future destruction of the human race by a plague. She died on February 1, 1851 in London.

5.1.1.CAPTAIN WALTON'S CONCLUSION

Victor's goal of eliminating the creature

The narration shifts back to Walton's letters. In an August 26letter to Margaret Saville, Walton admits that he believes Victor's story: He reflects on how Victor spoke of himself as the victim of "lofty ambition" that led him to despair.

Walton expresses his regret that he did not know Victor earlier when they could have been friends. He has been seeking a[sympathetic friend. Victor, however, is focused on his only remaining goal of eliminating the creature he had made. On September 2, Walton again writes to Margaret, disclosing that his ship and crew are in a precarious situation. It has been encircled by ice. He accepts responsibility for their plight, claiming that his foolish plans might lead to their eventual demise. He further expresses his concerns about the prospect demise. of a mutiny.

Victor speaks up in his defence

In a letter dated September 5h, Walton states that his crew has insisted that he should turn the ship around and start for home as soon as the ice releases them. Victor then speaks up in his defence, urging the rebellious sailors to be men, for they had intended to be the benefactor of their species The monster lamenting over Victor's dead body His words manage to sway the crew, but Walton worries that this is only a momentary change of heart. He expresses that he would rather perish than come back in disgrace with his mission unaccomplished. Writing on September 7h, Walton declares his acquiescence to the crew's demand to return. But he describes what has happened as being unjust.

Victor argued against Walton's decision

In Walton's final letter, written on September12, he informs his sister that his hope of achieving glory and utility, is gone and that Victor has passed away. Victor had argued against Walton's decision to turn back, insisting that his purpose was unchanged. Despite his best efforts to get up and go back to the ice, Victor ultimately failed. He declared that he had done the right thing in protect humanity from the creature he had created. trying to protect humanity from the creature he had created. Then he passed away peacefully, longing for reunion with those he had lost in life.

The monster lamenting over Victor's dead body

Upon hearing a commotion, Walton halts his writing and discovers the monster lamenting over Victor's body. Walton le astounded and calls the creature a

wretch. The creature is unperturbed, for it has been rejected by society since the beginning. It expresses regret for its misdeeds, likening itself to a fallen angel. Yet queries why only it is deemed a criminal not Felix the man who shot it or Frankenstein. It then pledges to put an end to its life, jumps from cabin onto the ice, and vanishes.

5.1.2. Essay

Write an Essay on Captain walton's conclusion in Frankenstein by Mary Shelley.

Victor decides to leave Geneva and the painful memories it holds behind him forever. He tracks the monster for months, guided by slight clues, messages and hints that the monster leaves for him. Angered by these taunts,Victor continues his pursuit into the ice and snow of the North. There he meets Walton and tells his story . He entreats Walton to continue his search for vengeance after he is dead.

Walton tells Margaret his ship and crew in danger

The novel returns to the frame of Walton's letters to his Sister, Margaret Saville. In a letter on August 26, Walton says hat he believes Victor's story and recalls how Victor described himself as the victim of lofty ambition ambition which brought him to despair. Walton laments that he did not when they know Victor when they could have been friends. As Walton writes "I have sought one who would sympathize with and love me". Yet while Victor and responded kindly to his offers of friendship, he remained fixated on his only remaining destiny to destroy the monster. In a letter on September 2, Walton tells Margaret that his ship are in grave danger. The ship is now surrounded entirely by ice. He blames himself for their fate and says they may all die as a result of his mad schemes. He fears a mutiny. Victor died quietly

In a letter on September 5, Walton says that his crew have demanded that he should turn the ship around and head for home as soon as the ice frees them. Victor speaks up in his defence, telling the rebellious crew members they should be

men, for they had set out to be the benefactors of their species. The speech changes the crew's mind, but Walton fears onlv temporarily. He says he wouid rather die than return in shame with his purpose unfulfilled. In a letter on September 7, Walton says he has agreed to the crew's demand to turn back. He considers what has happened as injustice. In his final letter on September 12th, Walton says that he has turned back, his hopes of glory and utility crushed. In addition, Victor has died. Victor had objected to Walton's decision to turn back his ship and said that his own purpose remained firm. Victor then tried to rise and return to the ice but could not. He reaffirmed his uncertainty that he acted well in trying to defend his fellow man against the monster, his creation. He then died quickly, eager to rejoin the relatives he had lost in life. The monster promises to end its own life

Walton interrupts his letter upon hearing a a disturbance in the cabin where Victor's body lies. He returns to tell Margaret that he has just seen themonster crying over Victor's corpse. To Walton;s shock the monster says he suffered remorse and pity for Victor all along. Walton calls the monster a wretch. The monster is unsurprised , having been rejected by people from start. It says that it aborted itself even as if was doing evil and describe itself as a fallen angel. Yet it also wonders why only it, and not Felix or the man who shot it or Frankenstein is considered a criminal.The monster promise to end its own life ,springs from the cabin back onto ice and disappears.

Conclusion

At the end of Victor's narrative Captain Walton resumes telling the story. He is adamant that the creature must die.Victor dies shortly there after, telling Walton, in his last words, to seek happiness in tranquility and avoid ambition. Walton discovers the creature on his skip, mourning over Victor's body. The creature tells Walton that Victor's death has not brought him peace. Rather, his crimes have made him even more miserable than Victor ever was. The creature vows to burn himself on a funeral pyre so that no one else ever knows of his existence. Walton catches as the creature drifts away on an ice raft, never to be seen again.

5.1.3. Choose the c corect answer

1. The narration shifts back to---- letters.

a) Margaret's

b) Victor's

c) Walton's

d) Monster's

(Ans : c)

2. Victor is single-mindedly focused on killing

a) Margaret

b) monster

c) Walton

d) Captain

(Ans: b)

3. In an---- letter to Margaret, Walton admits that he believes Victor's story.

a) August 26h

b) September5th

c) September2

d) September 12th

(Ans: a)

4. Walton writes to Margaret that his ship has been encircled by.

a) wind

b) typhoon

c) ice

d) vagabonds

(Ans: c)

5. Victor speaks up urging the rebellious sailors to be

a) brave

b) men

c) adamant

d) killed

(Ans : b)

6. Victor's words manage to sway the

a) crew

b) rules

c) hips

d) voters

(Ans: a)

7. Writing on------- Walton declares his acquiescence to the crew's demand.

a) September 5th

b) September12th

c) September 7th

d) August 26th

(Ans:c)

GULLIVER TRAVEL

VOYAGE TO LILLIPUTS- Johnathan Swift

The Book “Gulliver’s Travels” was written by Johnathan Swift, who is known as a great Anglo Irish Satirist, essayist, and poet of English Literature. The full title of ‘Gulliver’s Travel’ is ‘Travels into Several Remote Nations of the World’ and it was first published in 1726. The protagonist of this novel is ‘Lemuel Gulliver’ and the whole story of this novel moves around him. It is Swift’s best full-length work. Swift claimed that he wrote ‘Gulliver’s Travel’ to vex the world rather than divert it.

The novel is written in Four Parts.

1. A Voyage to Lilliput
2. A Voyage to Brobdingnag
3. A Voyage to Laputa
4. A Voyage to the Land of the Houyhnms

About The Author “Jonathan Swift”

“Jonathan Swift” the author of Gulliver’s Travels was an Anglo-Irish Satirist, political pamphleteer, essayist, and poet. He is remembered for works such as – A Tale of Tub, An Argument Against Abolishing Christianity, Gulliver’s Travel, and A Modest Proposal. Swift is regarded as the greatest prose satirist in the history of English Literature.

The Book “Gulliver’s Travels” was an immediate success. The English dramatist ‘John Gay’ remarked ‘It is universally red from the Cabinet council to the nursery.

Themes In Gulliver's Travels

The main themes in Gulliver's Travels are – **Hypocrisy, The Dangers of arrogance and excessive pride, the human condition, and Social and Political issues.**

Hypocrisy

One of the most important themes in Gulliver's Travels is that of **Hypocrisy**. Throughout the novel, Swift criticizes the various groups of people that Gulliver meets for their hypocrisy. For example, he condemns the politicians of Lilliput for their lies and manipulation, and the scientist of Laputa for their disregard for the well-being of other people.

Dangers of Arrogance and Excessive Pride

Another important theme in Gulliver's Travels is that of **The dangers of arrogance and excessive pride**. Swift satirizes this theme by showing how the Characters in Gulliver's travels who are the most proud are also the ones who are harmed the most. The Laputans, for example, are highly arrogant people who think they are superior to everyone else. As a result, they are completely blind to the dangers of their own actions, and they end up being destroyed by a storm.

Human Condition, and Social and Political Issues

Gulliver's Travels is also an exploration of the different ways that societies can be structured. Swift uses Gulliver's Travels to satirize the various political and social systems that he encounters. For example, the government of Lilliput is a monarchy, while the government of Blefuscu is a republic. Swift also criticizes, the social hierarchy treated like gods and the common people are treated like slaves.

Gulliver's Travels is full of Swift's clever irony and biting satire. Gulliver functions as a mouthpiece for Swift, allowing the author to voice his opinions on various political and social issues of his period. Swift criticizes the way that society can be hypocritical and unjust. He also satirizes the ways in which people are willing to

blindly follow the conventions of their society, even if these conventions are harmful or wrong. In the novel, Swift also gives a glimpse of his view on humanity. In general Swift seems to believe that humans are inherently corrupt and selfish.

Thus, the themes of “Gulliver’s Travels” are important because they allow us to better understand the Author’s message and the motivation behind the work. In “Gulliver’s Travel” Swift uses satire to criticize various aspects of English society. By exploring the themes in Gulliver’s Travels, we can gain a better understanding of Swift’s views on society, humanity, and the human condition.

5.2.1. Summary and Analysis Part I:

Chapter 1

Summary

On this voyage, Gulliver goes to the sea as a surgeon on the merchant ship, *Antelope*. The ship is destroyed during a heavy windstorm, and Gulliver, the only survivor, swims to a nearby island, Lilliput. Being nearly exhausted from the ordeal, he falls asleep. Upon awakening, he finds that the island's inhabitants, who are no larger than six inches tall, have captured him. After the inhabitants examine Gulliver and provide him with food, the Emperor of this country orders his subjects to move Gulliver to a little-used temple, the only place large enough to house him.

Chapter 2

Summary

In this chapter, the Imperial Majesty (the Emperor) and Gulliver carry on a conversation as best they can. After the Emperor's visit, six Lilliputians shoot arrows at Gulliver. Gulliver retaliates by pretending to eat the little archers and then releases them. This clemency, and Gulliver's cooperation, so impress the Imperial Council that they debate whether or not to free Gulliver. An officer takes inventory of Gulliver's possessions, which will be held until Gulliver's fate is settled upon.

Chapter 3

Summary

The Lilliputian emperor is pleased that Gulliver is friendly and cooperative, so he rewards him with some court diversions. The diversions, however, prove to be quite different than one might expect. It is the Lilliputian court custom that men seeking political office demonstrate their agility in rope dancing, among other things. How long and how skillfully a candidate can dance upon a rope determines his tenure in office. Of the candidates, two are particularly adept: Reldresal, Gulliver's friend, and Flimnap, the treasurer. Other diversions include noblemen competing for official favor by crawling under or leaping over a stick, a feat for which they are then rewarded with various colored threads. Gulliver also reviews the Emperor's troops; he stands, legs apart, while the tiny men march through.

As a result of Gulliver's cooperation, a pact between Gulliver and the Emperor is agreed on. Gulliver is granted limited freedom on certain conditions. In return for abiding by the conditions, he will receive food sufficient for 1,728 Lilliputians. Gulliver swears to the articles in proper form, and the Emperor frees him.

Chapter 4

Summary

After Gulliver's visit to the Emperor's palace at Mildendo, Reldresal, Lilliput's Principal Secretary of Private Affairs, pays a visit to Gulliver and explains the faction quarrels between the High Heel Party and the Low Heel Party. The conflict, he says, started over a religious question: At which end should the faithful break their eggs: at the big end or at the little end? The Blefuscudians break theirs, in the original style, at the big end. But, by royal edict, the Lilliputians must break their eggs at the little end. There are rebels in Lilliput, Reldresal says, and already 11,000 of them — Big Endians — have been put to death; others have fled to the court of Blefuscu. He explains further that the Lilliputians have lost 40 ships in the war. The dilemma

seems hopeless, for Lustrog, the prophet of their religion, has said, "All true believers shall break their eggs at the convenient end."

Chapter 5

Summary

Gulliver saves Lilliput from a Blefuscudian invasion by dragging the Blefuscudian ships to Lilliput. In gratitude, the Lilliputian emperor rewards Gulliver with the title *Nardac*. Gulliver is pleased with his new title, but he is not the Emperor's dupe. He rejects a plan to destroy Blefuscu completely and argues for a reasonable peace treaty. Gulliver's moderation in dealing with the Blefuscudians gives Flimnap and Skyresh Bolgolam a chance to slander him. The Emperor listens to the accusations and is cold to Gulliver when he grants him permission to visit Blefuscu in the future. Later, a fire in the palace breaks out, and Gulliver puts out the fire by urinating on it. There is a law against anyone passing water in the royal palace, however, and the Empress is so horrified by Gulliver's fire-fighting techniques that she never forgives Gulliver. The Emperor softens, though, and promises Gulliver a pardon for his crime.

Chapter 6

Summary

Gulliver provides the reader with information regarding Lilliputian culture and the personal treatment that he receives from the Lilliputians. Regarding the Lilliputian system of laws, Gulliver says that treason is severely punished, which is not particularly surprising, but other laws are. These laws punish an unsuccessful accuser as severely as a traitor; fraud is most frequently punished with death; and any innocent man who is vindicated of a charge is rewarded. Interestingly, ingratitude is a capital offense. Moral, rather than clever men, are appointed to powerful positions, and atheists are barred from all government offices. Explaining the seeming contradiction between these good laws and the rope-dancing corruptions, Gulliver says that the latter were instituted by the present Emperor's grandfather.

The Lilliputians believe that parents marry out of sexual desire rather than love of children. Therefore they deny any filial obligation and establish public schools for children. Parents with children in school pay for each child's maintenance and are forced to maintain those that they breed. The schools for young nobles are spartan, and students are trained in honor, justice, courage, modesty, clemency, religion, and patriotism. The schools for tradesmen and ordinary gentlemen are like those of the nobles, but the duration of schooling is shorter. The Lilliputians educate women to be reasonable, agreeable, and literate. Workers and farmers have no schools.

Resuming his tale, Gulliver describes the visit of the Emperor and his family. They come to dine with Gulliver and bring Flimnap with them. The dinner proves to be a disaster because Flimnap, the royal treasurer, is appalled when he reckons the cost of feeding and housing Gulliver. What's more, Flimnap charges, his wife is attracted to Gulliver and has visited him secretly.

Chapter 7

Summary

Gulliver learns that Flimnap, Skyresh Bolgolam, and others have approved articles of treason against him. His crimes include putting out the fire in the palace, refusing to devastate Blefuscu, speaking to the peace embassy from Blefuscu, and preparing to take advantage of the Emperor's permission to visit Blefuscu. The Emperor accepts the charges, but he refuses to kill Gulliver. Instead, he "mercifully" decides to blind Gulliver and save money on his upkeep by starving him slowly. On learning this, Gulliver escapes to Blefuscu.

Chapter 8

Summary

A few days after his arrival at Blefuscu, Gulliver sees a large overturned ship floating in the bay and hauls it to port. While he is restoring the ship for his return home, a Lilliputian envoy presents a note demanding that Gulliver be returned as a traitor. The Blefuscudian emperor refuses to do so, hoping that Gulliver will stay as a war

deterrent between the two countries. Gulliver refuses, however, and sets sail for home. Eventually a British merchant ship picks him up and returns him to England where he is reunited with his wife and famil

5.2.2 .Essay

1.. Describe the diversions at the Lilliputian court. Bring out their allegorical significance.

Amusing diversions at the court

Gulliver describes the ways in which the Lilliputian court emperor diverts the ministers and nobles in his court . These diversions, taken literally, are ridiculous and make readers laugh. They have a political implication also which draws attention to the absurd political practices that prevailed in England in Swift's time.

Appointments made through competitions

When a vacancy arises, the emperor makes the competitors dance on a tight rope. Whoever jumps the highest gets appointed. Flimnap, the Treasurer of the land,established himself in this way. This is not as easy as it appears to be. Aslight mistake may cause a fatal fall. Once Flimnap fell down. Luckily, he fell ona royal cushion and so was not hurt. This diversion allegorizes the incessant political manoeuvrings and manipulations that went on in the court of King George I in Swift's time. The political situation was so very fluid that anything could happen at any time. If a minister made a wrong move, he would lose his position.

Parallel political situations in Lilliput and England

Flimnap stands for Sir Robert Walpole who managed to remain the Prime Minister of England for a long time through his able balancing of opposite groups, like a dancer balancing himself on a tight rope. Flimnap's saving himself unhurt by accidentally falling on the king's cushion refers to Walpole bouncing back to power through the timely intervention of King George's mistresses. Reldresal, Principal one of King Secretary for Private Affairs, was another rope-dancer.. He represents Lord

Carteret who was appointed by Walpole to the office of Lord Lieutenant of Ireland. This episode shows that ministers are interested only in self-preservation. They never pay attention to ways of promoting public welfare, and means

Another diversion practised at the Lilliputian court is as ahsurd as tight-rope dancing. This diversion consists of the ing raising and lowering a stick, forcing candidates to leap over or creep under the stick. The person who does it with the greatest agility is awarded a blue-coloured silken thread. The man who ranks next in this game gets a red-coloured thread. The person whose performance is least impressive is given a green-coloured thread. This episode allegorizes how George I kept tories around him by bestowing worthless titles and honours on them. The blue, red and green ribbons stand for the Order of the Garter, the Order of the Bath and the Order of the Thistle which were given to courtiers without subjecting them to any rigorous, objective test.

Gulliver becomes an object of entertainment

Besides these political diversions, there are some others Which are to be enjoyed literally. Gulliver stands like a Colossus, keeping his legs wide apart. Soldiers and horsemen walk between his legs. Some of them look upward and catching a glimpse of Gulliver's big-sized genitals, laugh furtively. This practice shows how smutty the ordinary Lilliputians are like humans all over the world. Man's ineradicable sensuality is highlighted here.

Gulliver devises a game to provide pleasure to the onlookers

A game devised by Gulliver evokes enthusiastic response from all all quarters, He plants some sticks on the ground and his handkerchief to their tops. The kerchief looks like a playground, Gulliver places some soldiers along with their horse-drawn chariots on the kerchief. They stage a mock battle, pursuing and being pursued. This spectacle gives immense pleasure to the onlookers, Gulliver the queen holds on his palm so that she can watch the fake military proceedings closely. This episode brings that royal personages do not get involved in them.. They watch the course of

a war with unconcern. The sight of soldiers killing and getting killed does not give them any pain.

2. What, according to Reldresal, are the 'two mighty evils" facing Lilliput? Bring out the allegorical implications of these evils.

Wrangling between two factions in Lilliput

One day, Reldresal visits Gulliver and informs him of the disputes brewing in Lilliput. The first dispute is between the Tramecksans and the Slamecksans. The former use high-heeled shoes and the latter low-heeled ones. The ancient constitution of Lilliput favoured high heels. But in recent times there has been a swing in favour of the low-heelers. The emperor is himself a low-heeler. His shoes are low by a drurr or a fourteenth part of an inch. These two factions are bitterly opposed to each other. They neither eat nor drink, nor talk with each other. So deep is their mutual antagonism. The High-heelers are the majority in Lilliput. Even the heir to the throne is a High-heeler. But the Low-heelers are entrenched in all the powerful posts. All vacant positions are filled up by Low-heelers only.

The wrangling of High-heelers and Low-heelers represent the insoluble friction between the Tories and the Whigs Lilliputian Prince who is said to lean towards the High-heelers is the Prince of Wales.

Conflict between the Big-Endians and Small-Endians

The second dispute gathering momentum in Lilliput is that between the group which insists on breaking the egg at the big end and which insists on breaking the egg at the small end.. For a long period I the Lilliputians broke the egg at the big end only. When the emperor was a small boy, he cut his finger while breaking an egg in this way. So the emperor's father laid down a rule to the effect that all the Lilliputians are to break the egg at the small end only. A large number of them resented this new law. A great many books were written in support of both sides. The nation was plunged into a bitter conflict. One emperor lost his life and another his crown. Thousands of disgruntled Big-Endians fled from Lilliput and took shelter in the

neighbouring country, Blefuscu. This worsened the relationship between the two countries. It is feared that Blefuscu may descend on Lilliput at any time.

Parallel situation in England

Through the account of the Big-Endians and the Small- Endians, Swift is ridiculing the bitter strife between the Roman Catholics and the Protestants in England in the time of George Blefuscu which gives protection to the Big-Endians stands for France where the oppressed Catholics took asylum. This episode illustrates the silly causes which divide people and create a an ever-lasting feud.

5.2.3.Choose the correct answer

1. Gulliver 's Travels is

a) an elegy

b) a prose epic

c) an allegory

(Ans :c)

2. Gulliver goes to

a) France

b) Laputa

c) Germany

(Ans: b)

3. Gulliver shows the Lilliputian cattle to

a) his wife and children

b) the Brobdingnagian king

c) Flimnap

(Ans : a)

4. Gulliver is rubbed on the nipples of

a) Flimnap's wife

b) a Brobdingnagian maid of honour

c) the Brobdingnagian queen

(Ans: b)

5. Glumdalclitch is fond of

a) Gulliver

b) the Lilliputian king

c) the dwarf

(Ans : a)

6. Gulliver witnesses tight-rope dancing in

a) Lilliput

b) Brobdingnag

c) Lorbrulgrud

(Ans : a)

7. Mildendo is capital of

a) Brobdingnag

b) Lilliput

c) Laputa

(Ans : b)

8. After the sea storm Gulliver finds himself on a

a) seashore

b) castle

c) cottage

d) carpet

(Ans: a)

9. An official tells Gulliver that he is

a) kind

b) shabby

c) under arrest

d) illiterate

(Ans : c)

10. Gulliver is to be taken to the capital city of

a) Brobdingnagians

b) Lilliputians

c) Blefuscudians

d) Laputa

(Ans : b)

5.2.4. 5 mark

1.What is Jonathan Swift satirizing in *Gulliver's Travels*?

Jonathan Swift wrote *Gulliver's Travels* in the voice and tone of many travelogue accounts from the time period, parodying this easily recognizable format to mock aspects of wider society, and English society in particular. Its mock serious tone makes use of irony and hyperbole to create a biting form of satire. The egg cracking controversy between the Lilliputians and the Blefuscudians, for instance, satirizes any arbitrary conflict between nations rooted in inconsequential traditions. The Tramecksans and the Slamecksans, in a further example, offer stand-ins for the Tories and the Whigs.

2.What was the original purpose of Gulliver's voyage?

Gulliver originally trained to be a surgeon's apprentice and then studied physics at Leyden, but traveling and exploration was his ultimate goal. He took on a three-year stint as a surgeon on the ship the *Swallow*, before settling in London to get married and work as a doctor. After his business failed, he took to the sea and embarked on a six-year voyage. Towards the end of his travels, he took a job aboard the *Antelope*—meant to be his final trip before returning home—which led him to Lilliput following the fateful storm and shipwreck.

3.How does Gulliver come to arrive at Lilliput?

While aboard the *Antelope*, Gulliver and the rest of the crew encounter a tumultuous storm in the East Indies. Most of the crew perishes but Gulliver and a few of the other sailors make it to a lifeboat, until it capsizes and he is separated from his crew. From there, Gulliver swims to the shore of the nearby island of Lilliput.

4.How do the Lilliputians manage to capture Gulliver?

When Gulliver swims to the island, he passes out from fatigue. Upon waking, however, he finds that the Lilliputians—despite being merely six inches tall—have tied thread around him, pinning him to the ground. When he attempts to escape, the

Lilliputians shoot arrows at him, and Gulliver decides it's probably safest to stay still. They bring him a cart, place him on it, and bring him into their central city.

5.What caused the war between Lilliput and Blefuscu?

Furthering the ongoing satirical elements that focus on culture clashes, the people of Lilliput and Blefuscu have for many years been in conflict regarding the proper way to crack eggs. The current emperor's grandfather had ordered the Lilliputians to break their eggs on the small end, rather than the traditional approach of the large end, because he had cut his finger breaking an egg on the large end. Protests broke out from this charge, fueled by the monarchs of Blefuscu. As the conflict escalated, the people of Blefuscu ultimately accused the Lilliputians of disobeying their sacred religious doctrine, the *Brundrecral*. The Lilliputians argued that the doctrine reads, "That all true believers shall break their eggs at the convenient end," which could be interpreted as the small end.

RECALLED TO LIFE

CHARLES DICKSON

Book the First: Recalled to Life

5.3.1. Summary: Chapter 1: The Period

As its title promises, this brief chapter establishes the era in which the novel takes place: England and France in 1775. The age is marked by competing and contradictory attitudes—"It was the best of times, it was the worst of times"—but resembles the "present period" in which Dickens writes. In England, the public worries over religious prophecies, popular paranormal phenomena in the form of "the Cock-lane ghost," and the messages that a colony of British subjects in America has sent to King George III. France, on the other hand, witnesses excessive spending and extreme violence, a trend that anticipates the erection of the guillotine. Yet in terms of peace and order, English society cannot "justify much national boasting" either—crime and capital punishment abound.

Summary: Chapter 2: The Mail

On a Friday night in late November of 1775, a mail coach wends its way from London to Dover. The journey proves so treacherous that the three passengers must dismount from the carriage and hike alongside it as it climbs a steep hill. From out of the great mists, a messenger on horseback appears and asks to speak to Jarvis Lorry of Tellson's Bank. The travellers react warily, fearing that they have come upon a highwayman or robber. Mr. Lorry, however, recognizes the messenger's voice as that of Jerry Cruncher, the odd-job man at Tellson's, and accepts his message. The note that Jerry passes him reads: "Wait at Dover for Mam'selle." Lorry instructs Jerry to return to Tellson's with this reply: "Recalled to Life." Confused and troubled by the "blazing strange message," Jerry rides on to deliver

Summary: Chapter 3: The Night Shadows

The narrator ponders the secrets and mysteries that each human being poses to every other: Lorry, as he rides on in the mail coach with two strangers, constitutes a case in point. Dozing, he drifts in and out of dreams, most of which revolve around the workings of Tellson's bank. Still, there exists "another current of impression that never cease[s] to run" through Lorry's mind—the notion that he makes his way to dig someone out of a grave. He imagines repetitive conversations with a specter, who tells Lorry that his body has lain buried nearly eighteen years. Lorry informs his imaginary companion that he now has been "recalled to life" and asks him if he cares to live. He also asks, cryptically, "Shall I show her to you? Will you come and see her?" The ghost's reaction to this question varies, as he sometimes claims that he would die were he to see this woman too soon; at other times, he weeps and pleads to see her immediately.

Summary: Chapter 4: The Preparation

The next morning, Lorry descends from the coach at the Royal George Hotel in Dover. After shedding his travel clothes, he emerges as a well-dressed businessman of sixty. That afternoon, a waiter announces that Lucie Manette has arrived from London. Lorry meets the "short, slight, pretty figure" who has received word from the bank that "some intelligence—or discovery" has been made "respecting the small property of my poor father . . . so long dead." After reiterating his duties as a businessman, Lorry relates the real reason that Tellson's has summoned Lucie to Paris. Her father, once a reputed doctor, has been found alive. "Your father," Lorry reports to her, "has been taken to the house of an old servant in Paris, and we are going there: I, to identify him if I can: you, to restore him to life, love, duty, rest, comfort." Lucie goes into shock, and her lively and protective servant, Miss Pross, rushes in to attend to her.

Summary: Chapter 5: The Wine-shop

The setting shifts from Dover, England to Saint Antoine, a poor suburb of Paris. A wine cask falls to the pavement in the street and everyone rushes to it. Men kneel and scoop up the wine that has pooled in the paving stones, while women sop up the liquid with handkerchiefs and wring them into the mouths of their babies. One man dips his finger into the "muddy wine-lees" and scrawls the word *blood* on a wall.

The wine shop is owned by Monsieur Defarge, a "bull-necked, martial-looking man of thirty." His wife, Madame Defarge, sits solemnly behind the counter, watchful of everything that goes on around her. She signals to her husband as he enters the wine shop, alerting him to the presence of an elderly gentleman and a young lady. Defarge eyes the strangers (they are Lorry and Lucie) but pretends not to notice them, speaking instead with three familiar customers, each of whom refers to the other two as "Jacques" (a code name that identifies themselves to one another as revolutionaries). After Defarge directs the men to a chamber on the fifth floor and sends them out, Mr. Lorry approaches from the corner and begs a word with Defarge. The men have a brief conversation, and soon Defarge leads Lorry and Lucie up a steep, dangerous rise of stairs. They come to a filthy landing, where the three men from the wine shop stand staring through chinks in the wall. Stating that

he makes a show of Doctor Manette to a chosen few “to whom the sight is likely to do good,” Defarge opens the door to reveal a white-haired man busily making shoes
.

Chapter 6: The Shoemaker

Manette reports, in a voice gone faint with “solitude and disuse,” that he is making a lady’s shoe in the “present mode,” or fashion, even though he has never seen the present fashion. When asked his name, he responds, “One Hundred and Five, North Tower.” Lucie approaches. Noticing her radiant golden hair, Manette opens a knot of rag that he wears around his neck, in which he keeps a strand of similarly golden curls.

At first, Manette mistakes Lucie for his wife and recalls that, on the first day of his imprisonment, he begged to be allowed to keep these few stray hairs of his wife’s as a means of escaping his circumstances “in the spirit.” Lucie delivers an impassioned speech, imploring her father to weep if her voice or her hair recalls a loved one whom he once knew. She hints to him of the home that awaits him and assures him that his “agony is over.” Manette collapses under a storm of emotion; Lucie urges that arrangements be made for his immediate departure for England. Fearing for Manette’s health, Lorry protests, but Lucie insists that travel guarantees more safety than a continued stay in Paris. Defarge agrees and ushers the group into a coach.

5.3.2. Essay

1.Character Analysis Doctor Alexandre Manette

A Tale of Two Cities is, in many ways, Doctor Manette's story. The Doctor's release from the Bastille begins the novel, and the mystery of his imprisonment creates tension throughout the book. The reading of his letter ultimately condemns Darnay to death, forcing Carton to sacrifice his life. Despite the Doctor's centrality to the book, however, many people portray him as a weak, pitiful character, especially in theater

or film productions of *A Tale of Two Cities*. Such a perception does the Doctor and the story a great disservice.

A close reading of the book reveals the Doctor to be one of its few complex characters. Throughout the course of the novel, he is seen as an aspiring young doctor, a prisoner who craves revenge and who descends into madness, and a man who fights to regain his mind, his family, and his profession. His life after prison is a continual struggle against the shadows of madness and despair that are his legacy from the Bastille. The love he has for his daughter helps him to overcome the darkness in his life, even giving him the strength to welcome the son of his enemy as a son-in-law. When his status as a Bastille prisoner becomes an asset at the end of the book, he regains the strength and confidence that characterized him before his imprisonment. When his bitter, angry letter surfaces, however, the past undermines his stability.

Through the Doctor, Dickens makes a statement regarding the nature of forgiveness and revenge. The Doctor's ability to forgive brings him happiness in his daughter's marriage and children. However, his past demand for revenge has the power to destroy his life and the lives of his family. Additionally, whereas revenge leads the Doctor to a state of dementia, forgiveness raises him to a level of intellectual vigor and emotional happiness. In showing these contrasting aspects of Doctor Manette's character, Dickens emphasizes the concepts of the destructive power of revenge and the healing power of forgiveness

2.Character Analysis Lucie Manette, later Darnay

Dickens describes Lucie as being beautiful physically and spiritually, and she possesses a gift for bringing out the best qualities of those around her. She is one of the lesser-developed characters in the novel, but she is "the golden thread"that binds many of the characters' lives together. A reader can best judge Lucie by her actions and influences on other characters rather than by her dialogue, which tends to be melodramatic and full of stock sentimentality. Her dialogue aside, Dickens portrays her as a compassionate, virtuous woman who inspires great love and loyalty in the other characters. For example, Darnay, Carton, and Stryver all court her and

envision their futures being made brighter with her as their wife. Additionally, both Mr. Lorry and Miss Pross, who are without families, love Lucie as if she were their daughter and do everything they can to keep her safe. Although Lucie is a flat character, she is an important one. She represents unconditional love and compassion, and Dickens uses her to demonstrate how powerful these qualities can be, even in the face of violence and hatred.

3.Sydney Carton's Redemption

In Charles Dickens's novel, A Tale of Two Cities, main character Sydney Carton is characterized as a worthless drunken lawyer with loads of self-pity. As the plot progresses, Carton interacts with capital character Lucie Manette and the reader learns the many emotions Carton is actually feeling, and his concealed caring and loving tendencies. When Lucie's husband Charles Darnay is condemned for the crimes committed by his father and uncle against Madame Defarge's family and sentenced to death by the guillotine, Darnay realizes he must do everything in his power to preserve Lucie's family and happiness. In a quickly devised plan, Carton purchases poison, visits Darnay, renders him unconscious, quickly switches clothes with him, and has Darnay carried to his family awaiting him in a carriage outside, whilst Carton prepares for his fate with the guillotine. This exchange is allowed by the fact that Darnay and Carton have an uncanny resemblance, pointed out in Darnay's first trial. The question the reader must decide is was this sacrificial act a good thing for Carton to do, and did this one act redeem his wasted life? Through Carton's famous last words and act of ultimate sacrifice, Dickens shows that death is the only possible way for Carton to redeem his wasted life and assure Lucie's future happiness.

Carton's sacrificial decision was for the better because Dickens conveyed many times throughout the novel that even if Darnay was executed or Lucie came to love Carton, his life and character would never improve. While the reader is exposed to Carton's more sensitive, vulnerable side, it is still apparent that he is a drunk and full of self-pity and low confidence. Although during the time Carton spent in Lucie's life getting close with her and her family he did stop drinking, it is made apparent several

times throughout the novel that Carton would not become a better man with or without Lucie's love. One point in the novel where Dickens first introduces Carton as a low life drunk is in Book 2 Chapter 4 Congratulatory, when he and Darnay are out for drinks together and Carton explains "I am a disappointed drugde, sir. I care for no man on earth, and no man on earth cares for me" (Dickens 102). Through this quote from Sydney Carton and his later attitudinal actions around Lucie Manette, the reader begins to conceptualize the fact that Carton's problems reside within himself, and therefore must be solved by himself, not by another person. Through Carton admitting that he cares for no one and no one cares for him, the reader sees that he struggles with man versus self conflict, and that even if he were to be with Lucie, she could not solve his deep rooted issues, he must come to face his demons himself. After seeing Lucie's resurrection of her father, Dr.Manette, whom she "recalled to life" after his 18 year imprisonment in the Bastille, it is expected that Carton would long after such an individual in hopes that she could save him too. It is this that leads the reader to believe that Carton does not truly love Lucie, he loves the idea of Lucie. Carton longs for someone like Lucie in his life, sweet, caring, "golden", to resurrect him and save him from himself. This parallels the paradox at the beginning of the novel, "It was the best of times, it was the worst of times" (Dickens 4), where Lucie and Carton's similarities bring them together to become friends, but as they discover their few similarities, their differences are accentuated. It is arguable that Carton is not only a foil of Charles Darnay, but also Lucie Manette. Carton observes Lucie as the opposite of him and is attracted to the idea of becoming like her, or loving her in hopes that her love with fix him. This idea of someone else "fixing" Carton was further supported after Carton "resurrected" Darnay in his first trial. When he observed this second "resurrection" it was once again shown to him that others can solve one's problems. As the themes of resurrection and redemption are many times shown throughout the novel, such as Jerry Cruncher the "resurrection-man, it becomes obvious to the reader that in order to redeem his wasted life, Carton must be resurrected. Carton did not truly love Lucie; he felt he needed her to redeem himself, though the only way to redeem his life was through resurrection. Because of this, his life would never have gotten any better, so the sacrifice Carton made was essential for his resurrectioninto something better.

Carton's decision to make an ultimate sacrifice was for the better because Lucie living happily with her husband and children is a far better thing than ever would have happened if Darnay had been executed. If Carton had allowed Darnay to be killed, nothing good would have come from the situation; but by Carton sacrificing his own life, he allowed Darnay to live on with his family, a "far, far better thing" (Dickens 462) than Carton could have ever done while living. Once again, it is shown that only through resurrection is Carton's flawed character and wasted life redeemed. While Carton did not love Lucie in a romantic sense and lusted after her character and healing manner, he did develop an intimate friendship with her, and did care about her wellbeing and happiness. An ultimate sacrifice is foreshadowed when Carton tells Lucie "For you, and any dear to you, I would do anything...I would embrace any sacrifice for you and for those dear to you" (Dickens 188) and the reader can surmise that Carton will at some point compromise his life for Lucie's family and their happiness. By Lucie's family being able to stay together, the legacy Carton leaves behind far surpasses anything he could have done without being "resurrected". Carton even admits this in his final words "It is a far, far better thing that I do, than I have ever done; it is a far, far better rest that I go to than I have ever known" (Dickens 462). Carton's sacrifice was essential to Lucie's family and their happiness, and therefore is far better than any alternative situation that could have happened for his “resurrection”.

In the end, Carton's decision was best for everyone involved. It helped him to end the horrid life he didn't want to continue, redeemed his wasted life and "resurrected" him into something better, and saved Charles Darnay's life and allowed him to live happily with his family. Because Darnay is a drunk and has many issues with himself, no one, not even Lucie Manette, could resurrect him into a better person. And similar to the paradox at the beginning of the novel, Darnay is attracted to Lucie because she is his opposite, and he therefore does not love her, he only lusts after her "healing powers". Carton's decision to sacrifice his life preserved the happiness of Lucie and her family, and kept his promise of doing anything for her or

those dear to her. Because of these reasons, Carton's act was for the better, and redeemed his broken life.

5.3.3. .Choose the correct answer

1. Lucie has understood from---- that the London Bank of Tellson and Company is her guardian.

a) Jarvis Lorry

b) Dr.Manette

c) Miss.Pross

d) Defarge

(Ans: c)

2. Miss. Pross has very soft corner for Lucie whom she calls her

a) Princess

b) lady-bird

c) sister

d) governess

(Ans : b)

3. Dr.Manette is al an------ physician.

a) French

b) Chinese

c)English

c) American

(Ans: a)

4. Lucie depends for everything on

a) Jarvis Lorry

b) the Defarges

c) Miss.Pross

d) Dr.Manette

(Ans : c)

5. The bank's officer-------- has been driving to Dover from London by the mail coach.

a) Charles Darnay

b) Mr.Jarvis Lorry

c) Sydney Carton

(d) the Defarges

(Ans : b)

6. The message is short: Wait at----- to Mam'selle"..

a)Dover

b) inn

c) North Tower

d) St.Antoine

(Ans: a)

7. Lorry has to confess that it was he who brought Lucie to

a) America

b) Tellson and Company

c) London

d) France

(Ans : c)

8. Lucie implores----- to tell her the truth quickly.

a) Miss.Pross

b) Lorry

c) Defarge

d) Sydney Carton

(Ans: b)

9. Lorry understands that Lucie is quite safe in the hands of

a) Miss.Pross

b) Madame Defarge

c) Dr.Manette

d) Ernest Defarge

(Ans: a)

10. When asked about the maker's name, his reply is

a) 100 West Tower

b) 125 North Tower

c) 105 North Tower

d) 115 East Tower

(Ans : c)