PERIYAR UNIVERSITY

(NAAC 'A++' Grade with CGPA 3.61 (Cycle - 3)
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SALEM - 636 011

CENTRE FOR DISTANCE AND ONLINE EDUCATION

(CDOE)

M.A ENGLISH

SEMESTER - I

CORE II: BRITISH LITERATURE II

(From the Age of Dryden to the Romantic Age)

(Candidates admitted from 2024 onwards)

Prepared by

Centre for Distance and Online Education (CDOE),

Periyar University, Salem – 636 011.

LIST OF CONTENTS

SYLLABUS

CORE II

BRITISH LITERATURE II

(From the Age of Dryden to the Romantic Age)

Course Objectives:

- To familiarize the students with the major socio-political and literary trends in literature
- To cultivate among students a sense of understanding in order to make them better human beings by exposing them to literature.
- To introduce students to representative texts by major writers of the period.

Course Outcomes:

On successful completion of the course, the students will be able to

CO1 - gain knowledge on different genres and their characteristic features in the works of the Restoration and Romantic ages.

CO2 - trace the key political, cultural and artistic transformations while paying close attention to continuities with medieval tradition.

CO3 - familiarize the students with the major trends, ideas, genres, poetic forms and prose of these periods.

CO4 - understand the English Romantic imagination, its stress on nature, poetic inspiration, freedom, individualism, spontaneity and the role language plays in it.

CO5 - attain in-depth knowledge of a movement that not only captured the imagination of

people with their ideas of liberty and freedom but also fuelled the avant-garde movements well into the twentieth century.

Unit I Poetry

John Dryden	:	A Song for St. Cecila's Day
William Wordsworth	:	Resolution and Independence
Samuel Taylor Coleridge	:	Dejection: An Ode
Percy Bysshe Shelley	:	The Mask of Anarchy
John Keats	:	To Sleep

Unit II Prose

Charles Lamb : From Essays of Elia

1. Valentine's Day

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Unit III Drama

Oliver Goldsmith : She Stoops to Conquer

Unit IV Fiction

Emily Bronte : Wuthering Heights

Daniel Defoe : Robinson Crusoe

Unit V Criticism

Percy Bysshe Shelley : A Defence of Poetry

Books Prescribed:

1. Nayar, Pramod K., editor. *Critical Editions: English Poetry, 1660 -1780: An Anthology*. Orient Black Swan, 2011.

2. Green, David, editor. *The Winged Word*. Macmillan India Limited, 2009.

References:

1. Compton-Rickett, Arthur. *A History of English Literature*.Vol. 85. TC andEC Jack, 1912.
2. Daiches, David. *A Critical History of English Literature*.Secker and Warburg, 1972.
3. Hudson, William Henry. *An Outline History of English Literature*. Atlantic Publishers,1999.
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5. Saintsbury, George. *A History of English Prose Rhythm*. Macmillan and CompanyLimited, 1922.

Web Sources:

1. https://poemanalysis.com/movement/augustan-age/
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3. https://poets.org/text/brief-guide-augustans

Unit I

Poetry I

UNIT- I POETRY

CONTENT OF UNIT- I

- John Dryden – A Song for St. Cecila's Day
- William Wordsworth – Resolution and Independence
- Samuel Taylor Coleridge – Dejection : An Ode
- Percy Bysshe Shelley – The Mask of Anarchy
- John Keats – To Sleep

UNIT OBJECTIVES

1. Recognize the rhythms, metrics and other musical aspects of poetry
2. To create literary sensibility for appreciation in students and expose them to artistic and innovative use of language by writers.
3. To instill values and develop human concern in students through exposure to literary texts
4. To enhance literary and linguistic competence of students.
5. To Broaden their vocabularies and to develop an appreciation of language and its connotations and denotations

1.1 John Dryden – A Song to St. Cecila's Day

1.1.1 Introduction of John Dryden:

John Dryden, born on August 9, 1631, in Northamptonshire, England was an English poet, dramatist, and literary critic who so dominated the literary scene of his day that it came to be known as the Age of Dryden. John Dryden came from a landowning family with connections to Parliament and the Church of England. He studied as a King's Scholar at the prestigious Westminster School of London. There, Dryden was trained in the art of rhetorical argument, which remained a strong influence on the writing and critical thought throughout his life.

Dryden published his first poem in 1649. He enrolled at Trinity College in Cambridge the following year, where he likely studied the classics, rhetoric, and

mathematics. He obtained his BA in 1654, graduating first in his class. In June of that year, Dryden's father died.

After graduation, Dryden found work with Oliver Cromwell's Secretary of State, John Thurloe, marking a radical shift in the poet's political views. Alongside Puritan poets John Milton and Andrew Marvell, Dryden was present at Cromwell's funeral in 1658, and one year later published his first important poem, *Heroic Stanzas* (1659), a eulogy on Cromwell's death.

In 1660, Dryden celebrated the regime of King Charles II with *Astraea Redux*, a royalist panegyric in praise of the new king. In that poem, Dryden apologizes for his allegiance with the Cromwellian government. Though Samuel Johnson excused Dryden for this, writing in his *Lives of the Poets* (1779) that "if he changed, he changed with the nation," he also notes that the earlier work was "not totally forgotten" and in fact "raised [sic] him enemies."

As a playwright, Dryden published *The Wild Gallant* in 1663. Though it was not financially successful, he was commissioned to produce three plays for the King's Company, in which he later became a shareholder. He led the way in Restoration comedy, his best-known work being *Marriage à la Mode* (1673), as well as heroic tragedy and regular tragedy, in which his greatest success was *All for Love* (1678).

When the bubonic plague swept through London in 1665 closed the theatres, Dryden moved to Wiltshire where he wrote *Of Dramatick Poesie* (1668). The longest of his critical works, the piece takes the form of a dialogue among characters debating and defending international dramatic works and practices. Dryden's greatest achievements were in satiric verse: the mock-heroic *Mac Flecknoe* (1682), a work attacking Thomas Shadwell, one of Dryden's prominent contemporaries, for his "offenses against literature." Other works of satire, a genre for which Dryden has

received significant praise, include *Absalom and Achitophel* (1681) and *The Medal* (1682).

Dryden died on May 1, 1700, and was initially buried in St. Anne's Cemetery. In 1710, he was moved to the Poets' Corner of Westminster Abbey, where a memorial has been erected.

1.1.2 The Poem: *A Song for St. Cecilia's Day (1687)*

A Song for St. Cecilia's Day (1687) is the first of two odes written by the English Poet Laureate, John Dryden for the annual festival of Saint Cecilia's Day observed in London every 22 November from 1683 to 1703. The poem consists of seven stanzas and a grand chorus, describing the involvement of music in both the makings of the universe and the subtleties of human emotion and piety.

Saint Cecilia (Sancta Caecilia in Latin) is a Roman martyr. She became the patron of music and musicians. It is often mentioned, when the musicians played at her wedding, Cecilia "sang in her heart to the Lord." Poets and musicians dedicate their musical compositions to her and her feast on 22 November. She is a virgin martyr commemorated by name in the canon of the Mass in the Latin Church.

1.1.3 Summary of the Poem:

In Stanza 1, an unnamed speaker opens the poem by describing how the world was created according to a certain kind of "heavenly harmony" or divine order. From a chaotic state (in which the universe existed in the form of scattered atoms), nature was summoned to existence by Music. The creation of the universe, initiated by the command of Music, then culminated in the creation of Man. In Stanza 2, the speaker goes on to describe music's capacity to inspire passion, giving example, the story of Jubal (the very first musician mentioned in the Old Testament) and the power of his instrument to move the hearts of his listeners.

From Stanza 3 to Stanza 6, the speaker describes different musical instruments and their abilities to incite different kinds of emotions: Stanza 3 describes the trumpet and drum and their power to inspire militant anger; Stanza 4 the ability of the flute and lute to inspire melancholy; Stanza 5 the diversity of strong emotions (e.g., jealousy, fury, anger, pain, passion) that the violin can incite; Stanza 6 the organ's capability to inspire piety. Stanza 7 continues the previous stanza's description of the organ, elaborating upon its appearance in the story of St. Cecilia.

Alluding to Roman mythology, the speaker argues that St. Cecilia's organ possesses a power superior to that of Orpheus's lyre, in that the former even caused an angel to mistake Earth for Heaven.

The Grand Chorus closes the poem with the description of the "dreadful hour," in which the spheres of the world are reordered, the reign of the great Creator (the Christian God) is celebrated, the existing laws of the world are reversed, and the universe is rebuilt and restructured with the force of music.

1.1.4 Structure of the Poem

A poem about music, *A Song for St. Cecilia's Day, 1687* features many songlike elements. The structure of the poem itself, with multiple verses (stanzas), refrains ("From harmony, from heavenly harmony, / This universal frame began"; "What passion cannot Music raise and quell?"), rhymes, and even a Grand Chorus at the end. The poem can be easily sung, and indeed has been set to music.

Each stanza features both phonetic elements and metaphors that connect the poem to the theme of music. In Stanza 1, the poem opens with the sonorous alliteration of the "h" sound and the rich consonance of the "r" sound ("From harmony, from heavenly harmony / This universal frame began"). Stanza 1 features a rhyme scheme and an iambic meter which, with some variations (e.g., alterations among AABB, ABAB, and AABA rhyme schemes, and among pentameter, tetrameter, and trimeter), persist throughout the poem.

1.1.5 Analysis of the Poem

In addition to opening the poem with a rhythmic and resonant refrain, Stanza 1 initiates a discussion about music, religion, and cosmology. This stanza makes references to multiple belief systems (e.g. the Book of Genesis in the Bible, Pythagoras's theory of musica universalis, Aristotelian and Epicurean atomic theories) with which readers in Dryden's time would make sense of the universe and its wonders. The bottom line of the opening stanza is that music is involved in all of these mysteries—the creation of Nature (personified as a listener of music), the balance between celestial objects, and the laws the govern the universe.

Stanza 2, then, goes further in discussing the power of music to persuade, energize, and inspire. Using a Biblical allusion to the musician Jubal, the speaker discusses how music can "raise and quell" emotions. Music is compared to a speech act when the speaker states that Jubal's shell "spoke so sweetly, and so well"—though more abstract than speech, music has the power of a verbal command. Once again, in Stanza 2, we see literary elements such as a refrain ("What passion cannot Music raise and quell"), rhyme ("quell"/"shell" and so on), and personification ("that shell, / That spoke so sweetly").

Stanzas 3 to 6 are not only rich with their descriptions of musical instruments, but also with their use of figurative language. All of the instruments mentioned are also personified, as they are associated with human emotions, speech acts, and emotions. The trumpet and drum in Stanza 3, inspiring anger and strength, are compared to military generals who cry "Hark!" in battle. The flue and lute in Stanza 4 are associated with heartbroken lovers who "complain[]" and "whisper[]" sad words. The violins in Stanza 5 communicate their jealousy, desperation, fury, indignation, pain, and passion to a "disdainful dame," in the manner of a rejected lover. In Stanza 6, the music of the organ is compared to an angel (or a winged creature) that can ascend to the heavens and spread "holy love" on Earth. Giving this list of descriptions, the speaker again uses language that pleases the ear: alliteration in "the double double double beat / Of the thundering drum" and in "Fury, frantic indignation"; consonance in "'tis too late to retreat" and in "The soft complaining flute [...] the warbling lute."

Stanza 7 breaks away from the preceding group of stanzas as it specifically discusses the narrative of St. Cecilia, a martyr, organ player, and patroness of musicians. The speaker juxtaposes the description of St. Cecilia's talent and holiness with a reference to the Greek mythological figure Orpheus, whom the

speaker describes as inferior to St. Cecilia in his inability to interact with the divine. The dichotomy between the pagan and the Christian, and the superiority of the latter, is implied in this juxtaposition. Again, literary elements enrich this stanza: Trees are personified (“trees unrooted left their place / Sequacious of the lyre”) and the organ, too, is compared to a singer with a human voice (“to her organ vocal breath was given”).

As grand as its title, the Grand Chorus allows the poem to come full circle by returning to the questions of cosmology, divinity, and the role of music in the building and ordering of the universe. The spheres (personified) sing in praise of the Christian God, the trumpet sounds as a signal of the Apocalypse (which the speaker compares to a “crumbling pageant”), and the laws of the world that we live in are reversed (“The dead shall live, the living die”). The speaker imagines an apocalypse in which music “untune[s] the sky” or reconstructs the world. This final sentiment leaves the reader questioning whether music, here, is a force that is compatible with divine authority, or an art form that challenges or overpowers the Christian world order (i.e. the “sky,” bearing resonances of Heaven, is undone). “A Song for St. Cecilia's Day, 1687” thus begins as a celebratory poem for a Catholic holiday, but expands into a meditation on the power and dangers of music, and the way music and art fit into our understanding of the universe and its maintenance of order.

1.1.6 Themes

Music

A Song for St. Cecilia's Day, 1687 seems to be not so much a poem about St. Cecilia’s Day as an ode to music (or “Music,” with a capital “M,” as it is in the Grand Chorus) itself. The poem celebrates several different properties of music. In Stanza 1, the concept of musical harmony helps us to understand the makings of the universe (“From harmony, from heavenly harmony, / This universal frame began”) and interpret and comply with the wishes of the divine (“Then cold, and hot, and

moist, and dry, / In order to their stations leap, / And Music's power obey."). In Stanzas 2 through 6, music allows us to enjoy our emotions to the fullest, and causes us to be energized, passionate, and festive ("What passion cannot Music raise and quell?"). In Stanza 7 and the Grand Chorus, music connects the earthly to the heavenly, allowing for spiritual experiences like that St. Cecilia had through her organ performance.

Meanwhile, the poem also warns of certain hazards of music, and furthermore, the dangers of art itself. Can music "untune the sky" without being heretical or challenging the sovereignty of Heaven? Can the "sharp violins" and "thundering drum" get us too excited, beyond the enthusiasm religion demands?

Religion

Though *A Song for St. Cecilia's Day, 1687* celebrates a Catholic holiday, the poem contains references to more than one belief system. Alongside the Biblical references to Jubal, Heaven, and angels, and the Catholic narrative of St. Cecilia, the speaker incorporates the Greek myth of Orpheus. Greek philosophy also makes multiple appearances: Pythagorean cosmology, Aristotelian atomic theory, and Epicurean atomic theory are all featured in this poem.

How do different faiths and schools of thought coexist in a poem that is about a religious holiday? Some of these theories (such as Pythagoras's musica universalis) have been appropriated by Christian philosophers; others, like the Orpheus myth, are in conflict with Catholic theology, yet are used by the speaker to highlight the superiority of St. Cecilia's Christian faith. "A Song for St. Cecilia's Day, 1687" is thus a poem that prompts us to think about the synthesis of competing belief systems and how one mode of thought can be appropriated, embraced, or challenged by another.

Cosmology

One attribute of this poem that makes it so unique is its scale: Anchored by an extremely specific event (St. Cecilia's Day, 1687), the poem expands to the broader theme of music itself, then even goes on to make claims about the universe and its makings. Cosmology is an important element of *A Song for St. Cecilia's Day, 1687* because it is what connects the festivities of a specific holiday to broader claims about art, life, and the universe.

The cosmology reflected in “A Song for St. Cecilia's Day, 1687” places a great emphasis on the notion of harmony. This concept of universal harmony—hearkening back to Pythagoras’s theory that the universe consists of celestial bodies whose movements produce inaudible, yet harmonious, “music”—implies that there is a certain system of order that governs the universe, and makes the world a pleasant place, like a nice chord. The speaker makes the claim that, through music, we can participate in this world order and communicate with the divine (“Then cold, and hot, and moist, and dry, / In order to their stations leap, / And Music's power obey”).

According to the poem's cosmology, there is also a Heaven and an Earth, the dichotomy of which can be bridged, again, through the performance and audition of music. Heaven and Earth become relative concepts when the speaker claims that St. Cecilia's organ made an angel mistake Earth for Heaven.

Thus the cosmology of *A Song for St. Cecilia’s Day, 1687* attempts to both find order in the universe and complicate it. The gap between the divine and the worldly, between the heavenly and the earthly, and between the mind-blowingly holy (the world of angels) and the commonplace (everyday things like festivities and pipe organ performances) can be overcome, and through music, we can “untune the sky.”

1.1.7 Literary Devices

Form and Meter

Seven stanzas with Grand Chorus; mixed meter e.g., (iambic pentameter, tetrameter, trimeter); mixed rhyme schemes (e.g., AABB, ABAB, ABBA)

Metaphors and Similes

In Stanza 1, the creation of matter is compared to a muster in a military unit, in which the elements (“cold, and hot, and moist, and dry”), like troops, are assembled to their “stations.” Music, throughout the poem, is compared to speech acts: to military commands in Stanzas 1 and 3, to complaints and elegies in Stanza 4, and to proclamations in Stanza 5.Musical notes are also compared to winged creatures in Stanza 6: “Notes inspiring holy love, / Notes that wing their heavenly ways / To mend the choirs above.” This metaphor illustrates the sacred, empowering, and elevating qualities of music.

Alliteration and Assonance

“From harmony, from heavenly harmony / This universal frame began”: alliteration of the “h,” consonance of the "r"

“And could not heave her head”: alliteration of the “h”

“That spoke so sweetly, and so well”: sibilance (alliteration of the “s”)

“loud clangour”: consonance of the “l”

“The double double double beat”: alliteration of the “d” through repetition of the same word

“Of the thundering drum”: assonance of the short “u”

“Charge, charge”: alliteration of the “ch” through repetition of the same word

“'tis too late to retreat”: consonance of the “t”

“Fury, frantic indignation”: alliteration of the “f”

"The soft complaining flute […] the warbling lute”: consonance of the “l”

Irony

There is an element of situational irony in the fact that music has so much power in this poem. It quite literally shakes the heavens, and even an angel “[m]istak[es] Earth for Heaven.” Music sure can move the hearts of people, yet for it to “untune the sky” in this poem seems to surpass our expectations of what an art form can do.

Hyperbole

The entire poem is a hyperbolic statement about the power of music. The festivities of St. Cecilia’s Day not only inspire passion in the human heart, but also invoke divine and celestial bodies, and even stir up the entire universe. Specific moments of hyperbole include expressions like “What passions cannot music raise and quell” or “music shall untune the sky.”

Onomatopoeia

Although the poem does not feature onomatopoeia proper, it employs words whose sounds imitate those of the instruments. For instance, the alliteration of the “d” sound in the lines “The double double double beat / Of the thundering drum” mimics the actual sound of the drum.

1.1.8 Let Us Sum Up

Dryden separated this poem into eight sections. In each stanza, he talks about different aspects of music and classical musicians. The first stanza introduces the audience how divine harmony lies in everything. Music, being a divine art form, infuses life into nature. The poetic persona talks about different instruments such as corded shell, trumpet, drum, flute, violin, and Cecilia's organ. In the last stanza, there is a reference to the revolutionary aspect of music that can even destabilize heaven!

Glossary :

1) **Diapson-** An outburst of rich, harmonious sound.
2) **Jubal -** A biblical figure from the book of Genesis, who is the progeny of Cain.
3) **Brethren-** Members of a religious group or organization.
4) **Celestial-** Something that is considered as holy, heavenly, and ethereal.
5) **Clangour -** An ongoing sound of clanging and ringing.
6) **Dirge -** A sad, lamentation-like piece of music.
7) **Organ -** A musical instrument similar to a piano.
8) **Orpheus -** A figure from Greek mythology who is renowned as a poet and musician.
9) **Sequacious -** Lacking ingenuity and individuality.
10) **Lyre -** A stringed instrument used in ancient Greece, it is very much like the harp in appearance and sound.
11) **Lay (noun) -** A short lyric or narrative poem intended to be sung

1.2 William Wordsworth – Resolution and Independence

1.2.1 Introduction to William Wordsworth:

Wordsworth was one of the most influential of England's Romantic poets. William Wordsworth was born on 7 April 1770 at Cockermouth in Cumbria. His father was a lawyer. Both Wordsworth's parents died before he was 15, and he and his four siblings were left under the care of different relatives. As a young man, Wordsworth developed a love of nature, a theme reflected in many of his poems.

While studying at Cambridge University, Wordsworth spent a summer holiday on a walking tour in Switzerland and France. He became an enthusiast for the ideals of the French Revolution. He began to write poetry while he was at school, but none was published until 1793.

In 1795, Wordsworth received a legacy from a close relative and he and his sister Dorothy went to live in Dorset. Two years later they moved again, this time to Somerset, to live near the poet Samuel Taylor Coleridge, who was an admirer of Wordsworth's work. They collaborated for *Lyrical Ballads*, published in 1798. This collection of poems, mostly by Wordsworth but with Coleridge contributing *The Rime of the Ancient Mariner*, is generally taken to mark the beginning of the Romantic movement in English poetry. The poems were greeted with hostility by most critics.

In 1799, after a visit to Germany with Coleridge, Wordsworth and Dorothy settled at Dove Cottage in Grasmere in the Lake District. Coleridge lived nearby with his family. Wordsworth's most famous poem, 'I Wandered Lonely as a Cloud' was written at Dove Cottage in 1804.

In 1802, Wordsworth married a childhood friend, Mary Hutchinson. The next few years were personally difficult for Wordsworth. Two of his children died, his brother was drowned at sea and Dorothy suffered a mental breakdown. His political

views underwent a transformation around the turn of the century, and he became increasingly conservative, disillusioned by events in France culminating in Napoleon Bonaparte taking power.

In 1813, Wordsworth moved from Grasmere to nearby Ambelside. He continued to write poetry, but it was never as great as his early works. After 1835, he wrote little more. In 1842, he was given a government pension and in the following year, he became poet laureate. Wordsworth died on 23 April 1850 and was buried in Grasmere churchyard. His great autobiographical poem, *The Prelude*, which he had worked on since 1798, was published after his death.

1.2.2 Summary of the Poem:

The speaker in this poem by William Wordsworth is walking out onto the moor following a very dramatic storm, in which “the rain came heavily” and the wind roared. Now, the day is very bright and pleasant. The speaker listens to the sounds of birdsong and watches hares running and playing. The speaker describes himself as “a Traveller... upon the moor,” and remembers pleasant days as a boy when he was similarly enjoying nature.

The speaker however also remembers times when he has been smitten by ‘fears and fancies’ and has felt ‘sadness’ for no real reason. He envies the ‘blissful’ hare, and thinks that many poets—like himself, and like Thomas Chatterton—may be vivified by nature but can end their lives in ‘despondency and madness.’

As the speaker is thinking this, he comes across a very old man leaning on a staff, almost bent double. Asking the man why he is there, he is told that the man is a leech gatherer. Something about the old man's bearing makes the poet feel strengthened, as if the old man has been sent to him by God for that purpose.

The old man says it is now more difficult to find leeches than it once was; but he perseveres. His demeanor is very cheerful, despite this, and the speaker marvels that such an old man, in such an arduous occupation, should be so upbeat, while he, the poet, should allow himself to be stricken with sadness for no real reason. He resolves that, in the future, he will ask God to give him strength when he has despondent moments, and will think about the leech-gatherer as an example of how to behave.

1.2.3 Analysis of the Poem

The poet establishes in the first two stanzas the mood of nature when he traveled on the moor. The tense can be confusing. Wordsworth begins in the simple past, but the past serves here the uses of the present in the sense of active recollection of emotion in present tranquility. The BUT at the beginning of stanza four introduces the contrast that exists between the joy of nature and the dejection of the poet. The time that he recalls was one of a rising sun, “calm and bright,” singing birds “in the distant woods,” the “pleasant noise of waters” in the air, the world teeming with ” all things that love the sun,” the grass jeweled with rain-drops, the hare running is his glee. But the poet’s morning is one subjectivity of dejection; on this morning did “fears and fancies” come upon him profusely. In the midst of ” the sky-lark warbling in the sky,” he likens himself unto ” the playful hare”; even such a happy child of earth am I / even as these blissful creatures do I fare; / far from the world I walk, and from all care.’ This is the joyous side of his life. But, in the midst of the joy, he thinks of that other kind of day that might come to him, that day of “solitude, pain of heart, distress, and poverty.”

In stanza 6 he recalls how his life has been as “a summer, mood,” how the sustenance of life in all its nourishing variations has come to him so gratuitously. But, then he thinks also of the possibility that it will not continue so for one who takes no practical thought for his own care and keep. The question is, how long will nature continue to give freely to one who does not with diligent responsibility harvest grain for the garner of future days: “but how can He [in this case the poet himself] expect that others should / Blind for him, sow for him, and at his call / Love him; who for himself will take no heed at all?” the poet thinks of himself as poet, one endowed with his own privileged, joyous place in life, there comes to his mind the names of Thomas Chatteron and Robert Burns, poets in the English tradition that Wordsworth would admire. The association that he makes of himself with them is at one and the same time joyous and imminent: we poets in our use begin in gladness; / but thereof come in the end despondency and madness.” The universal joy of the poet’s life is contemplated in range of potential sorrow.

The beginning of stanza 8 marks a turning point in the poem. From this juncture to the end, the poet will tell how he learned what we find in the title, resolution and independence, and he learns significantly from a wanderer, a man

who has subsisted on the gathering of leeches, a man who is now a beggar. As the poet thinks his " untoward thoughts" about life and struggles with all their depressing suggestions, he meets in a lovely place " beside a pool bare to the eye of heaven," a solitary man, the poet says" the oldest man he seemed that ever wore grey hairs." The poet interprets his meeting with him to be verily a gift of Devine Grace. Stanza nine is Wordsworth's long simile for the old solitary. The purpose of the simile is to describe the leech gatherer as alive but almost not alive. Wordsworth compares him to "a huge stone/ couched on the bald top of an eminence," and to "a sea- beast crawled forth" through using the sea beast as simile for the stone. The old man is virtually one with the scene amidst which he sits; he has very nearly become one with nature: "motionless as a cloud the old man stood, / that hearth not the loud winds when they call." The encounter reveals to the poet a man of great age, bent double, "feet and head / coming together in life's pilgrimage. He looks as if he might be made taut in his bent posture by the tight strain of some past suffering, rage, or sickness. The poet is picturing him as very nearly supernatural, at least somehow beyond the usual scope of human experience: he seemed to bear" a more than human weight."

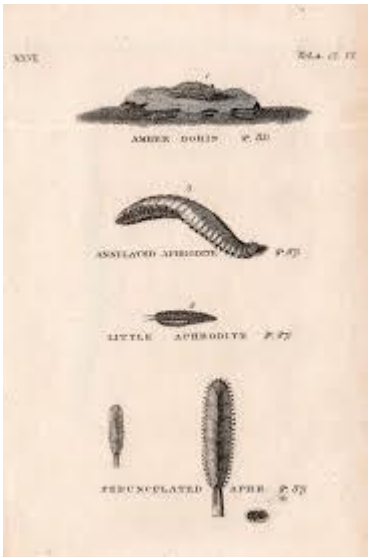
In stanzas 12- 15, the old man finally moves. The poet sees him stir the waters by which he stands and then looks with fixed scrutiny into the pond, "which he conned, /as if he had been reading in a book." The poet greets him, and the old man makes a gentle answer, "in courteous speech which forth he slowly drew." Wordsworth uses the whole of stanza fourteen to describe his speech, "lofty utterance," "stately speech." In lines 88 and 89, the poet asks him what his occupation is, and suggests that the place in which he dwells may be too lonely for such a person as he. The old man identifies his work as leech- gathering; this is why he is in such a lonely place. He must, " being old and poor," finds his subsistence here, though the work may be " hazardous and wearisome." He depends on God's Providence to help him find lodging. But in all, he can be sure that he gains "an honest maintenance," however much he may have to roam "from pond to pond from moor to moor."

In lines106-119, the poet's responses to the old leech-gatherer are told. While the old man had been answering his question about employment and placement in so lonely a setting, the poet becomes absorbed in the strange aspects of him who

speaks. He loses the detail of answer the leech-gatherer is making; he cannot divide his words one from another. Lines 109-112 contain the essence of the poet's articulation of his feelings. They should be read carefully and compared to other passages in Wordsworth's poetry where he attempts to give voice to experience that is very close to mystical absorption. Observe here that the poet finds himself absorbed in the being of the solitary:

But the poet's dejection returns. He thinks again the heavy thoughts of fear, of resistant, recalcitrant, " cold, pain, and labour, and all fleshly ills," and of those poets who have been mighty, but who have died in misery. He yearns to find some message of strength and hope in the leech-gather's words, so he asks again, "how is it that you live, and what is it you do?"

In lines120-126, the leech-gatherer repeats the nature of his work, but he adds that whereas he once could gather the object of his industry easily, he now because of the growing scarcity of leeches must travel more extensively- still he perseveres.



In lines127-133, the poet relates more of his private, unspoken response to the old Man. Against it happens that his mind wanders, as in stanza 16, while the leech-gatherer is answering his question. The poet pictures him as even more a solitary than he is in his present state; the poet's imagination working on the figure before him makes of the wandering solitary very nearly a transcendent being, silent and eternal: "In my mind's eye (the poet affirms) I seemed to see him pace / About the weary moors continually, / wandering about alone and silently." The poet is

troubled by his own imaginative responses to the Man before him, but not troubled in a bad sense. This is the ministry of fear that we find so often in Wordsworth's work.

In lines 134-140, the leech-gatherer's resolution and independence is obvious to the poet in the way he moves from economically precarious condition to more cheerful utterances. The old Man before the poet is obviously a person of firm mind, however decrepit he might in appearance seem. He remains in the midst of whatever misfortune the society of man or isolation with the bare elements bearing him, a person of kind demeanor and stately bearing. The poet compares himself to the leech-gatherer and scorns himself for his dejection. He takes the old Man into his memory as an another point for future days and asks that God will help him to preserve what he has learnt: "'God,' said I, be my help and stay secure; I'll think of the leech-gatherer on the lonely moor!'"

Wordsworth's light of sense near to going out at least twice while he is talking to the leech-gatherer. One may also interestingly compare Wordsworth's responses to the vision on Mount Snowdon in Book Fourteenth of The Prelude with his experiences while talking to the old Man he met on the moors. He certainly intends for the reader to be impressed with the leech-gatherer's insistence on survival, survival that comes to him, we feel, to great degree because of a sheer act of will. Again, as with many of Wordsworth's solitaries, courage is presented as with many of Wordsworth's solitaries, courage is presented as the capacity to endure. There is a notable difference, however, between the courage of Michael and the courage of the leech-gatherer; never being sure he will find them, as she has been to Michael, who, though his farm is eventually lost after his death to owners outside his family, can live the total of his years on land that has been made his been own. Michael draws continual sustenance more from his own deep wells of unyielding fortitude. There is an obvious contrast also in this regard between the leech-gatherer and the Old Cumberland Beggar. The leech-gatherer accepts housing from those who will help him, but he does not have the regularity of affection and acts of kindness that the persons in the community of the Old Cumberland Beggar an area of nature in which he can live and die, in which he can make his home, Those who care for him are almost neighbors to him. The leech-gatherer is much more thrown on his own resources. It is in this that the poet learns his greatest lesson from him.

There is in the encounter between the poet and the leech-gatherer the work of Providence. Wordsworth seems to say in the poem (and in the letter he wrote about the poet) that this old Man was sent to him for his own rehabilitation. This may seem in some ears to be very close to blaspheming the preciously human, that one human being would be so sacrified fro the instruction and welfare of another. But the rediscovery of stability and hope in the midst of dejection for the poet who writes the poem is certainly the direction of things from the early stanza of the poem, where the glory of the natural surroundings seem to be functioning expressly for the poet's interesting. The hare that leaps joyfully through the first five stanza of the poem (mentioned three times in the five stanzas, in the second, third, and fifth) becomes in a way emblematic of the poet's life. The hare is also a servant of the benignant Grace of God, bringing to the poet reminders that he is "â€¦such a happy child of earth ." There may be in the background the biblical records of God's directly expressed mercy for man, even as incursions that cut with the particularity of biographical facts. But the leach- gatherer comes not so much in the mood and manner of historical encounter as he comes in the form of nature's extension of herself, ministering through an agency that is close to being more a natural agency than a human one.

2.2.4 Themes

Nature and the joy of nature is the prominent theme of Wordsworth's poetry, and so does in 'Resolution and Independence' too. Though the poet speaks of the old man in most parts of the poem, the central theme revolves around the poet and his thoughts. Wordsworth conveys his intended message through the old man in the

poem. So, the central theme of the poem is the need for resolution and independence in the face of old age and acute suffering.

2.2.5 Literary Devices

Form and Structure

'Resolution and Independence' is a lyric poem. The poem is written in 20 stanzas of seven lines each. Iambic pentameter is used in the lines with an extra iamb in the seventh line. The poem uses the rhyme scheme ABABBCC unanimously in all the stanzas.

Tone and Mood

The tone and mood of the poem are expressed through the figurative language the poet uses in the poem. He begins the poem with a positive tone and mood. The positive mood of the poem is projected through the idyllic imagery in the first three stanzas to represent the joy of nature. Later, it moves towards melancholy and despair in the latter part of the poem. In stanzas four and five, the mood of the poet is sinking into a melancholy that carries over to despair in the seventh stanza. Finally, ends the poem with a hopeful resolution when he too decides to follow suit with the old man in his independent attitude.

Literary and Poetic Devices

Imagery is the major Literary Device used in 'Resolution and Independence.' A good example of this can be found in the second stanza, where the poet describes the Hare's activity. "The hare is running races in her mirth; / And with her feet she from the plashy earth / Raises a mist, that, glittering in the sun, / Runs with her all the way, wherever she doth run."

There are other literary devices, too, such as alliteration, onomatopoeia, and Simile in the poem. Alliteration is found in the lines "choice or chance" and "moor to moor." Onomatopoeia "roar," "raced," and "warbling" provide the listener with more appreciation through sensory details and vivid imagery.

Wordsworth employed a long simile in stanza nine to describe the leech gatherer as alive but almost not alive. Here, he is compared to "a huge stone/ couched on the bald top of an eminence. "Also, he used the sea beast as a simile for the stone in "a sea- beast crawled forth."

2.2.6 Let Us Sum Up

The style of this poem is that of the lyric poem, equipped with 20 stanzas written in real rhyme; the subject of the poem concerns the meeting of the English poet, who walks through the Lake District (Wordsworth had a house at Dove Cottage near Grasmere), with an old leech-gatherer, which took place (it is assumed) around in the early days of October 1800.

After an initial description of the conditions in which Wordsworth is walking, with hints of the wind and rain that preceded the bright day where the action is taking life, the singing of birds, the smell of the air, the color of the sky (Wordsworth is frequent in his poems to speak of nature), he speaks of his anguish referred to his future, but also to that of those who, like him, are poets. From this anguish, he passes on to the story of examples of men of art who have died rather young, such as the poet Thomas Chatterton, then going on to quote Robert Burns too. When, however, towards the end of the poem, while Wordsworth walks, he encounters an old leech collector, who despite his old age continues to survive and do what he happens to, patiently, he comes out of the state of anguish that had invaded him before and regains strength

Glossary :

1) Benign: Gentle and kindly.
2) Venerable: Accorded a great deal of respect, especially because of age, wisdom, or character.
3) Obscure: Not discovered or known about; uncertain.
4) Affliction: Something that causes pain or suffering.
5) Languor: A state of tiredness or inertia.
6) Pensive: Engaged in deep or serious thought.

1.3 Samuel Taylor Coleridge – Dejection : An Ode

1.3.1 Introduction to Samuel Taylor Coleridge:

Samuel Taylor Coleridge, a leader of the British Romantic movement, was born on October 21, 1772, in Devonshire, England. His father, a vicar of a parish and master of a grammar school, married twice and had fourteen children. The youngest child in the family, Coleridge was a student at his father's school and an avid reader. After his father died in 1781, Coleridge attended Christ's Hospital School in London, where he met lifelong friend Charles Lamb. While in London, he also befriended a classmate named Tom Evans, who introduced Coleridge to his family. Coleridge fell in love with Tom's older sister, Mary.

Coleridge's father had always wanted his son to be a clergyman, so when Coleridge entered Jesus College, University of Cambridge in 1791, he focused on a future in the Church of England. Coleridge's views, however, began to change over the course of his first year at Cambridge. He became a supporter of William Frend, a Fellow at the college whose Unitarian beliefs made him a controversial figure. While at Cambridge, Coleridge also accumulated a large debt, which his brothers eventually had to pay off. Financial problems continued to plague him throughout his life, and he constantly depended on the support of others.

En route to Wales in June 1794, Coleridge met a student named Robert Southey. Striking an instant friendship, Coleridge postponed his trip for several weeks, and the men shared their philosophical ideas. Influenced by Plato's Republic, they constructed a vision of pantisocracy—equal government by all, which involved emigrating to the New World with ten other families to set up a commune on the banks of the Susquehanna River in Pennsylvania. Coleridge and Southey envisioned the men sharing the workload, a great library, philosophical discussions, and freedom of religious and political beliefs.

In 1795 Coleridge befriended William Wordsworth, who greatly influenced Coleridge's verse. Coleridge, whose early work was celebratory and conventional, began writing in a more natural style. In his "conversation poems," such as "The Eolian Harp" and "This Lime-Tree Bower My Prison," Coleridge used his intimate friends and their experiences as subjects. The following year, Coleridge published his first volume of poetry, Poems on Various Subjects, and began the first of ten issues of a liberal political publication entitled The Watchman. From 1797 to 1798 he lived near Wordsworth and his sister, Dorothy, in Somersetshire. In 1798 the two men collaborated on a joint volume of poetry entitled Lyrical Ballads. The collection is considered the first great work of the Romantic school of poetry and contains Coleridge's famous poem, "The Rime of the Ancient Mariner."

That autumn the two poets traveled to the Continent together. Coleridge spent most of the trip in Germany, studying the philosophy of Immanuel Kant, Jakob Boehme, and G. E. Lessing. While there, he mastered the German language and began translating. When he returned to England in 1800, he settled with family and friends at Keswick. Over the next two decades, Coleridge lectured on literature and philosophy, wrote about religious and political theory, spent two years on the island of Malta as a secretary to the governor in an effort to overcome his poor health and his opium addiction, and lived off of financial donations and grants. Still addicted to opium, he moved in with the physician James Gillman in 1816. In 1817, he published *Biographia Literaria*, which contained his finest literary criticism. He continued to publish poetry and prose, notably *Sibylline Leaves* (1817), *Aids to Reflection* (1825), and *Church and State* (1830). Samuel Taylor Coleridge died in London on July 25, 1834.

1.3.2 Summary of the Poem:

Part I

The preface to the poem is an excerpt concerning the Moon's ominous foreshadowing of a deadly storm in the "Ballad of Sir Patrick Spence." Coleridge remarks that if the Bard is accurate about the weather, then this currently tranquil night will soon turn into a storm; Coleridge sees the new moon holding the old moon in her lap, an identical scene to the moon image in the prologue. He wishes for a storm to occur, because he needs something to stir his emotions and "startle this dull pain."

Part II

Coleridge's invocation of "Lady" suggests that his pain is the result of a broken heart and signals that this poem is a conversation with this Lady (who represents Sara Hutchinson). In his grief, Coleridge says that he has been endlessly gazing at the skies and the stars. He claims that he is so overwhelmed with sadness that he can only see and can no longer feel or internalize the beauty of nature.

Part III

Coleridge doubts that anything can "lift the smothering weight from off my breast." He admits that gazing at the beauty of the skies is a vain and futile effort to ease his pain. He realizes that "outward forms" will not relieve him of his inner pain and that only he has the power to change his emotional state.

Part IV

Coleridge once again addresses his Lady, telling her that although some things are inevitable in life and controlled by nature, a person must still be an active agent in creating his or her own happiness.

Part V

Coleridge describes the characteristics of the feeling of Joy to his Lady. He extols the powers of Joy, which can create beauty as well as create a "new Earth and new Heaven."

Part VI

Coleridge reflects on a time when joy was able to surmount his distress. During that time, he was able to take advantage of the hope (that was not his own internal hope) that surrounded him in nature. However, the distress he feels now is much more dominating. He no longer even cares that all his happiness is gone. However, he does lament how each small "visitation" of sadness robs him of his power of Imagination. Since Coleridge cannot feel any emotion other than sadness, his imagination would have at least allowed him to "steal" the happiness that surrounded him in nature and thus pretend that he possesses joy.

Part VII

Coleridge now turns his attention to the tumultuous weather. Within this raging storm, he is able to hear the less frightful sounds of a child looking for her mother.

Part VIII

Although it is now midnight, Coleridge has no intention of going to sleep. However, he wishes for “Sleep” to visit his Lady and to use its healing powers to lift the Lady’s spirits and bring her joy. Coleridge concludes the poem by wishing the Lady eternal joy.

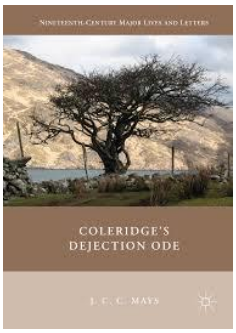
1.3.3 Analysis of the Poem:

One of Coleridge's more personal and autobiographical poems, *Dejection* was originally a ‘verse letter’ to Sara Hutchinson, a woman with whom Coleridge was desperately in love. Hutchinson is not mentioned directly, however, perhaps because at the time of the poem's publication Coleridge was (unhappily) married to Sara Fricker. Coleridge was inspired to write it upon hearing the opening lines of Wordsworth's "Ode: Intimations of Immortality." In his own poem, Coleridge echoes Wordsworth's themes of disillusionment in love and the loss of imaginative powers.

In *Dejection: An Ode*, Coleridge also reinvents poetic traditions. His opening quotation is from the *Ballad of Sir Patrick Spence*, yet his poem is given the title of an ode. The ode dates back to classical times as a serious poem concerning itself with a highly-regarded subject, accompanied by a strong attention to details of time and place; the English ballad tradition, on the other hand, was about intense action and emotion. Coleridge blends these two literary traditions into the triumph that is *Dejection: An Ode*. He keeps the general form of the ode, modified from the classical Pindaran ode of 500 BC to the 17th century form of three-part stanzas structured in turn, counter-turn, and stand. The modification does not end there, however, as Coleridge uses irregular lines to make the poem somewhat informal in sound, harking to the ballads of days gone by. That the poem is (at least in part) dedicated to a "Lady" rather than a somber meditation upon a public occasion also divorces it from the ode tradition and places it closer to the English ballad in sensibility.

The motif of the power of nature, which runs throughout much of Coleridge’s work, is a major theme in *Dejection*. In the first stanza of the poem, Coleridge hopes that the Bard in the preface is correct about the moon’s foreshadowing of the weather because Coleridge hopes that a storm can revive him from his paralyzed emotional state. He reflects that in the past, he was able to use his imagination to translate the beauty of the surrounding nature into his own happiness, even when he

suffered from sadness. However, Coleridge now acknowledges that the futility of his current wish to rely on nature to change his emotions. Although Coleridge greatly admires and desires to feel as one with nature (see Coleridge's lamentation of his upbringing in the city and his longing to be in a more natural landscape in "Frost at Midnight"), he realizes that nature and humans are separate and distinct entities.



In "New Moons, Old Ballads, and Prophetic Dialogues in Coleridge's Dejection: An Ode," R.A. Benthall states that "the dramatic arc of 'Dejection' in large part dramatizes an attempt to see clearly how verbal and phenomenal worlds relate, collide, or whether they interact at all" (613). The conclusion that Coleridge reaches in this poem is that it is the responsibility of humans, not of the surrounding nature, to create and sustain their own internal happiness. However, as the poet-creator of the work, Coleridge is able to move between these two states (nature and the inner life) with ease, suggesting that the two may not be in a cause and effect relationship, but they are indeed equally accessible to the imaginative soul.

The power of imagination/dreams, another recurring motif in Coleridge's work, is also prominent in "Dejection." The one thing that Coleridge particularly misses is his power of imagination and the ability to pretend that he is happy. Interestingly, Benthall highlights "the irony implicit in the fact that Coleridge should write a poem about the inability to create" (613). Coleridge's mention of the healing powers of sleep in the last stanza and his claim that he will not go to sleep tonight (and most likely cannot because of his depression) both suggest that dreams offer a portal to happiness. This implication could be the reason why Coleridge wishes for his beloved Lady to have a peaceful night of sleep.

1.3.4 Themes

Despair and Melancholy:

The poem captures Coleridge's deep sense of despair and emotional exhaustion. He laments his inability to feel joy or be inspired by nature as he once was. This melancholy is tied to a broader existential crisis, reflecting his loss of faith in his own creative powers and the bleakness of his internal state.

Loss of Imagination and Creativity:

Coleridge mourns the loss of his poetic inspiration and creative vitality, which he associates with his emotional turmoil. The poem reflects a crisis of the Romantic ideal that nature and imagination are deeply intertwined.

Nature's Healing Power:

Despite his despondence, Coleridge acknowledges the beauty and potential solace that nature offers. He contrasts his inner desolation with the vibrancy and life of the natural world, indicating a desire for nature's restorative influence.

Alienation and Isolation:

The poem conveys a strong sense of isolation, both from other people and from his former self. Coleridge feels disconnected from the external world and the internal world of his own emotions and creativity.

Hope and Redemption:

Despite the pervasive sense of dejection, there are moments where Coleridge expresses a glimmer of hope for emotional and spiritual renewal. The poem ends with a prayer for joy for Sara Hutchinson, reflecting his enduring belief in the possibility of redemption through love and compassion.

1.3.5 Literary Devices

Imagery:

Coleridge uses vivid and evocative imagery to depict both the external natural world and his internal emotional landscape. Descriptions of the weather, night sky, and landscape serve as metaphors for his mental state.

Symbolism:

Natural elements like the wind, stars, and the moon are imbued with symbolic meaning, representing both the external world's beauty and his internal turmoil. The storm becomes a symbol of his inner chaos and emotional unrest.

Personification:

Coleridge personifies elements of nature, such as the storm and the wind, to reflect his internal feelings and to convey the emotional atmosphere of the poem.

Metaphor:

The poem is rich with metaphors that convey Coleridge's emotional and creative struggles. For example, he compares his lost joy and creativity to a lute that can no longer produce music.

Alliteration and Assonance:

The use of alliteration and assonance adds musicality to the poem, enhancing its emotional resonance and lyrical quality.

Apostrophe:

Coleridge addresses abstract concepts like Joy and Hope directly, as well as the moon and the wind, creating a sense of dialogue between himself and these elements.

Structure and Form:

The poem is structured as an ode, a form traditionally used to address and elevate its subject matter. This structure underscores the poem's meditative and reflective nature. The use of varying line lengths and stanza forms reflects the irregularity of Coleridge's thoughts and emotions.

Rhetorical Questions:

Coleridge uses rhetorical questions to express his doubts and to reflect his introspective questioning of his own emotional state and creative abilities.

1.3.6 Let Us Sum Up

Dejection: An Ode by Samuel Taylor Coleridge is a reflective and deeply personal poem in which the poet expresses his profound sense of despair and loss of creative inspiration. The poem begins with Coleridge observing a stormy evening and lamenting his inability to feel the emotional uplift that such a scene would have

once inspired in him. He reveals his inner turmoil and the numbness that has overtaken his soul, preventing him from experiencing joy or artistic creativity.

As he reflects on his condition, Coleridge contrasts his inner desolation with the vibrant beauty of nature. He acknowledges the healing power of nature but feels disconnected from it. Despite this, he maintains a glimmer of hope that he might find solace and redemption. The poem concludes with a heartfelt wish for joy and peace for his friend Sara Hutchinson, highlighting his enduring belief in the possibility of emotional renewal through love and compassion.

Throughout the poem, Coleridge employs vivid imagery, symbolism, and various literary devices to convey his deep emotional struggle and to illustrate the themes of despair, the loss of imagination, and the potential for healing through nature and human connection.

Glossary :

1) Dejection : A state of sadness and low spirits; depression.
2) Lute: A stringed musical instrument with a long neck and a rounded body.
3) Vespers: Evening prayers.
4) Pensive: Engaged in deep or serious thought.
5) Rapture: A feeling of intense pleasure or joy.
6) Jocund: Cheerful and lighthearted.

1.4. Percy Bysshe Shelley – The Mask of Anarchy

1.4.1 Introduction to Percy Bysshe Shelley:

Percy Bysshe Shelley was born August 4, 1792, at Field Place, near Horsham, Sussex, England. The eldest son of Timothy and Elizabeth Shelley, with one brother and four sisters, he stood in line to inherit not only his grandfather's considerable estate but also a seat in Parliament. He attended Eton College for six years beginning in 1804, and then went on to Oxford University. He began writing poetry while at Eton, but his first publication was a Gothic novel, Zastrozzi (G. Wilkie and J. Robinson, 1810), in which he voiced his own heretical and atheistic opinions through the villain Zastrozzi. That same year, Shelley and another student, Thomas Jefferson Hogg, published a pamphlet of burlesque verse, "Posthumous Fragments of Margaret Nicholson," and with his sister Elizabeth, Shelley published Original Poetry; by Victor and Cazire. In 1811, Shelley continued this prolific outpouring with more publications, including another pamphlet that he wrote and circulated with Hogg titled "The Necessity of Atheism," which got him expelled from Oxford after less than a year. Shelley could have been reinstated if his father had intervened, but this would have required his disavowing the pamphlet and declaring himself a Christian. Shelley refused, which led to a complete break between him and his father. This left him in dire financial straits for the next two years.

In 1817, Shelley produced Laon and Cythna, a long narrative poem that, because it contained references to incest as well as attacks on religion, was withdrawn after only a few copies were published. It was later edited and reissued as The Revolt of Islam (C. and J. Ollier, 1818). At this time, he also wrote revolutionary political tracts signed "The Hermit of Marlow." Then, early in 1818, he and his new

wife left England for the last time. During the remaining four years of his life, Shelley produced all his major works, including the lyrical drama Prometheus Unbound (C. and J. Ollier, 1820). Traveling and living in various Italian cities, the Shelleys were friendly with the British poet Leigh Hunt and his family, as well as with Byron.

On July 8, 1822, shortly before his thirtieth birthday, Shelley was drowned in a storm while attempting to sail from Leghorn to La Spezia, Italy, in his schooner, the Don Juan.

1.4.2 Summary of the Poem:

The speaker is sleeping in Italy when he is awoken by a voice from England who summons him back to his home nation to witness a massacre that has recently taken place. It was characterized by anarchic murder rather than a true spirit of revolution. He personifies Murder, Fraud, Hypocrisy, various Destructions, and Anarchy. Anarchy leads armed forces through England, scaring the population. Soon, the “seven bloodhounds” get to England, where they massacre the innocent public. They continue to butcher the innocent as they travel through the land, eventually reaching London, where the “dwellers,” who are by this time aware of the havoc these masked tyrants are running, are “panic-stricken” and attempt to run away.

Anarchy claims to be God, King, and Law, rejecting all traditional sources of authority and power. Some choose to follow him. As his forces proceed with their destruction, even Hope cries out in despair. Finally, however, a mist of hope emerges, carrying thoughts. This revives Hope and kills Anarchy. The land of England seems to speak to the English, asking them to rise and retake true freedom, since they really have been oppressed and should fight back. Instead of trading “blood for blood” and “wrong for wrong,” the people should finally turn back to justice, wisdom, peace, and love in order to achieve liberty. They should be guided by “Science, Poetry, and Thought” and quiet virtues. The true revolution should be “measured” and use words instead of swords, drawing on the “old laws of England” instead of the new laws of the oppressors. When the tyrants fight back, the people should let their anger show itself until the tyrants fall back in shame. The people will then “Rise like Lions after slumber / In unvanquishable number” to reform England.

1.4.3. Analysis of the Poem

On August 16, 1819, a large crowd gathered at St. Peter's Square in Manchester, England, to demonstrate against famine, unemployment, and lack of suffrage in England. At the order of the local magistrate, a militia force was ordered to disperse the crowd. The young army, inexperienced and overzealous, began to brutally attack the innocent unarmed, leaving six dead and wounding several others. The incident was labeled Peterloo, a hybrid term for St. Peter's and the famous defeat of Napoleon at Waterloo. Shelley was in Italy at the time. When he received news of the incident, he was outraged.

The "seven bloodhounds" probably represent a seven-nation alliance that recently had been signed in Britain and sought to preserve slavery and postpone its abolition (including Austria, France, Russia, Prussia, Portugal, and Sweden). The leader of the masquerades is Robert Stewart, also known as Viscount Castlereagh, who was British Foreign Secretary. "Eldon" at line 15 is John Scott, or Baron Eldon, the Lord Chancellor responsible for refusing to give Shelley custody of his children after their mother, Harriet Westbrook, committed suicide. "Sidmouth" in line 23 is Henry Addington, Viscount Sidmouth, Britain's Home Secretary.

The poem is given in stanzas of four lines with aabb rhymes, plus some stanzas in five lines rhyming aabbb. Shelley personifies many of man's sins (Fraud, Hypocrisy), who are led by the spirit of Anarchy, all of them having very ugly characteristics and attributes. They also have primitive emotions and engage in brutish actions, feasting on raw human hearts and beating children. These beings are identified in line 36 with "God [religious leaders], and King, and Law," the various authorities holding power in England. At the same time, however, the sins are universally human and not limited to the ruling authorities. People too easily turn to anarchic violence in order to exert power, rather than argument. If there is to be any real revolution, it cannot come by fighting "anarchic" rulers with a new anarchy (as arguably happened at times during the French Revolution).

Indeed, even the peace-loving people of England are duped; the "adoring multitude" are fooled by the disguises worn by state establishments. Shelley is pointing out that the institutions in which people are encouraged to place their trust and faith are the very ones that are out to "trample" them. While the people of

England continue to worship their King, they are unable to see the anarchist behind the mask.

While the group of “glorious triumphant” masqueraders continue to travel across England, intoxicated with their successful brutality and their power over their blind subjects, Shelley continues to refer to the wickedness of the ruling authorities being worshipped in England (such as at lines 69-73). Anarchy, so the argument goes, has been made King and employs his slaves to overtake the establishments of London.

It is here that the tone of the poem begins to change from utter despair to a glimmer of optimism. The character “Hope,” who is almost completely defeated, lies down in the path of Anarchy, imploring natural spirits to rescue her before she, too, is “piled with the dust of death.” The spirit that begins to rise comes from nature, a “mist,” and Shelley completely shifts the dark mood of the poem, to one with a small light of possibility. The next five or six stanzas are full of this “image” taking on the deeper power of nature as a source of greater power than that of man (“as flowers,” “as stars,” “as waves”).

The poet never leaves the specific situation of England, calling its situation “dim” but not entirely “expired.” The speaker argues that the only way to liberty is through reason, the salvation of science and intellect, not through made-up powers of religion and monarchy. He calls for a justified “assembly” of rulers to watch over the English land, where the “workhouses” and “prisons” are treated just as “palaces.”

Note that many stanzas continue the radical/revolutionary war-cry to the people to recognize their oppression and fight wisely for their freedom. This war-cry is more on the order of Gandhi than the French revolutionaries, however, for it calls for virtuous principles and non-violence in the face of the violent ruling powers. The people should “Stand … calm and resolute,” with “folded arms and steady eyes,” and thus shame the rulers into retreating in the face of the deep and wide strength of the British people.

“Rise like lions” thus beckons hope in the people to return to the more natural and fair “old laws of England,” drawing on “science, poetry, and thought.” The poet is rejecting the false freedoms the people in England think they have (see lines 156-59), calling on them to embrace their “strong and simple” heritage of virtue. (Compare William Blake’s “Marriage Between Heaven and Hell.”) Freedom, says the

poet, is reaping the benefits of your own labor, not having to be subject to some Lord or King (freedom means “clothes, and fire, and food, / For the trampled multitude”). Shelley is disgusted with the fact that principles like law and democracy can be bought and sold at a price, and that men are not free anymore (see especially lines 229-37); the call is to recover the healthy order of social life, free to express virtue instead of suffering under temporal anarchic powers.

1.4.4.Themes

Political Oppression and Tyranny:

Shelley vividly portrays the figures of Anarchy, Murder, and Fraud as embodiments of the corrupt and oppressive government. The poem critiques the abuse of power by those in authority and the violence used to maintain control.

The personification of Anarchy as a monster riding a white horse, along with other figures representing various forms of societal and political corruption, underscores the oppressive nature of the ruling class.

Nonviolent Resistance:

One of the central themes of the poem is the advocacy for nonviolent resistance against oppression. Shelley urges the people to stand firm and peaceful in the face of injustice, suggesting that moral integrity and passive resistance can be powerful tools for social change. The line "Rise like Lions after slumber / In unvanquishable number" calls for collective, peaceful uprising, emphasizing strength in unity and moral high ground.

Hope and Idealism:

Despite the bleak depiction of tyranny, Shelley infuses the poem with a sense of hope and idealism. He envisions a future where justice prevails and the people are free from oppression. The closing stanzas of the poem, where Shelley imagines a world where "all the poor and all the oppressed" are free, reflect his belief in the possibility of a just and fair society.

Justice and Injustice:

The poem grapples with the concepts of justice and injustice, highlighting the stark contrast between the two. Shelley condemns the injustice of the ruling authorities and calls for true justice to be served. The depiction of the peaceful

protestors and their brutal suppression by the authorities serves as a powerful commentary on the injustice of the status quo and the need for a reformed, just society.

Nature of Power:

Shelley explores the nature of power, both its corrupting influence and the potential for power to be wielded justly. He critiques the current holders of power while also suggesting that true power lies with the people when they unite. The contrast between the corrupt power of the figures like Anarchy and the righteous power of the unified people reflects this theme.

Revolution and Change:

The poem is a call for revolution, but it advocates for a revolution based on moral principles and nonviolence. Shelley envisions a transformative change in society where freedom and justice replace tyranny and oppression. Shelley's urging of the people to "Shake your chains to earth like dew" symbolizes the breaking free from oppression and the potential for revolutionary change.

Moral Integrity:

Throughout the poem, Shelley emphasizes the importance of maintaining moral integrity in the face of oppression. He suggests that holding on to one's principles and standing up for what is right is crucial in the fight against tyranny. The call to rise "like Lions" with "unvanquishable number" speaks to the strength found in moral conviction and unity.

1.4.5. Literary Devices

Personification:

Shelley personifies abstract concepts such as Anarchy, Murder, and Fraud, giving them human-like qualities. For example, Anarchy is depicted as a monstrous figure riding a white horse, symbolizing the chaos and destruction brought by political oppression.

Metaphor:

Throughout the poem, Shelley employs metaphors to convey complex ideas and emotions. For instance, the line "Ye are many—they are few" metaphorically

contrasts the numerical superiority of the oppressed masses with the privileged few in power, highlighting the potential for revolution.

Symbolism:

Symbolism is prevalent in "The Mask of Anarchy," with various objects and images representing larger ideas. For example, the white horse ridden by Anarchy symbolizes the deceptive facade of authority and power, while the bloodstained garments of Murder represent the violence and injustice perpetrated by the ruling class.

Alliteration:

Shelley uses alliteration to create rhythm and emphasis in the poem. Phrases like "sons of slaughter," "seem to sleep," and "peaceful pioneers" employ repetition of consonant sounds, enhancing the poetic flow and reinforcing the thematic content.

Imagery:

Vivid imagery is a hallmark of Shelley's poetry, and *The Mask of Anarchy* is no exception. Descriptions of "blood-red garments" and "crowded streets" evoke powerful visual and emotional impressions, immersing the reader in the scenes of political turmoil and oppression.

Repetition:

Repetition is used effectively throughout the poem to emphasize key ideas and themes. The repeated refrain "Rise like Lions after slumber" serves as a rallying cry for resistance and revolution, reinforcing the poem's call to action.

Parallelism:

Shelley employs parallelism to create symmetry and balance in the poem's structure. For example, the repeated phrases "Arise, arise!" and "Rise like Lions after slumber" echo each other, underscoring the poem's message of collective empowerment and defiance.

Anaphora:

Anaphora, the repetition of a word or phrase at the beginning of successive clauses or verses, is used to create rhetorical impact and emphasis. In "The Mask of Anarchy," Shelley employs anaphora in lines such as "Rise like Lions after slumber /

In unvanquishable number," highlighting the importance of unity and solidarity in the face of oppression.

Irony:

There are instances of irony in the poem, particularly in Shelley's depiction of the ruling authorities as agents of chaos and destruction. The juxtaposition of their ostensible authority with their corrupt and violent actions serves to highlight the hypocrisy and injustice of their rule.

Allusion:

Shelley makes several allusions to historical events and figures, such as the Peterloo Massacre and the myth of Orpheus. These allusions add depth and resonance to the poem, enriching its thematic content and providing historical context for the reader.

1.4.6 Let Us Sum Up

The Mask of Anarchy by Percy Bysshe Shelley is a passionate and politically charged poem written in response to the Peterloo Massacre, where peaceful protestors demanding parliamentary reform were violently suppressed by government forces. In the poem, Shelley vividly depicts the oppressive and corrupt nature of the ruling authorities, personified as Anarchy, Murder, and Fraud. He calls upon the oppressed masses to rise up against tyranny, urging them to resist with nonviolent protest and moral integrity. Despite the bleak portrayal of political oppression, the poem ultimately conveys a message of hope and resilience, envisioning a future where justice prevails and the people are free from oppression. Through vivid imagery, powerful rhetoric, and evocative language, Shelley's *The Mask of Anarchy* remains a timeless call to action for social justice and political reform.

Glossary :

1) Anarchy: A state of disorder due to absence or nonrecognition of authority.
2) Tyranny : Cruel and oppressive government or rule.
3) Peterloo Massacre: A violent confrontation at St. Peter's Field in Manchester, England, in 1819, where peaceful protestors demanding parliamentary reform were attacked by government forces.

4) Nonviolent Protest: A form of protest characterized by the absence of violence or the threat of violence.

1.5. John Keats – To Sleep

1.5.1 Introduction to John Keats:

English Romantic poet, John Keats was born on October 31, 1795, in London. The oldest of four children, he lost both his parents at a young age. His father, a livery-stable keeper, died when Keats was eight; his mother died of tuberculosis six years later. After his mother's death, Keats's maternal grandmother appointed two London merchants, Richard Abbey and John Rowland Sandell, as guardians. Abbey, a prosperous tea broker, assumed the bulk of this responsibility, while Sandell played only a minor role. When Keats was fifteen, Abbey withdrew him from the Clarke School, Enfield, to apprentice with an apothecary-surgeon and study medicine in a London hospital. In 1816 Keats became a licensed apothecary, but he never practiced his profession, deciding instead to write poetry.

Keats spent the summer of 1818 on a walking tour in Northern England and Scotland, returning home to care for his brother, Tom, who suffered from tuberculosis. While nursing his brother, Keats met and fell in love with a woman named Fanny Brawne. Writing some of his finest poetry between 1818 and 1819, Keats mainly worked on "Hyperion," a Miltonic blank-verse epic of the Greek creation myth. He stopped writing "Hyperion" upon the death of his brother, after completing only a small portion, but in late 1819 he returned to the piece and rewrote it as "The Fall of Hyperion" (unpublished until 1856). That same autumn Keats contracted tuberculosis, and by the following February he felt that death was already upon him, referring to the present as his "posthumous existence."

In July 1820, he published his third and best volume of poetry, *Lamia*, *Isabella, The Eve of St. Agnes*, and Other Poems. The three title poems, dealing with mythical and legendary themes of ancient, medieval, and Renaissance times, are rich in imagery and phrasing. The volume also contains the unfinished *Hyperion*, and three poems considered among the finest in the English language, *Ode on a Grecian Urn, Ode on Melancholy,* and *Ode to a Nightingale.* The book received enthusiastic praise from Hunt, Shelley, Charles Lamb, and others, and in August, Frances Jeffrey, influential editor of the Edinburgh Review, wrote a review praising both the new book and *Endymion*.

The fragment *Hyperion* was considered by Keats's contemporaries to be his greatest achievement, but by that time he had reached an advanced stage of his disease and was too ill to be encouraged. He continued a correspondence with Fanny Brawne and—when he could no longer bear to write to her directly—her mother, but his failing health and his literary ambitions prevented their getting married. Under his doctor's orders to seek a warm climate for the winter, Keats went to Rome with his friend, the painter Joseph Severn. He died there on February 23, 1821, at the age of twenty-five, and was buried in the Protestant cemetery.

1.5.2 Summary of the Poem:

This poem is about the longing to escape physical and emotional suffering. Keats expresses deep anguish which appears to be a combination of bodily pain accompanied by thoughts and memories which torment him. As he lies awake in bed, he longs for the forgetfulness of sleep, but sleep eludes him.

Sleep is a common metaphor for death, and Keats uses certain words associated with death to convey the sense that he is weary of living and longs to pass from mortal existence. The words "embalmer" in the opening line and "casket" in the closing line actually serve as a way of entombing the entire poem. Also, the fact that the poem is set at midnight implies that he is at a symbolic threshold, ready to move on to the next plane of existence.

There is one last thing I feel is worth noting. In lines 7 and 8, there is a reference to the use of poppy, which in Keats' time would be opium. It appears that Keats has turned to narcotics as a way to ease his physical and spiritual pain. But in

spite of his self-anesthetizing, he is still unable to numb the darkness, “burrowing like the mole” into the deepest regions of his psyche.

1.5.3 Analysis of the Poem:

In this first stanza, the lyrical voice evokes the dream directly. The voice talks to the moment of sleep and asks to be possessed by it. The dream is also described as pleasurable and with the ability to keep the lyrical voice from troubles. The daytime appears as a horrid place that can be escaped through sleep. Notice the adjectives and the imagery that surrounds the dream, “soft embalmer” “forgetfulness divine”, and the ones that describe the daytime, “gloom-pleas’d eyes”. Moreover, the movement between light and darkness which correspond to the dream-time and the daytime is also crucial, both for the dramatic and lyrical aspects of the stanza, and the rest of the poem.

In this stanza, the lyrical voice calls to the sleep once again. However, this time the lyrical voice is more direct and expresses a concrete wish. Here, the voice asks to be put to sleep by the gentle manners of the dream. Notice the relationship of being put to sleep and the “hymn” and the “lulling charities”. Furthermore, the sleep is evoked here as a metaphor for death. The lyrical voice is a passive agent who waits for the sleep to take him in that compassionate and tender scenario. Also, take into account the integration of religion in that “Amen”.

In this third stanza, notice how the invocation to sleep is more direct and more dramatic. The lyrical voice asks the sleep to save him on two different moments. The lyrical voice wants to escape from the daytime, from the horrid things that involve being awake and mentions what would happen to him/her if the sleep doesn’t come (“breeding many woes”). Also, notice how the lyrical voice mentions the Conscience

and how the poem capitalizes that word. Therefore, according to the lyrical voice, having a Conscience, being Conscientious, is one of the most terrible things of daytime.

The final lines of the poem refer more explicitly to death. Like death, sleep gives the lyrical voice the possibility of a different experience and access to a new kind of knowledge. Notice the importance of the capitalization of the word “Casket”. These final lines will give closure to this wish that the lyrical voice displays through a melancholic and dramatic tone.

1.5.4 Themes

The main theme of *To Sleep* is the restorative power of sleep. Keats portrays Sleep as a benevolent force that can heal the wounds of the soul and provide a refuge from the harsh realities of life. He suggests that sleep is not just a physical necessity, but also a psychological and spiritual one. Through sleep, we can escape our troubles and find solace in our dreams.

Another theme that runs through the poem is the connection between sleep and death. Keats uses imagery that evokes the image of death - such as the “poppy or charms” that bring oblivion, or the "drowsy urn" that holds the ashes of the dead - to suggest that sleep is a kind of temporary death. However, unlike death, sleep offers the promise of renewal and rejuvenation. It is a necessary part of the cycle of life.

Finally, the poem also touches on the idea of surrender and submission. Keats portrays Sleep as a powerful deity who has the ability to subdue the will and the mind. He suggests that sleep requires a certain level of surrender and trust, as we let go of our worries and give ourselves over to its embrace. This theme is closely tied to the notion of self-care and self-love, as Keats suggests that we need to take care of ourselves and give ourselves permission to rest and recharge.

1.5.5 Literary Devices

To Sleep is a masterful work of poetry, with a number of literary devices that contribute to its beauty and power. Here are some of the key literary devices that Keats uses in this poem:

Personification

One of the most striking features of To Sleep is the way that Keats personifies Sleep as a kind and gentle deity. By giving Sleep human-like qualities, he creates a sense of intimacy and empathy between the speaker and the object of his desire. Sleep becomes a friend and ally, rather than a mere abstraction.

Imagery

Keats is known for his vivid and evocative imagery, and To Sleep is no exception. He uses a variety of images to convey the sense of peace and tranquility that sleep brings. For example, he describes sleep as a "soft embalmer" that can "bind up the knotted sleeve of care," or a "balm" that can "steep the soul in quietude." These images are not only beautiful, but also serve to reinforce the idea that sleep is a kind of healing force.

Allusion

Keats was well-versed in classical literature, and he often used allusions to ancient myths and legends in his poetry. In To Sleep, he makes reference to the Greek god Morpheus, who was the god of dreams. By invoking the name of Morpheus, Keats taps into a rich tradition of myth and storytelling, and adds a layer of depth and complexity to his poem.

Sound Devices

Finally, Keats uses a number of sound devices to create a musical and rhythmic quality to his poetry. For example, he uses alliteration (repetition of consonant sounds) In lines like “pour the luscious clusters forth” and “charms can make a sullen brain.” He also uses internal rhyme (rhyme within a line) in lines like “Weary, with sweet uproar” and “With heavy eyelids, and aching head.” These sound devices not only make the poem more pleasing to the ear, but also reinforce its meaning and themes.

1.5.6 Let Us Sum Up

To Sleep is a sonnet written by John Keats in 1819. As the title suggests, the poem is an ode to sleep, personified as a gentle and soothing deity who offers respite from the troubles of the world. Keats begins by addressing Sleep and asking it to come to him and bring its peaceful embrace. He then proceeds to describe how Sleep can help him forget his worries and sorrows, and transport him to a world of

dreams and fantasies. The poem ends with Keats urging Sleep to stay with him forever, and promising to be faithful and devoted to it.

Glossary :.

1) Gentle Tyrant : A ruler who exercises authority or control in a gentle or benign manner.
2) Lullaby: A soothing song sung to children to help them fall asleep.
3) Murmur: A low, continuous sound, often indicating contentment or relaxation.
4) Behest: A command or instruction; an authoritative order or command.
5) Dieth: Archaic form of dies, meaning to cease living; to pass away or expire.
6) Swoon: To faint or lose consciousness, often due to extreme emotion or physical exhaustion.
7) Unshorn:: Not cut or trimmed, especially in reference to hair or wool

Self Assessment Questions:

John Dryden : A Song for St. Cecilia's Day

2 Marks:

1. How does Dryden use imagery and symbolism in the poem to convey the beauty of music?

Answer: Dryden uses imagery like "harmony of spheres" and symbolism like the organ to convey the beauty of music.

2. Describe the harmony of music in Dryden's poem 'A Song for St. Cecilia's Day'?

Answer: Dryden describes it as a celestial harmony that reflects the order of the universe.

3. Illustrate the main theme of John Dryden's A Song for St. Cecilia's Day'?

The main theme of A Song for St. Cecilia's Day is the celebration of music and its divine power.

4. Express how Dryden uses musical imagery in A Song for St. Cecilia's Day to convey the poem's message.

Dryden uses musical imagery in the poem to illustrate music's ability to influence emotions and events.

5 Marks:

1. Evaluate Dryden's portrayal of music and its divine attributes in A Song for St. Cecilia's Day'?

2. Analyze the reference to Orpheus in the poem. How does Dryden use this mythological figure to enhance the theme of music's power?

8 Marks:

1. Enumerate the importance of religious ethical elements in A Songs for St. Cecilia's Day'.

William Wordsworth: Resolution and Independence

2 Marks:

1. Explain the central theme of Wordsworth's "Resolution and Independence"?

Ans: The central theme is the power of resilience and the rejuvenating strength that can be drawn from nature and human experience.

2. Picture out the setting of the poem.

Ans: The setting is a rural landscape where the poet encounters a leech-gatherer while wandering alone.

3.E xplain the significance of the leech-gatherer's solitary life.

Ans: The leech-gatherer's solitary life signifies a form of quiet endurance and contentment found in simplicity, which inspires the poet to embrace resilience.

4. Formulate the significance of the leech-gatherer in the poem?

Ans: The leech-gatherer symbolizes perseverance, simplicity, and the strength found in humble, solitary existence.

5. Describe the poet feel when he first encounters the leech-gatherer?

Ans: Initially, the poet feels despondent and weary, but he is deeply moved and inspired by the leech-gatherer's enduring spirit.

6. What does the leech-gatherer symbolize in the poem?

Ans: The leech-gatherer symbolizes resilience, endurance, and the capacity to find peace and strength through life's hardships.

5marks:

1. Analyze the significance of the natural setting in "Resolution and Independence."

2. Examine the contrast between the speaker's initial despair and the subsequent inspiration he gains from the leech gatherer. How does this contrast contribute to the poem's overall message?

3. Explore the role of the leech gatherer as a symbol in the poem. What does he represent, and how does his presence affect the speaker’s resolution?

8 marks

1. Examine how Wordsworth's use of personal reflection and narrative voice in "Resolution and Independence" enhances the poem's exploration of self-reliance and inner strength. Consider how the speaker's journey from despair to resolution is portrayed through these elements.

2. Summarize the symbolic meaning of the leech gatherer and his impact on the poem's themes.

3. Inscribe the poem’s use of language and poetic devices in expressing the theme of personal growth and determination.

SAMUEL TAYLOR COLERIDGE: DEJECTION: AN ODE

2 MARKS

1.What is the primary theme of "Dejection: An Ode"?

Answer: The primary theme is the poet's despair and the loss of his creative and emotional vitality.

2. Label the significance of the title “Dejection: An Ode” in understanding the poem’s content? Answer: The title “Dejection: An Ode” signifies the poem’s focus on the theme of emotional despair and the poet’s personal lamentation.

3. How does the poem’s depiction of nature reflect the Romantic ideals?

Answer: The depiction of nature in the poem reflects Romantic ideals by highlighting the contrast between the sublime beauty of nature and the poet’s personal emotional struggles.

4. Describe the relationship between the speaker and the moon in the poem.

Answer: The moon, rather than providing comfort, aggravates the speaker’s feelings of loneliness and desolation.

5. Evaluate how effectively Coleridge communicates his sense of dejection through the structure of the poem.

Answer: Coleridge effectively communicates his dejection through the poem's structure, using a reflective and confessional tone that mirrors his emotional decline.

6. Construct a summary of how the poet’s mood affects his perception of nature in the poem.

Answer: The poet’s melancholic mood distorts his perception of nature, making its beauty seem indifferent or even aggravating rather than uplifting

7. What message do you think Coleridge conveys through the poem about the importance of creativity?

Answer: Creativity is essential to human connection and happiness.

8. What is the poet's emotional state at the beginning of the poem?

Answer: The poet feels dejected, melancholic, and disconnected from nature.

5MARKS

1. Discuss the significance of the poem's title, "Dejection: An Ode". How does the title relate to the poet's emotional state and artistic expression?

2. Evaluate the poet's portrayal of his emotional state in the poem. How effectively does he convey the complexities of dejection and melancholy?

3. How does the poem's portrayal of the poet's emotional state relate to Romantic-era ideas about the sublime and the beauty of nature?

8MARKS

1. Explore the role of imagination in "Dejection: An Ode." How does Coleridge differentiate between the creative and the destructive aspects of imagination in the poem?

2. Construct a comparative analysis of "Dejection: An Ode" and another Romantic poem that deals with themes of nature and emotion.

3. Consider how Coleridge's philosophical ideas about nature and the self, as expressed in "Dejection: An Ode," might be applied to a modern context. How could the poem’s insights be relevant to contemporary issues of mental health and self-perception?

PERSY BYSSHE SHELLEY: THE MASK OF ANARCHY

2 MARKS

1. Name the historical event that inspired Shelley's "The Mask of Anarchy."

Ans: The Peterloo Massacre inspired Shelley's "The Mask of Anarchy."

2. What is the primary theme of "The Mask of Anarchy"?

Ans: The poem critiques tyranny and advocates for social justice.

3. Explain how Shelley portrays the concept of 'anarchy' in the poem.

Ans: Shelley uses 'anarchy' to symbolize the chaotic and unjust state created by oppressive rulers.

4. How does Shelley use imagery to criticize the government in the poem?

Ans; Shelley uses vivid imagery to depict the brutal and corrupt nature of the rulers, emphasizing their moral and ethical decay.

5. Identify a modern poem or speech that echoes the themes of "The Mask of Anarchy."

Ans: "I Have a Dream" by Martin Luther King Jr. echoes themes of justice and resistance against oppression.

5 MARKS

1. Analyze the role of the 'dream' motif in "The Mask of Anarchy." How does it contribute to the poem's themes?

2. Describe how Shelley uses metaphor to convey his message in "The Mask of Anarchy."

3. Summarize the historical context of "The Mask of Anarchy."

8 MARKS

1. Assess the effectiveness of Shelley's use of language and rhetoric in The Mask of Anarchy. Do you think his approach was successful in mobilizing public opinion against tyranny?

2. Critique the poem's use of satire in relation to its effectiveness in challenging authority. Do you think satire was the best approach for Shelley's objectives? Why or why not?

3. Discuss how Shelley's personal beliefs and experiences influenced the content and tone of The Mask of Anarchy. Provide evidence from the text to support your analysis.

JOHN KEATS: TO SLEEP

2 MARKS

1. What is the central theme of "To Sleep" by John Keats?

Answer: The central theme is the poet's desire for sleep as a refuge from his worries and suffering.

2. Why does the poet call sleep “the gift of heaven”?

Answer: The poet calls sleep “the gift of heaven” because he views it as a divine blessing that provides relief from earthly struggles.

3. Discuss the significance of sleep as a motif in Romantic literature.

Answer: In Romantic literature, sleep often symbolizes an ideal state of peace and escape from the harsh realities of life.

4. How well does the poem reflect Keats’s romantic ideals?

Answer: The poem reflects Keats’s romantic ideals by emphasizing nature’s soothing qualities and the escape from worldly suffering, aligning with his broader romantic themes.

5 MARKS

1. Describe the main theme of the poem "To Sleep" by John Keats. How does Keats convey this theme through his use of imagery?

2. Compare and contrast the depiction of sleep in Keats's "To Sleep" with that in another Romantic poem of your choice. How do the poets' approaches to the concept of sleep differ?

3. Summarize how Keats's depiction of sleep in the poem reflects the broader themes of Romanticism.

8 MARKS

1. Analyze the structure and form of "To Sleep." How do the poem's structure and rhyme scheme contribute to its overall meaning and emotional impact?

2. Imagine you are a modern poet. Write a poem inspired by Keats' "To Sleep" that explores the concept of sleep from a contemporary perspective. Discuss how your poem reflects or diverges from Keats' treatment of the theme.

3. How might Keats' portrayal of sleep in "To Sleep" reflect the Romantic idealization of nature and the natural world? Provide examples from the text to support your analysis.

Unit II

Prose

UNIT- II PROSE

CONTENT OF UNIT- II

- Charles Lamb – Valentine's Day *(From Essays of Elia)*
- Joeseph Addison and Richard Steele – The Spectator's Account of Himself *(From Coverley Papers)*

UNIT OBJECTIVES

- To understand the passage and grasp its meaning.
- To read with correct pronunciation, stress, intonation, pause and articulation of voice.
- To enable students to understand the passage by silent reading.
- To enrich their active and passive vocabulary.
- To express the ideas of the passage orally and in writing.
- To enjoy reading and writing.
- To develop their imagination.
- To prepare the students for world citizenship

2.1 Charles Lamb – Valentine's Day

2.1.1 Introduction to Charles Lamb:

Charles Lamb was born on Feb. 10, 1775, in the heart of London in the Inner Temple, a great rambling old building filled with lawyers' offices and living quarters. His father was a lawyer's clerk and quite poor. At the age of 7 Charles was sent to school at Christ's Hospital.

Here he met another poor boy who became his lifelong friend—the poet Samuel Taylor Coleridge. These days are delightfully described in Lamb's essay "Christ's Hospital Five-and-Thirty Years Ago." At 17 Lamb became a clerk in the accountant's office in the East India House. There he remained until he retired on a pension 33 years later to Edmonton, where he died on Dec. 27, 1834.

When he was 21 his sister Mary went insane, killed her mother, and was confined in an asylum. She recovered temporarily and was released upon her brother's promise that he would care for her the rest of her life.

Thenceforth Charles Lamb sacrificed everything for his sister. When her illness returned, he would take her by the hand and walk mournfully with her to the asylum. In her healthy intervals that he called "between the acts," they became famous for their evenings at home, where the brightest wits of London gathered for talk and laughter. Mary Lamb shared in some of her brother's work, such as the Tales from Shakespear, a retelling of Shakespeare's plays for younger readers.

Charles Lamb's fame today rests chiefly on the essays written under the name of Elia. In these essays he has taken the most trivial subjects and put into them his own whimsical, pathetic, quaintly humorous personality. His '"Chapter on Ears," "Imperfect Sympathies, "The Praise of Chimney-Sweepers," "Old China," and "Complaint on the Decay of Beggars" are all fine works. Probably no essay in the English language has aroused more laughter than his "Dissertation on Roast Pig," and none is more full of pathos than his beautiful "Dream Children."

In addition to the Essays of Elia, Lamb's most important prose works include the critical notes in his Specimens of English Dramatic Poets who lived About the Time of Shakespear, The Adventures of Ulysses, a tragedy entitled John Woodvil, and his romance A Tale of Rosamund Gray. His best-known poem is The Old Familiar Faces.

2.1.2. Essays of Eila:

Charles Lamb's *Essays of Elia* is a study of personality. A true follower of Addison is Charles Lamb, whose essays contributed to the London Magazine between 1820 and 1825 and published in book form as *Essays of Elia* (1823) and Last *Essays of Elia* (1833), found response in the hearts of all lovers of books. The name "Elia" under which they were written was that of a fellow-clerk in the India House. The first series was printed in 1823, the second, The Last *Essays of Elia*, in

1833. Lamb had a particular gift for analyzing character and his sensitivity and perceptiveness made him a valuable critic and friend. Some of his best writings were in *Essays of Elia*. Lamb was a fine-grained romanticist, an ardent admirer of the Elizabethans, a happy observer of the humors of his own day, a man whimsical and sympathetic. Lamb is just Lamb. Through the essays shines his personality. His brave manliness, his devotion to his sister Mary, his simple pursuance of duty, his loving circle of friends must be known by a class before they appreciate the essays. His witticisms, his insight into character, his wisdom, his self-betrayal, his felicitous phrase, his tender pathos, his charm, his whimsicality, his fine ideals, his quaintness do you, for your part, help pupils to see and feel these traits in the essays?

The name Elia was taken from a clerk in the South Sea House and attached in fun to the first essay. Bridget was his sister Mary. Many of the essays have personal references, The South Sea House,for instance, The Old Benchers of the Inner Temple, Christ's Hospital Five and Thirty Years Ago, Mockery End in Hertfordshire,and Blakes more in H shire.Dream-Children is a little classic of pathos ; A Dissertation upon Roast Pig, and The Praise of Chimney Sweepers, on the other hand, are splendid examples of wit and humor. Besides these, Old China, A Chapter on Ears, Mrs. Battle's Opinions on Whist,Barbara S., and other favorites may be read.It spoils Lamb's essays to try to analyze them; they must simply be accepted and enjoyed.

Charles Lamb is essentially an essayist, but in his Essays of Elia are several sketches that bear marks of the short-story structure. A Dissertation upon Roast Pig is a combination of essay and story. The introduction gravely announces that the art of roasting was inadvertently discovered; it then gives the story as it is supposed to be found in an old manuscript. This story is the portion to be used in class. It begins about the third sentence and runs half-way through the essay. In reading it we find the series of events, suspense, and the changing-around of situation that mark the true short story. There is much humor. In Dream-Children: a Revery, are shown great richness of feeling and delicacy of imagination. Hardly more than a fragile sketch, this bears in it the single impression, movement, and climax of the true short story. Lamb uses beautiful art in his side remarks relative to the acts of the children; he constructs a world of boys and girls and family background and all out of fancy. These little boys and girls of Lamb's imagination are worth meeting.

The richness of his language and his wealth of ideas are well illustrated in the following paragraph from Poor Relations: "A Poor Relation is the most irrelevant thing in nature, a piece of impertinent correspondency, an odious approximation,a haunting conscience, a preposterous shadow, lengthening in the noontide of our prosperity, an unwelcome remembrancer, a perpetually recurring mortification, a drain on your purse,a more intolerable dun upon your pride, a drawback upon success, a rebuke to your rising, a stain in your blood, a blot on your 'scutcheon, a rent in your garment, a death' s head at your banquet, Agathocles' pot, a Mordecai in your gate, a Lazarus at your door, a lion in your path, a frog in your chamber, a fly in your ointment, a mote in your eye,a triumph to your enemy, an apology to your friends, the one thing not needful, the hail in harvest, the ounce of sour in a pound of sweet. Is that not an astounding procession of metaphors !"

2.1.3: *V A L E N T I N E ' S D A Y*

Hail to thy returning festival, old Bishop Valentine! Great is thy name in the rubric, thou venerable Arch-flamen of Hymen! Immortal Go-between! who and what manner of person art thou? Art thou but a name, typifying the restless principle which impels poor humans to seek perfection in union? or wert thou indeed a mortal prelate, With thy tippet and thy rochet, thy apron on, and decent lawn sleeves? Mysterious personage! like unto thee, assuredly, there is no other mitred father in the calendar; not Jerome, nor Ambrose, nor Cyril; nor the consigner of undipt infants to eternal torments, Austin, whom all mothers hate; nor who hated all mothers, Origen; nor Bishop Bull, nor Archbishop Parker, nor Whitgift. Thou comest attended with thousands and ten thousands of little Loves, and the air is Brush'd with the hiss of rustling wings.

Singing Cupids are thy choristers and thy precentors; and instead of the crosier, the mystical arrow is borne before thee.

In other words, this is the day on which those charming little missives, ycleped Valentines, cross and intercross each other at every street and turning. The weary and all for-spent twopenny postman sinks beneath a load of delicate embarrassments, not his own. It is scarcely credible to what an extent this ephemeral courtship is carried on in this loving town, to the great enrichment of porters, and detriment of knockers and bell-wires. In these little visual interpretations,

no emblem is so common as the heart, —that little three-cornered exponent of all our hopes and fears, —the bestuck and bleeding heart; it is twisted and tortured into more allegories and affectations than an opera hat. What authority we have in history or mythology for placing the head-quarters and metropolis of God Cupid in this anatomical seat rather than in any other, is not very clear; but we have got it, and it will serve as well as any other. Else we might easily imagine, upon some other system which might have prevailed for any thing which our pathology knows to the contrary, a lover addressing his mistress, in perfect simplicity of feeling, "Madam, my liver and fortune are entirely at your disposal;" or putting a delicate question, "Amanda, have you a midriff to bestow?" But custom has settled these things, and awarded the seat of sentiment to the aforesaid triangle, while its less fortunate neighbours wait at animal and anatomical distance.

Not many sounds in life, and I include all urban and all rural sounds, exceed in interest a knock at the door. It "gives a very echo to the throne where Hope is seated." But its issues seldom answer to this oracle within. It is so seldom that just the person we want to see comes. But of all the clamorous visitations the welcomest in expectation is the sound that ushers in, or seems to usher in, a Valentine. As the raven himself was hoarse that announced the fatal entrance of Duncan, so the knock of the postman on this day is light, airy, confident, and befitting one that bringeth good tidings. It is less mechanical than on other days; you will say, "That is not the post, I am sure." Visions of Love, of Cupids, of Hymens—delightful eternal common-places, which "having been will always be" which no school-boy nor schoolman can write away; having your irreversible throne in the fancy and affections—what are your transports, when the happy maiden, opening with careful finger, careful not to break the emblematic seal, bursts upon the sight of some well-designed allegory, some type, some youthful fancy, not without verses

Lovers all,
A madrigal,

or some such device, not over abundant in sense — young Love disclaims it, — and not quite silly — something between wind and water, a chorus where the sheep might almost join the Shepherd, as they did, or as I apprehend they did, in Arcadia. All Valentines are not foolish; and I shall not easily forget thine, my kind friend (if I may have leave to call you so) E. B. — E. B. lived opposite a young maiden, whom

he had often seen, unseen, from his parlour window in C—e-street. She was all joyousness and innocence, and just of an age to enjoy receiving a Valentine, and just of a temper to bear the disappointment of missing one with good humour. E. B. is an artist of no common powers; in the fancy parts of designing, perhaps inferior to none; his name is known at the bottom of many a well executed vignette in the way of his profession, but no further; for E. B. is modest, and the world meets nobody half-way. E. B. meditated how he could repay this young maiden for many a favour which she had done him unknown; for when a kindly face greets us, though but passing by, and never knows us again, nor we it, we should feel it as an obligation; and E. B. did. This good artist set himself at work to please the damsel. It was just before Valentine's day three years since. He wrought, unseen and unsuspected, a wondrous work. We need not say it was on the finest gilt paper with borders — full, not of common hearts and heartless allegory, but all the prettiest stories of love from Ovid, and older poets than Ovid (for E. B. is a scholar.) There was Pyramus and Thisbe, and be sure Dido was not forgot, nor Hero and Leander, and swans more than sang in Cayster, with mottos and fanciful devices, such as beseemed, — a work in short of magic. Iris dipt the woof. This on Valentine's eve he commended to the all-swallowing indiscriminate orifice—(O ignoble trust!) — of the common post; but the humble medium did its duty, and from his watchful stand, the — next morning, he saw the cheerful messenger knock, and by and by the precious charge delivered. He saw, unseen, the happy girl unfold the Valentine, dance about, clap her hands, as one after one the pretty emblems unfolded themselves. She danced about, not with light love, or foolish expectations, for she had no lover; or, if she had, none she knew that could have created those bright images which delighted her. It was more like some fairy present; a God-send, as our familiarly pious ancestors termed a benefit received, where the benefactor was unknown. It would do her no harm. It would do her good for ever after. It is good to love the unknown. I only give this as a specimen of E. B. and his modest way of doing a concealed kindness.

Good-morrow to my Valentine, sings poor Ophelia; and no better wish, but with better auspices, we wish to all faithful lovers, who are not too wise to despise old legends, but are content to rank themselves humble diocesans of old Bishop Valentine, and his true church.

2.1.4. Summary of the Prose

As the title suggests, this essay is a rumination on Valentine's Day. Lamb, through his persona Elia, opens by differentiating between the St. Valentine for whom Valentine's Day is named and other, more forbidding church fathers. Lamb says there is no one who can compare to St. Valentine. He is the only one who "comes attended with ... ten thousands of little loves." What other church father, asks Elia, is accompanied by anything as charming as cupids and their flying arrows?

Then Elia anticipates the many, many Valentines the postman will deliver and wonders why the heart has become the symbol of love and the symbol of this day. Why not the liver, he asks whimsically, or the midriff? In the next paragraph, he notes that people are always interested in a knock at the door, though sometimes what the knock brings is not welcome. But a Valentine, Elia says, is always welcome.

Finally, Elia moves into the story of his friend "E.B." who was, according to literary critic George Wauchope, Edward Francis Burney, a painter and illustrator. E.B. watches a beautiful young woman from his window, unseen by her, and decides to send her a Valentine. He makes her an extraordinary one, filled with illustrations of famous lovers. EB watches as she receives it. She claps her hands and dances about in joy. She wasn't overjoyed because the Valentine was from her lover, as she had no lover (at least none who could draw this way), but because of the lovely images. As Elia writes:

It was more like some fairy present; a God-send, as our familiarly pious ancestors termed a benefit received, where the benefactor was unknown. It would do her no harm. It would do her good for ever after. It is good to love the unknown. I only give this as a specimen of E. B. and his modest way of doing a concealed kindness.

While Lamb opens the essay with language that is archaic (old-fashioned, even for the 1820s) and allusive (making references to myths, religion and works of literature), by the next-to-last paragraph, quoted above, he is writing in sweet and simple terms to offer a heartfelt message. His purpose is, first, to offer a lighthearted celebration of Valentine's Day as a whimsical but delightful holiday, delightful because it spreads love. Then he becomes more serious (writing, of course, as Elia), and his moral is that doing a kind act to bring joy to a person who would not expect it

is no small thing. It can be a "godsend," and an act of grace to send a beautiful Valentine to an unsuspecting person. Elia thus encourages us all to value and perform what today we might call random acts of kindness.

2.1.5. Analysis of the Prose

As the title suggests, this essay is a rumination on Valentine's Day. Lamb, through his persona Elia, opens by differentiating between the St. Valentine for whom Valentine's Day is named and other, more forbidding church fathers. Lamb says there is no one who can compare to St. Valentine. He is the only one who "comes attended with ... ten thousands of little loves." What other church father, asks Elia, is accompanied by anything as charming as cupids and their flying arrows? Then Elia anticipates the many, many Valentines the postman will deliver and wonders why the heart has become the symbol of love and the symbol of this day. Why not the liver, he asks whimsically, or the midriff? In the next paragraph, he notes that people are always interested in a knock at the door, though sometimes what the knock brings is not welcome. But a Valentine, Elia says, is always welcome. Finally, Elia moves into the story of his friend "E.B." who was, according to literary critic George Wauchope, Edward Francis Burney, a painter and illustrator. E.B. watches a beautiful young woman from his window, unseen by her, and decides to send her a Valentine. He makes her an extraordinary one, filled with illustrations of famous lovers. EB watches as she receives it. She claps her hands and dances about in joy. She wasn't overjoyed because the Valentine was from her lover, as she had no lover (at least none who could draw this way), but because of the lovely images. As Elia writes: It was more like some fairy present; a God-send, as our familiarly pious ancestors termed a benefit received, where the benefactor was unknown. It would do her no harm. It would do her good for ever after. It is good to love the unknown. I only give this as a specimen of E. B. and his modest way of doing a concealed kindness. While Lamb opens the essay with language that is archaic (old-fashioned, even for the 1820s) and allusive (making references to myths, religion and works of literature), by the next-to-last paragraph, quoted above, he is writing in sweet and simple terms to offer a heartfelt message. His purpose is, first, to offer a lighthearted celebration of Valentine's Day as a whimsical but delightful holiday, delightful because it spreads love. Then he becomes more serious (writing, of course, as Elia), and his moral is that doing a kind act to bring joy to a

person who would not expect it is no small thing. It can be a "godsend," and an act of grace to send a beautiful Valentine to an unsuspecting person. Elia thus encourages us all to value and perform what today 3 Chapter 1. Unit 4 we might call random acts of kindness.

In his essay "Valentine's Day," Charles Lamb reflects on the traditions and sentiments associated with the holiday, focusing on its impact on both young lovers and society at large. Written in his characteristic conversational and whimsical style, Lamb delves into the customs and emotional experiences tied to Valentine's Day.

Lamb begins by reminiscing about the origins of the day and how it has evolved over time. He notes that Valentine's Day is traditionally a time for expressing love and affection, often through the exchange of letters, cards, and tokens of affection. He recalls the excitement and anticipation felt by young lovers as they send and receive valentines, highlighting the blend of hope and anxiety that accompanies these gestures.

Throughout the essay, Lamb touches on the themes of romance and the idealization of love. He humorously describes the various ways people participate in Valentine's Day, from the earnest declarations of love to the more playful and flirtatious exchanges. Lamb captures the spirit of the day by emphasizing the universal desire for love and the joy of being acknowledged by someone special.

Lamb also reflects on the commercialization of Valentine's Day, noting how merchants capitalize on the occasion by selling cards, flowers, and other romantic gifts. While he acknowledges the commercialization, he maintains a lighthearted and accepting tone, recognizing that these practices add to the festive atmosphere of the holiday.

Additionally, Lamb explores the emotional impact of Valentine's Day on those who are lonely or unrequited in their affections. He empathizes with those who may feel left out or saddened by the lack of romantic attention, acknowledging that the day can be bittersweet for some.

In conclusion, Lamb's essay "Valentine's Day" provides a thoughtful and entertaining look at the holiday, celebrating the joy and excitement it brings while also acknowledging its more poignant aspects. Through his reflections, Lamb

captures the essence of Valentine's Day as a celebration of love, hope, and human connection.

Lamb's essay begins with a whimsical depiction of the anticipation that surrounds Valentine's Day. He describes the eager expectations of individuals awaiting tokens of affection, setting a light-hearted and humorous tone. Through this lens, Lamb examines the concept of romantic love and the rituals of courtship. He reflects on how Valentine's Day has become a day for lovers to express their feelings through cards, letters, and gifts, often in a manner that is more performative than heartfelt.

In his exploration, Lamb highlights the superficiality that can accompany these displays of affection. He points out that the tradition of sending valentines, while ostensibly a gesture of love, often succumbs to societal pressure and commercial interests. This critique of the commercialization of Valentine's Day is a central theme in the essay, as Lamb exposes the contradictions between genuine emotions and socially constructed rituals.

Lamb's prose is rich with satirical commentary, targeting the societal norms and expectations that dictate behavior on Valentine's Day. He uses irony to underscore the absurdity of these customs, drawing attention to the ways in which individuals conform to societal pressures rather than acting on sincere feelings. Lamb's satire is gentle yet incisive, as he mocks the exaggerated emotions and grandiose gestures that often characterize the holiday.

For instance, Lamb describes characters who go to great lengths to participate in Valentine's Day rituals, regardless of their true sentiments. These characters, with their exaggerated traits and behaviors, serve as embodiments of the social critique Lamb is advancing. Through these satirical portrayals, Lamb encourages readers to question the authenticity of the emotions displayed and to reflect on the deeper meaning of love and affection.

A hallmark of Lamb's writing is his use of irony and humor, which are abundantly present in "A Valentine's Day." Lamb employs irony to juxtapose romantic ideals with the reality of human behavior, revealing the follies and contradictions inherent in the way people approach love and romance. His humor, often subtle and playful, engages the reader and adds a layer of enjoyment to the essay.

Lamb's descriptive language and vivid imagery enhance the comedic effect, painting clear and often exaggerated pictures of the scenes and characters he describes. This use of humor serves not only to entertain but also to underscore the essay's satirical messages, making the critique more palatable and relatable.

Beneath the humor and satire, Lamb offers profound reflections on human nature. He explores themes such as vanity, desire, and the need for social validation, suggesting that these drives often influence human behavior more than genuine emotional connections. Lamb's essay invites readers to consider the ways in which societal norms shape their actions and to seek a more authentic expression of their feelings.

In conclusion, Charles Lamb's "A Valentine's Day" is a masterful essay that combines humor, irony, and social critique to examine the customs associated with Valentine's Day. Through his witty and engaging prose, Lamb exposes the superficiality and commercialization of the holiday, encouraging readers to reflect on the true nature of love and affection. The essay remains a timeless piece, offering both entertainment and insightful commentary on the human condition. Lamb's ability to blend satirical observation with affectionate critique makes "A Valentine's Day" a delightful and thought-provoking read.

2.1.6. Themes

Love and Courtship: Lamb explores the concept of romantic love and the rituals of courtship, particularly the tradition of sending valentines. He reflects on the societal expectations and the often superficial nature of these displays of affection.

Social Satire: The essay serves as a critique of the societal norms and the commercialization of Valentine's Day. Lamb mocks the exaggerated emotions and the pressure to conform to these customs.

Irony and Humor: Lamb's use of irony and humor is evident throughout the essay. He often juxtaposes romantic ideals with the reality of human behavior, revealing the contradictions and follies in the way people approach love and romance

Romance and Love:

The essay primarily centers around the theme of love, highlighting the excitement and anticipation associated with expressing romantic feelings. Lamb

delves into the customs of Valentine's Day, focusing on how people communicate their affections through letters, cards, and tokens.

Idealization of Love:

Lamb examines the idealized notions of love that often accompany Valentine's Day. He reflects on the heightened emotions and idealistic views that lovers have during this time, capturing the essence of romantic fantasies.

Tradition and Custom:

The essay explores the traditions and customs tied to Valentine's Day, including the historical origins and how they have evolved over time. Lamb notes the enduring practices of exchanging valentines and the significance of these rituals in expressing love and affection.

Commercialization:

Lamb touches on the commercialization of Valentine's Day, recognizing how merchants capitalize on the occasion by selling cards, flowers, and other romantic gifts. He provides a lighthearted critique of this aspect, acknowledging both the positive and negative implications of commercialization.

Youth and Innocence:

A recurring theme is the innocence and earnestness of young love. Lamb captures the playful and sincere expressions of affection among young lovers, emphasizing the purity and excitement of these early romantic experiences.

Joy and Celebration:

The essay celebrates the joy and festivity of Valentine's Day. Lamb highlights the happiness and warmth that the holiday brings to those who participate in it, emphasizing the communal and celebratory aspects of expressing love.

Loneliness and Unrequited Love:

Lamb also addresses the more melancholic side of Valentine's Day, recognizing that not everyone finds joy in the holiday. He empathizes with those who feel lonely or whose affections are unrequited, acknowledging the bittersweet emotions that the day can evoke.

Human Connection:

At its core, the essay emphasizes the theme of human connection. Lamb reflects on the universal desire for love and the importance of feeling connected to others, whether through romantic relationships or the broader social customs of Valentine's Day.

2.1.7 Let Us Sum Up

Charles Lamb is a greatest essayist. He acquired immortal recognition for himself. He is known as the prince of the English essays. His "Valentine's Day" is a beautiful essay. His essays are mostly subjective and this essay is not an exception.

"Valentine's Day" is an essay, which is written, in lighter vein. It opens with an invocation to Bishop Valentine. In a humorous manner the description is given with numerous minute details.

In this essay the essayist talks about "Valentine's Day". This is celebrated mostly in the Christian world on 14th February. It is associated with St. Valentine. He was a Bishop. He was martyred and became very popular. But this day is celebrated by the lovers to express their love. Love tokens are exchanged between the lovers. Thus Bishop Valentine acts as an immortal agent between lovers.

Lamb says that the gifts that are given on this day are called "Valentine's". These gifts bear a symbol of the human heart. The essayist wonders why heart is given so much importance in the matter of love. On this day lovers wait for the postman. The maidens generally open the gifts most cautiously. For Lamb "Valentine's Day" is a key to younger generation's psychology.

Mostly the gifts given on this day are the expression of certain follies of the lovers. But Lamb tries to defend the youth. He says, "All valentine's are not foolish". He adds the story of E. B. In front of his house there lived a beautiful girl. He is much impressed by that girl. Without showing his identity, he sends a picture to her. The innocent girl gets the gift and begins to dance with joy.

Thus in "Valentine's Day" Lamb has analysed the psychology of lovers. This essay is full of humour. The stylistic beauty of this essay is fantastic. The essay abounds in quotations and allusions. Lamb uses obsolete expression. He hides the identity of the persons mentioned in the essay. The sentence construction is complex at time. On the whole, this essay looks like an ode in prose.

Glossary:

1) **Irony:** A figure of speech in which the intended meaning is opposite to the literal meaning.
2) **Commercialization:** The process of managing or exploiting something primarily for financial gain.
3) **Conversational:** A style of writing or speaking that is informal and mimics natural spoken language.
4) **Hyperbole:** Exaggerated statements or claims not meant to be taken literally.
5) **Romanticism:** An artistic and literary movement emphasizing inspiration, subjectivity, and the primacy of the individual.
6) **Social Norms:** Expected standards of behavior within a society or group.
7) **Whimsical:** Playfully quaint or fanciful, especially in an appealing and amusing way.
8) **Performative**: Actions done for show or to make an impression, rather than out of genuine intent.
9) **Vanity:** Excessive pride in or admiration of one's own appearance or achievements.

2.2 Joeseph Addison and Richard Steele – The Spectator's Account of Himself *(From Coverley Papers)*

2.2.1 Introduction to Joseph Addison and Richard Steele:

Richard Steele was born in Dublin in 1672. He had a difficult childhood as his father died when he was only five years old. He studied at Charterhouse School and then joined Merton College, Oxford in 1690. Thereafter, he joined the British army as a cadet and was promoted to the post of Captain when he wrote a funeral poem for Queen Mary. He made his first foray into the world of literature with The Christian Hero (1701), a prose work that had for its hero an idealized man whose virtuous nature reflected the author's reformist zeal. He also wrote three comedies for the stage, The Funeral (1701), The Lying Lover (1703) and The Tender Husband (1705), none of which were commercially successful. His literary career took off in 1709 when he started publishing TheTatler with the help of Addison; subsequently, the two also collaborated on The Spectator and made the periodical essay a popular literary form in England. Steele followed this up with the publication of The Guardian and The Englishman in 1713.

In the same year, he was also elected to the Parliament from Stockbridge. Following the accession of King George I to the throne, Steele was appointed as the supervisor of Drury Lane Theatre and was awarded a knighthood in 1715. He published his last comedy, The Conscious Lovers, in 1722. He died in Carmarthen in 1729. Though considered by many to be a lesser writer than Addison, Steele's contribution to the formation of a popular, genteel, middle class sensibility through his plays and essays was significant enough for him to be remembered as a master of 18th century English literature.

Joseph Addison was born in 1672 in Wiltshire. He was educated at Charterhouse School, where he first met Richard Steele, with whom he shared a lasting professional and personal association. He attended Queen's College, Oxford, where he achieved distinction in classical studies, and subsequently studied at Magdalen College. His first major literary work, An Account of the Greatest English Poets, was published in 1694. Through the 1690s, Addison published several Latin poems, which brought him to the notice of John Dryden. Between 1699 and 1703, he

toured the Continent, where he met many political leaders and diplomats. In 1705 he published a poem called The Campaign, celebrating the recent victory of the allied forces over France in the Battle of Blenheim, which secured him the position of the Commissioner of Appeals and subsequently Under-Secretary of State in the ruling Whig government. His political career reached its zenith in 1708 when he became a member of the Parliament. Addison's literary career entered a productive phase in 1709, when Steele started publishing The Tatler. Addison's regular contributions to the periodical soon became indispensable to its success. In fact, though Addison contributed fewer essays to The Tatler than Steele, his reputation soon overtook his friend's. In 1711, they co-founded The Spectator, which was an instant hit with readers and ran to a total of 555 issues. Addison also wrote a neo-classical tragedy,Cato, which was produced in 1713. He died in 1719 at the age of 48 and was buried in Westminster Abbey.

Joseph Addison (1672-1719) and Richard Steele (1672-1729) lived rich lives on their own, but here we will briefly talk about them together as a way of introducing the collaborative journalism for which they are now best remembered, the essay series The Tatler (1709-1711) and The Spectator (1711-1712). portrait of Joseph Addison by Godfrey Kneller (NPG)Source: Godfrey Kneller, Portrait of Joseph Addison (National Portrait Gallery, UK)Born just a few weeks apart, Addison and Steele knew each other from the age of thirteen, and they also overlapped at Oxford (though they attended different colleges, Addison going to Queen's and Magdelen and Steele to Christ Church and Merton). They crossed paths again in London in the early part of the eighteenth century; both of them had political and literary ambitions. By all accounts, Addison and Steele had very different personalities. Addison had many friends and seems to have been brilliant at getting influential people to support and help him.

But his personal demeanor was serious and he wrote ambitious poems and the century's most significant verse tragedy, *Cato* (1713), a play that is rarely staged now but was a staple of the repertory for decades. Steele was more a journalist at heart, and his plays are all comedies (to be sure, Addison wrote a comedy, too, but it was not very successful, whereas Steele had several hits). And a lot of people seemed to be unable to take Steele very seriously; he was notorious for running up big debts, and was often mocked in the public press of the period.

Surely part of the difference between the two men and the way that they were received by others had to do with issues of class and ethnicity. Steele was Irish, and although he was from a respectable family in Dublin (his father was an attorney) he did not have much of a family network in England to help him make his way in the world. He almost certainly faced his share of the prejudice against Irish people that many English people harbored for centuries. After his time at Oxford (which he left without completing a degree), Steele went into the army, and did well, rising to become a captain. He started writing poetry and drama as a side project while he was still in the military.

At some point, though, his military career stalled, and he came to London to work in the government; he got a position at court, and took on the job of editing the official newspaper, the London Gazette. Addison was not from a particularly wealthy or noble family, either, but the Addisons were well-placed in the power structure of the Church of England, the official state church. Addison's father Lancelot was the chaplain of the English garrison at Tangier, in Morocco, and would later become the Dean of the cathedral at Lichfield. One of Addison's brothers became the English governor of Madras, in India. Joseph Addison seems to have been identified early on as someone who would have a significant public career. After finishing his degree at Oxford, he was sent on a grand tour of the continent at government expense, and would go on to be a member of Parliament (he was essentially given a seat there; he did not have to campaign) and a cabinet minister.

Steele left London Gazette and started The Tatler in 1709. This journal, which was published three times a week, was something new and innovative. Rather than focusing on the news, it offered essays on a variety of topics: theater reviews, essays on clothing and manners, and so on. It was fast-paced, entertaining, and in an age when much print publication was bitterly political, was non-partisan. The

Tatler was immediately popular. Steele asked Addison and other friends to join him (it was surely hard to come up with enough material on his own), and Addison contributed several dozen essays. The Tatler folded at the start of 1711, but was almost immediately followed by The Spectator. Here Addison took the lead, contributing a larger number of essays than Steele and, most scholars agree, setting the tone for the new journal. The Spectator, which was published every day except Sunday, ran 555 issues, until finally running out of steam.

Both journals were widely read in their first publication, and perhaps even more so over the course of the next two centuries when they were collected together and bound up as book-length volumes. A set of The Tatlers and The Spectators was something that every middle-class household with aspirations to looking like its members took literature seriously would want to have. These essays were published in that kind of format scores of times in the English-speaking world, their essays often being offered to students as examples of clear, vigorous English prose; they were also translated into most of the European languages. In our time, these essays have become newly relevant as having inaugurated what the sociologist Jürgen Habermas dubbed “the bourgeois public sphere,” a domain of society separate from the state or the royal courts where middle class people came together to debate social issues. Even more recently, these short, comparatively informal essays, published frequently, have been compared to blogging. Well, maybe. Whatever the case, the early eighteenth-century journalism of Joseph Addison and Richard Steele remains an entertaining and valuable look into the attitudes, tastes, and styles of their period.

2.2.2 Coverley Papers:

Written by Joseph Addison and Richard Steele, the de Coverley Paper is the mirror of the eighteenth century’s life and manner, both of the city and countryside. Sir Roger, one of the good friends of Addison and Steele, represents the lifestyle of rural England in eighteenth century. In eighteenth century class conflict becomes one of the major social factors. Sir Roger is a country squire, who has a great relationship with his servants. The servants have been working here for a long time, who are very faithful and love him. He also shows kindness to them and maintains a fatherly relationship. Though he loves his servants, he never gives his used things to

them. He thinks that if the servants use his cast off things, then they will suppose them as a landlord, which demonstrates the class distinction.

Eighteenth century is known as 'Age of reason'. Because of the scientific revolution, people are becoming more reasonable. Sir Roger is the symbol of reason according to eighteenth century. There is a haunt beside Sir Roger's house, where the servants of the house don't go because of fear. They can see or feel supernatural things, such as ghost. Then Sir Roger tells his clergyman to stay a night in that haunt to reduce the fear of his servants. Thus Sir Roger proves that there is no ghost and everything is created by weak mind.

Eighteenth century is totally a money oriented society and the major aspect of social conflict. People's pretence about wealth is unfortunately common at that time. They borrow money from others to spend extravagantly. This empty pride only shows dishonor. Someone who has less money should spend money within a limit and also should not feel shame to be poor. But the shame of poverty is a common scene of eighteenth century.

London is a mono centered country in eighteenth century. Everyone want to go to London to survive in a better situation. When a country man goes to London, he tries to imitate the city people, which he actually cannot perform, rather just lose the simplicity of honesty. Thus simplicity is considered a guilt by the cruelty of city life. The main subject of the Coverley Paper is to satire the society. Though this is the age of enlighten, scientific revolution has occurred and people become educated; social, psychological, political conflict have appeared- all these factors are portrayed by Addison and Steele through wit irony and symbols.

Character of Sir Roger

Sir Roger de Coverley is a fictional Tory character who was created to serve as a farcical squire stereotype of the bygone era by the Whig authors, Addison and Steele. His character is a well mixture of hospitality, humanity, love, helpfulness, disappointment, superstition, singularities, kindness, honesty and goodness. Although the character was created to deride the Tory mannerisms of the bygone era,

Addison's satire is very mild, and that makes Sir Roger a rather agreeable character. Sometimes his behaviour seems to be very odd but they proceed from his

good sense. He is beloved rather than esteemed by all who know him. Sir Roger portrayed the antiquated country gentleman stereotype, allowing for The Spectator to deride him as a nostalgic relic. The traditional paternalistic attitude of Sir Roger when dealing with his tenants and servants is another example of a country trait that the authors attempted to mock. Instead their efforts resulted in Sir Roger appearing sympathetic and commendable, as the attitude stood in sharp contrast to the new generation of hard-hearted landed aristocrats. Unlike these new landowners, Sir Roger continued to observe traditional forms of country hospitality.

After getting invitation from Sir Roger, the author went to Sir Roger's country house. Here we see that he is very hospitable and did everything possible to make his friend happy, comfortable, free, and undisturbed. In “Sir Roger at Home”, Sir Roger’s treatment of his servants is adequately dealt with. He loved each of them and he maintained a friendly relationship with them and inquired after their health and family. His nice behaviour towards them helped them develop such love for him that if they were not employed, they seemed discouraged. The servants in the household of Sir Roger considered themselves quite fortunate to have a master like him. They seemed to enjoy doing whatever he demanded them to do. He believed in the equality of master and servants. It bears the testimony that his treatment to his servants was ideal. Even his pet dog or a retired horse was not left unloved. The love between the master and the servants developed in such a degree that if he simply coughed or showed any infirmity of old age, there appeared tension in the looks of his servants.

To some extent Sir Roger can be considered to be eccentric. In the essay "Sir Roger at Church" his eccentricity is seen in which he exercised his authority. While the healthy living and paternalistic communal relations demonstrated by Sir Roger are portrayed with subtle admiration, his dealings with the local church are highly satirized in "Sir Roger at Church". Mr. Spectator could not suppress a hint of bemusement over Sir Roger’s complete authority in the church writing that, ‘As Sir Roger is Landlord to the whole congregation; he keeps them in very good order, and will suffer no body to sleep in it besides himself…’ The squire routinely caused disruptions such as lengthening the verses of psalms, standing while others were kneeling so as to note any absences and interrupting the sermon to tell people not to disturb the congregation with fidgeting or making noise. Mr. Spectator opined that

the worthiness of his character made these behavioural oddities seem like foils rather than blemishes of his good qualities. He also noted that none of the other parishioners were polite or educated enough to recognise the ridiculousness of Sir Roger's behaviour in and authority over the church. These observations of Sir Roger's love of the high- Anglican church in the countryside are essential to the authors' original purpose for creating the character, to mock the seemingly backwards rural Tory.

In summing up, it can be said that despite being a man of great honour, Sir Roger is regarded as a humorist and sometimes eccentric because of possessing some oddities or peculiarities in him. However, the ultimate aim of Addison was not to show his humorous expressions to make up laugh only, rather to make up correct for our follies and absurdities. But the main intention of Mr. Spectator was to correct the society, to reform every corner of life by presenting the character Sir Roger.

2.2.3. *The Spectator's Account Of Himself*

Spectator. No. 1 (1/3/1711) Addison's Essays edited by J H Fowler

He does not lavish at a blaze his fire,

Sudden to glare, and in a smoke expire;

But rises from a cloud of smoke to light,

And pours his specious miracles to sight — Francis

I HAVE observed, that a reader seldom peruses a book with pleasure, till he knows whether the writer of it be a black [dark] or a fair man, of a mild or choleric disposition, married or a bachelor, with other particulars of the like nature, that conduce very much to the right understanding of an author. To gratify this curiosity, which is so natural to a reader, I design this paper and my next as prefatory discourses to my following writings, and shall give some account in them of the several persons that are engaged in this work. As the chief trouble of compiling, digesting, and correcting will fall to my share, I must do myself the justice to open the work with my own history.

I was born to a small hereditary estate, which, according to the tradition of the village where it lies, was bounded by the same hedges and ditches in William the Conqueror's time that it is at present, and has been delivered down from father to son whole and entire, without the loss or acquisition of a single field or meadow, during the space of six hundred years. There runs a story in the family, that when my mother was gone with child of me about. three months she dreamt that she was brought to bed of a judge whether this might proceed from a law-suit which was then depending in the family, or my father's being a justice of the peace, I cannot determine; for I am not so vain as to think it presaged any dignity that I should arrive at in my future life, though that was the interpretation which the neighbourhood put upon it.

The gravity of my behaviour at my very first appearance in the world, and all the time that I sucked, seemed to favour my mother's dream: for, as she has often told me, I threw away my rattle before I was two months old, and would not make use of my coral till they had taken away the bells from it.

As for the rest of my infancy, there being nothing in it remarkable, I shall pass it over in silence. I find, that during my non-age, I had the reputation of a very sullen youth, but was always a favourite of my school-master, who used to say, that my parts were solid, and would wear well. I had not been long at the university, before I distinguished myself by a most profound silence; for during the space of eight years, excepting in the public exercises of the college, I scarce uttered the quantity of an hundred words; and indeed do not remember that I ever spoke three sentences together in my whole life. Whilst I was in this learned body, I applied myself with so much diligence to my studies, that there are very few celebrated books, either in the learned or modern tongues, which I am not acquainted with.

Upon the death of my father, I was resolved to travel into foreign countries, and therefore left the university with the character of an odd, unaccountable fellow, that had a great deal of learning, if I would but show it. An insatiable thirst after knowledge carried me into all the countries of Europe in which there was anything new or strange to he seen: nay, to such a degree was my curiosity raised, that having read the controversies of some great men concerning the antiquities of Egypt, I made a voyage to Grand Cairo, on purpose to take the measure of a pyramid; and

as soon as I had set myself right in that particular, returned to my native country with great satisfaction.

I have passed my latter years in this city, where I am frequently seen in most public places, though there are not above half a dozen of my select friends that know me; of whom my next paper shall give a more particular account. There is no place of general resort, wherein I do not often make my appearance; sometimes I am seen thrusting my head into a round of politicians at Will's, and listening with great attention to the narratives that are made in those little circular audiences. Sometimes I smoke a pipe at Child's, and whilst I seem attentive to nothing but the Postman [a newspaper], overhear the conversation of every table in the room. I appear on Sunday nights at St. James's Coffee-house, and sometimes join the little committee of politics in the inner room, as one who comes there to hear and improve. My face is likewise very well known at the Grecian, the Cocoa-Tree, and in the theatres both of Drury Lane and the haymarket. I have been taken for a merchant upon the Exchange for above these ten years, and sometimes pass for a Jew in the assembly of stock-jobbers at Jonathan's: in short, wherever I see a cluster of people, I always mix with them, though I never open my lips but in my own club.

Thus I live in the world rather as a Spectator of mankind than as one of the species; by which means I have made myself a speculative statesman, soldier, merchant, and artisan, without ever meddling with any practical part in life. I am very well versed in the theory of a husband or a father, and can discern the errors in the economy, business, and diversion of others, better than those who are engaged in them; as standers-by discover plots, which are apt to escape those who are in the game. I never espoused any part with violence, and am resolved to observe an exact neutrality between the Whigs and Tories, unless I shall be forced to declare myself by the hostilities of either side. In short I have acted in all the parts of my life as a looker-on, which is the character I intend to preserve in this paper.

I have given the reader just so much of my history and character, as to let him see I am not altogether unqualified for the business I have undertaken. As for other particulars in my life and adventures, I shall insert them in following papers, as I shall see occasion. In the mean time, when I consider how much I have seen, read, and heard, I begin to blame my own taciturnity; and since I have neither time nor

inclination to communicate the fullness of my heart in speech, I am resolved to do it in writing, and to print myself out, if possible, before I die. I have been often told by my friends, that it is pity so many useful discoveries which I have made should be in the possession of a silent man. For this reason, therefore, I shall publish a sheet-full of thoughts every morning, for the benefit of my contemporaries; and if I can any way contribute to the diversion or improvement of the country in which I live, I shall leave it, when I am summoned out of it, with the secret satisfaction of thinking that I have not lived in vain.

There are three very material points which I have not spoken to in this paper; and which, for several important reasons, I must keep to myself, at least for some time: I mean an account of my name, my age, and my lodgings. I must confess, I would gratify my reader in anything that is reasonable; but as for these three particulars, though I am sensible they might tend very much to the embellishment of my paper, I cannot yet come to a resolution of communicating them to the public. They would indeed draw me out of that obscurity which I have enjoyed for many years, and expose me in public places to several salutes and civilities, which have been always very disagreeable to me; for the greatest pain I can suffer is the being talked to, and being stared at. It is for this reason likewise, that I keep my complexion and dress as very great secrets; though it is not impossible, but I may make discoveries of both in the progress of the work I have undertaken. After having been thus particular upon myself, I shall in to-morrow's paper give an account of those gentlemen who are concerned with me in this work; for, as I have before intimated, a plan of it is laid and concerted (as all other natters of importance are) in a club. However, as my friends have engaged me to stand in the front, those who have a mind to correspond with me, may direct their letters to the SPECTATOR, at Mr. Buckley's, in Little Britain. For I must further acquaint the reader, that though our club meets only on Tuesdays and Thursdays, we have appointed a Committee to sit every night, for the inspection of all such papers as may contribute to the advancement of the public weal.

2.2.4. Summary of the Prose

The Spectator, arguably one of the most important periodicals ever published, had a two-series run from March 1, 1711, through December 6, 1712, for a total of 635 issues. It was edited (written) by two masters of the essay, Richard Steele and Joseph Addison. For the most part, Richard Steele wrote the first series of 555 issues, and Joseph Addison the second series of 79 issues. True to its billing as a periodical, it resembled most eighteenth-century London newspapers in size and layout. Although the editorship was anonymous, many readers believed the writer was Richard Steele, who had just been involved with another periodical, also well known, *The Tatler.* Steele and Addison comprised the two main writers/editors, but several issues were written by others, all of whom were associated with the coffee-house culture of the eighteenth-century London literati. Thus I live in the World, rather as a Spectator of Mankind, than as one of the Species; by which means I have made myself a Speculative Statesman, Soldier, Merchant, and Artizan, without ever meddling in any Practical Part in Life.

He goes on to explain that he is virtually, despite his lack of practical experience, an expert in many walks of life, including marriage, parenthood, economics, and business—all of which he knows better than those who have actual experience in those matters. In short, he is a polymath, a person who knows a great deal about everything.

True to its promise, *The Spectator* contains articles and comments about literary works (mostly Addison's work), authors, ethical matters, politics, social behavior, character sketches (descriptions of character types, mostly from Steele's work), as well as such mundane, but very funny, topics like women's hoop skirts and hairstyles. Nothing within London society or politics is-off limits to the two writers; they even wrote several satirical essays on religious controversies. As many scholars have observed, *The Spectator* seems overall to have been aimed at gently satirizing current behavior in all walks of life so as to reform that behavior in ways that Mr. Spectator feels appropriate.

Mr. Spectator is not alone in his efforts to correct slight behavioral problems in eighteenth-century London. Like many men of intellect and good intentions, he is

part of a group of men who have become famous in their own right as characters, the most famous of whom include Sir Roger de Coverley, a Tory (conservative) and wealthy landowner; Sir Andrew Freeport; an unnamed lawyer who dislikes the law but loves plays; an unnamed clergyman; a retired soldier named Captain Setry; and Will Honeycomb, an old dilettante. Each of the club members is a character type (e. g., the soldier, the clergyman, Sir Roger) who represents the land-owning gentry, the military, the Anglican Church, Whigs, or Tories—all express the standard views of their class and station and so provide the reader with a well-rounded commentary on social matters. This group appears in many of the essays written by Steele in the first series, but not in Addison's second series.

The value of Steel and Addison's work—and its influence on eighteenth-century British letters and literature—is summed up in Samuel Johnson's comments that the Book . . . comprises precepts of criticism, sallies of invention, descriptions of life, and lectures of virtue: It employs wit in the cause of truth, and makes elegance subservient to piety . . . and given Addison a claim to be numbered among the benefactors of mankind. (*Public Advertiser,* 12/14/1776)

Johnson's comments point to the periodical's good-natured satire, rather than invective, in its attempt to suggest models of proper behavior. Johnson, who was himself a relatively harsh critic of eighteenth-century life in mid-century London, recognizes the benefit of satire that pushes, instead of shoves, readers into better behavior.

Addison and Steele, in *The Spectator* and elsewhere, are considered among the finest essay writers in English literature, and much of our current view of the essay in English derives from these writers. In fact, *The Spectator* has been a consistently used model of essay-writing since its publication, and it is still used to illustrate various types of approaches—especially description, narration, and satire—to essay-writing.

2.2.5. Analysis of the Prose:

Role of the Spectator

In London, he used to frequent all the resorts of the public. He had few personal friends. But he visited all the coffee houses and took note of what was happening in Will's, Child's, Grecian, or the Cocoa Tree. He would be found in the famous theatres of London like the Drury Lane and Hay Market. He would frequent the exchange where he was often taken for a merchant. Wherever he saw a group of people, he would mix with them but he would never open his lips except in his own club. He lived in the world in the role of an observer and this gained for him a better understanding of the various aspects of life than what the participator in that particular field himself had. A spectator is always in a better position to discover and comment upon the mistakes made at a game than the players themselves. He kept a neutral attitude towards the political parties.

Object of Writing

He was a reserved man and sometimes he regretted that so much knowledge should be the property of such a silent man, and that because of this the public in general could not benefit from what he had gained through reading and experience. He had therefore, decided to write down a sheet every morning about his thoughts because his taciturnity prevented him from sharing them with the people orally. He would thus communicate through writing and this would give him the pleasure of knowing that his life had not been a vain one. He would not reveal his appearance and mode of dressing because he preferred to remain obscure as he considered it terribly painful to be recognized and stared at and talked to.

Critial Analysis

The Spectator's Account of Himself, essay shows Addison's ability of vivid character portraiture. Here he draws a picture of himself as the Spectator and reveals the basic qualities that he possessed. He was indeed a reserved man, not very fond of talking. As a student too he is reported to have been a hard-working devotee to his studies, taking little interest in extracurricular activities like games or sports. There is endearing trait exhibited here. Addison, even while speaking highly of himself, reveals no ill manners. He praises his scholarship in a well bred manner. This urbanity marks all his essays. He never hits out bitterly against anyone. He reveals other qualities besides his scholarship. He was a shy man but very observant. He was indeed well qualified for the task he had undertaken as he claims.

There is also the humour that is to be found in most of Addison's essays. The very opening has a touch of sly ironical humour. He gently makes fun of the reader's unreasonable foible of wanting to know something about the author, pretending that this makes him understand the work better. There is a touch of delightful humour once again when he talks about his childhood, and his mother's dream and its interpretation. The greatest point of irony is that Addison is describing himself while doing the mask of the Spectator.

This sketch of the character and personality of the Spectator is important for it introduces the reader to the object behind writing the essay and the sources from where he drew the materials for them. The essay also exhibits Addison's ability of writing and communicating his thoughts in a lucid and easy style to understand

language. There is a correct balance between easy familiarity of conversation and the controlled formal manner of writing in the essays of Addison.

Line by Line Paraphrase

Line. 7-11. I have observed.....of an author: Addison begins the essay with the statement that readers like to know personal details about the author of the book they read. They like to know if the writer is fair or dark complexioned, whether he is good tempered and of cool, nature, or of an irritable disposition. The knowledge of the author's nature and appearance seem to contribute to a better understanding of the author's work. The reader seems to appreciate the meaning of a book better if he is acquainted with these personal details about the author.

The passage is characteristic of Addison's delicate irony. It is gentle thrust at the school of criticism that went for the theory that biographical details of an author had to be kept in mind while interpreting his work. The passage strikes the key-note, as it were, of what is best in the essays to follow.

Line. 30-35. The gravity.....bells from it: Addison as the Spectator mentions that his mother had a dream when he was small that he would become some important personage when he became older, like a judge. Addison makes a sly remark that this dream might have been due to the fact that there was a legal case pending in the family. In any case the dream seemed to be supported by the serious disposition displayed by the Spectator as a very small baby. As infant he did not seem pleased with a rattle as any other baby would have been. He threw away the rattle before he was even two months old. He refused to play with the coral till the bells strung had been removed. This implied that as a small child himself he had been too serious to have anything to do with frivolous noise like that made by toys and jingling bells.

This is an autobiographical fact. Addison was indeed, even as a child? of a very serious temperament and devoted much time to his studies rather than spending it at games and sports, and other amusements. Of course, the passage once again reflects the gentle playful style of Addison. There is humour in his description of a two month child throwing away his rattle as if aware of its frivolity. The author is speaking in a half-serious style.

Line. 74-79. I have been.....own club: As the Spectator, he moves round the city of London and makes an appearance at various coffee houses, each one the favorite

haunt of a particular class of people or a particular profession. At these places, he used to merely look at the people and hear them talk among themselves. He never disclosed his identity. At the Royal Exchange, he had often been taken for another merchant. At other times he had been mistaken for a Jew among the speculators at Jonathan's, a coffee house which was a favorite with stockbrokers.

The author in the role of a spectator never opened his lips at the various places he visited. He merely watched and heard. Addison means to say that he was suited by his very temperament to the role of a Spectator. Being able to mix and mingle with any company of people in such a way as to be mistaken for one of them gave him the opportunity to study the manners and behavior and hear their thoughts. He offers his qualifications for taking on the work of writing the essays.

Line. 80-87. Thus I live.....the game: The author lives up to the name he has assumed for the purpose of writing these essays. He has come into contact with all sorts of people. But he has not identified himself with any particular group. He mingled with all types of people but he had retained his independence of thought and identity. His observation has helped him to gain a clear idea of what it is to be a statesman, soldier, or artisan. He knows everything about these types of people in theory if not in practice. He has a thorough theoretical knowledge regarding the duties of a husband or father, and can easily discover mistakes in different spheres of life like domestic economy or business or their pastimes. He prefers the role of a spectator who watches life from the sidelines, for in that role he can get to know more and gain a better understanding of things. A Spectator of a game is in a better position to realize the mistakes being made by the players than the players of the game themselves.

Once again Addison offers the reader his special qualifications for the task of writing the essays. He is particularly suited to the role of an observer, and, through keen and wide observation he has gained a great deal of valuable experience and knowledge regarding the various spheres of life. He has the necessary qualifications to expose the follies and foibles, the mistakes, of people and society, without himself being party to them.

Line. 87-92. I never espoused.....in this paper: The author is a spectator in the true sense of the term. He will not take sides or speak for the cause of a particular political party in strong terms. He is determined to be impartial in his views and attitudes towards the two political parties of England, the Tories and the Whigs. All his life he has preserved his position of being an observer of society and he aims to carry on that role in the essays.

Addison and Steele were sensible to declare their intentions of keeping their paper above politics. The decision was sound in a commercial aspect as well because if it claimed to be above the narrow confines of politics, it would draw more readers. It is true that impartiality was not too strictly kept up but then Addison makes the reservation that he would speak only if forced to do so by the hostilities of either party.

2.2.6. Themes

Observation and Reflection: The importance of observing society to understand and improve it is a central theme. Mr. Spectator's detached perspective allows for a clear-eyed analysis of human behavior.

Morality and Virtue: The essays often focus on promoting virtuous behavior and critiquing moral shortcomings. The Spectator aims to be a moral guide for its readers.

Social Critique: Through humor and satire, "The Spectator" critiques various aspects of society, from fashion and manners to politics and education. This critical eye helps readers reflect on their own behaviors and societal norms.

2.2.7 Let Us Sum Up

In "The Spectator's Account of Himself," the narrator, Mr. Spectator, describes his own background, character, and the purpose of the periodical. He reveals that he is a quiet, reserved individual who enjoys observing the world around him. Mr.

Spectator explains that he has traveled extensively and gathered a wealth of knowledge about human nature and society. His primary pleasure lies in watching the actions and manners of people, allowing him to provide insights and reflections on social behavior.

"The Spectator's Account of Himself" is an introductory essay in "The Spectator," a daily publication founded by Joseph Addison and Richard Steele in 1711. Written by Addison, this essay introduces the fictional character Mr. Spectator, who serves as the observer and commentator on contemporary society.

Mr. Spectator begins by describing himself as a quiet, reserved individual who finds pleasure in observing the world around him rather than participating in social activities. He notes that his extensive travels have given him a broad understanding of human nature and societal behaviors. His anonymity allows him to provide impartial and insightful commentary without personal bias or recognition.

The essay outlines the mission of "The Spectator," which is to offer both moral instruction and entertainment. Through its essays, the publication aims to improve society by highlighting virtues, critiquing vices, and encouraging thoughtful reflection among its readers. The tone is light and engaging, balancing wit with seriousness to appeal to a broad audience.

Mr. Spectator's detached perspective enables him to explore a wide range of social issues and human behaviors. His reflections often address the changes in English society during the early 18th century, including the rise of the middle class, urbanization, and shifts in social norms.

Key themes in the essay include the importance of observation and reflection, the promotion of morality and virtue, and the use of humor and satire to critique society. By adopting the character of Mr. Spectator, Addison and Steele create a unique voice that fosters a deeper understanding of societal dynamics and encourages readers to consider their own behaviors and beliefs.

Overall, "The Spectator's Account of Himself" sets the stage for the essays that follow, establishing the publication as a significant influence on public discourse and literature in the 18th century

Glossary:

1. Anonymity: The state of being unnamed or unidentified, which Mr. Spectator maintains to provide impartial observations.
2. Observer: A person who watches and examines people or events; Mr. Spectator's primary role.
3. Periodical: A publication issued at regular intervals, such as "The Spectator."
4. Wit: The ability to use words and ideas in a quick and inventive way to create humor.
5. Moral Instruction: The process of teaching ethical principles and values.
6. Satire: The use of humor, irony, or ridicule to criticize people's stupidity or vices.
7. Essay: A short piece of writing on a particular subject; the primary format of "The Spectator."
8. Persona: A character assumed by an author in their writing, such as Mr. Spectator.
9. Commentary: A series of remarks or observations on a subject, often critical or explanatory.
10. Travel: The act of going from one place to another, which Mr. Spectator often does to gather insights.
11. Society: The aggregate of people living together in a more or less ordered community, a central focus of "The Spectator."
12. Humor: The quality of being amusing or comic, an important aspect of "The Spectator."
13. Critique: A detailed analysis and assessment of something, especially a literary, philosophical, or political theory.
14. Classical References: Allusions to ancient Greek and Roman literature and philosophy used in "The Spectator."

15. Middle Class: The social group between the upper and working classes, whose rise is noted in "The Spectator."

16. Social Norms: The accepted behavior that an individual is expected to conform to in a particular group, community, or culture.

17. Manners: Polite or well-bred social behavior, often discussed in "The Spectator."

18. Urbanization: The process of making an area more urban, which was happening during the time of "The Spectator."

19. Impartiality: Equal treatment of all rivals or disputants; fairness.

20. Reflection: Serious thought or consideration, a key theme in Mr. Spectator's essays.

Self Assessment Questions:

CHARLES LAMB: FROM ESSAYS OF ELIA- VALENTINE'S DAY

2 MARKS

1. Explain how Lamb's personal views on Valentine's Day might influence his portrayal of the holiday.

Answer: Lamb's personal disapproval of the holiday's commercialization likely influences his portrayal, leading him to emphasize its trivial aspects.

2. Which literary devices does Lamb use to express his views on Valentine's Day?

Answer: Lamb uses satire and irony to express his views on the superficiality of Valentine's Day.

3. Assess Lamb's use of humor in his essay. How does it contribute to his critique of Valentine's Day?

Answer: Lamb's humor adds a satirical edge to his critique, making his observations about the superficiality of Valentine's Day more impactful and engaging.

4. If Lamb were to write a modern essay on Valentine's Day, what new aspects might he include? Answer: Lamb might include modern aspects such as the influence of social media, online greetings, and contemporary commercialization trends.

5.What is the main theme of Lamb's essay "Valentine's Day"? Answer: The main theme of the essay is the celebration of Valentine's Day and its customs.

6.How does Lamb describe the typical Valentine's Day card in his essay?

Answer: Lamb describes the typical Valentine's Day card as unexciting and unoriginal.

5 MARKS

1. Describe the setting and context of Charles Lamb's essay "Valentine's Day."

2. How does Charles Lamb use personal anecdotes in "Valentine's Day" to illustrate his points about the nature of Valentine's Day?

3. Compare and contrast Lamb's view of Valentine's Day in the essay with a modern interpretation of the holiday.

8 MARKS:

1. Describe Charles Lamb's portrayal of Valentine's Day in his essay "Valentine's Day." What are the key themes and sentiments he expresses about the day?

2. Compare and contrast Lamb's depiction of Valentine's Day with other literary or historical representations of the holiday.

3.Analyze how Lamb's reflections on Valentine's Day might apply to modern celebrations of the day. Do you think his perspectives are still relevant today? Provide examples to support your argument.

JOSEPH ADDISON AND RICHARD STEELE: FROM COVERLEY PAPERS

THE SPECTATOR'S ACCOUNT OF HIMSELF

2MARKS

1. What is the primary focus of the poem "The Spectator"?

Ans: The primary focus of the poem "The Spectator" is the self-reflective observations of the narrator.

2. Summarize the narrator's view of himself in "The Spectator".

Ans: The narrator views himself as an observer of life, reflecting on the nature of human behavior and society.

3. Apply the concept of "spectator" to a contemporary setting.

Ans: In a contemporary setting, a "spectator" might refer to someone who observes and comments on social media trends without directly participating in them.

4. Analyze how the narrator's observation affects his perception of society.

Ans: The narrator's observation provides him with a critical perspective, allowing him to see societal behaviors and norms more clearly.

5.What literary device is primarily used in "The Spectator" to convey the narrator's observations?

Ans: The primary literary device used is metaphor, specifically the metaphor of the narrator as a "spectator."

6. Identify a key theme in "The Spectator".

Ans: A key theme is the nature of self-awareness and the role of observation in understanding human behavior.

5MARKS:

1. Explain how the author describes his role in 'The Spectator' and its impact on society.

2. Identify and analyze the underlying assumptions in the author’s approach to influencing public behavior through 'The Spectator.'

3. Evaluate the effectiveness of the author's approach in achieving his goals with 'The Spectator.' Do you think it was successful? Why or why not?

8MARKS:

1. Analyze the Spectator's self-description in terms of his biases and limitations. How do these factors influence his observations and reporting?

2. Assess the effectiveness of the Spectator's self-account in achieving its intended goals. What are the strengths and weaknesses of his self-representation?

3. Identify and describe three key aspects of the Spectator's personal philosophy as reflected in his account of himself.

Unit III

Drama

UNIT- III DRAMA

CONTENT OF UNIT- III

- Oliver Goldsmith- She Stoops to Conquer

UNIT OBJECTIVES

1. Understand the historical and cultural context of 18th-century English comedy.
2. Analyze the themes, characters, and plot structure of *She Stoops to Conquer*.
3. Examine Goldsmith's use of satire, humor, and irony.
4. Develop critical thinking and analytical skills through textual analysis and performance interpretation.

3.1 Oliver Goldsmith- She Stoops to Conquer

3.1.1 Introduction to Oliver Goldsmith:

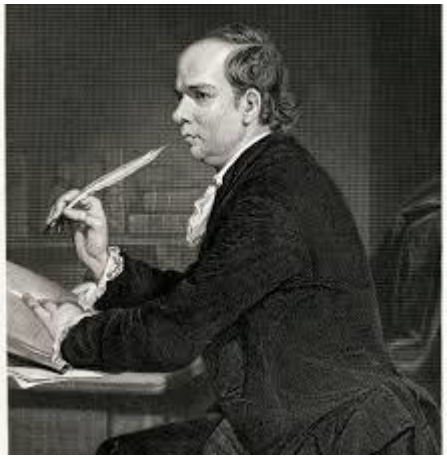
Oliver Goldsmith (born Nov. 10, 1730, Kilkenny West, County Westmeath, died April 4, 1774, London) was an Anglo-Irish essayist, poet, novelist, dramatist, and eccentric, made famous by such works as the series of essays The Citizen of the World, or, Letters from a Chinese Philosopher (1762), the poem The Deserted Village (1770), the novel The Vicar of Wakefield (1766), and the play She Stoops to Conquer (1773).

Goldsmith was the son of an Anglo-Irish clergyman, the Rev. Charles Goldsmith, curate in charge of Kilkenny West, County Westmeath. At about the time of his birth, the family moved into a substantial house at nearby Lissoy, where Oliver spent his childhood. Much has been recorded concerning his youth, his unhappy years as an undergraduate at Trinity College, Dublin, where he received the B.A. degree in February 1749, and his many misadventures before he left Ireland in the autumn of 1752 to study in the medical school at Edinburgh. His father was now dead, but several of his relations had undertaken to support him in his pursuit of a medical degree. Later on, in London, he came to be known as Dr. Goldsmith—Doctor being the courtesy title for one who held the Bachelor of Medicine—but he

took no degree while at Edinburgh nor, so far as anyone knows, during the two-year period when, despite his meagre funds, which were eventually exhausted, he somehow managed to make his way through Europe. The first period of his life ended with his arrival in London, bedraggled and penniless, early in 1756.

Goldsmith's rise from total obscurity was a matter of only a few years. He worked as an apothecary's assistant, school usher, physician, and as a hack writer—reviewing, translating, and compiling. Much of his work was for Ralph Griffiths's Monthly Review. It remains amazing that this young Irish vagabond, unknown, uncouth, unlearned, and unreliable, was yet able within a few years to climb from obscurity to mix with aristocrats and the intellectual elite of London. Such a rise was possible because Goldsmith had one quality, soon noticed by booksellers and the public, that his fellow literary hacks did not possess—the gift of a graceful, lively, and readable style. His rise began with the Enquiry into the Present State of Polite Learning in Europe (1759), a minor work. Soon he emerged as an essayist, in The Bee and other periodicals, and above all in his Chinese Letters. These essays were first published in the journal The Public Ledger and were collected as The Citizen of the World in 1762.

The same year brought his Life of Richard Nash, of Bath, Esq. Already Goldsmith was acquiring those distinguished and often helpful friends whom he alternately annoyed and amused, shocked and charmed—Samuel Johnson, Sir Joshua Reynolds, Thomas Percy, David Garrick, Edmund Burke, and James Boswell. The obscure drudge of 1759 became in 1764 one of the nine founder-members of the famous Club, a select body, including Reynolds, Johnson, and Burke, which met weekly for supper and talk. Goldsmith could now afford to live more comfortably, but his extravagance continually ran him into debt, and he was forced to undertake more hack work. He thus produced histories of England and of ancient Rome and Greece, biographies, verse anthologies, translations, and works of popular science. These were mainly compilations of works by other authors, which Goldsmith then distilled and enlivened by his own gift for fine writing. Some of these makeshift compilations went on being reprinted well into the 19th century, however.



By 1762 Goldsmith had established himself as an essayist with his Citizen of the World, in which he used the device of satirizing Western society through the eyes of an Oriental visitor to London. By 1764 he had won a reputation as a poet with The Traveller, the first work to which he put his name. It embodied both his memories of tramping through Europe and his political ideas. In 1770 he confirmed that reputation with the more famous Deserted Village, which contains charming vignettes of rural life while denouncing the evictions of the country poor at the hands of wealthy landowners. In 1766 Goldsmith revealed himself as a novelist with The Vicar of Wakefield (written in 1762), a portrait of village life whose idealization of the countryside, sentimental moralizing, and melodramatic incidents are underlain by a sharp but good-natured irony. In 1768 Goldsmith turned to the theatre with The Good Natur'd Man, which was followed in 1773 by the much more effective She Stoops to Conquer, which was immediately successful. This play has outlived almost all other English-language comedies from the early 18th to the late 19th century by virtue of its broadly farcical horseplay and vivid, humorous characterizations.

During his last decade Goldsmith's conversational encounters with Johnson and others, his foolishness, and his wit were preserved in Boswell's Life of Samuel Johnson. Goldsmith eventually became deeply embroiled in mounting debts despite his considerable earnings as an author, though, and after a short illness in the spring of 1774 he died.

Legacy of Oliver Goldsmith

When Oliver Goldsmith died he had achieved eminence among the writers of his time as an essayist, a poet, and a dramatist. He was one "who left scarcely any kind of writing untouched and who touched nothing that he did not adorn"—such was

the judgment expressed by his friend Dr. Johnson. His contemporaries were as one in their high regard for Goldsmith the writer, but they were of different minds concerning the man himself. He was, they all agreed, one of the oddest personalities of his time. Of established Anglo-Irish stock, he kept his brogue and his provincial manners in the midst of the sophisticated Londoners among whom he moved. His bearing was undistinguished, and he was unattractive physically—ugly, some called him—with ill-proportioned features and a pock-marked face. He was a poor manager of his own affairs and an inveterate gambler, wildly extravagant when in funds, generous sometimes beyond his means to people in distress. The graceful fluency with words that he commanded as a writer deserted him totally when he was in society—his conversational mishaps were memorable things. Instances were also cited of his incredible vanity, of his constant desire to be conspicuous in company, and of his envy of others' achievements. In the end what most impressed Goldsmith's contemporaries was the paradox he presented to the world: on the one hand the assured and polished literary artist, on the other the person notorious for his ineptitudes in and out of society. Again it was Johnson who summed up the common sentiment. "No man," he declared, "was more foolish when he had not a pen in his hand, or more wise when he had."

Goldsmith's success as a writer lay partly in the charm of personality emanated by his style—his affection for his characters, his mischievous irony, and his spontaneous interchange of gaiety and sadness. He was, as a writer, "natural, simple, affecting." It is by their human personalities that his novel and his plays succeed, not by any brilliance of plot, ideas, or language. In the poems again it is the characters that are remembered rather than the landscapes—the village parson, the village schoolmaster, the sharp, yet not unkindly portraits of Garrick and Burke. Goldsmith's poetry lives by its own special softening and mellowing of the traditional heroic couplet into simple melodies that are quite different in character from the solemn and sweeping lines of 18th-century blank verse. In his novel and plays

Goldsmith helped to humanize his era's literary imagination, without growing sickly or mawkish. Goldsmith saw people, human situations, and indeed the human predicament from the comic point of view; he was a realist, something of a satirist, but in his final judgments unfailingly charitable.

3.1.3 Background of the Drama

Theatrical performance in 18th-century England was a rapidly-growing industry. During the Interregnum period of 1649-1660, theatres were closed by the Puritan Protectorate government. After the Restoration of the Stuart monarchy in 1660, theatres reopened and drama began to flourish again.

In the early 1700s, London's population rapidly expanded and this new urban population was eager for entertainment. While there were previously only two theatres devoted to drama, many more theatres were built during this period. The Covent Garden theatre, where *She Stoops to Conquer* originally premiered, was built in 1732 and expanded so that it could seat 3,000 audience members by the end of the century. These new theatres were large enough to accommodate more impressive sets and visual effects, leading to innovations such as the invention of sliding painted flats for backdrops and the stage curtain.

She Stoops to Conquer is a comedy in five acts by Oliver Goldsmith, produced and published in 1773. This comic masterpiece mocked the simple morality of sentimental comedies. Subtitled *The Mistakes of a Night,* the play is a lighthearted farce that derives its charm from the misunderstandings which entangle the well-drawn characters. The play is a classic 18th century English comedy of manners, or laughing comedy. Accordingly, it contains many of the typical features of the genre, with its mocking of contemporary social conventions, its realistic subject matter, and its use of "low" comedy. Above all, the genre just seeks to make its audience laugh. The content is meant to be light-hearted and relatable for its audience, with the play's domestic plot featuring fittingly down-to-earth characters. The tension set up between the pretensions of those who live in the city and the country provides much of the play's satire, with Goldsmith mocking the affectations of both in a playful manner that is meant to amuse the audience.

3.1.4 Character list

Sir Charles Marlow

The father of Young Marlow and friend of Hardcastle. A respectable and aristocratic fellow from the town who believes his son is of very modest character.

Marlow

Ostensibly the hero of a play. A respectable fellow who comes to Hardcastle's home to meet Kate Hardcastle. Possessed of a strange contradictory character, wherein he is mortified to speak to any "modest" woman, but is lively and excitable in conversation with barmaids or other low-class women.

Hardcastle

The patriarch of the Hardcastle family, and owner of the estate where the play is set. He despises the ways of the town, and is dedicated to the simplicity of country life and old-fashioned traditions.

Hastings

Friend of Marlow's, and lover of Constance Neville. A decent fellow who is willing to marry Constance even without her money.

Tony Lumpkin

Son of Mrs. Hardcastle from an earlier marriage, and known for his free-wheeling ways of drinking and tomfoolery. Loves to play practical jokes. Proves to be good-natured and kind despite his superficial disdain for everyone. His mother wants him to marry Constance but he is set against the idea.

Diggory

Hardcastle's head servant.

Mrs. Hardcastle

Matriarch of the Hardcastle family, most notable for her pronounced vanity. She coddles her son Tony, and wants him to marry her niece, Constance Neville.

Kate Hardcastle

Called "Miss Hardcastle" in the play. The heroine of the play, she is able to balance the "refined simplicity" of country life with the love of life associated with the town. She pretends to be a barmaid in order to judge her suitor Marlow's true character.

Constance Neville

Called "Miss Neville" in the play. Niece of Mrs. Hardcastle, an orphan whose only inheritance is a set of jewels in the care of her aunt. Her aunt wishes her to marry Tony Lumpkin, but Constance wants to marry Hastings.

Kate's servant

The woman who tells her that Marlow believed Kate to be a barmaid, which leads Kate towards her plan to stoop and conquer.

Landlord

Landlord of the Three Pigeons, who welcomes Marlow and Hastings, and helps Tony to play his trick on them.

Jeremy

Marlow's drunken servant. His drunken impertinence offends Hardcastle, which leads Hardcastle to order Marlow to leave.

3.1.5. Summary of the Drama:

She Stoops to Conquer opens with a prologue in which an actor mourns the death of the classical low comedy at the altar of sentimental, "mawkish" comedy. He hopes that Dr. Goldsmith can remedy this problem through the play about to be presented.

Act I is full of set-up for the rest of the play. Mr. and Mrs. Hardcastle live in an old house that resembles an inn, and they are waiting for the arrival of Marlow, son of Mr. Hardcastle's old friend and a possible suitor to his daughter Kate. Kate is very close to her father, so much so that she dresses plainly in the evenings (to suit his conservative tastes) and fancifully in the mornings for her friends. Meanwhile, Mrs. Hardcastle's niece Constance is in the old woman's care, and has her small inheritance (consisting of some valuable jewels) held until she is married, hopefully to Mrs. Hardcastle's spoiled son from an earlier marriage, Tony Lumpkin. The problem is that neither Tony nor Constance loves the other, and in fact Constance has a beloved, who will be traveling to the house that night with Marlow. Tony's problem is also that he is a drunk and a lover of low living, which he shows when the play shifts to a pub nearby. When Marlow and Hastings (Constance's beloved) arrive at the pub, lost on the way to Hardcastle's, Tony plays a practical joke by telling the two men that there is no room at the pub and that they can find lodging at the old inn down the road (which is of course Hardcastle's home).

Act II sees the plot get complicated. When Marlow and Hastings arrive, they are impertinent and rude with Hardcastle, whom they think is a landlord and not a host (because of Tony's trick). Hardcastle expects Marlow to be a polite young man, and is shocked at the behavior. Constance finds Hastings, and reveals to him that

Tony must have played a trick. However, they decide to keep the truth from Marlow, because they think revealing it will upset him and ruin the trip. They decide they will try to get her jewels and elope together. Marlow has a bizarre tendency to speak with exaggerated timidity to "modest" women, while speaking in lively and hearty tones to women of low-class. When he has his first meeting with Kate, she is dressed well, and hence drives him into a debilitating stupor because of his inability to speak to modest women. She is nevertheless attracted to him, and decides to try and draw out his true character. Tony and Hastings decide together that Tony will steal the jewels for Hastings and Constance, so that he can be rid of his mother's pressure to marry Constance, whom he doesn't love.

Act III opens with Hardcastle and Kate each confused with the side of Marlow they saw. Where Hardcastle is shocked at his impertinence, Kate is disappointed to have seen only modesty. Kate asks her father for the chance to show him that Marlow is more than both believe. Tony has stolen the jewels, but Constance doesn't know and continues to beg her aunt for them. Tony convinces Mrs. Hardcastle to pretend they were stolen to dissuade Constance, a plea she willingly accepts until she realizes they have actually been stolen. Meanwhile, Kate is now dressed in her plain dress and is mistaken by Marlow (who never looked her in the face in their earlier meeting) as a barmaid to whom he is attracted. She decides to play the part, and they have a lively, fun conversation that ends with him trying to embrace her, a move Mr. Hardcastle observes. Kate asks for the night to prove that he can be both respectful and lively.

Act IV finds the plots almost falling apart. News has spread that Sir Charles Marlow (Hardcastle's friend, and father to young Marlow) is on his way, which will reveal Hastings's identity as beloved of Constance and also force the question of whether Kate and Marlow are to marry. Hastings has sent the jewels in a casket to

Marlow for safekeeping but Marlow, confused, has given them to Mrs. Hardcastle (whom he still believes is the landlady of the inn). When Hastings learns this, he realizes his plan to elope with wealth is over, and decides he must convince Constance to elope immediately. Meanwhile, Marlow's impertinence towards Hardcastle (whom he believes is the landlord) reaches its apex, and Hardcastle kicks him out of the house, during which altercation Marlow begins to realize what is actually happening. He finds Kate, who now pretends to be a poor relation to the Hardcastles, which would make her a proper match as far as class but not a good marriage as far as wealth. Marlow is starting to love her, but cannot pursue it because it would be unacceptable to his father because of her lack of weatlh, so he leaves her. Meanwhile, a letter from Hastings arrives that Mrs. Hardcastle intercepts, and she reads that he waits for Constance in the garden, ready to elope. Angry, she insists that she will bring Constance far away, and makes plans for that. Marlow, Hastings and Tony confront one another, and the anger over all the deceit leads to a severe argument, resolved temporarily when Tony promises to solve the problem for Hastings.

Act V finds the truth coming to light, and everyone happy. Sir Charles has arrived, and he and Hastings laugh together over the confusion young Marlow was in. Marlow arrives to apologize, and in the discussion over Kate, claims he barely talked to Kate. Hardcastle accuses him of lying, since Hardcastle saw him embrace Kate (but Marlow does not know that was indeed Kate). Kate arrives after Marlow leaves the room and convinces the older men she will reveal the full truth if they watch an interview between the two from a hidden vantage behind a screen. Meanwhile, Hastings waits in the garden, per Tony's instruction, and Tony arrives to tell him that he drove his mother and Constance all over in circles, so that they think they are lost far from home when in fact they have been left nearby. Mrs. Hardcastle, distraught, arrives and is convinced she must hide from a highwayman who is approaching. The “highwayman” proves to be Mr. Hardcastle, who scares her in her confusion for a while but ultimately discovers what is happening. Hastings and Constance, nearby, decide they will not elope but rather appeal to Mr. Hardcastle for mercy. Back at the house, the interview between Kate (playing the poor relation) and Marlow reveals his truly good character, and after some discussion, everyone agrees to the match. Hastings and Constance ask permission to marry and, since Tony is

actually of age and therefore can of his own volition decide not to marry Constance, the permission is granted. All are happy (except for miserly Mrs. Hardcastle), and the "mistakes of a night" have been corrected.

There are two epilogues generally printed to the play, one of which sketches in metaphor Goldsmith's attempt to bring comedy back to its traditional roots, and the other of which suggests Tony Lumpkin has adventures yet to be realized.

3.1.6 Analysis of the Drama:

3.1.6.1 Prologue

The prologue is attributed to David Garrick, Esq., a popular actor of his day. The basic premise of the prologue is that the comic arts are passing away, and that Dr. Goldsmith might prove the doctor, and She Stoops to Conquer the medicine, that will cease its death.

At the play's opening, Mr. Woodward enters and speaks a prologue. Woodward, a celebrated actor of his day and one who had turned down the role of Tony Lumpkin in the play's initial production, is drying his eyes as though he has been crying.

In verse, Woodward laments to the audience that "the Comic muse, long sick, is now a-dying!" As an actor trained in comedy, he intuits that his own career will pass away along with comedy itself, since he "can as soon speak Greek as sentiments!" Unable to tell moralistic, sentimental stories, he fears for the fate of himself and his brethren.

He attempts to tell a moral poem beginning with "All is gold that glitters," but performs poorly and stops himself. He offers one final hope for his problem – "a doctor [has come] this night to show his skill," perhaps to make the audience laugh through his five "draughts" of medicine (paralleling the five acts of the play). He urges the audience to accept the doctor's comic medicine willingly, to laugh heartily, and stresses that should the doctor's goal not be achieved, then they can hold it against him and deny him his fee.

Analysis

Though not written by Goldsmith, the play's prologue is useful in the way it provides insight into Goldsmith's purpose in the play. Obviously, the most explicit

purpose is to make the audience laugh. The speaker – Mr. Woodward, who would have been portrayed by a different actor – comes out in mourning, already having been crying, which in a way poses a challenge to the play. If we, as actors and audience, are in a state of sadness, can the play lift our spirits?

However, most relevant is the state of affairs sculpted here. The prologue mirrors the trend in theatre that writers like Goldsmith were desperately trying to change. At the time of She Stoops to Conquer, popular theatre comedy was separated into what was commonly termed "sentimental comedy" and "laughing comedy." The former was concerned with bourgeois (middle-class) morality and with praising virtue. The latter, which dated back to the Greeks and Romans and through Shakespeare, was more willing to engage in “low” humor for the sake of mocking vice.

Woodward suggests that a certain class of actor (and by extension, then, audience and writer) were dying out as sentimental comedy became more popular. So Goldsmith's play has an extra purpose: it must rejuvenate the joy taken in “laughing comedy,” which could be willing to be more stupid, to dramatize base characters and characteristics, and to mock even the characters who profess to be moral.

It's worth reviewing the "About An Essay on the Theatre"' section of this Classic Note that explains in more detail the context of the theatre of the time, since it will provide an even more in-depth understanding of the purpose suggested in this prologue. But even without such extensive historical research, the prologue brings the audience in with a particular question: can this play remind us that true comedy, which is willing to be silly and unpretentious, is the most entertaining of all?

3.1.6.2 Act I

Summary

The play opens in its primary setting, a chamber in the "old-fashioned" country house of Mr. Hardcastle. Mr. and Mrs. Hardcastle enter in the midst of a pleasant argument. Mrs. Hardcastle is perturbed at her husband's refusal to take trips into London, while he insists he is not interested in the "vanity and affectation" of the city. He tires even of the pretentious London trends that find their way into his removed country community. Mrs. Hardcastle mocks him for his love of old-fashioned trends,

so much that he keeps his house in such a way that it "looks for all the world like an inn."

They joke about her age, which she wishes to downplay, and speak of her son from a first marriage, Tony Lumpkin. Mr. Hardcastle finds his roguish ways grating, and laments how the boy is too given to practical jokes. On the other hand, Mrs. Hardcastle (Tony's natural mother) defends him, saying education is unnecessary for him since he needs only plan for spending his sizable fortune, and she begs her husband to be easier on Tony. They both grant that he is too inclined towards drink and jokes, but Mrs. Hardcastle believes him frail and needing of sympathy.

Tony passes by and tells them he is off to the Three Pigeons, a local pub. Both adults request him not associate with such "low" company, but he defends the liveliness of his pub companions as "not so low." Mrs. Hardcastle forbids him to go, but he insists he has the stronger willpower, and drags her out.

Alone, Mr. Hardcastle describes them as "a pair that only spoil each other." He blames it partially on how the modern fashions have infiltrated their lives, and worries that even his own daughter Kate has been infected by those fashions because of her having lived for a few years in London.

Kate (labeled in the play as Miss Hardcastle, but called Kate here for ease) enters dressed in a lavish gown, which her father finds troublesome. Kate reminds him that they have an agreement: in the morning she dresses as she likes in order to welcome friends, while in the evening she dresses plainly in order to please his tastes.

Mr. Hardcastle then gives her news: he has invited Mr. Marlow, son of Hardcastle's old friend Charles Marlow, to their house that evening in order to court

Kate. Hardcastle has chosen Marlow as husband for her, but she is immediately worried that their interview will be overly formal and dull. Mr. Hardcastle considers this a virtue, and in fact insists to her that Marlow is, while generous, brave, and handsome, best known for being reserved.

He leaves to prepare the servants, and Kate laments that she might have to spend her life with a boring man. She begins to wonder whether she might be able to find a way to be happy even in such a marriage or whether she can change him, but stops herself from thinking too far ahead.

Constance Neville (called Miss Neville in the play but Constance here for ease) enters and Kate tells her the news of Marlow. Constance is a cousin of Kate, a niece of Mr. Hardcastle who has been orphaned and now lives with the Hardcastles under the protectorship of Mrs. Hardcastle. Constance reveals that she knows Marlow's reputation, since Marlow is friends with Mr. Hastings, her admirer and the man she hopes to marry. Constance tells how Marlow is known for excessive formality amongst women of reputation and virtue, but that he is a "very different character" amongst common women. Kate finds this description strange, and they then discuss how Mrs. Hardcastle disparately wants Constance to marry her son Tony, in hopes of keeping Constance's small fortune (which consists of some jewels that were bequeathed to her) in the family. Constance quite hates Tony but does not want to reveal to Mrs. Hardcastle that she is in love with Mr. Hastings, and so is in a tricky spot. Her only small comfort is that Tony hates her equally.

Note that the scene is not explicitly labeled "Scene Two" but instead is marked by the setting change. The setting changes to the room in the Three Pigeons, where Tony fraternizes with several other drunk men.

They all urge Tony to sing a song, and he sings of how liquor provides the best learning, while traditional school wisdom can be ignorance. The song also touches on the hypocrisy of men of manners, who like liquor as much as anyone. The song is a great hit amongst the drunkards, who speak amongst themselves of how wonderful it is to hear songs that are not "low." They also reminisce to themselves about Tony's father, who was "the finest gentleman" in the way he celebrated life.

The landlord brings news that two gentleman have arrived, and are lost on their way to Mr. Hardcastle's house. Tony intuits quickly they must be Marlow and Hastings, and since Tony is still angry about Hardcastle's insults, decides he will play

a joke on his step-father. He will convince them that Hardcastle's house is in fact an inn and so will they present themselves there not as gracious guests, but as entitled patrons.

He has the men brought to him. Marlow and Hastings are in poor spirits from a long day of travel, Hastings more so because Marlow's reserve prevented him from asking directions. Tony gives them nonsensical directions to Hardcastle's that make the place sound many miles away (when it is in fact down the road.) Tony interrogates them, and they tell how they have heard about Hardcastle's well-bred daughter and roguish, spoiled son. Tony argues that their information is reversed, that the son (himself) is much loved and the daughter a "talkative maypole." The men ask the landlord if they can stay, but, at Tony's instructions, he tells them there is no room, and so Tony suggests they head down to a nearby inn he knows of. He then gives directions to Hardcastle's house, cautioning them that landlord there puts on airs and expects to be treated as a gentleman rather than servant. They thank him, and leave for Hardcastle's home, and so the stage is set for the comedy to come.

Analysis

While She Stoops to Conquer is most notable for the way it subverts the expectations of its intended audience and provides complicated characters within the guise of stock characters, it is also a "well-made play," in that it is well structured to deliver a complicated plot with recognizable characters. It is worth understanding this structure before getting into the play's eccentricities.

Goldsmith writes a first act that establishes with great economy all of the plot to come. Firstly, this act shows his ability as a comedian to “set up” his joke. Several plot details are provided in quick succession that will be necessary to establish all of the zaniness in the subsequent acts. For instance: the house resembles an inn; Kate dresses in nice dresses early, and plain dresses later; Constance is set to inherit jewels that Mrs. Hardcastle hopes will stay in the family; and Marlow has a tendency to speak meekly to “respectable” ladies and passionately to common ladies. All of these elements are important for an audience to understand so that the great comedy to follow can be easily understood. In this first act, Goldsmith masterfully lays it all out. This play will operate very much through the use of dramatic irony, the effect produced when the audience knows something the characters do not.

Everything Tony sets up in the second scene provides the audience the information they need for dramatic irony to happen. Notice how what we learn here allows us to laugh when all of the characters will only be confused and bothered by their lack of information.

Goldsmith also ably establishes the plot lines we are to follow. The main plot is clearly whether Kate will marry Marlow, while the primary subplot is whether Constance will marry Hastings. And yet one gets the sense from this first act that such stories (which are typical for comedies not only of the period but even today – think romantic comedy films) are not really Goldsmith's concern. Tony seems to stand at the center of the play, considering that it is he who takes action to put the plot in motion, making him what would traditionally be called the protagonist. His love of life and disavowal of customary, respectable expectations will prove crucial to Goldsmith's purpose of praising low comedy over sentimental comedy. Further, there is an additional subplot of whether the Hardcastles will resolve their differences over whether old or new is superior. While this subplot never directly affects the action of the play, it is thematically important, and is given attention right away.

Through all these plots, Goldsmith lays the groundwork for his exploration of morality and respectability. The play's ironic subversion of traditional expectation is established in both scenes of Act I. In sentimental comedy, characters of virtue would be expected to be the heroes, and would ultimately end up together as reward for such virtue. Sophisticated, educated characters of the town would be praised for their superiority over antiquated country bumpkins who eschew education. Goldsmith creates a world that operates in the same milieu – wealthy characters concerned with appearance and marriage – but subverts these easy classifications.

Firstly, Mrs. Hardcastle, who is presented first as the supporter of sophisticated London ways, has already been presented as a much less admirable person than her husband. Not only does she spoil her rogue son, but she is concerned only with the appearance of things. She wants her son to marry Constance only for the sake of the girl's fortune, and is clearly vain in the way she wants to mirror the London fashions and hide her age. On the other hand, Mr. Hardcastle seems to have a great concern for the well-being of his daughter Kate, and while he too is drawn to force her into a marriage with little concern for love, he

at least looks to Marlow's character and not wealth or appearance as the reasoning. This conflict will continue to escalate in later acts.

Further, Marlow, who is ostensibly the hero of the play in its traditional sense, exhibits complications. While he would typically be praised by sentimental comedy for his modesty, we learn that such modesty is not a true expression of his character, but rather a front he uses around modest women. In truth, he is a lively fellow more than willing to engage in more lively, baser behaviors around women of less reputation, suggesting a type of hypocrisy that lies behind "refined" behaviors. Likewise, Kate seems to straddle both sides of the expectation. As a country girl who once lived in town, she is able to both respect the expectations of respectable, plain behavior, while also engaging her love for liveliness.

In truth, Kate stands as the exemplary illustration of moderation, which the play seems to preach. Her foremost virtue in the world is liveliness. She wants to live and enjoy her life, a desire that strict formality seems to exclude. She worries that custom will force her into a boring and loveless marriage, and so seeks to find in this overly-respectable gentleman a man she might enjoy. In the same way, Tony becomes a bit of a spokesman for the play. He presents us with a great irony in his alehouse song: traditional wisdom is presented as ignorance, while base living is praised as the wise way to live. He stresses to his mother that his "low" friends are in fact worthy of respect, which mirrors Goldsmith's goal of praising "low" comedy. It is worth noting that the alehouse scene, in which drunkards sing and carouse, would have been risky in the theatre of his time. In fact, Goldsmith's previous play had been criticized for showing scenes of "low" behavior, and so here he not only presents a scene of that sort, but has his drunkards deliberately comment on it, calling it not only acceptable but also stressing that it is not "low" at all to live one's life in this way, since that is what people do. As Tony's song says, even the minister engages in such behavior when eyes are not turned his way.

Lastly, the parent-child relationships in the play are quite fascinating. Most worthy of note is that between Tony and his mother, which has a pre-Freudian Oedipal nature.

Mrs. Hardcastle is extremely overprotective of Tony, which accounts somewhat for the juvenile life he lives. He wants so badly to strike out at her and defeat her, but the sense is not that of a hero vanquishing a villain, but of an infantile sort. While such psychological interpretation is anachronistic for Goldsmith's

purposes, it is a lens worth considering in one of the play's strangest, most eccentric relationships. The relationship between Kate and her father is even further from such sexual innuendo, though there is a bizarre nature to the way she works so hard to please him, even in the way she presents herself in plain dress for his pleasure. Certainly, this is necessary to plot in the way Tony's relationship with is mother is not a part of the plot, but one is led to wonder to what extent Goldsmith, so concerned with satirizing and attacking conventional establishment values, might be concerned with attacking the convention of a child's deference to her father. Should Kate be less deferential to her father? Does he smother her to some extent, which is what forces her to want so badly a life away from convention? The play is not primarily concerned with this question and as such never gives a definitive answer, but the set-up is interesting enough that one can approach the play with the question in mind.

3.1.6.3 Act II

Summary

Act II begins in Hardcastle's house. Hardcastle and several "awkward servants" enter, the former instructing them on how to appear sophisticated for the expected guests. One of the servants, Diggory, brags over his ability to hold his hands properly while serving, but Hardcastle stops him and chides him for talking too much. He also instructs them not to laugh at funny stories, since they are not officially part of the company. Diggory points out that one story of Hardcastle's – about "Ould Grouse in the gun-room" – is too funny to ignore, and Hardcastle, amused, allows they might laugh at that. As they exit, the servants continue to banter about where each should stand while serving.

Another servant enters, leading in Marlow and Hastings. The men admire how much the inn seems as though it might have once been a mansion, but complain that they will be expected to pay a higher rate because of its quality. While discussing inns, Hastings introduces Marlow's particular oddity of character: in front of modest, reputable women, he is "an idiot, such a trembler," while he is eloquent and lively around barmaids and common women. Marlow too laments the shortcoming, pointing out that the only modest woman he ever knew well was his mother. He tells Hastings he is overcome by the splendor of modest women, and because of his bumbling will likely never make it through the formal courtship process and thus

might never marry. When Hastings asks how he intends to address Kate (whom he has been invited for the express purpose of courting), he says he will avoid looking her in the face and "bow low." Marlow then admits his purpose for the trip was not for himself, but to facilitate a meeting between his friend and the family of Constance, whom Hastings loves. Hastings assures Marlow he is not at all interested in Constance's inheritance and so needs no such meeting, but rather would be perfectly happy with the woman herself.

Hardcastle enters excitedly, asking for Marlow and offering them "hearty reception." Because of Tony's lie, they believe him to be the innkeeper. To himself, Marlow assumes aloud that the servants had given this man their first names (which he uses, perfectly acceptable for their host but impudent for a landlord). Marlow and Hastings converse with themselves about what clothes they ought to wear, which inspires Hastings to begin telling a story, which they ignore and interrupt, thinking it impudent in a landlord. Finally, Marlow cuts him off and asks for a glass of punch, which Hastings finds not only rude, but distinctly out of character from the modesty he had been led to expect.

He serves them a different sort of punch that what they requested, but they decide to humor him rather than confront him. They are amused by Hardcastle's loquaciousness and the way he speaks about politics as though he were a man of repute (which he of course is). They cut off another of his stories to ask for dinner, and when he tells them the cook is at work preparing it, they are shocked to hear they cannot choose their own meal at an inn. He attempts to impress them by revealing that the meal will include pig with prune sauce and other delicacies, but they rudely diminish the value of such a fine meal and demand "plain eating" like calf's tongue and brains. In essence, they want pub food. When he apologizes for lacking such food, they instruct him to bring what he has and decide to retire.

Despite their confusion over this seemingly pushy landlord, the men allow Hardcastle to accompany them to their rooms. However, Hastings stays behind, remarking to himself on the strangeness of the situation, and Constance enters to find him. They are happily reunited, and Constance quickly surmises the trick Tony played, and corrects the mistake for Hastings. Hastings insists Constance join him in eloping, but she believes her fortune will prove crucial in their lives, and begs time to try and persuade her aunt (Mrs. Hardcastle) to turn the jewelry over. Hastings

suggests they not correct Marlow's false assumptions since Marlow's timidity would make him to leave quickly in embarrassment, and any plan for elopement would be negated. Obviously, Hastings's identity needs to stay secret.

They are still discussing the issue when Marlow re-enters, confused over why Hardcastle would want to dine with them. Hastings spins a new lie, telling Marlow that Constance and Kate Hardcastle are themselves staying at the inn that night. Marlow is terrified by the news, and begs that Hastings postpone his meeting until the next day, when he can meet her at the Hardcastle home (which, of course, he is in.) Constance will not hear of it, since Kate would see such a refusal to meet as insulting.

The argument is made moot when Kate enters, and is introduced to Marlow. He holds up decently at first, partially due to the encouragement of Hastings, and to Kate's questions about his worldliness, he says "I have lived, indeed, in the world…[but] I have been but an observer upon life, madam, while others were enjoying it."

Things take a turn into one of the play's funniest scenes once Hastings and Constance abruptly leave despite Marlow's pleas to the contrary. Marlow keeps his head down during the entire interview, and stammers pleasantries, while Kate controls the conversation, amusing herself with the man's timidity. She asks questions about his time with women, about light, "sentimental" conversations that mean nothing, and about hypocrisy, with his responses slowly devolving until she is forced to complete his sentences for him. All the while, she is confused because she expected a man of "impudence" but instead is faced with this timid fellow.

He finally finds a way to politely exit, and Kate, now alone, laughs to herself at his ridiculous shyness. She does, however, note both his "good sense" and good looks, and wonders whether she might be able to teach him a confidence to accentuate those qualities.

She exits, and then four others enter: Tony, Constance, Hastings, and Mrs. Hardcastle. Constance is attempting to talk to Tony, who assumes she is pursuing the marriage desired by Mrs. Hardcastle, and so ignores her. The focus shifts to the other two, where Mrs. Hardcastle enjoys talking of London with Hastings. She explains that, out in the country, the best she can do with London style is imitate it from magazines. She laments being saddled with an "antique" like Hardcastle, but is

enlivened to hear that the fashion in London now sees the age of fifty as fashionable. She talks to Hastings of how much Constance loves Tony, and mistakes their bickering for flirtation. When Tony explicitly shows disdain for Constance, Mrs. Hardcastle attacks him, and they argue over whether he is ungrateful or whether she is a harpy for denying him his fortune.

Hastings asks the privilege to speak to Tony man-to-man, and so the ladies leave. Alone, Hastings strikes a deal: if Tony can help them to escape, Hastings will "take her off his hands." As an addendum to a deal he greatly endorses, Tony promises to try and help get her jewels so the lovers can have them.

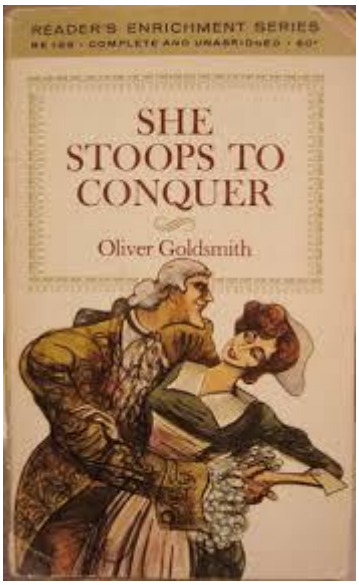
Analysis

Where Act I was primarily concerned with set-up, Act II is primarily concerned with establishing the contradictions and complications of the play's characters. On the surface, all of these people are comic types: Tony is the trickster, like Puck from A Midsummer Night's Dream; Marlow and Hastings are the romantic leads; Constance and Kate are the pure maidens to be won (typically not characters who create comedy); and the Hardcastles are the stodgy bastions of an old world who will work as antagonists to the young.

And yet part of Goldsmith's mastery is the way he expands these comic archetypes so as to suggest a broader worldview. It is in keeping with his professed goal of lampooning sentimental comedy in favor of laughing comedy that he exhibits foolishness in even the most outwardly heroic characters, and heroism in the “lower” characters.

First, consider the heroes, Hastings and, more so, Marlow. While they would be seen as virtuous young men to their audience – especially because of their aristocratic standing and signs of good breeding – we see right away that they are capable of extreme “lowness” and even of meanness. The most explicit example is Marlow's love of common women. Something that would be considered a vice in moral comedy is here matched in Marlow by a sincere desire to be close to a “modest” woman. Goldsmith accomplishes with this contradiction not only a situation rife with comedy derived from dramatic irony, but also creates a fuller human being. Likewise, both men, when operating under the fallacious assumption that Hardcastle's home is an inn, are quite dismissive of and cruel to Hardcastle. Here, Goldsmith employs a subversion of expectation to suggest the cruelty that can be

engendered by strict class-ist attitudes, which of course would be an implicit charge against much of his theatre audience. The men assume that Hardcastle cannot be a gentleman because such behaviors must be learned; the irony is that Hardcastle is a gentleman, and has learned as much, but the men are so blinded by their own perspective that they can't see past their assumptions.



Meanwhile, the women are far more interesting than one might expect. Constance is perhaps a bit bland, but that fits within the confines of her sub-plot, which veers the closest to a traditional sentimental storyline. What does make Constance different from most romantic, sentimental heroines is her pragmatic realization that money matters quite a lot. Where Hastings's assertion that he needs only the woman, not the money, is a trope of romantic comedy, Constance will have none of it. Goldsmith creates a woman to remind us that such a philosophy is grand and wonderful for rich men, but only window dressing to people in less privileged conditions. Constance loves Hastings as much as he does her, but she also knows they need cash.

Kate, on the other hand, falls into a literary tradition of strong heroines, a tradition much loved by Shakespeare. Her contradiction is exemplified by the way she dresses plainly for her father and well for her friends, the way she can straddle the line between town and country, sophistication and simplicity. This ability suits her well in confronting Marlow. Not only is she able to see past the stammering caused by his ridiculous expectation of manners, but she is also able to laugh at herself and

her situation. She deserves the happiness she will find, because she has the strength to identify it and go after it.

Mrs. Hardcastle is perhaps the character who least transcends her type. She is very much a stock character, the older woman overly concerned with her appearance, vain to the point of cruelty at times. However, her husband is as interesting as his daughter. While he is certainly stodgy, we see here an affability and desire to understand the situation. Where a hot-tempered man might throw the young men out immediately due to their rudeness (especially considering how he complained over new fashions in Act I), we see in this act a patience and desire to understand the situation.

The love of appearance over substance is very much apparent as a theme in this act, and will continue to be so throughout the play. It is manifest in many small symbols, like the way Marlow and Hastings decide how to dress in order to best present themselves, or the way Mrs. Hardcastle seeks comfort over her age, hoping it will not make her unfashionable. And yet the truth is that the “high” appearance of things is not the truth, but merely a guise behind which lies the baser nature of humans. Marlow and Hastings would gladly accept the rich-man food if they had not been tricked by Tony. However, because they believe the house an inn, they reveal their true nature – they love bar food! It is similar to Marlow's true love of “lower,” livelier woman, while he simultaneously attacks himself for an inability to love a woman of acceptable rank. Goldsmith's desire not to praise virtue but to lambaste folly is very much on display.

Much of this thematic content is apparent in the act's signature scene, the meeting of Kate and Marlow. Many things are happening here. Firstly, it is a wonderful parody of sentimental dialogue. One would expect the two lovers in a sentimental comedy (again, think of today’s romantic comedies) to express acceptable philosophies about life to one another, but here, Marlow is entirely unable to say anything, and it is the woman who has to put those words in his mouth. It is as though she is leading him into the sentimental conversation expected of them, while all the while she enjoys the situation.

However, the substance of the conversation does touch on the play's theme: the importance of living, rather than observing life. Ironically, Marlow believes he has only engaged in the latter, because he lacks adeptness at speaking with modest

women. Kate, on the other hand, believes that Marlow's lively nature (which she has not seen yet) is the way to actually experience life. He has been blinded by aristocratic expectation to look down on his own pursuits, while right in front of his face is an aristocratic woman who would value such in him if he had the courage to reveal it. The dichotomy between city life (with its manners and excitement) and country life (with its simplicity) continues to trace through the play, with Kate standing as the one who can relate to both.

The Freudian content of the play is expanded in this act to include not only Tony and Mrs. Hardcastle, but implicitly Marlow and his own unseen mother. He confesses to Hastings that he has only ever known well one "modest woman:" his mother. The implication might well be that Tony has been ruined by an Oedipal complex wherein “modest women” intimidate him as pale imitations of an overbearing mother. Certainly, we see a similar situation (with opposite results) in Tony's animosity against Mrs. Hardcastle. She smothers him to constant anger, and yet he is utterly dependent upon her. Again, these currents in the play are certainly unconscious if they are there at all, but it's an interesting way to understand the dynamics.

Lastly, a word needs be said about the comedy in the act. Much of it comes from “low” humor, like the servants at the top, who are wonderfully idiotic and have ridiculous bickering. Yet the best humor here is again dependent on dramatic irony, as the web of confusion allow us to laugh at people who are revealing their true nature around others who they would never grant such privilege under more forthcoming circumstances

3.1.6.4 Act III

Summary

Act III is set solely in Hardcastle's home. Hardcastle enters alone, confused over what his friend Charles Marlow meant by describing the young Marlow as modest, considering the young man's behavior thus far. Hardcastle is particularly worried that the behavior will put off his daughter.

Kate enters, in a plain dress per her father's wishes, and both express their shock at how different Marlow is from his or her expectations. Of course, Kate is confused over his modesty (expecting impudence), and Hardcastle over his

impudence (expecting modesty). They realize the contradiction but Hardcastle does see they both know enough to "reject him," a decision Kate approves unless she can reveal him to be more pleasing to each of them than they yet realize. Hardcastle finds such an outcome unlikely, but grants her license to attempt to correct his first impression, assuming her desire to do so is only because she thinks he is good-looking, and so wants to find something to like in his character.

They leave, and Tony rushes on, holding the casket containing Constance's jewels. Hastings joins him, and Tony reveals he has stolen the jewels, which concerns Hastings since he knows Constance is slowly finding success at convincing the old woman to turn over the jewels willfully. Tony calms him, assuring Hastings that he himself will take care of any resentment that might arise in Mrs. Hardcastle.

They hear the women approaching, so Hastings exits quickly with the casket. Mrs. Hardcastle attempts to convince Constance that a young woman does not need jewels, which should be reserved to disguise her faded beauty when she gets older. Constance does not accept the argument, so Mrs. Hardcastle attempts to have Tony praise her beauty to dissuade her from pursuing the jewels.

Tony pulls his mother aside, and suggests she lie to Constance, claiming the jewels have been stolen so as to put an end to the matter. Mrs. Hardcastle, who admits to him that she merely wants to save the jewels for him (and hence does she try to set them up in marriage), gladly accepts the plan. Mrs. Hardcastle makes a mock confession of the missing jewels, which Constance refuses to believe until Tony stands as witness to the lie, claiming he too has seen them missing. Constance is upset, and Mrs. Hardcastle's offer to lend the girl her garnets does nothing to comfort her, but Mrs. Hardcastle nevertheless leaves to fetch them.

While she is gone, Tony confesses his plan to Constance, who is happy. However, Mrs. Hardcastle returns quickly, having discovered the jewels have actually been stolen. She laments their loss dramatically, and Tony plays along, as though this is still their play-acting for Constance's benefits. Her attempts to convince him the jewels are actually stolen (which he of course knows to be the case) only lead him to play-act harder, which makes her angrier until she charges offstage.

All exit, and Kate enters with a maid, laughing about the joke Tony played on the men. The maid tells Kate that, as they passed Marlow moments before, he asked

the maid about Kate, believing her to be a barmaid because of her simple dress, and because he was so shy with her before that he had never seen her face. Kate sees in this mistake an opportunity to deceive him, and decides to continue playing the barmaid so that she can glimpse his true character and so that she "shall be seen." The maid wonders whether Kate can pull off such a ruse, but Kate promises she has the required acting skills.

Marlow enters, remarking to himself how terrible is his situation and how he will leave soon. Kate, acting the barmaid, approaches him and asks if she can help, offers he refuses until he notices her beauty. He grows immediately flirty and open, remarking on the "nectar" of her lips. They speak with great wit, and he confesses to his ability with ladies in town, speaking in lively tones of his life there. Kate asks whether he was so free when he spoke with Miss Hardcastle (which is of course herself, but he doesn't realize that), and he insists he is not in awe of her. Kate also says, in character, that she has lived in the house for 18 years. Overcome with passion, he pulls her close right as Mr. Hardcastle enters. Marlow quickly exits, and Hardcastle confronts Kate, accusing her of lying about Marlow's modesty before since he just saw such an aggressive move. Kate asks for more time to reveal his true character—his "virtues that will improve with age." Hardcastle denies her until she promises to prove her point by the end of the evening, a limit to which he agrees.

Analysis

Act III is primarily concerned with complicating the plot, though the confrontation between Kate and Marlow that ends the Act is central to its primary themes.

One of Goldsmith's great accomplishments in She Stoops to Conquer is the naturalness with which he presents such a contrived and complicated plot. This success lies in his superb command of character that, as already noted, uses comic stock characters but complicates them so that their motivations make the contrivances of the plot believable. For instance, we accept Tony is a trickster who loves practical jokes, most of all when they are played on his mother. As a result, the levels of deceit he plays on her – stealing the jewels, having her lie about the theft before she knows about it, and then continuing to pretend they are stolen even when he knows she has discovered the theft – will help to push her into the action she

takes in Act IV, and yet all this complication is totally acceptable because we believe Tony is this kind of person.

Most of the complications in the act concern this subplot and are great fun because of the dramatic irony – Goldsmith presents the plot so naturally that an audience completely understands what is happening so that they can appreciate the confusion of the characters who lack such omniscience.

Meanwhile, the other section of the act is far more substantial, as it explores the questions of appearance and human foibles. Hardcastle and Kate are both disappointed with what they find in Marlow, though ironically each would be satisfied to have seen the side of Marlow revealed to the other. Goldsmith suggests here our desire to see a virtuous side of someone, when in fact all humans are complicated and prone to hypocrisy.

This theme is most clear in Kate's plan to reveal Marlow's true side. By “stooping” both in terms of class and wealth, she is able to pull out his true nature: a sexually aggressive, rather impetuous young fellow. And yet, for a woman in this time period, such behavior would be frowned upon in all legitimate suitors, and so it excites her to see this type of liveliness in someone who her father might ultimately approve as a husband. Marlow's true nature cannot be contained in either extreme – his extreme respect for modesty or extreme love for women – but instead he has been forced to such extremes by the extreme manners of an aristocratic expectation of behavior. The question of appearance is very much on display, as Kate can, by fashioning a different appearance, change the way reality presents itself to her.

In a way, Kate's plan is also a sly comment on the theatre itself. By acting in a “low” manner, Kate is able to engender truth, a truth that reveals the silliness of human nature. This is very much Goldsmith's purpose in writing a “laughing comedy” that celebrates lowness as a mirror to truth, and it is no accident that Kate draws attention to the artistry involved in acting in this way. She wants to be truly "seen," to be appreciated not for her position as a suitable wife but as an interesting person, and she needs the ruse of theatre to accomplish that.

Finally, we get here the best support for a Freudian understanding of Tony and his mother's relationship, when she almost flirtatiously admits she plans his love life so as to secure his wealth, while he is all the while playing around with her.

3.1.6.5 Act IV

Summary

All of Act IV takes place in Hardcastle's house. Hastings and Constance enter, bringing news that Charles Marlow (father of our young hero) is expected to visit the house that evening. Since he would surely recognize Hastings and thereby ruin the plan for elopement, the lovers know they must move with speed. Hastings has meanwhile sent the casket with jewels to Marlow for safekeeping. Before she exits, Constance says to herself that she will delude her aunt "with the old pretense of a violent passion for [Tony]" so as to keep her off their trail.

Marlow enters with a servant, confused why Hastings sent him the casket. He asks the servant to bring the casket to Mrs. Hardcastle (whom he still believes is the landlady) for safekeeping (uh oh!) and then speaks to himself about his nascent passion for the barmaid.

Hastings enters and Marlow tells him about the barmaid and his new infatuation. Hastings is shocked that Marlow would rob a girl of her virtue, whereas Marlow insists he will "pay" for the virtue. When Hastings inquires after the casket, he's angered to hear Marlow has sent it to the landlady (since that has returned it to the hands of his antagonist Mrs. Hardcastle). However, Hastings cannot reveal the reasons for his displeasure without alerting Marlow to the duplicity being played on him, and so Hastings must decide on his own that he and Constance will leave without the jewels.

Hardcastle enters to find Marlow, whom he welcomes again as son to his old friend. However, Hardcastle (who Marlow still thinks the landlord) wishes Marlow to control Marlow's servants, who are getting drunk and causing a ruckus. When Jeremy, one of the servants, enters drunkenly and makes a fool of himself, Marlow refuses to discipline him but instead mocks Hardcastle's request. Fed up, Hardcastle demands Marlow and his servants leave immediately. Marlow is disgusted with the idea of being put out in the middle of the night, but Hardcastle insists until Marlow asks for his bill. In the confusion over why Marlow is requesting a bill, Marlow suddenly realizes what is going on, but not before Hardcastle exits angrily.

As Marlow is grappling with his mistake, Kate (still disguised as barmaid) passes through, and he confronts her immediately about where they are. Realizing

she needs to play the situation right so as not to counteract her well-designed ruse, she answers him that it is Hardcastle's house, and laughs at the prospect that he considered it an inn. What's more, she provides she is not a barmaid but a "poor relation" who relies on the Hardcastles for the charity of shelter. Marlow is shocked to have potentially treated her as a lower class woman, and apologizes for having mistaken her behavior for that of a barmaid. He admits to her that he cannot pursue her since "the difference of our birth…makes an honourable connexion impossible" and so he must not endeavor to ruin her. Kate is impressed with the virtue he shows here, and she suggests that they could be wed even if she lacks fortune. He is touched by her "pretty simplicity" but admits "I owe too much to the opinion of the world, too much to the authority of a father," and so he leaves her as an act of courage. When he leaves, she decides to herself that she will maintain the deceit long enough to show her father his true character.

Tony and Constance enter, with the former explaining that his mother believes the missing jewels were due simply to a servant's mistake but that he cannot steal them again. However, he has prepared some horses for their escape, and if he and Constance can fool his mother for a while longer, she and Hastings should be able to escape. As Mrs. Hardcastle enters, they pretend to be caught fondling each other, and she, so happy to see it, promises she will have them married the next day.

A servant brings a letter for Tony, the handwriting of which Constance immediately recognizes as belonging to Hastings, which could ruin them. Tony, who cannot read, tries to sort it out, but before he can give it to his mother to read, Constance grabs it and pretends to read it, making up a nonsense letter on the spot. Her attempts to blow it off don't deter Tony, who gives it to his mother to read. She reads from it that Hastings awaits them in anticipation of the elopement. Though polite, she insists she will not be bested at this game, and decides she will use the horses Tony prepared to bring Constance far away from Hastings and any attempt to run away. She then leaves.

Constance, now depressed, is joined by Hastings, who accuses Tony of betraying them. Before he can suitably defend himself, Marlow enters, angry at having been duped. In short order, everyone turns on Tony. A servant enters to inform Constance that Mrs. Hardcastle awaits her for a quick departure. In the meanwhile, the resentment between everyone grows harsher. With a quick and sad

goodbye, Constance exits. Tony suddenly develops a plan, and tells everyone to meet him in two hours at the "bottom of the garden" where he'll prove to all he's more good-natured than they believe.

Analysis

As one might expect in a well-made play, Act IV is where things look the worst for our main characters. By the end of the act, Marlow has turned his back definitively on Kate, and Constance has been removed from her beloved. And to top it all off, lovable Tony is hated by everyone.

It is in this high-stakes act that Goldsmith makes perhaps his most cutting observation on the hypocrisy inherent in the aristocratic worldview. When Kate changes her story, making herself a "poor relation" instead of a barmaid, she puts Marlow up against an ethical test. The fact that he no longer will stoop to seducing her comes off to some extent as an honorable proclamation, but it also implies that he would have had no trouble doing so otherwise. In fact, he speaks of her to Hastings at the top of the act as a commodity. He says he would never rob her of her honor, but would "pay" for it.

This sense of reprobate in Marlow is not something Goldsmith would outright condemn (a brief glance at his biography would suggest the hypocrisy of that), but what is worth condemnation is a system that traps Marlow into such extreme dualities. On one hand, he is a man who loves women – and this is what ultimately attracts Kate. On the other, he is someone much indebted to "the opinion of the world," and as such cannot imagine pursuing this woman any longer. Despite having genuine passion for her, she does not exist on one of his two extreme sides; she is not rich enough to be a respectable match, and yet is too respectable (as a relation to the Hardcastles) to treat as a paramour. In this dilemma is a spark of the tragedy that lies behind good comedy, but that tragedy lies not in the girl's situation (false though it may be) but rather in the forces that confound Marlow's happiness so.

Of course, Kate's change of tactic also continues the play's exploration of how the appearance of behavior is prized over substance itself. Marlow is mortified to learn that she is a “modest woman,” and apologizes for having mistaken her behavior. Of course, her behavior has not changed in the slightest, but now that she is ostensibly of a different social class, the perspective through which he views her is

entirely different. It's an absurd fact, and one that makes for good comedy, in that Goldsmith can mock it rather than praising any virtue.

The treatment of Marlow in light of his behavior does indicate a certain conservative streak in Goldsmith, no matter how biting his satire might become. There is little doubt that we are ultimately meant to admire Marlow by the end of his "test," and to believe that he passed it. It is easy for us today to criticize the arrangement, his desire to please the "opinion of the world" and of his father, and his disavowal of a marriage with a poor girl despite romantic attraction. And yet Kate, presented as a level-headed figure able to exist in moderation, admires him. It suggests that Goldsmith does not wish to criticize the confines of his society at large, but rather to merely point out the absurdities contained within it.

Lastly, this act shows Tony growing even more past the limits of his comic archetype. As a trickster, he was well established by the beginning, but his ironic embrace of stupidity as wisdom is now matched with a genuine desire to help others. However, one is certainly pressed to answer why he cares about this. It could be simply a desire to defeat his mother, but it might also be a desire to help others escape the confines of the world that has no place for him. The fact that Hastings and Constance want to escape might attract Tony because it negates the stifling rules of the city/country world. In a sense, perhaps Tony himself has a sentimental streak, so long as that sentiment does not praise aristocratic values as its end.

3.1.6.6. Act V

Summary

Act V begins in Hardcastle's house. Hastings enters with a servant, who tells him that Mrs. Hardcastle and Constance left a while before, and must be far away. The servant also tells him that Charles Marlow has arrived, and Hastings, who still wants to avoid detection, heads to the garden even though he has little faith Tony will save him.

He exits as Hardcastle and Charles Marlow enter, laughing about young Marlow mistaking Hardcastle for an innkeeper, and Charles Marlow offers that his son will not need much fortune in the way of dowry, since he is already wealthy. Hardcastle shares that Kate believes the two young people like one another, but Charles Marlow waits to see for himself.

Marlow enters to apologize again for his impudence, but Hardcastle is able to laugh it off. They discuss his daughter, whom Marlow praises but says he did not share any intimacy with. Hardcastle, who saw Marlow take her hand in Act III, accuses him of lying, while Marlow continues to insist that their meeting was "without emotion." Sir Charles attempts to rectify the situation, but neither man understands why the other believes what he does, and Marlow leaves.

Kate enters almost right away, and the two elders interrogate her. When she answers that Marlow did indeed meet her more than once and spoke in effusive tones, Sir Charles is certain she lies, since he knows his son's manner to be "modest." There is an irreconcilable perspective amongst them, so Kate proposes they all meet in a half-hour, and the men can listen behind a screen while she confronts Marlow. All agree.The scene shifts now to the back of the garden.

Hastings waits alone, sure Tony will not come, when the latter finally arrives, covered in mud. He assures Hastings he is "the best friend you have in the world" and explains what he's done. He drove the horses around in circles, through difficult areas, until he finally crashed the carriage into a horse-pond nearby. Thinking herself 40 miles from home, Mrs. Hardcastle is in a panic. Tony stresses that his means of conflict resolution has proved superior since no one has been harmed, and Hardcastle agrees.

Mrs. Hardcastle enters, terrified and lamenting being so far from home. She wonders whether the night could grow worse through a robbery, and almost right away, Tony points out a hat that can be spied over the bushes. He realizes it must be Mr. Hardcastle out on his nightly walk, and so exaggerates the appearance to convince his mother it must be a highwayman. He instructs her to hide in the thickets, which she does.

Hardcastle enters and is surprised to find Tony back so soon. As Mrs. Hardcastle prays to herself that Tony will come to no harm, Tony tries to dissuade Hardcastle from investigation by claiming he was talking to himself and so the latter did not hear any voices. Hardcastle persists in pushing through, which leads Mrs. Hardcastle to throw herself at the mercy of the “bandit” to save her son, at which point it takes a few passages of confusion for all to sort itself out and everyone to be angry with Tony again, although Hardcastle sees "morality" in the way he abuses his

mother in pursuit of justice, and forces her to reap the spoiled nature she has sown in him.

Hastings and Constance enter, the former begging the latter to join him in eloping. But Constance, having been through so many trials in this night, no longer wants any part of duplicity and wants instead to apply to Hardcastle for leniency and permission to marry. Hastings insists he lacks the power to grant their wish (that lies with Mrs. Hardcastle), but she believes his sense of justice might lead him to use his influence on their behalf. The scene shifts back to the house.

Here, Sir Charles laments his situation to Kate: either his son is a liar or is an impudent fellow. Kate suggests it might not be so bad, and the man retires so as to observe the meeting between the young people.

Once he arrives, Marlow again laments his situation, where his passion is enflamed by the grace and appearance of this girl who lacks the fortune to please his father. He insists he must quit her immediately, and she grants him this, herself sad that "all [his] serious aims are fixed on fortune." He assures her fortune was not what drew him to her but rather her qualities, which he is learning to see as "refined simplicity." Through his speech to himself, he resolves to stay with her despite his father's lack of approval. She refuses him, claiming such a union will surely result in resentment, but he claims otherwise, and gets down on one knee before her.

At such a move, Sir Charles and Hardcastle charge from behind the screen and each accuse Marlow of falsehood, though for different reasons. In the attacks they launch at him, the truth of Kate's identity is revealed and Marlow is immediately leveled, saying "Oh, the devil." Having been caught, Kate continues to mock him, asking which of his "characters" he intends to use now. Hardcastle softens and asks Kate to forgive him, at which point the lovers move off to speak privately.

Mrs. Hardcastle enters, claiming loudly that her niece has eloped with Hastings and that she will not ever release the girl's fortune. Hardcastle accuses her of being "mercenary" but she tells him to mind his own business, reminding him that if Tony refuses to marry Constance of his own volition once he is of age, then her fortune goes automatically to her.

As Hastings and Constance arrive to beg forgiveness, Hardcastle reveals that Tony is actually of age and pretends otherwise, and so the fortune is for Constance

after all. They had kept Tony's true age a secret in hopes it might induce him to mature more quickly. As his first act of age, Tony takes Constance's hand and in a wonderful parody of a marriage proposal, swears her off as a mate. Mrs. Hardcastle complains this is all "but the whining end of a modern novel" and shows no sign of having learned anything.

Mr. Hardcastle gives a final speech wherein he hopes the "Mistakes of a Night" shall lead all to never mistake in his or her beloved such faulty qualities again.

Analysis

Interestingly enough, Goldsmith's ending could easily be criticized as falling into the sentimentality he claims to want to eschew. Both pairs of lovers end up together, and virtue ends up as the reigning sentiment amongst everyone. There is truth to the claim, most of which lies in the conservative streak Goldsmith never aims to transcend. A happy match of men and women of breeding and character is something to aspire to in the play, and that never goes away.

But the play isn't so simple, and Goldsmith is sure to indicate his awareness of the perceived flaw, which he does by having Mrs. Hardcastle describe the end as a "whining end of a modern novel." The fact is, the emotional, happy ending is only engendered by the comic tools of flaunting vice. Marlow is the best example. While he certainly passes the test Kate poses for him, prostrating himself before a woman he considers below him in terms of fortune because he loves her, he nevertheless is a character of two minds. His baser nature is not subsumed, but rather he is kneeling before this girl as a modest woman he feels comfortable speaking to. One can well argue that the quick resolution of their issue does not detract from the absurdity of his character and contradictions, and that were this play to continue its story, we might find those contradictions causing subsequent problems.

Kate only acquires Marlow as an acceptable husband through classical comic acts of trickery. She must force him to confront his own vice and folly, his own assumptions about behavior and class, in order for him to truly feel anything that could lead to a happy marriage. In his reversal speech, where he decides he will stay with her, Marlow speaks as though her character or behavior has changed, but the truth is that the only change has been in how he perceives her social class. And ultimately, one is left to wonder whether the match would have persisted if he did not have such a tidy fortune as to not need a big dowry.

The theme of appearance and its fallacious nature remains very strong up to the end of the play. Both of the older fellows are unable to imagine a Marlow with contradictions; each needs the young man to be what he expects. Where the father will necessarily be disappointed to find his son is impudent as well as modest, Hardcastle will necessarily be disappointed to find a streak of modesty in a young man he had identified as forward.

Kate then marks herself as the heroine through her moderation. As the character who understands both the simplicity of the country and the sophistication of the town, she understands that life is about contradiction and excitement, and that happiness comes from embracing a bit of both sides. Nobody else – save perhaps her father to a lesser degree – ever exhibits such a strong understanding of life that Goldsmith seems to value.

This sense of complication is also inherent in Tony, who proves himself not a rapscallion, but rather the character with the most agency of all. It is he who facilitates the happy endings, this character who would have been identified by his audience as “low.” It is suspect to say Tony is Goldsmith's mouthpiece (though he will speak one of the epilogues), but the heroism of this low, tertiary character, and his necessity to the plot, helps to further Goldsmith's defense of “laughing comedy.” Tony, because he knows baseness better than anyone else in the play, knows how to best combat that baseness, and his practical jokes ultimately reveal to everyone their own base human level, and so are all forgiven.

Finally, the sentimental ending is not absolute because of the financial pragmatism involved. Constance does not lead Hastings back out of propriety, but because she knows they cannot survive without money, and so she is not willing to lose the jewels. There is in this a realistic concern that would have no place in a purely farcical comedy, and as such does the play continue to distinguish itself.

Again, Goldsmith is praised because he makes this complicated play seem so natural, and indeed, while the ending is sentimental in a way, it does not feel contrived from plot, but rather an honest expression of the play's themes: the baseness of humans, the falseness of appearance, the confining strictures of class, the importance of trickery, the value of moderation, etc. All of these themes play a part in bringing around an end that simultaneously creates a satisfying ending to a

farcically overstuffed plot and leaves us with insight about humanity to dissect and consider.

3.1.6.7 Epilogue

Summary

There are two epilogues commonly published with the play. The second, intended to be spoken by Tony Lumpkin, was not written in time for the original production.

The first is intended to be spoken by Kate. The character begins by summarizing that she has "stooped to conquer with success" and that the author has thereby conquered his audience. She proposes that "our life is all a play" and then traces the five act life of a pretty country barmaid. In her first act, she is simple, afraid and eager to please. In her second act, she is loud and authoritative. She next moves to town where she impresses everyone with her character and charm. Her fourth act has her wedded to a man of repute, and pretending towards snobbish taste, she ends up losing her edge. Goldsmith (as author) is responsible for her fifth act, in which she might again become judge.

The second epilogue is attributed to J. Cradock, an actor and dramatist of the time. It is meant to be spoken in Tony Lumpkin's voice. Tony notes that, now that the play is done, the audience must want to know what happened to him. He tells how he will "in the great world appear," bringing his lively spirit to London where he will show the world what good taste is.

Analysis

The second epilogue is cute and would likely be a fun transition out of the play, but does little to significantly further the play's theme. It certainly can be used as argument for the centrality of Tony to the themes, but at best, it offers the audience a reminder that “good taste” should come from a spirit of liveliness and not moral sanctimony or given assumptions about proper breeding and education, since Tony in most ways lacks those two qualities.

Contrastingly, the first epilogue is a nice summation of the goal Goldsmith set out for himself in his "Essay on the Theatre." Though it's not explicitly stated, the barmaid whose life he describes is likely meant to represent the theatre itself. She learned to confront her audience and demand things of them, then was brought to high society, where she grew pretentious and lost her edge (regressing into "sentimental comedy"), and now sits docile, waiting for someone like Goldsmith ("the doctor" from the prologue) to see where he can lead her. He wants to recapture her bawdy charm from her younger days, and he hopes he can "conquer" his audience by doing so. So the epilogue here serves as a challenge to the audience – did he succeed? Did he conquer them into accepting the low and bawdy nature of comedy again, leading them to repudiate their assumptions about high-minded theatre?

3.1.7 Let Us Sum Up

Oliver Goldsmith's play *She Stoops to Conquer* is a five -act play with a prologue and an epilogue .The play was first performed in 1773 in London. Prologue David Garrick a famous actor wrote the prologue intended to create something that different from other comedies .Goldsmith published an essay before authoring the play .He lamented that comedies had become too sentimental and moralistic andnot concerned with making people laugh. Act I This act begins at the Hardcastle's home. Mrs. Hardcastle expresses her wish of going to the city. She tells her husband as a complaint that they never leave their home. Mr and Mrs Hardcastle wait for the arrival of Marlow, son of Charles Marlow one of Mr Hardcastle's friends. Marlow is a suitor to Mr Hardcastle's daughter Kate. Kate dresses according to the wishes of her father in the evenings and in the mornings she dresses for her friends. Constance is in the care of Mrs. Hardcastle, the old woman. She has a plan of getting married of her son Tony Lumpkin to Constance but both Tony Lumpkin and Constance do not have a liking of each other. Constance has a beloved and he is also expected to come along with Marlow. Tony is introduced as a man of low living.

This is proved when Marlow and Hastings arrive at the pub, lost on the way to Hardcastle's. Tony plays with them by telling that there is no room at the pub and they can find lodging at the old inn down the road meant to say that they can reach Hardcastle's home. Act II In this act Marlow and Hastings arrive at Hardcastle's home assuming that to be an inn as instructed by Tony Lumpkin (a trick played by Tony). Marlowand Hastings was rude to Hardcastle. Hardcastle expected Marlow to

be young, polite man but shocked to see his behaviour. Constance meets Hastings and tells him that Tony must have played a trick. Both Constance and Hastings decide not to tell the truth because it would upset Marlow and ruin the trip. They decide to get the jewels from Mrs. Hardcastle and elope together .Marlow speaks with exaggerated timidity to' modest' women and speaks lively to a low class. During his first meeting with Kate he was unable to speak with her because she was dressed well and hence he did not speak well .Moreover Kate did not have any attraction towards him. She tried to bring out his true character .Tony and Hastings plan together to steal the jewels for Hastings and Constance so that he can get rid of his mother's persuasion of marrying Constance whom he doesn't love. Act III This act begins with Hardcastle and Kate confused on seeing Marlow's behaviour. Kate asks her father for a chance to prove him that Marlow is more than both believe.Tony has stolen the jewels but Constance unaware of this requests her aunt for the jewels.

Tony persuades Mrs. Hardcastle to pretend as if they were stolen to dissuade Constance .Meanwhile Kate is mistaken as a bar maid by Marlow as she was in a plain dress and he shows attraction towards her. She decides to play the part and when both of them were speaking Mr.Hardcastle noticed that the odd behaviour of Marlow. Kate convinces her father for a night to prove that Marlow is an innocent respectful and lively. If he arrives, Hastings identity will be revealed to Hardcastle. He is the beloved of Constance and there arises the question of whether Kate and Marlow would marry or not. Hastings has sent the jewels to Marlow to keep it safe but Marlow without safeguarding it, he handed over it Mrs. Hardcastle for he still believes that Mrs. Hardcastle is the landlady of the inn. When Hastings came to know about this, he planned to elope with Constance. Marlow's behaviour made Hardcastle irritated and later on Marlow understood about everyone particularly about Kate and Mr Hardcastle. Marlow started to love Kate but he was not able to continue because he thought that Kate belonged to a poor family and his father Marlow would not accept. Hastings and Constance decided not to elope because Mrs Hardcastle came to know about the plan .Marlow, Hastings and Tony blamed and each other and argued for their failure of plan. Then Tony promised to help and solve the problem for Hastings.

Act V In this act Marlow, Kate, Hardcastle, Hastings came to know the truth and all were happy. Sir Charles arrived and he along with Hastings laughed together

over the confusion. Marlow realised his position and apologized for what has happened. But Mr Hardcastle enquired about Marlow's behaviour with Kate. Marlow tried to embrace her without knowing that it was Kate as he assumed that she was a barmaid .Kate and Marlow then proved themselves to everyone and they all agreed that Marlow and Kate could be a good match. Hastings and Constance decided not to elope and sought permission to marry. Tony decided not to marry Constance. Hastings and Constance were given permission to marry. All were happy except Mrs. Hardcastle. The performer playing Kate Hardcastle speaks the rhymed couplets in Epilogue. The first line alludes to the play's title and refers to Jaques monologue in William Shakespeare's play *As You Like It.* In Epilogue II the speaker uses couplets in the persona of Tony Lumpkin.

Glossary:

1. Affectation : behavior, speech, or writing that is artificial and designed to impress
2. Approbation : approval or praise
3. Assiduities : constant or close attention to what one is doing
4. bill of fare : menu
5. bolster : a long, thick pillow that is placed under other pillows for support
6. cantankerous : bad-tempered, argumentative, and uncooperative
7. coxcomb : a vain and conceited man; a dandy
8. fopperies : behavior of a man who is concerned with his clothes and appearance in an affected and excessive way; behavior of a dandy. the man is referred to as a "fop." : fortin an archaic form of the world "fortune"
9. garnets : precious stones consisting of a deep red vitreous silicate mineral
10. genteel : polite, refined, or respectable, often in an affected or ostentatious way
11. levy : to impose (as in a tax, fee, or fine)
12. malady : a disease or ailment
13. mawkish : sentimental in a feeble or sickly way
14. omnes : a phrase used in play format to indicate the full cast is speaking
15. proxy : a person authorized to act on behalf of another
16. quotha : an archaic construction used to express surprise or sarcasm, after quoting the word or phrase of another
17. taffety cream : a dessert dish made of cream and eggs

18. trapesing : an archaic from of "traipsing," it means walking about casually or needlessly.
19. Trolloping : the actions of a woman perceived as sexually disreputable or promiscuous

Self Assessment Questions:

OLIVER GOLDSMITH; SHE STOOPS TO CONQUER

2 MARKS

1. What is the main setting of the play?

Answer: The play is set in the country house of Mr. Hardcastle

2. How does Kate Hardcastle initially plan to win Charles Marlow's affection?

Answer: Kate plans to win Marlow's affection by pretending to be a barmaid.

3. What misunderstanding occurs between Marlow and the Hardcastle family?

Answer: Marlow believes the Hardcastle house is an inn due to a prank by Tony Lumpkin.

4. Why does Tony Lumpkin play a trick on Marlow and the Hardcastle family?

Answer: Tony plays the trick to amuse himself and to create chaos for his own entertainment.

5. How does Kate's disguise as a barmaid affect Marlow's behavior?

Answer: Marlow becomes more relaxed and open with Kate, believing she is of lower social standing.

6. How does the use of disguise and mistaken identity contribute to the comedic elements of the play?

Answer: Disguise and mistaken identity create humorous situations and misunderstandings that drive the comedy of the play.

7. Compare the characters of Charles Marlow and his father, Sir Charles Marlow. How do their attitudes toward social class differ?

Answer: Charles Marlow is anxious about social interactions with higher classes, while Sir Charles is more confident and comfortable with social status.

8. Examine the role of social class in the development of the play's plot.

Answer: Social class influences character interactions and conflicts, driving the plot through misunderstandings and social expectations.

9. How do the misunderstandings in the play serve to develop the characters of Kate and Marlow? Answer: The misunderstandings reveal Kate's cleverness and Marlow's insecurities, allowing their true characters to emerge as they navigate the confusion.

10. Analyze how Tony Lumpkin's behavior reflects his relationship with his mother and stepfather. Answer: Tony's rebellious behavior reflects his dissatisfaction with his mother's overbearing nature and his stepfather's strictness.

5 MARKS

1. Analyze how the theme of social class is depicted in *She Stoops to Conquer*.

2. Describe the relationship between Tony Lumpkin and his parents.

3. Evaluate the effectiveness of Goldsmith's use of humor in *She Stoops to Conquer*.

4. Scrutinize the role of mistaken identity in the play and how it drives the plot forward.

5. Summarize the main plot of *She Stoops to Conquer*.

8 MARKS:

1. Evaluate the effectiveness of Goldsmith's use of comic elements in resolving the play's conflicts.

2. Assess the impact of Goldsmith's play on the comedic genre of the 18th century.

3. Discuss how Goldsmith's portrayal of romantic relationships in the play compares to contemporary views on love and marriage.

4. Analyze the role of the servant characters in She Stoops to Conquer. How do they contribute to the play's central conflicts?

5. Elucidate the significance of the mistaken identity theme in She Stoops to Conquer.

Self Assessment Questions:

EMILY BRONTE- WUTHERING HEIGHTS

2 MARKS

1.What is the name of the Earnshaw family estate?

Ans: The name of the Earnshaw family estate is Wuthering Heights.

2. Explain why Heathcliff seeks revenge on the Earnshaws and Lintons.

Ans: Heathcliff seeks revenge because he feels betrayed and humiliated by Hindley Earnshaw's treatment and Catherine's decision to marry Edgar Linton instead of him.

3. How does Heathcliff's return after three years affect the residents of Thrushcross Grange and Wuthering Heights?

Ans: Heathcliff's return brings turmoil and disruption as he seeks revenge, manipulates people, and rekindles his relationship with Catherine.

4. What does the weather in Wuthering Heights often symbolize?

Ans: The weather often symbolizes the tumultuous emotions and conflicts between the characters, especially during stormy conditions.

5. Differenciate between Thrushcross Grange and Wuthering Heights using their architectural descriptions?

Ans: Thrushcross Grange is portrayed as elegant and refined, symbolizing civility and order, while Wuthering Heights is rugged and wild, symbolizing chaos and passion.

6. Analyze the role of Nelly Dean as an unreliable narrator in the novel.

Ans: Nelly's narration is subjective, often influenced by her personal biases and judgments, which makes her account of events potentially unreliable and skewed.

7. Compare and contrast Heathcliff's treatment of Catherine and Isabella.

Ans: Heathcliff's love for Catherine is obsessive and passionate, while his vrelationship with Isabella is cruel and manipulative, treating her as a tool for revenge.

8. Do you agree that Heathcliff is more of a tragic hero than a villain? Why or why not?

Ans: Opinions may vary, but one could argue that Heathcliff's deep suffering and his capacity for love make him a tragic figure, though his actions are undeniably villainous.

9. How does the novel Wuthering heights relate to feminist literature?

Ans: Wuthering Heights relates to feminist literature by portraying strong, complex female characters like Catherine, while also critiquing the limited roles and autonomy women had in a patriarchal society.

10. Evaluate whether Catherine's death serves as a turning point in the novel.

Ans: Catherine's death is a crucial turning point, as it intensifies Heathcliff's desire for revenge and affects the fates of both families, propelling the story toward its tragic conclusion.

5Marks:

1. Summarize the relationship between Heathcliff and Catherine in Wuthering Heights.

2. Analyze the role of social class and its impact on the characters' relationships in Wuthering Heights.

3.Critically assess Heathcliff's character. Do you believe he is a villain or a victim of circumstance? Provide reasons for your evaluation.

4.List five major events that lead to the tragic ending of Wuthering Heights.

5.Compare and contrast the characters of Edgar Linton and Heathcliff. How do they represent different ideals of masculinity?

8 Marks:

1.Demonstrate how Gothic elements in Wuthering Heights contribute to the mood of the novel. Provide examples of these elements in key scenes.

2.Assess the importance of the theme of nature versus nurture in the development of Heathcliff's character.

3.List and describe the significant events that led to the decline of Wuthering Heights as a physical and emotional space.

4. Summarize the role of revenge in Wuthering Heights. How does it drive the plot, and what are its consequences for the characters involved?

5. Analyze the duality of the settings of Wuthering Heights and Thrushcross Grange. How do these two houses represent contrasting values and ideals in the novel?

DANIEL DEFOE: ROBINSON CRUSOE

2 MARKS:

1. What year did Robinson Crusoe set sail on his first voyage?

Answer: Robinson Crusoe set sail in 1651.

2. What is the name of the island where Crusoe was stranded?

Answer: The island was unnamed, often referred to as a deserted island.

3. Who helps Crusoe to escape from the Moors in North Africa?

Answer: Xury, a young boy, helps Crusoe to escape from the Moors in North Africa.

4. How many years did Crusoe spend on the island before being rescued?

Answer: Crusoe spent 28 years on the island.

5. Was Crusoe justified in treating Friday as his servant? Provide reasons.

Answer: Opinions may vary; some argue it reflects colonial dominance, while others see it as a practical relationship for survival.

6. Evaluate the effectiveness of Crusoe's efforts to domesticate animals

Answer: Crusoe was highly successful, as domesticating goats provided him with a stable food source, aiding in his long-term survival.

7. How effective was Crusoe’s approach to maintaining his mental health on the island?

Answer: Crusoe managed fairly well by keeping busy, writing in his journal, and gradually turning to religion for comfort.

8. Why does Crusoe name his companion "Friday"?

Answer: Crusoe named him "Friday" because that was the day of the week when he rescued him.

9. Analyze the role of slavery in Crusoe’s story.

Answer: Crusoe was both a slave and a slave owner, reflecting the colonial mindset of the time; he viewed Friday as a subordinate.

10. Propose an alternative way Crusoe could have handled his relationship with Friday.

Answer: Crusoe could have treated Friday as an equal partner, learning from his knowledge of survival and fostering mutual respect.

11. How does Crusoe use his practical knowledge to survive on the island?

Answer: Crusoe built a shelter, cultivated crops, tamed animals, and crafted tools for survival.

12. What was the importance of Crusoe salvaging materials from the wrecked ship?

Answer: The materials from the wrecked ship, like tools, weapons, and food, were crucial for his long-term survival.

5MARKS:

1. Examine how Defoe uses Crusoe's journal entries to reflect on the themes of solitude and self-reliance.

2. Robinson Crusoe uses the Bible for comfort during his time on the island. How would this be relevant for someone facing isolation in today's world?

3. Describe the relationship between Robinson Crusoe and Friday. How does this relationship evolve over time?

4. Do you agree with Crusoe's decision to remain on the island instead of exploring other parts of the world sooner? Justify your response with references to the novel.

5. List the key events that led Robinson Crusoe to the deserted island.

8MARKS:

1. Examine the role of religion in Crusoe's life. How does his faith evolve during his time on the island, and what does it suggest about the broader cultural attitudes toward religion during Defoe's time?

2. Summarize Crusoe's feelings of guilt and remorse regarding his decision to leave his family and pursue a life of adventure. How do these feelings influence his actions throughout the novel?

3. Evaluate the moral and religious lessons Crusoe learns throughout his journey. Do you think his isolation on the island leads to true spiritual growth, or does he merely rationalize his actions based on necessity.

4. List the key resources Crusoe salvages from the shipwreck and explain their significance in his survival on the island.

5. If Robinson Crusoe had modern survival tools at his disposal, how might his experience on the island have been different? Use examples from the text to apply modern concepts of survival.

Unit IV

Fiction

UNIT IV–FICTION

CONTENT OF UNIT IV

- Emily Bronte: *Wuthering Heights*
- Daniel Defoe: *Robinson Crusoe*

UNIT OBJECTIVES

1. To define fiction and comprehend the nuances of fiction
2. To understand the various sub-genres of fiction
3. To explore the role of Emily Bronte and Daniel Defoe in British Literature
4. To comprehend the characteristics of Emily Bronte and Daniel Defoe's writings
5. To analyse and interpret the human values and ethics as expressed in the texts

4. Introduction to Fiction

Introduction to Fiction:

Fiction is one of the literary genres and it refers to literature created from the imagination. Mysteries, science fiction, romance, fantasy, chick lit, and crime thrillers are all fiction genres. The word 'fiction' is derived from the Latin term 'fictio' means 'the act of making, fashioning or molding'. Whether or not all of these genres should be considered 'literature' is a matter of opinion. Some of these fiction genres are meant for intensive reading as well extensive reading. Works often taught in literature classrooms are referred to as 'literary fiction'. Most fiction is prose, and novels and short stories are the most common forms. There are two main categories in fiction i.e. literary fiction and genre or popular fiction.

Examples of literary fiction: Dickens's *A Tale of Two Cities*, Jane Austen's *Emma* etc. Examples of Genre fiction: Crime novels, Horror novels, Science Fiction, Fantasy etc. Novels, novellas, and short stories are among the most common fiction formats. However, because fiction deals with made-up stories and characters, the term can describe any format that presents a fictionalized plot. This includes plays,

comic books and graphic novels, fables and fairy tales.

The primary purpose of fiction is to entertain the reader. The genre offers fully imagined worlds that keep readers engaged through compelling characters and plotlines. Fiction can also educate and enlighten, introducing readers to people, settings. Fiction can present and inspire ideas, and it can comment on existing structures of power, politics, and society. Fiction often integrates age-old themes that have long interested writers, such as humanity and its foibles, the beauty and brutality of nature, and the eternal mysteries of love and death.

A novel is a fictitious prose narrative or tale presenting a picture of real life. It is to be noted that the idea, we have of the novel as a literary genre, emerged in the beginning of the eighteenth century. The novel deals with a human character in social situation, man as a social being. The ancestors of the novel were Elizabethan prose fiction and French heroic romances. The novel came into popular towards the end of 1700s due to a growing middle class with more leisure time to read and money to buy books.

The forerunners of English novels were Samuel Richardson, Henry Fielding, Tobias Smollett and Laurence Sterne, further they are considered as 'four-wheels of novelists'. Samuel Richardson hailed as the 'father of English novels'. Some other significant novelists are Daniel Defoe, George Eliot, Emily Bronte, Charles Dickens, Jane Austen etc. Plot, Character, Scene or setting, point of view or narrative method, scope or dimension, myth, symbolism, and significance are considered as the significant elements of novel writing. Novels are categorized into many based on its function/content such as historical, picaresque, Sentimental, realistic, anti-sentimental, Gothic, Psychological, the novel of manners, Epistolary, Pastoral, Roman a clef, anti-novel, cult novels, detective, mystery, crime, science fiction, and fantasy novels etc.

Various Sub-genres of Fiction:

Here is the list of sub-genres of sever popular fiction genre including romance, horror, suspense, science fiction/fantasy and mystery/crime.

Chick-Lit: often humorous romantic adventures geared toward single working women in their twenties and thirties.

Glitz/Glamor: focused on the jet-set elite and celebrity-like characters.

Paranormal: involving some sort of supernatural element, ranging widely to include science fiction/fantasy aspects such as time travel, monsters or psychic abilities.

Spicy: a romance in which married characters work to resolve their problems.

Comic Horror: horror stories that either spoof horror conventions or that mix the gore with dark humor.

Creepy Kids: horror tale in which children—often under the influence of dark forces—begin to turn against the adults.

Dark Mystery/Noir: inspired by hardboiled detective tales, set in an urban underworld of crime and moral ambiguity.

Magical Realism: a genre inspired by Latin-American authors, in which extraordinary forces or creatures pop into otherwise normal, real-life settings.

Eco-Thriller: a story in which the hero battles some ecological calamity—and often has to also fight the people responsible for creating that calamity.

Forensic: a thriller featuring the work of forensic experts, whose involvement often puts their own lives at risk.

Political Intrigue: a thriller in which the hero must ensure the stability of the government that employs him.

Cyberpunk: stories featuring tough outsiders in a high-tech near-future where computers have produced major changes in society.

Mythic Fiction: stories inspired, or modeled on, classic myths, legends and fairy tales.

Science Fantasy: a blend in which fantasy is supported by scientific or pseudo-scientific explanations.

Vampire: variations on the classic vampire legend, recently taking on many sexual and romantic variations.

Espionage: the international spy novel—here based less on action than on solving the "puzzle"—is today less focused on the traditional enemy spies than on terrorists.

Young Adult: a story aimed at a teenage audience, with a hero detective generally the same age or slightly older than the reader, pursuing criminals who are generally less violent—but often just as scary—as those in adult mysteries.

The Role of British novelists:

Majority of the literary critics attribute 18th century as the time period in which novel took its birth, subsequent growth and development. With adequate literary predecessors such as Bunyan, Behn, Chaucer, Malory, Cervantes, Boccaccio and numerous other writers of the 17th century, the 18th century writers availed opportunities to further experiment and produce novel as a literary genre. Further the increase in literacy rate, industrial revolution, rise in the middle class and coming up of libraries created favourable situations for the rise of the novel. In the new form of literature namely the 'novel' the construct of the story departed from the romance and attempted at verisimilitude depicting the pragmatism and morality of the middle-class people.

Pioneers of the English novels are Daniel Defoe who is hailed as the 'first true master of English novel', Samuel Richardson, Henry Fielding, Laurence Sterne. Samuel Richardson is known for his epistolary novels like *Pamela, Clarissa*. Henry Fielding is known for his picaresque tradition of writing. His eminent novels are *Tom Jones*, *Joseph Andrews* etc. Laurence Sterne is far different and unique when compared to his contemporaries. He employed autobiographical but non-linear narrative techniques in his novels. His masterpiece work is *Life and Opinions of Tristram Shandy*.

Other significant novelists are Tobias Smollett, Jonathan Swift, Horace Walpole, Walter Scott, Jane Austen, Charles Dickens, James Joyce, Virginia Woolf and Thomas Hardy. Tobias Smollett was an influential novelist of the time, he was known for writing satire and describing the familiar scenes, follies, foibles. He also used picaresque style in his novels. His masterpieces were *The Adventures of Roderick Random* and *Gilbas*. Jonathan Swift known for his satiric and allegoric writing style. His famous work was *Gulliver's Travels*.

Jane Austen's novels were all centered on women describing the customs, values and domestic lives. Her masterpieces were *Pride and Prejudice*, *Sense and Sensibility*. Sir Walter Scott is hailed as 'the father of historical novels'. His magnum opus were *Ivanhoe* and *Rob Roy*. Charlotte Bronte's novels are considered as

chronicle novels and Charles Dickens novels are regarded as Sociological novels.

Horace Walpole wrote the first gothic novel in English, *The Castle of Otrando*. Hence he is regarded as 'the father of Gothic novels'. Regional novels are associated with Thomas Hardy. Hardy's significant novels are *The Return of the Native* and *The Mayor of Casterbridge*. James Joyce and Virginia Woolf are two vital writers who made use of stream of consciousness narrative techniques in their novels. Her remarkable novels are James Joyce's *Ulysses* and Woolf's *To the Lighthouse*.

4.1: Emily Bronte- Wuthering Heights

4.1.1. Introduction to Emily Bronte:

Emily Bronte was an English novelist and poet who was born in Thornton, Yorkshire, on July 30, 1818, and passed away in Haworth, Yorkshire, on December 19, 1848. Her only published work, Wuthering Heights (1847), is a highly imaginative tale of passion and hate set on the Yorkshire moors. Of the three Bronte sisters, Emily was arguably the best, but very little is known about her life. She was quiet and private, leaving no interesting correspondence, and her one book obscures more than clarifies the enigma of her spiritual existence**.**

Her father, Patrick Bronte (1777–1861), was an Irishman with several curacies: his oldest daughters, Maria and Elizabeth (who passed away young), were born in Hartshead-cum-Clifton, Yorkshire; Emily and her siblings, Charlotte, Patrick Branwell, and Anne, were born in Thornton, a nearby town. Their father spent the remainder of his life as the rector of Haworth, a position he held from 1820.

The children were largely left on their own in the desolate moorland rectory following the death of their mother in 1821. With the exception of the one year that Charlotte and Emily attended the Clergy Daughters' School at Cowan Bridge, Lancashire, the children received their early education at home. When Charlotte got a job teaching at Miss Wooler's school at Roe Head in 1835, Emily went with her as a student, but she only stayed for three months due to homesickness. After working as a teacher at Miss Patchett's Law Hill, near Halifax, for six gruelling months in 1838, Emily resigned.

Charlotte intended to maintain a girls' school at Haworth in order to keep the family together at home. She travelled to Brussels with Emily in February 1842 to study foreign languages and school administration at the Pension Héger. Even though Emily yearned for her native place and the untamed moorlands, it appears that in Brussels, people valued her more than Charlotte did. Charlotte's decorous demeanour was harder to understand than her passionate personality. But once her aunt passed away in October, Emily moved back to Haworth full time.

The three sisters—Charlotte, Emily, and Anne—had all produced poetry, as Charlotte discovered when she stumbled upon some of Emily's poems in 1845. A year later, under the combined pseudonyms of Currer, Ellis, and Acton Bell, they co-published a volume of verse titled Poems by Currer, Ellis, and Acton Bell. It included twenty-one of Emily's poems, and subsequent assessment has generally agreed that Emily's verse is the only work that truly displays lyrical brilliance. The sisters spent roughly £50 on the project, and just two copies were sold.

J. Cautley Newby of London had accepted Emily's *Wuthering Heights* and Anne's *Agnes Grey* for joint publication by midsummer 1847, but the three volumes' release was postponed until the release of their sister Charlotte's *Jane Eyre*, which was instantly and wildly popular. When *Wuthering Heights* was first published in December 1847, it was met with harsh criticism from readers who thought it was too crude, too animalistic, and poorly written. It wasn't until much later that it was regarded as one of the best books written in English.

Emily Bronte’s role in British literature is profound, especially given her relatively small body of work. Despite having published only one novel and a collection of poems, her influence is substantial and far-reaching.

Emily Bronte’s poetry explores themes of nature, solitude, and the human spirit. Her poems often reflect a deep connection to the natural world and an introspective look at human emotions and existence. Her use of vivid imagery and lyrical language contributes to the haunting beauty of her poetry. Poems like ‘No Coward Soul is Mine’ reflect her spiritual depth and individualism. Bronte’s work often blurs the lines between the natural and supernatural. The wild Yorkshire moors are almost a character in themselves, reflecting the tumultuous emotions of the human characters.

Both her poetry and 'Wuthering Heights' explores the inner lives of characters who are often isolated, both physically and emotionally. Emily Bronte did not shy away from depicting intense, sometimes destructive passions. Her exploration of love and obsession, particularly in *Wuthering Heights*, was groundbreaking for its time and challenged Victorian notions of propriety and morality. Although initially met with mixed reviews, *Wuthering Heights* has been reevaluated over time and is now considered one of the greatest novels in English literature. Critics and scholars continue to find new layers of meaning in her work. Modern feminist critics have found much to admire in Emily Bronte's strong, independent characters and her critique of patriarchal society. Her portrayal of Catherine Earnshaw, in particular, has been analyzed for its depiction of female desire and agency.

Emily Bronte's *Wuthering Heights* has been adapted into numerous films, television series, and stage plays, attesting to its enduring popularity and influence. The novel's themes and characters continue to resonate with contemporary audiences. Emily Bronte's unique voice and thematic concerns have influenced a wide range of writers, from Victorian contemporaries to modern novelists. Her work has inspired other Gothic and romantic writers, as well as those exploring psychological and emotional depth in their characters. As part of the Bronte family, Emily contributed to one of the most remarkable literary legacies in British literature. Alongside her sisters Charlotte and Anne, she helped to challenge and expands the possibilities of the novel form in the 19th century. Despite the collective fame of the Bronte sisters, Emily's voice stands out for its intensity and originality. Her work complements and contrasts with that of her sisters, adding a unique dimension to the Bronte legacy.

Emily Bronte's role in British literature is marked by her bold narrative choices, deep psychological insight, and the powerful emotional impact of her work. She remains a central figure in the study of Gothic literature, romanticism, and the development of the novel.

4.1.2. Characteristics of Emily Bronte's writings:

Emily Bronte's writings, particularly her novel *Wuthering Heights* and her poetry, are characterized by several distinctive features. Here are the key characteristics of her literary work:

1. Gothic Elements:

Gothic literature is known for its gloomy, brooding atmosphere, which is evident in Brontë's writings. The desolate and eerie moors in *Wuthering Heights* operate as a reflection of the protagonists' erratic feelings. She frequently uses ghosts and premonitions in her work, which heightens the sense of mystery and otherworldliness.

2. Complex Characters:

Emily Bronte created characters that are rich in nuance and typically motivated by strong feelings and desires. For example, Heathcliff and Catherine Earnshaw are depicted with psychological nuance that delves into their ambitions, motivations, and shortcomings. Her characters frequently struggle with morality, refusing to accept the simple divisions between right and wrong. Richer character development and more subtle storytelling are made possible by this intricacy.

3. Emotional Intensity:

The emotional intensity of Bronte's writing is a defining characteristic. In *Wuthering Heights*, themes of love, passion, and obsession are prevalent, and characters are frequently propelled to extreme lengths by their feelings. She does not hold back while expressing her emotions in her work, which stands in stark contrast to the constrained emotional expression that was customary at the time.

4. Novel Narrative Structure:

Wuthering Heights uses a number of narrators, chief among them being Mr. Lockwood and Nelly Dean. This multi-layered narrative technique offers various viewpoints on the same events, giving the narration more depth and complexity. The usage of a frame narrative, in which one story is told from the perspective of another, adds depth and complexity to the work.

5. Themes of Nature and Isolation:

Bronte's work heavily draws inspiration from the natural world, especially the Yorkshire moors. The individuals' internal conflict is reflected in the many depictions of nature as untamed and wild. Her work frequently deals with themes of solitude and isolation. Characters frequently experience emotional and physical isolation, which

prompts reflection and self-discovery.

6. Exploration of Social and Class Issues:

Bronte's literary works frequently delve into the inflexible societal structures prevalent in her age. In *Wuthering Heights*, the tensions and interactions between the characters are largely shaped by questions of class and social rank. Her characters often defy social expectations and conventions, especially when it comes to concerns of freedom and love.

7. Lyricism and Imagery:

Bronte's writing is frequently lyrical and poetic, full of rich symbolism and vivid imagery, even in her prose. Her work has a deeper emotional and atmospheric aspect because of this poetic nature. Bronte makes great use of symbolism to convey themes and deeper meanings. For instance, the natural surroundings and the weather in *Wuthering Heights* frequently represent the individuals' emotional moods and struggles.

8. Feminist Undertones:

Her female characters display a strong sense of independence and fight against patriarchal restraints, even though they might not conform to modern feminist ideals. For example, a large portion of the novel's plot is driven by the actions and desires of Catherine Earnshaw, a strong and determined heroine. Bronte emphasises women's battles for individuality and self-expression while gently criticising the limited positions that were available to them in Victorian society.

9. Melancholy and Mortality:

Death, loss, and the afterlife are subjects that Bronte frequently addressed in her writing. Her work takes on a sad tone due to her obsession with mortality, which reflects the fleeting aspect of both life and love. Her characters constantly ponder the meaning of life, love, and their role in the universe as they have existential crises.

The distinctive combination of emotional intensity, multifaceted characters, inventive storytelling approaches, and profound conceptual depth may be found in Emily Bronte's literature. Her writing defies literary standards while offering a

comprehensive analysis of human nature that has captured the attention of readers and academics for years.

4.1.3: Wuthering Heights

The novel *Wuthering Heights* was published in 1847. The novel appears to have been written well ahead of its time in terms of how it approached the subject, even though it is set in the transitional period between the romantic and Victorian eras. This may have contributed to the book's slow rise to popularity and recognition as a timeless story that outlived its time, despite the fact that it was not well welcomed by critics or readers alike. It is the only book that Emily Bronte ever had published. She passed away shortly after finishing it. After her death, her sister Charlotte published the book. The novel is remarkable in the way it explores the idea of love as it develops in various relationships, from the intense and overwhelming passions of Heathcliff and Catherine to the equally deep and intense love of Cathy and Hareton. It also delves into the complexities of Heathcliff's character, which could be disliked for his ruthlessness but is also highly complex due to his love for Catherine, who sacrifices everything for him and fails to stay committed to her marriage to Edgar Linton.

The vocabulary and narrative structure of the story are just as amazing as the story itself. It is possible for the novelist to lose control of the story when there are two narrators and frequent switching between flashbacks and the current narrative, but that does not happen in this case. The novelist uses language as one technique to ensure that the story flows naturally. The speech patterns of each character—from the utterly rustic Joseph to the marginally improved Nelly to Hareton to Cathy—and Lockwood's language served as a means of character identification. Being a young person's first novel, it is even more impressive and would be considered an accomplishment for any writer.

4.1.4 Introduction to the Characters:

Heathcliff - Heathcliff, who later becomes obsessed with Cathy and revenge, is a brooding child adopted into the Earnshaw family.

Cathy - Cathy Earnshaw is a passionate, headstrong young woman, torn between her need for social status and her love for Heathcliff

Catherine - Catherine, the daughter of Cathy and Edgar Linton, evolves past her mother's stubbornness to become a well-rounded romantic heroine

Mrs. Dean - Ellen Dean, a servant who has spent most of her life working for the Earnshaws, is the primary narrator, who tells the history of Heathcliff, Cathy, Catherine, and Hareton to Mr. Lockwood while he is convalescing from an illness.

Edgar - The son of Mr. and Mrs. Linton, who becomes Cathy Earnshaw's husband and the father of their daughter, Catherine.

Hareton - Hareton, the son of Hindley and Frances Earnshaw, evolves past a lifetime of abuse and neglect to become a romantic hero.

Hindley - Hindley is the eldest Earnshaw child, Cathy's brother, who is jealous of his father's affection toward Heathcliff. He turns into an alcoholic gambler. He is the father of Hareton by marriage to Frances Earnshaw.

Frances Earnshaw - Frances Earnshaw, Hindley's wife, has a bubbly and optimistic personality. When she dies from consumption, Hindley never emotionally recovers. They have a son together, Hareton.

Mr. Earnshaw - Mr. Earnshaw is the family patriarch, who wreaks havoc on his progeny by bringing Heathcliff into the family. He is Cathy and Hindley's father.

Mrs. Earnshaw - Mrs. Earnshaw, Cathy and Hindley's mother, dislikes Heathcliff and ignores Hindley's abuse of him.

Mr. Green - Mr. Green is Edgar's lawyer, who takes a bribe from Heathcliff and doesn't make it to Edgar's bedside in time to fix the will and protect Catherine from Heathcliff's plan to own Thrushcross Grange.

Isabella - Edgar Linton's sister, Isabella falls in love with Heathcliff, who does not return her love but uses her to exact revenge on the Linton family. She and Heathcliff have a son, Linton.

Joseph - Joseph is a cruel and angry Wuthering Heights servant, who stirs up trouble and mean-spiritedness by moralizing and judging.

Kenneth - Kenneth is the family doctor of both the Earnshaw and Linton households.

Linton - Linton inherits weakness and cruelty, the worse characteristics of both of his

parents,

Isabella and Heathcliff. He dies a terrible death at a young age.

Mr. Linton - Mr. Linton is Edgar and Isabella's father. He hates Heathcliff, accuses him of being a thief, and refuses to acknowledge his acceptance into the Earnshaw family.

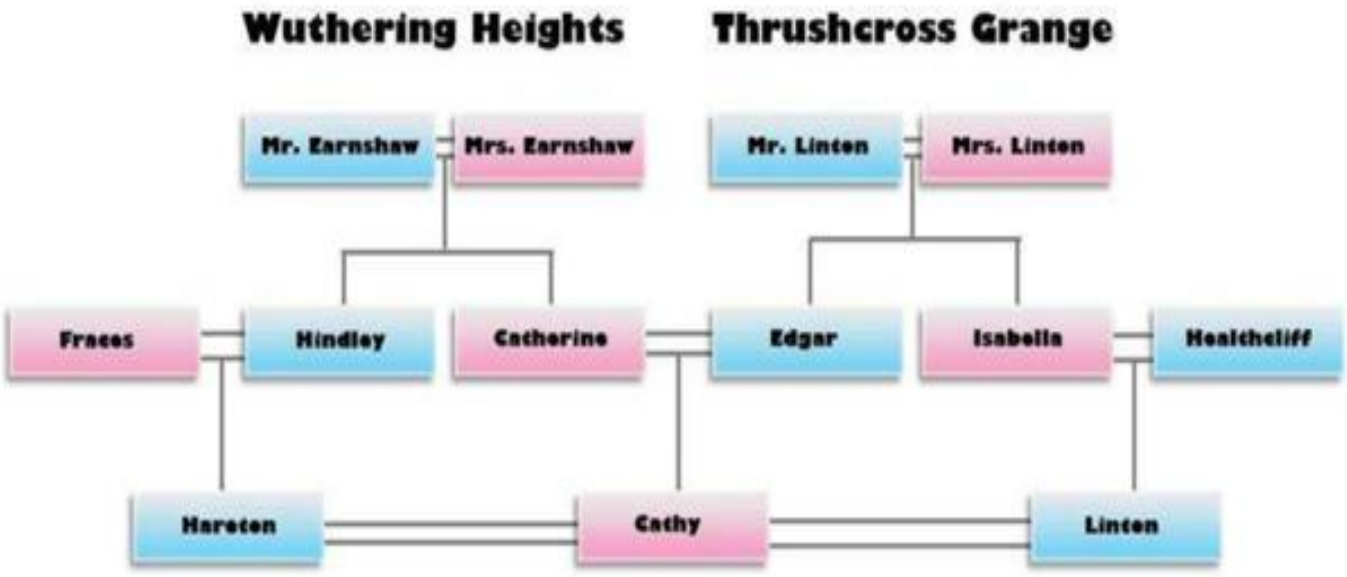
Mrs. Linton - Mrs. Linton is Edgar and Isabella's mother. Like Mr. Linton, she rejects Heathcliff and refuses to acknowledge his acceptance into the Earnshaw family.

Mr. Lockwood - Mr. Lockwood is one of the novel's two narrators. He comes from the city and rents Thrushcross Grange from Heathcliff.

Michael - Michael is a servant in the stables at Thrushcross Grange. He helps Catherine sneak out to see Linton when she is a teenager.

Zillah - Zillah is a servant at Wuthering Heights. She knows Hareton and Catherine since they were children, and she works for them and against them at different times throughout the novel.

The Family Tree



4.1.5. Plot Summary:

Thrushcross Grange is an estate nestled deep in the untamed English countryside of Yorkshire, and it is rented by a gentleman from the city named Mr. Lockwood in the year 1801. He heads over the moors to meet Heathcliff, his landlord, who resides at Wuthering Heights. Enthralled with the peculiar conduct of Wuthering Heights people, who seem to disregard societal mores, Mr. Lockwood makes his way back the next day, arriving just as the snow starts to fall. Mr. Lockwood is forced to spend the night in a bedroom due to the weather, and it turns out that the bedroom is haunted by Cathy, the ghost. When Mr. Lockwood yells, Heathcliff enters the space. Heathcliff calls out for Cathy's ghost to come inside in an odd way.

The following morning, Mr. Lockwood navigates his way back to Thrushcross Grange through the snow. After being confined to bed due to a sickness, Mr. Lockwood persuades his servant, Mrs. Dean, to narrate Heathcliff's life narrative. Mrs. Dean, who has worked at Wuthering Heights since she was a little girl, excitedly begins the story, starting when Mr. Earnshaw brings Heathcliff home for the first time after his journey to Liverpool. After discovering the abandoned orphan kid on the street, Mr. Earnshaw took him to Wuthering Heights and gave him the name Heathcliff in honour of his deceased son. According to Mrs. Dean's narration, Heathcliff's dark-haired "gipsy" appearance and temperamental mischief make him instantly hated by Mr. Earnshaw's wife and kids, Hindley and Cathy.

Hindley is driven to rage and hatred by Mr. Earnshaw's favouritism towards Heathcliff, but Heathcliff and Cathy end up becoming friends as they play and study together and run wild on the moors. After his father passes away, Hindley is sent to college and later returns with a bride. Heathcliff and Cathy continue to play together on the moors despite the new master of Wuthering Heights using his power to turn Heathcliff into a servant. Cathy shares Heathcliff's studies with him.

Curious about the lifestyle of the affluent, blond, blue-eyed Linton children, Edgar and Isabella, Cathy and Heathcliff sneak over to Thrushcross Grange one night to spy on them. After Cathy is bitten by a dog, the kids are apprehended. Heathcliff is sent home by the Lintons, who accept Cathy but reject him due to his lower class

origins and "gipsy" upbringing. Five weeks later, when Cathy comes back, she's changed into a refined lady with tasteful attire and manners. As Cathy and Edgar get closer, she and Heathcliff grow apart.

Cathy tells Mrs. Dean that she is deeply in love with Heathcliff, but she nevertheless accepts Edgar's marriage proposal. After hearing only a portion of their talk, Heathcliff leaves in embarrassment.Cathy is inconsolable about his abduction. Heathcliff reappears three years later, following Cathy's marriage to Edgar Linton. He has changed into a beautiful, affluent man who exudes gentility in both appearance and manners.

In order to exact retribution for all the wrongs done to him during his childhood, Heathcliff has returned. After his wife passed away, Hindley was left to raise their son, Hareton. Hindley has turned into an abusive alcoholic and cursed God. Heathcliff gains control of Wuthering Heights by tricking Hareton into loving him more than his own father through their gaming with Hindley.

When Heathcliff pays Cathy a visit at Thrushcross Grange, they rekindle their friendship and profess their love for one another while still honouring Cathy's union with Edgar. Everything is OK until Isabella, Edgar's sister, gets a one-sided crush on Heathcliff, who then uses her to exact revenge on Edgar for his condescending behaviour as a youngster. After marrying Isabella, Heathcliff brutally mistreats and denigrates her. After a confrontation between Heathcliff and Edgar, Cathy is sent insane and is not allowed to see him again. Cathy, who is expecting Edgar's child, disappears into the night. During their final intense meeting, she and Heathcliff chastise one another for not staying together. Later that evening, following the birth of her daughter Catherine, Cathy passes away.

Isabella escapes and gives birth to Heathcliff's child shortly after Cathy passes away. In the London area, she raises their son, Linton, by herself. Catherine is raised by Edgar by himself at Thrushcross Grange. After Hindley passes away, Heathcliff raises Hareton at Wuthering Heights by himself. Heathcliff pursues his retribution even after Hindley dies, raising Hareton to be an illiterate servant rather than a gentleman of the upper class in accordance with his rank, forcing Hareton to live the same de-

humanising life that Hindley made Heathcliff endure as a young man.

When Catherine is a little girl, she runs into Hareton as their dogs are fighting on the moors. Even though Hareton is her cousin and a servant, Catherine still likes him. After Isabella passes away when Catherine is almost thirteen, Linton moves into Thrushcross Grange. However, Heathcliff makes Linton move into Wuthering Heights because he needs to raise his own son. Linton is a sickly and overindulged child. He is used by Heathcliff to force Linton and Catherine into marriage in order to seize control of Thrushcross Grange while Edgar is dying. Catherine tends to Linton's final needs shortly after they are married.

Following that, she and Hareton—whom Catherine has always detested—become friends at last. Heathcliff is found lying next to an open window in his chamber while the rain pours in. After being plagued by Cathy's memory for eighteen years, Heathcliff loses all hope of survival and passes away too soon. In an attempt to exact his vengeance, Heathcliff is unable to land the decisive blow. Thrushcross Grange and Wuthering Heights, the estates of Catherine and Hareton, respectively, are returned to them. They are now free, in love, and preparing to get married, as Mr. Lockwood discovers.

4.1.6. Themes

This novel has various themes such as Good versus Evil, Judgment versus Pity, Violence and Revenge, Love and Obsession, Belonging, Civilization and Nature, Love and Passion, Ghosts and the Supernatural, Gender, Class, Wealth, and Status, etc.

4.1.7. Character Analysis:

Heathcliff:

The story of Wuthering Heights' antihero, Heathcliff, starts when Mr. Earnshaw brings his kids, Hindley and Cathy, a homeless lad he found on the street after returning from a trip to Liverpool. Heathcliff is named after Mr. Earnshaw's deceased son, and he shows preference for the orphan over his own son Hindley, who eventually despises Heathcliff. Meanwhile, Heathcliff and Cathy grow close. Following

the death of Old Mr. Earnshaw, Hindley, the new owner of Wuthering Heights, has Heathcliff serve as his servant, subjecting him to abuse, humiliation, and degrading treatment. Heathcliff and Cathy are in love, but after Cathy decides to wed wealthy neighbour Edgar Linton, Heathcliff flees. He returns three years later looking dapper and well-off.

Though Heathcliff gives off the impression of being more refined, he is actually hatching a plot to exact revenge on the Earnshaw and Linton families. Heathcliff's preoccupation with getting retribution, which consumes him for the majority of the rest of the book, seems to be all that remains of him after Cathy passes away during childbirth. After being mistreated by Hindley and grieving over Cathy's passing, Heathcliff turns into a master of cruelty, using people as props in his quest for vengeance and wreaking havoc wherever he goes. Heathcliff's will to get retribution ultimately wavers when he realises how much Hareton and Catherine are beginning to love each other.

Cathy:

Cathy, Heathcliff's real love and greatest childhood friend, is frequently irritable and self-centered. The events that follow Elizabeth choosing Edgar Linton over Heathcliff against her heart and soul drive her insane. She passes away at a young age giving birth to her only child, Catherine, and Heathcliff is haunted by her memory and spirit for the rest of his life as he seeks retribution for all the wrongs done to him as a kid.

Mrs. Dean:

The primary narrator of Wuthering Heights is Mrs. Dean, who informs Mr. Lockwood about Heathcliff's lengthy and complicated past. As a foster sister and servant, Mrs. Dean grows up alongside Cathy, Hindley, and Heathcliff. Her position as foster sister dissolves and she is reduced to that of a servant, but she continues to be Cathy's confidante, support system, and source of care during their marriage to Edgar. She also assists in raising Hareton and, eventually, Catherine from infancy. She serves as more than simply a servant to all of the main characters in the book; she also acts as their mother, guardian, judge, and conscience.

Hareton:

Hareton's father is consumed by grief, and his mother passes away at delivery. As a result, Hareton unwittingly turns against his father and all the conventions of high class society when he falls into Heathcliff's grasp. He leads a modest life without realising that he is a brute who ought to have been brought up as a gentleman. He is inspired to become one of these men after meeting Catherine, but he becomes even more disengaged from society standards and academic endeavours as a result of her mocking of his attempts at self-improvement. He gives up and pretends that Catherine is his worst enemy. When Heathcliff's retaliation, or fate, compels him and Catherine to live together at Wuthering Heights, Hareton yields to her pleas for reconciliation.He learns to read and write from the girl he has always admired and loved, and they end up falling in love. Wuthering Heights is returned to Hareton, its rightful owner, following Heathcliff's death.

Hindley:

Wuthering Heights' real antagonist is Hindley. The physical abuse and dehumanisation of Heathcliff by him stems from his envy and hatred, which also fuels Heathcliff's destructive schemes for vengeance and the failed love between him and Cathy. Upon his wife's death, Hindley rejects God and becomes into a reckless drinker and violent father, contributing to his own demise. He forfeits his son's inheritance to Heathcliff, as well as Wuthering Heights and his son Hareton's love.

4.2. Daniel Defoe- Robinson Crusoe

4.2.1. Introduction to Daniel Defoe :

Daniel Defoe (1660–1731) was an English writer, journalist, and pamphleteer, best known for his novel *Robinson Crusoe*. His life was marked by his involvement in politics, commerce, and various literary pursuits. Defoe was born in London around 1660. He later added the "De" to his name to sound more aristocratic. His father, James Foe, was a prosperous tallow chandler and a member of the Butchers' Company. The family was Dissenters, which influenced Defoe's later views on religion and politics. Defoe attended the Rev. James Fisher's boarding school in Dorking, Surrey, and later the Newington Green Academy, a dissenting academy where he received a good education in modern languages, geography, and classical literature.

Defoe initially followed his father into the trade of hosiery and then became involved in various business ventures, including trading in wine, wool, and tobacco. He also worked as a secret agent for the government. His businesses often faced financial difficulties, leading to multiple instances of bankruptcy. Defoe began his writing career with political pamphlets. His first significant work was "An Essay Upon Projects" (1697), discussing social and economic issues.

"The Shortest Way with the Dissenters" (1702): This satirical pamphlet criticized the harsh treatment of Dissenters, leading to his arrest for seditious libel. He was fined, pilloried, and imprisoned, but he continued to write prolifically during this period.

In 1704, Defoe founded "The Review," a periodical that ran until 1713. It is considered one of the first examples of modern journalism, combining news, opinion, and fiction. Defoe used his periodicals and pamphlets to comment on contemporary political and economic issues, often supporting the policies of the Whig party.

Robinson Crusoe (1719): Defoe's most famous work, *Robinson Crusoe*, was published when he was nearly 60 years old. The novel, inspired by the true story of Alexander Selkirk, tells the tale of a shipwrecked man's survival on a deserted island.

Subsequent Novels: Defoe continued to write novels, including *Moll Flanders* (1722), *A Journal of the Plague Year* (1722), and *Roxana* (1724). These works are

notable for their realism, detailed narrative, and exploration of social issues.

In his later years, Defoe faced financial difficulties and continued to write to support himself. His works from this period include various histories, biographies, and travel books. Daniel Defoe died on April 24, 1731, likely from a stroke, while hiding from creditors. He was buried in Bunhill Fields, a burial ground for Nonconformists in London.

4.2.2. Characteristics of Daniel Defoe's writings:

Daniel Defoe holds a significant place in British literature due to his pioneering contributions to the development of the English novel, his innovative narrative techniques, and his impactful exploration of social and political themes. Daniel Defoe's writing style is notable for several distinctive characteristics that contributed significantly to the development of the novel as a literary form. These include his use of realism, narrative technique, detailed description, exploration of social issues, and innovative blending of fact and fiction.

Pioneer of the English Novel

Defoe is often regarded as one of the founders of the English novel. His works, particularly *Robinson Crusoe* (1719) and *Moll Flanders* (1722), are considered some of the earliest examples of the modern novel. He introduced a new form of storytelling that focused on the lives and experiences of individuals, laying the groundwork for future novelists. Defoe's use of realistic detail and his emphasis on everyday life and individual experiences helped establish the novel as a credible and serious literary form. His detailed descriptions and first-person narrative style contributed to the novel's evolution from earlier forms of prose fiction.

Innovative Narrative Techniques

Defoe's use of first-person narration allowed for a more intimate and engaging storytelling experience. This technique provided readers with direct access to the thoughts and feelings of the protagonist, enhancing the realism and emotional impact of the story. Defoe's ability to blur the lines between fact and fiction created a sense of authenticity and plausibility in his narratives. This approach was particularly effective in works like "A Journal of the Plague Year" (1722), which reads like a genuine historical

account despite being a work of fiction.

Contributions to Journalism

Defoe is considered a pioneer in the field of journalism. He founded and edited "The Review" (1704-1713), one of the first periodicals to combine news, opinion, and fiction. His work in journalism demonstrated the power of the written word in shaping public discourse and laid the foundation for modern periodical writing. Defoe's extensive work as a pamphleteer showcased his ability to address a wide range of topics and engage with diverse audiences. His pamphlets covered issues from politics and economics to religion and morality, influencing the public debate and policy.

Realism

Defoe's writing is marked by meticulous attention to detail, creating vivid and believable settings. His descriptions of places, objects, and actions are precise and thorough, helping readers visualize the scenes and engage with the story. He often focused on the lives of ordinary people and their experiences, making his stories relatable and grounded in reality. This focus on the quotidian aspects of life was innovative for his time and contributed to the realism of his narratives.

First-Person Narrative

Many of Defoe's works are written in the first person, providing an intimate and immediate perspective on the events described. This narrative technique allows readers to connect closely with the protagonist's thoughts, feelings, and experiences. The first-person narrative style enhances the authenticity of his stories, making them seem like true accounts rather than fictional tales. This approach is particularly evident in "Robinson Crusoe" and "Moll Flanders," where the protagonists recount their life stories in a direct and engaging manner.

Blending Fact and Fiction

Defoe often blurred the line between fact and fiction, incorporating real events and factual details into his stories. This technique adds a layer of plausibility and credibility, making the fictional elements more convincing. His background in journalism influenced his literary style, as he employed techniques such as eyewitness accounts, documentary evidence, and realistic dialogue. This blend of reportage and

fiction was innovative and contributed to the novel's development as a genre.

Exploration of Social Issues

Defoe's works frequently explore social, economic, and moral issues. He addressed topics such as criminality, poverty, and the status of women, using his narratives to comment on the conditions and challenges of contemporary society. His novels often delve into moral and ethical questions, examining the complexities of human behavior and the consequences of actions. This exploration adds depth and substance to his stories, encouraging readers to reflect on broader societal themes.

Character Development

Defoe's characters are often complex and multi-dimensional, with detailed backstories and psychological depth. He provides insights into their motivations, struggles, and transformations, making them more relatable and human. Each character's voice is distinct and well-crafted, contributing to the realism of the narrative. Defoe's skill in creating believable characters with unique voices is a hallmark of his writing.

Episodic Structure

Defoe's novels often follow an episodic structure, with the protagonist encountering a series of adventures or challenges. This structure allows for a wide range of experiences and settings to be explored, adding variety and dynamism to the narrative. The episodic nature of his stories ensures a steady progression of the plot, with each episode contributing to the overall development of the protagonist and the story.

Didactic Elements

Defoe's works often contain didactic elements, imparting moral lessons or practical advice to the reader. This aspect is particularly evident in "Robinson Crusoe," where the protagonist's experiences are framed as lessons in self-reliance, industriousness, and piety. The instructional tone in some of his writings reflects his background in writing pamphlets and essays on various social and economic issues.

Daniel Defoe's writing style is characterized by its realism, first-person

narrative, blending of fact and fiction, exploration of social issues, complex character development, episodic structure, and didactic elements. These characteristics not only defined his works but also played a crucial role in the evolution of the novel as a literary genre. His innovative approaches and insightful commentary continue to influence and resonate with readers and writers alike.

4.2.3. Robinson Crusoe

Robinson Crusoe, written by Daniel Defoe and first published in 1719, is often regarded as one of the first novels in the English language. It is a landmark work that has had a profound influence on the development of the novel as a literary form. The early 18th century saw the rise of the novel as a literary form, as well as increased interest in exploration, trade, and colonial expansion. These factors influenced Defoe's writing and the themes explored in the novel.

The novel was first published on April 25, 1719, with the full title "The Life and Strange Surprizing Adventures of Robinson Crusoe, Of York, Mariner: Who lived Eight and Twenty Years, all alone in an un-inhabited Island on the Coast of America, near the Mouth of the Great River of Oroonoque; Having been cast on Shore by Shipwreck, wherein all the Men perished but himself. With An Account how he was at last as strangely deliver'd by Pyrates."Initially, the book was presented as a true account, authored by Robinson Crusoe himself. This marketing strategy enhanced the realism and authenticity of the narrative, intriguing readers and contributing to its immediate popularity.

The novel is divided into three parts, each focusing on different phases of Crusoe's life: Part I: Early Adventures and Shipwreck, Part II: Life on the Island and Part III: Rescue and Return. Upon its release, *Robinson Crusoe* was an instant success. The gripping tale of adventure and survival captivated readers, and the novel quickly went through multiple editions. Contemporary critics praised Defoe's realistic narrative style and his ability to create a believable and engrossing story. However, some moralists criticized the novel for its perceived secularism and lack of overt religious instruction. The novel's success established Defoe as a prominent author and contributed to the burgeoning popularity of the novel as a literary form. It influenced

many later writers and set a precedent for the genre of realistic fiction.

The novel is written in the first person, creating an intimate and immediate connection with the protagonist. This narrative style allows readers to experience Crusoe's thoughts, emotions, and reflections directly. Defoe's meticulous attention to detail and his realistic portrayal of Crusoe's experiences contribute to the novel's plausibility and immersive quality. The vivid descriptions of daily life on the island enhance the sense of realism. The novel incorporates elements of travel literature and autobiographical accounts, blending fact and fiction to create a convincing narrative. This documentary style was innovative and added to the novel's appeal.

Robinson Crusoe has left a lasting legacy in literature and popular culture. It has inspired numerous adaptations, including films, television series, stage plays, and even other novels. The "Robinsonade" genre, featuring stories of castaways and survival, originated from Defoe's work.

The novel influenced many later writers, including Jonathan Swift, who wrote *Gulliver's Travels,* and countless others who explored themes of adventure, survival, and human resilience. *Robinson Crusoe* remains a classic, studied and enjoyed for its narrative ingenuity, thematic depth, and historical significance. Its exploration of universal themes ensures its continued relevance and appeal to readers of all ages.

Robinson Crusoe is a foundational work in English literature, notable for its pioneering narrative style, realistic depiction of survival, and exploration of profound themes. Its enduring impact and popularity highlight its importance as a literary milestone and a timeless adventure story.

4.2.4. Characters List:

Robinson Crusoe - Robinson Crusoe is a merchant, adventurer, and landowner who spends 28 years shipwrecked on an island.

Friday - Friday is Robinson Crusoe's native companion and servant on the island.

Robinson Crusoe's friend - Robinson Crusoe's friend urges him to join the voyage to London, thereby setting Crusoe upon his life of adventure.

Robinson Crusoe's wife - Robinson Crusoe's wife marries Crusoe after he returns from

Brazil, and she bears three children.

English captain - The English captain helps Robinson Crusoe return from the island to England after Crusoe helps him overthrow a mutiny on his ship.

Friday's father - Friday's father is rescued from a group of cannibals by Friday and Robinson Crusoe.

The Moor - The Moor, whose name is Ismael, is the man whom Robinson Crusoe tricks into helping supply the long boat and whom Crusoe then pushes into the water as he and Xury escape from slavery.

Mr. Crusoe - Mr. Crusoe is Robinson Crusoe's father who warns him against wandering.

Mrs. Crusoe - Mrs. Crusoe is Robinson Crusoe's mother who urges him to listen to his father and stay at home.

The pirate - The pirate is a Moroccan sea captain who takes Robinson Crusoe into slavery.

Portuguese captain The Portuguese captain rescues Robinson Crusoe and Xury after the two escape from slavery in Morocco.

The Spaniard - The Spaniard is a prisoner rescued from the natives by Robinson Crusoe, and together they make a plan to escape from the island.

Wells - Wells is Robinson Crusoe's neighbor in Brazil who owns the nearby plantation.

The widow - The widow of a ship's captain, she manages Robinson Crusoe's money when he travels and even after he is stranded on the island.

Xury - Xury is a young slave boy who helps Robinson Crusoe escape captivity in Africa.

4.2.5. Plot Summary:

The protagonist of Robinson Crusoe describes his life and adventures, beginning with his early years in York, a northern English city. Growing up in a cosy middle-class home, little Crusoe is raised there. He is advised not to aim higher by his father, who believes that the "middle state" of life is the ideal condition and "the most

suited to human happiness." Disregarding his father's advise, Crusoe embarks on a boat voyage to London with the intention of continuing his journey there due to his sheer restlessness. Instead of making a conscious effort to pursue something new, Crusoe appears to be running away from something throughout the whole book.

Crusoe makes it through one storm and seasickness before the ship founders in a second storm. Crusoe and the rest of the crew, including the captain, barely make it out alive. Unfazed, Crusoe travels to London and enlists in a new expedition, this time headed towards Africa. Following a fruitful journey, Crusoe earns enough money through trade to establish himself as a merchant. He could have carried on in London, but instead he decides to go on another journey to Africa. This time, Crusoe is taken prisoner by pirates who seize the ship.

When his master orders them on a fishing excursion, Crusoe manages to escape with the aid of a fellow slave, a young man named Xury. After robbing the boat, Crusoe and Xury go out south down the coast of West Africa, where they come across frightening and fascinating native cultures and wild wildlife. They are rescued by a Portuguese ship near Cape Verde, and the captain offers to take them to Brazil.

After arriving in Brazil, the Portuguese captain offers to buy Xury together with Crusoe's yacht. Crusoe accepts the captain's offer after speaking with Xury, provided that Xury converts to Christianity and the captain promises to release him in ten years. Using his money, Crusoe purchases a modest plantation, where he lives for the next four years. Afterward, he sails back to Africa to purchase slaves to grow both his own and his neighbours' plantations.

Crusoe's ship is overpowered by a storm during the journey, and it capsizes close to a southern Caribbean island. Robinson Crusoe is the only one who survives, along with a dog and two cats. Crusoe ends up on an island where he will spend the next 28 years. Crusoe experiences the advancement of human history throughout his years on the island. After spending the first night in a tree, he moves inside a cave that he develops, fortifies, and grows. In addition to growing his own clothes, planting rice and corn, and domesticating wild goats, he also creates his own tools and furnishings. He finds a valley full with fruit trees on his travels, and he establishes a second

community there. Crusoe's sole friends for the most of his stay on the island are his pets, which include a dog, cats, and eventually goats and a few domesticated parrots.

Early on in his island sojourn, Crusoe falls gravely ill and nearly passes away. He has terrifying dreams throughout his fever that God is about to kill him. These dreams lead him to become a religious convert, and they serve as a lifelong guide for the rest of his days. He feels that his captivity on the island and his past experiences are God's retribution for what he did, which was to defy his father's wishes. He is appreciative of the island's abundance and his rescue at the same time.

Crusoe doesn't come across any other people for over half of his stay on the island, but that all changes when he discovers a footprint in the sand. His thoughts are consumed by the footprint's mystery and his fear of being found by the Indians, whom he fears to be cannibals. It is not until he is twenty-three years old that he sees the local people around a fire. When he discovers human remains among the ashes they leave behind, his worst fears are realised.

Crusoe meets additional aboriginal people a year later, who have prisoners they intend to murder and devour. Crusoe facilitates a prisoner's escape. He gives him the name Friday and instructs him in Christianity and English. The following year, Friday's father and another prisoner from Spain are freed by Crusoe and Friday. The sailor lives on a larger adjacent island with Friday's tribe as part of a Spanish crew whose ship sank. The Spaniard and Crusoe come up with a scheme to get the remaining Spaniards to the island so they can flee to civilization.

An English ship arrives after Crusoe sends Friday's father and the Spaniard back to the mainland for the others. Crusoe and Friday rescue three convicts brought to the island by the crew. First, the captain of the ship informs everyone that he has been the target of a revolt. After Crusoe and Friday assist in putting an end to the rebellion, the captain consents to return them to England. On the island, there remain a few English mutinies.

When Crusoe returns to England, he finds out that his father has passed away and that his own wealth has decreased. He meets up with the Portuguese captain again in Lisbon, and he learns that his plantation in Brazil has been extremely

successful. After selling the plantation, Crusoe amasses great money. After living in England for a while—long enough to get married and start a family—he finally returns to his island, where he discovers that English mutineers, Spanish sailors, and some locals have founded a colony. He pledges to tell more about the adventures he had on this return trip to the East Indies in a later story.

4.2.6. Themes:

Daniel Defoe's *Robinson Crusoe* has themes such as:

Survival and Human Ingenuity: The novel's detailed depiction of Crusoe's efforts to survive on the island highlights themes of self-reliance, resourcefulness, and human ingenuity.

Providence and Religion: Crusoe frequently interprets his experiences as manifestations of divine providence. His spiritual reflections and moments of religious conversion are integral to his character development.

Colonialism and Cultural Encounter: The relationship between Crusoe and Friday, whom Crusoe rescues and teaches, reflects the colonial attitudes of the time. The novel explores themes of cultural superiority, dominance, and the complexities of cross-cultural interactions.

Isolation and Society: Crusoe's isolation on the island and his efforts to recreate a semblance of society underscore the human need for social connection and the inherent challenges of solitude.

Other important themes are Self-reliance, Civilization, Progress, Christianity, and Nature etc.

4.2.7. Character Analysis:

Robinson Crusoe:

Robinson Crusoe, the protagonist of Daniel Defoe's novel "Robinson Crusoe," is a complex character whose personality and actions drive the narrative. His development throughout the novel showcases various aspects of his character, including his resourcefulness, adaptability, introspection, and moral and spiritual growth.

1. Resourcefulness and Ingenuity

Survivor Instinct: Crusoe's ability to survive and thrive on a deserted island for 28 years is a testament to his resourcefulness. He salvages supplies from the wrecked ship, constructs a fortified shelter, cultivates crops, and domesticates animals, demonstrating his practical skills and ingenuity.

Problem-Solving Skills: Faced with numerous challenges, Crusoe constantly finds innovative solutions. Whether it's making tools, building furniture, or crafting pottery, his ability to adapt to his environment and make use of available resources is central to his character.

2. Independence and Self-Reliance

Determination: Crusoe's journey begins with his defiance of his father's wishes and a strong desire for adventure and independence. His decision to go to sea, despite repeated warnings and setbacks, underscores his determination and willingness to take risks.

Self-Sufficiency: Once stranded, Crusoe's self-reliance becomes even more pronounced. He not only survives but creates a life for himself, mastering his environment and becoming self-sufficient. This trait reflects the Enlightenment ideals of individualism and human potential.

3. Introspection and Self-Reflection

Moral and Spiritual Growth: Crusoe's isolation provides ample opportunity for introspection. He frequently reflects on his past actions, often interpreting his predicament as divine punishment or a test of faith. His spiritual journey, including moments of repentance and religious conversion, highlights his moral development.

Inner Conflict: Crusoe experiences inner conflicts, especially regarding his sense of guilt and responsibility. His reflections on his disobedience to his father, his initial lack of gratitude, and his relationship with God reveal a complex inner life.

4. Colonial and Cultural Attitudes

Cultural Superiority: Crusoe's attitudes towards the native peoples he encounters, particularly Friday, reflect the colonial mindset of the time. He views

himself as a civilizer and teacher, imposing his own values and beliefs on Friday. This aspect of his character has been widely critiqued in postcolonial analyses of the novel.

Master-Servant Relationship: The dynamic between Crusoe and Friday is marked by Crusoe's paternalistic attitude. He rescues and names Friday, teaches him English and Christianity, and expects loyalty and obedience in return. This relationship underscores the themes of dominance and cultural superiority.

5. Adaptability and Resilience

Emotional Resilience: Despite the psychological toll of isolation, Crusoe remains emotionally resilient. He combats loneliness by engaging in various projects and routines, maintaining a sense of purpose and hope throughout his ordeal.

Adaptability: Crusoe's ability to adapt to changing circumstances is a key aspect of his character. He transforms from a carefree adventurer to a resourceful survivor, and eventually, to a master of his environment. His adaptability is crucial to his survival and success.

6. Religious Faith

Divine Providence: Crusoe often interprets his experiences through the lens of divine providence. He sees his survival as part of God's plan and often turns to prayer and scripture for comfort and guidance. His faith evolves over the course of the novel, becoming a central aspect of his character.

Religious Instruction: Crusoe’s efforts to convert Friday to Christianity reflect his belief in the importance of religious faith. He takes on the role of a spiritual mentor, further emphasizing his conviction in the power of faith and divine guidance.

7. Psychological Complexity

Isolation's Impact: Crusoe's long-term isolation leads to various psychological effects. He often talks to himself, creates routines to stave off madness, and becomes deeply introspective. His psychological complexity is evident in his fluctuating moods and moments of profound loneliness and despair.

Identity and Transformation: Over the course of the novel, Crusoe undergoes significant personal transformation. From a young, impulsive adventurer to a reflective,

mature survivor, his experiences shape his identity and worldview.

Robinson Crusoe is a multi-faceted character whose journey of survival, self-discovery, and spiritual growth lies at the heart of Defoe's novel. His resourcefulness, independence, and resilience are balanced by his introspective nature and evolving religious faith. Crusoe's interactions with other characters, particularly Friday, reveal the colonial attitudes of his time, adding complexity to his character and the novel's themes. Through Crusoe's experiences, Defoe explores broader questions of human nature, society, and the individual's relationship with God and the natural world.

Friday:

Friday is a native who is saved from the cannibals by Robinson Crusoe. He becomes a willing servant, eager to learn English and do Crusoe's bidding. Additionally, Friday differs from Crusoe in that he exhibits strong emotions, jumping, crying, and laughing when he finds his father, and he becomes very attached to Crusoe, offering to die for him whenever Crusoe commands. Friday is also smart and quick to pick things up. Finally, he is brave and willingly follows Crusoe into battle with the cannibals.

Glossary:

1. Emily Bronte's *Wuthering Heights*:

Actuate - To motivate or inspire someone to make a choice or act in a particular way

Antipathy - Deep resentment or aversion

Bairn - An infant

Coxcomb - A vain, dandyish man

Dunnock - A hedge-sparrow

Equanimity - Mental calmness despite difficult external circumstances

Hector - To harass or interfere with what someone is doing

Imprecation - A spoken curse

Lachrymose - Miserable or tragic

Negus - A mixture of hot wine and water

Orison - A prayer

Palaver - Long, pointless discussion

2. Daniel Defoe's *Robinson Crusoe*:

Deliverance- recovery or preservation from loss or danger

Scaramouch - a stock character in commedia dell'arte depicted as a boastful coward

Renegade- someone who rebels and becomes an outlaw

Hand grenade- a grenade designed to be thrown by hand

Discover- determine the existence, presence, or fact of

Ague- chills and fever that are symptomatic of malaria

Suggested Readings:

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2. Bloom, Harold, ed. Emily Bronte's Wuthering Heights. New York: Chelsea House Publishers, 2007.

3. Eagleton, Terry. "Wuthering Heights." In Myths of Power: A Marxist Study of the Brontës, 97–121. London: Palgrave Macmillan, revised edition 2005.

4. Bloom, Harold, ed. Robinson Crusoe. New York: Chelsea House Publishers, 1995.

5. Rogers, Pat. Robinson Crusoe. London: George Allen and Unwin, 1979.

6. Starr, George A. Defoe and Spiritual Autobiography. Princeton, New Jersey: Princeton University Press, 1965.

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1. Bronte, Emily. Wuthering Heights. Penguin UK, 2012.

2. Defoe, Daniel. *Robinson Crusoe*. Oxford; New York:Oxford University Press, 2007.

Unit V

Criticism

UNIT V– CRITICISM

CONTENT OF UNIT V

- P.B. Shelley: A Defence of Poetry

UNIT OBJECTIVES

1. To define criticis and comprehend the nuances of Literary Criticism
2. To understand the various types and significance of Literary Criticism
3. To explore the role of P. B. Shelley as a Literary Critic
4. To examine P.B. Shelley's perspectives of Poetry
5. To analyse and interpret his views on imagination and the real order and on the nexus between poetry and moral transformation

5.1. P.B. Shelley- A Defence of Poetry

5.1.1. Introduction to P.B. Shelley:

Percy Bysshe Shelley (1792-1822) was a prominent English Romantic poet renowned for his lyrical and philosophical poetry, as well as his radical political views. He was born on August 4, 1792, in Horsham, Sussex, England. He attended Eton College and later University College, Oxford, from which he was expelled for co-authoring a pamphlet titled "The Necessity of Atheism." Shelley eloped with Harriet Westbrook in 1811, but their marriage was troubled, and they eventually separated. After the death of Harriet, Shelley married Mary Wollstonecraft Godwin in 1816. Shelley had several children, but many died young, contributing to the melancholy in his life and work.

Initially Shelley faced controversy; however, Shelley's work gained significant recognition posthumously. He influenced later poets, including the Victorians and the Pre-Raphaelites. He was celebrated as one of the greatest English poets; his works

continue to be studied for their poetic beauty and profound ideas. Shelley's life and works embody the Romantic era's spirit of rebellion against established norms and exploration of human potential and imagination. Percy Bysshe Shelley is one of the most influential and radical poets of the English Romantic movement. His writings, marked by their lyrical beauty, philosophical depth, and revolutionary ideas, continue to captivate readers. He died on July 8, 1822, at the age of 29, in a boating accident in Italy. Shelley was part of the second generation of Romantic poets, along with John Keats and Lord Byron. His work exemplifies the Romantic emphasis on emotion, nature, and the sublime.

His life was marked by personal and political upheaval, from his expulsion from Oxford to his tumultuous personal relationships and early death. His second wife, Mary Shelley, was also a significant literary figure, best known for her novel *Frankenstein*. Their relationship and intellectual partnership greatly influenced both their works. Shelley's writings remain a testament to his visionary imagination and his unwavering commitment to exploring the human condition and advocating for a better world.

5.1.2. Introduction to Shelley’s criticism

Percy Bysshe Shelley is not only renowned for his poetry but also for his contributions as a literary critic. His critical writings, although less voluminous than his poetry, provide deep insights into his understanding of literature, its purposes, and its impact on society. The most significant of his critical works is his essay *A Defence of Poetry*, which remains a foundational text in literary criticism. *A Defence of Poetry* is Percy Bysshe Shelley's most significant critical work, written in 1821 and published posthumously in 1840. In this essay, Shelley defends the value and importance of poetry, offering a profound and impassioned argument for its role in society.

The background to Percy Bysshe Shelley's *A Defence of Poetry* involves both personal and broader historical contexts that influenced his writing. Understanding these contexts helps to appreciate the motivations behind and the significance of Shelley's arguments in this seminal essay.

Personal Context:

Despite his prolific output, Shelley faced considerable challenges in gaining

recognition during his lifetime. His radical views and unorthodox lifestyle often overshadowed his literary achievements. Shelley felt a strong need to defend the value of poetry against a society that often dismissed it as mere decoration or frivolous entertainment. This essay was a way to articulate the profound impact poetry could have on individuals and society.

Intellectual Influences

As a leading figure in the Romantic movement, Shelley was influenced by the Romantic ideals of imagination, emotion, and nature. His essay reflects these principles and aims to justify the elevated status that Romantics ascribed to poetry. Shelley was deeply engaged with contemporary philosophical and political thought. Influences from Enlightenment thinkers like Rousseau and Romantic contemporaries like William Wordsworth and Samuel Taylor Coleridge are evident in his arguments.

Historical Context

The Romantic movement emerged as a reaction against the rationalism and empiricism of the Enlightenment. Romantics valued intuition, emotion, and imagination as vital components of human experience, and Shelley's essay reflects these values. The early 19th century saw significant cultural shifts, with increasing interest in individual expression and the sublime in nature. Shelley's essay advocates for the role of poetry in capturing and elevating these human experiences.

Political and Social Upheaval

Shelley's writing came in the wake of the French Revolution and the ongoing political upheaval in Europe. These events inspired many Romantics to consider the role of art in promoting social and political change. Shelley was a committed advocate for political and social reform. His essay argues that poetry can inspire individuals to envision and work towards a more just and equitable society.

5.1.3. Background of the Essay

A Defence of Poetry was partly written in response to a satirical essay by Shelley's friend Thomas Love Peacock, titled "The Four Ages of Poetry." In it, Peacock argued that poetry had become obsolete in the modern age, overtaken by science and reason. Shelley's essay directly addresses Peacock's arguments, defending poetry as a timeless and essential human activity. He argues that poetry's imaginative and moral

power is crucial for societal progress and personal enlightenment.

The essay is considered as a response to the intellectual and cultural currents of Shelley's time, shaped by his personal experiences and the broader Romantic movement. Shelley's eloquent and passionate defense of poetry as a vital force for moral and social good reflects his deep belief in the transformative power of art. The essay remains a cornerstone of literary criticism, offering timeless insights into the nature and purpose of poetry.

Thomas Love Peacock (1785–1866), a renowned author and close friend of Shelley, produced an essay titled "The Four Ages of Poetry" in 1820, and it was published in a single issue of Literary Miscellany. Peacock claims that poetry evolves across four separate ages that are analogous to the four ages of humanity. These include the following: the age of iron, when everything was simple and untaught (the era of prehistoric and mediaeval folktales and romances), as if it were the earliest stages of life; the age of gold, when the innate brilliance reached its peak (the era of epic and tragic forms in the fifth century Athens and Renaissance Europe),youth; the silver age, which is middle age, during which the luscious growth of imagination is restrained by regulations (the eras of Virgil and Lucretius, Dryden and Pope); and the bronze age, which is the second childhood of extreme old age, during which poetry reverts to an artificial simplicity (the waning classical period, the age of Wordsworth, Scott, Byron and others).

According to Peacock, poetry grows less and less important as civilization develops, to the point where studying it is an unnecessary distraction for a learned and enlightened individual who would be better off studying the social and natural sciences. Shelley felt'sacred rage’ after reading the essay. Shelley denounced it as a 'heresy' and an all-encompassing condemnation upon the temple of eternal singing in multiple letters to Peacock. He responded with the insightful essay A Defence of Poetry (1821).

Presumably, Peacock had assumed the role of defender of enlightenment and reason against superstition and primitivism. He is turned around by Shelley. The magnificent fabric of human civilization is not the result of reason, but rather of imagination; poets and men of imagination, not reasoners, are the ones who create history. Shelley had to define poetry, describe the creative process, and assess poetry's

impact on society and individual lives in order to prove his theory. Shelley's argument is essentially a response to Peacock's 'rationalistic, cynical and hilarious portrayal of the deterioration and inevitable demise of poetry in an era of utility'.

5.1.4. Key arguments in the Essay:

Imagination vs. Reason: Shelley emphasizes the importance of imagination over reason, arguing that poetry's imaginative power is essential for understanding and expressing universal truths.

Moral and Social Function: He posits that poetry cultivates empathy and moral awareness, promoting social progress.

Timeless Value: Shelley argues that poetry has an enduring relevance, capable of transcending time and cultural differences to speak to the human condition.

5.1.5. Summary of the Essay:

Artification of Poetry: Imagination and Perfect Orders

The contrast between "reason," or the analytical process of the human intellect, and "imagination," or the creative process, is made early in A Defence of Poetry. While imagination sees and assesses the worth of known amounts, reason lists them. Next, "the expression of imagination" is the general definition of poetry. Shelley claims that there is a strange and enigmatic connection between the ideal order that imagination perceives and itself, using Platonism as his foundation. A poem is life itself, expressed in all its everlasting truth, and a poet shares in the eternal, infinite, and one. Shelley purposefully uses the word "poetry" in this way, giving it a very broad and imprecise definition.

Poetry in its "universal" connotation refers to all expressions of the poetic talent and the creative in many contexts. In addition to being the creators of language, poets also establish laws, plan civil communities, start religions, and create the arts of living, provided that they approximate and mirror the perfect order in their particular fields. The poetic faculty is expressed in architecture, painting, music, dance, sculpture, philosophy, and civil life forms. To put it another way, Shelley makes it quite obvious that people who lack the poetic or creative faculties have neither made nor will ever make any contribution to human civilization. In other words, all those who have

enhanced human civilization are poets.

But in a limited sense, poetry is the language's means of expressing imagination, and Shelley believed that this was the most perfect and productive way to do it. By limiting the word to that type of writing that employs measured language, he further reduces the circle. He rejects the conventional distinction between poetry and prose, arguing that even writers of prose, such as Plato and Bacon, employ restrained language and are poets. Poetry does not require this particular use of language, despite its preference, as it is characterised by a harmonious repetition of this harmony.

In a similar vein, poets employ metaphor rather than literal language due to their familiarity with the ideal order and their perception of beauty. With time, metaphorical language like this becomes stale and need frequent revitalization. Should there be no upcoming poets to revive the disorganized associations, language will cease to serve any higher function in human Communication.

And once more, poetry is not 'like thinking a power to be employed according to the determination of the will', for poetry delivers light and fire from the everlasting regions where 'the owl winged faculty of calculation dare not ever soar.' Conversely, the poet is forced to rely on spontaneous inspiration. Poetry seeks to salvage the fleeting "visits of the divinity in man" and states that "when composition begins inspiration is already on the decline." Poetry is not controlled by awareness or volition, which is how it differs from logic in this regard. The best poetry is not the product of toil and research; rather, it is the chronicle of the most joyful and optimal moments of inspiration.

The Question of Value in Poetry and Radical Moral Transformation

One of Shelley's most mature realisations is that moral principles and ethical standards cannot bring about a revolution on their own. The world would have been a paradise if that were the case. It would be necessary to prepare people's hearts and minds before bringing about this shift, and poetry, in his opinion, does just that. This is blatantly a religious ideal, and it illustrates the Romantic tendency to attribute religious purposes to poetry. It is in Wordsworth's writings that we have it worked out initially. Shelley supports it, and Arnold's substitution of poetry for religion is the conclusion of this line of reasoning.

Poetry brings about this metamorphosis by the imparting of pleasure—not the

animal variety, but a higher, nobler sort—a union of delight and wisdom—which results from a poet's communion with the timeless and his capacity to involve his audience in the experience. Poetry instills the immense moral force of love and stimulates and strengthens the imagination in this way:

> Love—that is, letting go of our true self and identifying with the beauty that exists in other people's thoughts, deeds, and thoughts—is the key to morality. To be truly decent, a man must have a deep and expansive imagination; he must put himself in the shoes of many others and of another; he must absorb the suffering and joys of his species. The imagination is the greatest tool for moral virtue, and poetry treats the cause in order to treat the outcome

Hence, poetry that comes from the imagination helps people who are exposed to it develop this skill. Just as exercise strengthens the limbs, so poetry strengthens the faculty, which is the organ of man's moral essence. It is always necessary to prevent corruption and the dilution of the human identity and social fabric into a lifeless mass. Shelley attempts a succinct analysis of poetry's place in human civilization to support his claims. He believes that poetry has always been the foundation of everything worthwhile in human history. But in the modern era, its significance has increased significantly. Contrary to what Peacock claimed, it is more important than ever in our day and age, as the expanding mechanism and the calculating faculty are corrupting and dehumanising modern man:

> The pursuit of those disciplines that have expanded man's dominion over the outside world has, due to a lack of poetic ability, proportionately limited those of the inside world; and since man has made the elements his slaves, he continues to be a slave to them.

Poetry alone can rescue modem civilisation from doom:

> Poetry writing is never more desirable than during times when the amount of materials from outside life that are accumulated exceeds the amount of ability to integrate them with the internal rules of human nature due to an excess of the self-centered and calculating principle.

Neither does Shelley agree with Peacock that poetry is deteriorating at his age.

Conversely, he perceives a "new birth," a fresh creative rush surrounding him, and A Defence of Poetry ends on a passionately upbeat note:

> Poets are the hierophants of an un-apprehended inspiration: the mirrors of the gigantic shadows which futurity casts upon the present; the words which express what they understand not, the trumpets which sing to battle; and feel not what they inspire; the influence which is moved not but moves. Poets are the unacknowledged legislators of the world.

Shelley's own poetry serves as a very good example of the purpose that poetry is intended to serve, one that he intentionally attempts to employ as a tool for change. His entire body of work, which includes dramatic compositions, larger poems, and short lyrics, is infused with the fervour of revolution. 'Hymns unbidden,' sings his ideal poet.

As Wassermann has demonstrated, there is an ideological framework concealed underneath the seeming rhapsody. The fundamental idea of Shelley's argument is the Platonic idea that there is a single regulative principle underlying the entire cosmos. Poetry is therefore more than just art; it is a vision—a vision of the ideal shape for things. Shelley is, of course, discussing perfect poetry. For him, poetry becomes both a means of expressing and a shaping force of civilization as it progresses from the most rudimentary barbarism.He connects social values decadence with letter decadence, as evidenced by his criticism of the Restoration Comedy of Manners. When the perfect storm of criticism fails, poetry too plummets from its zenith. Here, it is important to recognise that Shelley is giving poetry ontological and epistemological significance rather than engaging in "rhapsodic didacticism."

However, Shelley's *A Defence of Poetry* is valuable in more ways than only reinstating poetry's place in society and history. According to Wellek, it aims to disprove Peacock's claim that the Lake Poets were in the early stages of primitivism and medievalism and that there are "four ages" in the history of English poetry: the iron, the golden, the silver, and the brass. It highlights the inherent worth of the poetic understanding of life as well as the distinctiveness of poetry as a language.

The main problems with ‘A Defence of Poetry’ are its incredibly subjective claims and grandiloquent manner." There's no mistaking the romantic terminology. If we approach it with a sympathetic imagination, we will find, however, that it is not as

nebulous or imprecise as it has been made out to be. It is a frame of reference that is a part of an order that is romantic rather than positivistic or rational. As Shelley would have it, inspiration is the source of poetry. Nonetheless, he emphasises the importance of coherence and structure in poetry equally. It involves more than just letting go of erratic feelings.

Indeed, Shelley, akin to Coleridge, acknowledges the significance of metre and versification as elements governing the formation of a poem. Once more, he does not distinguish between the poet and poetry, just like the other Romantic critics. Poetry is no longer limited to a verbal framework or the rhythmic pattern seen in verse; rather, it becomes a characteristic that penetrates the entire cosmos. Furthermore, his claim that poets are "the unacknowledged legislators of the world" is merely a continuation of this idea. In Shelley's *A Defence of Poetry*, the imagination is defended against reason. Poetry is the use of language to convey imagination. The best and sweetest moments of inspiration are captured in the finest passages of poetry. Poetry offers a more sublime and elevated form of enjoyment. Poetry has the power to save civilization from extinction, particularly when expanding machinery and calculating faculty are stifling and dehumanising humanity.

In "A Defence of Poetry," Shelley eloquently argues that poetry is not merely an art form but a fundamental human activity that shapes moral and social values, fosters empathy, and connects individuals across time and space. He defends the imaginative and transformative power of poetry against the criticisms of utilitarian and rationalist perspectives, asserting its enduring significance in cultivating a just and compassionate society. The essay remains a powerful testament to Shelley's belief in the profound impact of poetry on the human spirit and its vital role in advancing human progress.

5.1.6. Analysis of the text:

The history of English poetry was divided into four historical categories by Thomas Love Peacock in a literary work titled *The Four Ages of Poetry*, published in 1820. These categories included a "iron age" marked by primitive sentimentality and little technical skill, a "golden age" that included Shakespeare and combined technical skill with the vitality of the iron age, a "silver age" marked by derivative but decent

poetry, and a "bronze age" or "second childhood of poetry" that included the Romantic poets, who distanced themselves from practical concerns, looked back in time, and rejected rationalism. Peacock maintained that modern poets were inferior because civilizations had to favour reason over poetry as they developed. The work deeply offended Shelley, who responded with his own essay, *A Defence of Poetry*.

The way that Shelley defines his terminology is crucial to his argument. He offers two perspectives on the world: rational thought and creative thought. According to him, a poet is someone with a lot of creativity and the capacity to draw connections that make no sense. In this article, Shelley refers to poetry to refer to a variety of artistic mediums that the average reader may not consider to be art in and of itself. Shelley names Jesus, King Solomon, and philosopher Jean-Jacques Rousseau among his historical poets. When he argues in favour of poetry, he talks less about the genre's rhyme and meter and more about how individuals may empathise, put themselves in other people's shoes, and believe they are better than they actually are.

Rejecting the rationalism of the Enlightenment is one of the main characteristics of the Romantic movement. According to Shelley, one must experience universal truth through their emotions in a deeper and more profound way than through reasoned investigation. In order to comprehend Shelley's preference for imagination above reason in the creation of a better world, one must first understand this stance.

The foundation of Shelley's theory regarding the value of art is empathy. He contends that the human mind does not develop sympathy as a result of reason, and he makes reference to the tremendous and growing disparity that resulted from the Enlightenment, which witnessed significant advancements in reason but less in morality and the arts. He contends that while it is not difficult to imagine how the world might have turned out in the absence of the greatest rational philosophers, some absurdities might have endured longer. Nevertheless, since reason deals only with the real and understandable, someone would have eventually come across all of their discoveries and insights. In contrast, Shelley contends that poets are unique individuals whose influence on the human mind is so profound and nuanced that he is unable to imagine how the world would have changed in the absence of Homer and Shakespeare. He suggests that it would be a harsher world with less self-assurance and aspiration for

greatness.

Glossary:

1. **Poetry**: According to Shelley, poetry is the expression of the imagination through language, encompassing both verse and prose forms.
2. **Imagination**: Shelley considers imagination as the faculty that enables individuals to perceive universal truths and create new realities beyond the limitations of reason.
3. **Poet**: In Shelley's view, poets are individuals endowed with a heightened imaginative faculty, capable of perceiving profound truths and expressing them through their works.
4. **Unacknowledged Legislators of the World**: Shelley famously describes poets as the "unacknowledged legislators of the world," suggesting that they have a significant but often unrecognized influence on society's moral and ethical values.
5. **Moral Function of Poetry**: Shelley argues that poetry has a moral purpose, fostering empathy, compassion, and a sense of justice in its readers.
6. **Universal Relevance**: Shelley believes that poetry's truths and beauty remain relevant across different cultures and time periods, speaking to the enduring aspects of the human experience.
7. **Transcendence**: Poetry has the power to transcend cultural, temporal, and spatial boundaries, connecting individuals and societies through shared human experiences and emotions.
8. **Expression of the Sublime**: Shelley explores the concept of the sublime in poetry, referring to experiences of awe, wonder, and transcendence that evoke a sense of the infinite.
9. **Language**: Language is the medium through which poetry communicates the imaginative and emotional truths perceived by the poet.
10. **Ethical and Aesthetic Criticism**: Shelley discusses the importance of ethical and aesthetic criticism in evaluating poetry, emphasizing the moral and emotional impact of poetic works.
11. **Cultural and Social Context**: Shelley considers the cultural and social context in which poetry is produced and consumed, recognizing its role in shaping societal

values and beliefs.

12. **Timelessness**: Shelley argues that poetry is timeless, with its truths and beauty enduring beyond the limitations of historical and cultural contexts.
13. **Romanticism**: *A Defence of Poetry* reflects the ideals of the Romantic movement, emphasizing the importance of emotion, imagination, and nature in art and literature.
14. **Philosophical Reflection**: Shelley engages with philosophical concepts such as the nature of truth, beauty, and the human condition in his defense of poetry.
15. **Rationalism vs. Imagination**: Shelley contrasts rationalism with imagination, arguing that while reason organizes and analyzes, imagination creates and synthesizes, allowing for a deeper understanding of reality.

Suggested Readings:

1. David Daiches, Critical Approaches to Literature, London, 1956 (Indian Edition, Orient Longrnan, 1967).
2. John Shawcross (ed.) Shelley's Literary and Philosophical Criticism, Oxford, 1909.
3. St. Clair, William. The Godwins and the Shelleys: The Biography of a Family. Johns Hopkins UP, 1991.
4. W.K. Wimsalt and Cleanth Brooks, Literary Criticism: A Short History Vo1.3, London, Roubledge Kegan Paul, 1957

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Shelley, Percy Bysshe. "A Defence of Poetry." The Norton Anthology of English Literature, edited by Stephen Greenblatt, 9th ed., vol. D, W. W. Norton & Company, 2012, pp. 695-709.

Self Assessment Questions :

PERCY BYSSHE SHELLEY: A DEFENCE OF POETRY

2MARKS

1. Who does Shelley argue are the "prophets" of the age?

Answer: Shelley refers to poets as the "prophets" of the age because they provide insights into truth and the human condition.

2. According to Shelley, what distinguishes poetry from mere imagination?

Answer: Poetry, according to Shelley, is distinguished by its ability to reflect universal truths and inspire profound emotions, rather than just idle imagination

3. Why does Shelley consider poets to be the "unacknowledged legislators of the world"?

Answer: Shelley considers poets as such because their works influence societal values and norms more subtly and profoundly than political leaders.

4. How does Shelley differentiate between poetry and science?

Answer: Shelley argues that while science deals with empirical facts and logical reasoning, poetry explores the emotional and imaginative aspects of human experience.

5. Apply Shelley's definition of poetry to Shakespeare's works. How do they fit?

Answer: Shakespeare's works fit Shelley's definition as they explore deep human emotions, moral dilemmas, and universal themes, revealing truths about the human condition.

6. Analyze how Shelley's view of poetry contrasts with his view of other forms of literature.

Answer: Shelley sees poetry as a higher form of literature that transcends the boundaries of other genres by revealing deeper truths and elevating the human spirit.

7. Assess the strength of Shelley's argument that poetry has a unique ability to reflect universal truths.

Answer: The strength of Shelley's argument can be assessed based on how convincingly poetry captures and expresses universal themes compared to other art forms.

8. Synthesize Shelley's ideas with contemporary theories of literature. How do they complement or conflict?

Answer: Synthesizing Shelley's ideas with contemporary literary theories could reveal complementarities in viewing literature as a tool for social critique and personal insight.

9. Propose a new perspective on the role of poetry in society that builds upon Shelley's arguments.

Answer: One might propose that poetry not only reflects but also actively shapes contemporary societal values through its engagement with current issues and diverse voices.

10. Consider Shelley's argument about the impact of poetry on the individual psyche. How relevant is this in today's context?

Answer: Reflecting on Shelley's argument in today's context involves evaluating the psychological impact of poetry on individuals and how it continues to offer solace, inspiration, or insight amidst modern challenges.

5 MARKS

1. Critically assess Shelley's perspective on the decline of poetry in his time.

2. Break down Shelley's metaphor of poets as "the mirrors of the gigantic shadows which futurity casts upon the present." What does this metaphor mean?

3. Explain Shelley's view on the connection between poetry and truth.

4. Analyze Shelley's distinction between reason and imagination. How does he argue that poetry nurtures the imagination over reason?

5. Summarize Shelley's argument about the role of poetry in society.

8MARKS:

1. Synthesize Shelley's views on the moral and social functions of poetry with contemporary debates on the role of art in social activism. Do you believe Shelley's arguments are still valid? Why or why not?

2. Apply Shelley's idea of the imagination's role in poetry to a modern creative work. How does the work exemplify Shelley's views on poetry?

3. In what ways does Shelley argue that poetry is a universal and timeless art form- substantiate.

4. Identify and describe the major philosophical influences that shaped Shelley's views in "A Defence of Poetry."

5. Critically evaluate Shelley's claim that "poets are the unacknowledged legislators of the world." Do you agree with this statement in today's context? Why or why not?

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