POST GRADUATE DEGREE PROGRAMME (CBCS)

M.A. in E N G L I S H

Semester – II

COR – 205

ROMANTIC AND VICTORIAN (1789-1900): POETRY AND DRAMA

Self-Learning Material

DIRECTORATE OF OPEN & DISTANCE LEARNING

UNIVERSITY OF KALYANI

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Development of printed SLMs for students admitted to the DODL within a limited time to cater to the academic requirements of the Course as per standards set by Distance Education Bureau of the University Grants Commission, New Delhi, India under Open and Distance Mode UGC Regulations, 2021 had been our endeavour. We are happy to have achieved our goal.

Utmost care and precision have been ensured in the development of the SLMs, making them useful to the learners, besides avoiding errors as far as practicable. Further suggestions from the stakeholders in this would be welcome.

During the production-process of the SLMs, the team continuously received positive stimulations and feedback from Professor (Dr.) Manas Kumar Sanyal, Hon'ble Vice-Chancellor, University of Kalyani, who kindly accorded directions, encouragements and suggestions, offered constructive criticism to develop it within proper requirements. We, gracefully, acknowledge his inspiration and guidance.

Sincere gratitude is due to the respective chairpersons as well as each and every member of PGBOS (DODL), University of Kalyani. Heartfelt gratitude is also due to the faculty members of the DODL, subject-experts serving at the University Post Graduate departments and also to the authors and academicians whose academic contributions have enriched the SLMs. We humbly acknowledge their valuable academic contributions. I would especially like to convey gratitude to all other University dignitaries and personnel involved either at the conceptual or operational level at the DODL, University of Kalyani.

Their persistent and coordinated efforts have resulted in the compilation of comprehensive, learner-friendly, flexible texts that meet the curriculum requirements of the Post Graduate Programme through the Distance Mode.

Director
Directorate of Open and Distance Learning
University of Kalyani

COR – 205

ROMANTIC AND VICTORIAN (1789-1900): POETRY AND DRAMA

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COR – 205

Romantic and Victorian (1789-1900): Poetry and Drama

Block I

UNIT 1-2

CONTENT STRUCTURE

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Unit 1 (a): Socio-Political and Theoretical Background of British Romanticism

The rise and development of the Romanticism in British literature has numerous interesting features. It is difficult to draw a dividing line and to attribute a final date as a beginning of a historical phenomenon like British Romanticism. The seed of romantic revival in British literature was nascent in the development of eighteenth century philosophical development of empiricism and its tremendous insistence on reason and logic.The eighteenth century British literature focused on reason and logic. The authors' unflinching loyalty to the tenets of classicism makes literature as an expression of well structured form and content where the unsaid stories of populace remain unrecorded. The spontaneous subjective expression of the poet does not get its proper expression in the eighteenth century literature of Britain. In the writings of Robert Burns, Chatterton, and William Blake the spark of romanticism has already caught the British imagination. Its culminating pointis marked in the year 1798 where William Wordsworth published his famous — "Preface" to *Lyrical Ballads*. Thehistorians believed that the publication of *Lyrical Ballads* actually initiated the Romantic Movement in British literature. The involvement of Britain in several wars during this period and the worst living condition of the workers during the latter part of the romantic age had caused the socio-political situation of England not a stable one. Yet this age has witnessed an unprecedented development in the literary arena. As major characteristics of the Romantic Movement in British literature the romantic authors focus on subjectivity spontaneity and an inherent tendency to embrace the iconoclastic zeal in order to redefine and restructure as a rebel the moribund customs of the society. The romantic poets have experimented with both the form and content of the literature. As a corollary to that experiment literature focuses on the simplicity and rustic beauty of the reaper girl as it is reflected in "The Solitary Reaper" by Wordsworth. It is the celebration of individual free will and liberty that get expressed in British romantic literature. The mystery, enigma, and unexplored spheres of gothic tradition also influenced Romantic minds. As a result of that interest Gothicism also becomea major aspect of British romantic

literature. The romantic poet appears as a dynamic character sometimes heis a nightingale who sits in the darkness and illumines the solitude by his song; and often he is the prophet who scatters his thoughts from an extinguished hearth to usher in rejuvenation in order to recreate the society.

UNIT 1 – b (i): LIFE AND WORKS OF WILLIAM BLAKE

William Blake was born in London on November 28, 1757, to James, a hosier, and Catherine Blake. Two of his six siblings died in infancy. From early childhood, Blake spoke of having visions—at four he saw God "put his head to the window"; around age nine, while walking through the countryside, he saw a treefilled with angels, although his parents tried to discourage him from "lying," they did observe that he wasdifferent from his peers and did not force him to attend conventional school. He learned to read and write at home. At age ten, Blake expressed a wish to become a painter, so his parents sent him to drawing school. Two years later, Blake began writing poetry. When he turned fourteen, he apprenticed with an engraver because art school proved too costly. One of Blake's assignments as apprentice was to sketch the tombs at Westminster Abbey, exposing him to a variety of Gothic styles from which he would draw inspiration throughout his career. After his seven-year term ended, he studied briefly at the Royal Academy.

In 1782, he married an illiterate woman named Catherine Boucher. Blake taught her to read and to write, and also instructed her in draftsmanship. Later, she helped him print the illuminated poetry for which he isremembered today; the couple had no children. In 1784 he set up a print shop with a friend and former fellow apprentice, James Parker, but this venture failed after several years. For the remainder of his life, Blake made a meager living as an engraver and illustrator for books and magazines. In addition to his wife, Blake also began training his younger brother Robert in drawing, painting, and engraving. Robert fell ill during the winter of 1787 and succumbed, probably to consumption. As Robert died, Blake saw his brother's spirit rise up through the ceiling, "clapping its hands for joy." He believed that Robert's spirit continued to visit him and later claimed that in a dream Robert taught him the printing method that he used in *Songs of Innocence* and other illuminated works.

Blake's first printed work, *Poetical Sketches* (1783), is a collection of apprentice verse, mostly imitating classical models. The poems protest against war, tyranny, and King George III's treatment of the American colonies. He published his most popular collection, *Songs of Innocence*, in 1789 and followedit, in 1794, with *Songs of Experience*. Some readers interpret *Songs of Innocence* in a straightforward fashion, considering it primarily a children's book, but

others have found hints at parody or critique in its seemingly naive and simple lyrics. Both books of *Songs* were printed in an illustrated format reminiscent of illuminated manuscripts. The text and illustrations were printed from copper plates, and each picture was finished by hand in watercolors.

Blake was a nonconformist who associated with some of the leading radical thinkers of his day, such as Thomas Paine and Mary Wollstonecraft. In defiance of 18th-century neoclassical conventions, he privileged imagination over reason in the creation of both his poetry and images, asserting that ideal forms should be constructed not from observations of nature but from inner visions. He declared in one poem, "I must create a system or be enslaved by another man's". Works such as "The French Revolution" (1791), "America, a Prophecy" (1793), "Visions of the Daughters of Albion" (1793), and "Europe, a Prophecy" (1794) express his opposition to the English monarchy, and to 18th century political and social tyranny in general. Theological tyranny is the subject of *The Book of Urizen* (1794). In the prose work *The Marriage of Heaven and Hell* (1790-93), he satirized oppressive authority in church and state, as well as the works of Emanuel Swedenborg, a Swedish philosopher whose ideas once attracted his interest.

In 1800, Blake moved to the seacoast town of Felpham, where he lived and worked until 1803 under the patronage of William Hayley. He taught himself Greek, Latin, Hebrew, and Italian, so that he could read classical works in their original language. In Felpham he experienced profound spiritual insights that prepared him for his mature work, the great visionary epics written and etched between about 1804 and 1820. *Milton* (1804-08), *Vala, or The Four Zoas* (1797; rewritten after 1800), and *Jerusalem* (1804-20) have neither traditional plot, characters, rhyme, nor meter. They envision a new and higher kind of innocence, the human spirit triumphant over reason.

Blake believed that his poetry could be read and understood by common people, but he was determined not to sacrifice his vision in order to become popular. In 1808, he exhibited some of his watercolors at the Royal Academy, and in May of 1809, he exhibited his works at his brother James's house. Some of those who saw the exhibit praised Blake's artistry, but others thought the paintings "hideous" and more than a few called him insane. Blake's poetry was not well known by the general public, but he was mentioned in *A Biographical Dictionary of the Living Authors of Great Britain and Ireland*, published in 1816. Samuel Taylor Coleridge, who had been lent a copy of *Songs of Innocence and of Experience*, considered Blake "a man of Genius," and Wordsworth made his own copies of several songs. Charles Lamb sent a copy of "The Chimney Sweeper" from *Songs of Innocence* to James Montgomery for his *Chimney-Sweeper's Friend, and Climbing Boys' Album* (1824), and Robert Southey (who, like Wordsworth, considered Blake insane) attended Blake's exhibition and included the "Mad Song'' from *Poetical Sketches* in

his miscellany, *The Doctor*(1834-1837).

Blake's final years, spent in great poverty, were cheered by the admiring friendship of a group of younger artists who called themselves "the Ancients". In 1818 he met John Linnell, a young artist who helped himfinancially and also helped to create new interest in his work. It was Linnell who, in 1825, commissioned him to design illustrations for Dante's *Divine Comedy*, the cycle of drawings that Blake worked on until his death in 1827.

UNIT 1 – b (ii): Scheme of *Innocence and Experience*

Since most of the poems included in the syllabus are from Blake's *Songs of Innocence* and *Songs of Experience* it is necessary here to discuss Blake's design to project the contrasting states of human life through these two books. The poems in the former book are complementary with certain poems in the latter book. Poems of same title recur in both books, clearly showing how Blake wants to underscore the change of feeling or emotion under different stages of human experience. Blake's anti-industrial bent of mind becomes obvious in some of them. The locale for the poems is *Songs of Innocence* is always the bank of a river, or lush green meadow and the characters are innocent. The characters still retain faith in religion and morality and are filled with tender human emotions. In drawing such a pastoral world Blake conjures pictures painted in Theocritus or Virgil. *Innocence* is a collection of dreamy, nostalgic past of idyllic and sylvan order.

When a nation travels towards modernity, from agrarian to industrial structure, the values of individuals and the society as a whole are bound to change. *Songs of Experience* deals with these changes. While innocence hinders one from seeing the truth in all its complexity, experience reveals the process of repression. Although Blake condemns the bleakness of the stage of experience and the several vices attendant upon it, he cannot help admitting that such a stage is inevitable in human life. Experience completes the journey from ignorance to knowledge, necessary to counter and combat the ills of society.

In reading the *Songs of Innocence* and *Songs of Experience* the decorations and illustrations used at the border become very important. The trees and boughs that accompany the *Songs of Innocence* are leafy and thriving, entwined in natural grace. But they are dry and dying in *Experience*, suggesting decay and desiccated order of life and civilization.

Songs of Innocence and *Songs of Experience* embody two contrasting states of mind, two contradictory states of human life and civilization. In the scheme of *Innocence* and *Experience*

Blake expresses the values of pre industrial and post industrial society. In spite of his condemnation Blake does not totally reject the stage of experience. It is inevitable and necessary.

UNIT 2 (a): A STUDY OF THE SELECT POEMS OF WILLIAM BLAKE

"The Little Black Boy"

Text of the Poem

My mother bore me in the Southern Wild,
And I am black, but O! my soul is white;
White as an angel is the English child: But I
Am black as if bereav'd of light.

My mother taught me underneath a tree
And sitting down before the heat of day,
took me on her lap and kissed me, And
And pointing to the east began to say.

Look on the rising sun: there God does live
And gives his light, and gives his heat away.
And flowers and trees and beasts and men receive
Comfort in morning joy in the noonday.

And we are put on earth a little space,
That we may learn to bear the beams of love,
And these black bodies and this sun-burnt face
Is but a cloud, and like a shady grove.

For when our souls have learn'd the heat to bear
The cloud will vanish we shall hear his voice.
Saying: come out from the grove my love & care,
And round my golden tent like lambs rejoice.

Thus did my mother say and kissed me,
And thus I say to little English boy.

When I from black and he from white cloud free,
And round the tent of God like lambs we joy:

I'll shade him from the heat till he can bear,
To lean in joy upon our fathers knee.
And then I'll stand and stroke his silver hair,
And be like him and he will then love me.

Analysis of the Poem

"The Little Black Boy" is a poem by William Blake included in *Songs of Innocence* in 1789. It was published during a time when slavery was still legal and the campaign for the abolition of slavery was still young. The poem has been considered "One of the most uncomfortable of Blake lyrics" which "deals with issues of racism and slavery. The black race suffers in order to teach the white world wisdom, but the black child deplores his own color since it seems to prevent the world realizing his purity of soul." Theblack child like the Chimney Sweeper teaches that life is something to escape from; it is then a tragic vision but the poem remains in Innocence because there is belief in the happiness and redemption available oncethe body is cast off. The poem is a poem of transition, a poem of doubt in the heart of the poet as he explores prejudices and racial issues. It is a search poem, which leads us very close to the issues raised in Experience.

My mother bore me in the southern wild,
And I am black, but O! my soul is white;
White as an angel is the English child: But I
am black as if bereav'd of light

The poem, *The Little Black Boy* by William Blake, begins with narration made by the little black boy himself. The boy tells the readers that his mother gave birth to him in the southern forest of Africa. So, heis black but his only skin of the body is black while his soul is white. His spirit (soul) is as white as an angel in the white English child. However, he is black-skinned as if it is bereft of light. The sense is that bereft of hope the black physical body seems condemned to suffer.

My mother taught me underneath a tree
And sitting down before the heat of the day,

She took me on her lap and kissed me, And
pointing to the east began to say.

The second stanza of the poem continues the narration of the black boy. In these four lines, the little blackboy tells the readers that his mother brought him up and taught him not in the shade of a sheltering home or hut but in the shade of a tree in the face of the heat of the sun. Seating herself down facing the heat of day, the mother made her black son sit on her lap and kissed him lovingly. Then pointing with her finger to the direction of the east, the mother started speaking to the black in the following manner:

Look on the rising sun: there God does live And
gives his light, and gives his heat away.
And flowers and trees and beasts and men receive
Comfort in morning joy in the noonday.

The third stanza of four lines contains the statement of the black mother to her black son. The mother directs the attention of her black boy to look at the rising sun and tells him that God does live there. Fromthere the sun provides light and heat to the creatures of the world. All flowers, trees, beasts and human beings receive from the sun comfort in the morning and happiness at noon. 'The Sun, Sol, is the mirror image of Los, Blake's creative faculty who leads man back to the divine.'

And we are put on earth a little space,
That we may learn to bear the beams of love,
And theseblack bodies and this sun-burnt face
Is but a cloud, and like a shady grove.

The mother continues speaking to her little black boy in these four lines of the fourth stanza wherein she tells her son and readers overhear her that human beings are provided a little space in order to learn to barthe big rays of love. They become worthy of God's love and illumination. She says that the black bodies and sun-tanned faces are like cloud and like shady groves for them.

For when our souls have learn'd the heat to bear
The cloud will vanish we shall hear his voice.
Saying: come out from the grove my love & care,

And round my golden tent like lambs rejoice.

In the next four lines of the fifth stanza, the mother continues speaking to her little black boy. She tells the black boy that when the bodies of the blacks, like the mother and the son, become accustomed to tolerate the heat of the sun, their souls will be free of the cloud, and they will be able to hear divine voice asking them to come out of the grove to the divine care and love, to move about happily round thegolden tent (Tabemacles of the Lord) like happy lambs. Here in this stanza, the body is seen as a garment of the soul to be worn on earth. Once the child is spiritually prepared to face the brilliance of heaven this material protection is no longer necessary.

Thus did my mother say and kissed me,
Andthus I say to little English boy.
When I from black and he from white cloud free,
Andround the tent of God like lambs we joy:

The next four lines of *The Little Black Boy* by William Blake form the sixth stanza. In these lines, the little black boy resumes speaking and tells the readers that his mother after speaking to him in the earlierstanzas kissed him. And now the little black boy starts saying to little English (white) boy in the following way. He says that when the black boy and the white boy become free from black skin and white skin, they, like lambs (flocks), will play round the tent of God merrily. –The black boy renders selfless services to the white child for the he has grown through suffering. The white child is frailer spiritually for he has been protected from suffering and experience."

I'll shade him from the heat till he can bear,
Tolean in joy upon our fathers knee.
And then I'll stand and stroke his silver hair,
Andbe like him and he will then love me.

In the last four lines of the poem, the narrator is the little black boy himself. The black boy feels that although his body is black and inferior, his soul, his spiritual self is as fine as white child's. The poet saysthat the black boy will shade the white boy from the beams of God's love. And that acts as a body or garment to the white child's soul or body. As the black boy has endured greater suffering on earth, he will help the white boy learn to bear the beams of God's

love. After the white boy learns to bear the beams oflove, then touching the white boy will become possible. Under the influence of God's love, they will be perhaps equal and similar. Then in this position of apparent equality, the white boy will instantly love theblack boy.

"The Garden of Love"

Text of the Poem

I went to the Garden of Love,
And saw what I never had seen:
A Chapel was built in the midst,
Where I used to play on the green.

And the gates of this Chapel were shut,
And 'Thou shalt not' writ over the door;
So I turn'd to the Garden of Love,
That so many sweet flowers bore.

And I saw it was filled with graves,
And tomb-stones where flowers should be:
And Priests in black gowns, were walking their rounds,
And binding with briars, my joys & desires.

Analysis of the Poem

The poem, *The Garden of Love* by William Blake, is the antithesis to The Echoing Green of Innocence, asit uses the same setting and rhythm to stress the ugly contrast. Blake firmly believed that love cannot be sanctified by religion. The negative commandments of the Old Testament, 'Thou Shall Not' could not enshrine the most positive creative force on earth. For Blake, sexuality and instinct is holy, the world of institutionalized religion turns this instinct into imprisonment and engenders hypocrisy. Those rules, which forbid the celebration of the body, kill life itself. Here, in this poem, the poet rebels against the ideaof original sin. Man was expelled for consuming the fruit of knowledge and, cast out of Eden, was shamedby sexuality. In the poem, the poet subverts orthodoxy and the patriarchal authority figures of the nobody and God and his Priests. The Dissenting tradition to which Blake's family belonged believed in "inner light" and "the kingdom within". Moral laws without any rationale are not to be obeyed. In "The Garden Love", interfering priesthood and the powers of prohibition blight innocent affections.

The Church of Experience like the King and State rely on such powers to ensure obedience. A contemporary reference linked with the poem is that of the Marriage Act of 1753, passed by Lord Hardwicke. These Acts stipulated that all marriages had to be solemnized according to the rules of the Church of England in the Parish Church of one of the parties in the presence of a clergyman and two witnesses.

With the loss of rural society and extended families in villages this legislation was perhaps necessary, especially in urban centers. However, for Blake this was equal to curbing individual freedom. For him, each prohibition created repression, therefore in *The Garden of Love*, we see a bleak, unproductive landscape of unfulfilled yearning where sterile resentment, fear, guilt and joylessness replace the open freedom of innocence.

The twelve lines of the William Blake's poem *The Garden of Love* belong to the state of Experiencethat characterizes the present day world. Experience stands in total contrast to the state of Innocence.

The poet revisited the Garden of Love, open green piece of land where he used to play with boys and girls together. He was dismayed to see there what he had never seen earlier. He found that in the green open place, a Chapel (church) had been erected in the middle of the place were boys and girls together used to play. Institutionalized religion thus destroyed the Garden of Love. In the world of Experience, theharmony between man and nature no longer existed. Earlier the Garden of Love seemed to be in state of idyllic beauty, but the present day scenario of the place is one of utter sadness and gloom.

In the second stanza, the poet gives further description of the place of his revisit. The gates of the Chapel were closed. And the closed door had got written on it 'Thou Shalt Not.' So, the visitor (the poet) turned his attention to the place of the Garden of Love where it used to bloom a number of flowers but found them missing. In fact, the very idea of chapel and the negative 'Thou Shalt Not' suggests the concept of private property, which is the source of all inequality and helplessness in society. The gate is closed to thepasserby and on it is inscribed the warning 'Thou Shalt Not'. The warning is emblematic of the classic dictum of the Old Testament God- Jehovah who is seen as a prohibitive and a vindictive tyrant.

The lines of the third stanza depict he adverse changes that have enveloped the Garden of Love during the present time. The Garden portrays an aura of total unease and misery. At present, the garden seems to be filled with graves and tombstones which are images of death, and so

horrendous and undesirable. Even the priests wrapped in black gowns forebode an ill-omen and an act of mourning and despair. The priests depict a total official manner devoid of any compassion or even forgiveness. This seems to be thebasic factor that binds the narrator‘s desires and joy.

It could be that earlier, the Garden presented the state of innocence where an environment of gaiety andmirth prevailed and everybody could enter the place without any discrimination whatsoever. But now itseems that the Garden has been lent or sold out to a private individual who exerts the sole authority andhence, the others are devoid of any joyous moment. The present day scene looks quite dismal where even such a simple resort as the garden is unable to escape the evils of industrialization and subsequentphenomenon of private ownership.

UNIT 2(b): SYMBOLISM IN THE POETRY OF WILLIAM BLAKE

Blake is a highly symbolic poet and his poetry is rich in symbols and allusions. Almost each and every other word in his poems is symbolic. A symbol is an object which stands for something else as dove symbolizes peace. Similarly, Blake‘s tiger symbolizes creative energy; Shelley’s wind symbolizes inspiration; Ted Hughes’s Hawk symbolizes terrible destructiveness at the heart of nature. Blake’s symbols usually have a wide range of meaning and more obvious. Few critics would now wish to call Blake a symbolist poet, since his handling of symbols is markedly different from that of the French symbolistes’, but the world inhabited by his mythical figures is defined through quasi-allegorical images of complex significance, and such images are no less important in his lyrical poetry. The use of symbols isone of the most striking features of Blake’s poetry. There is hardly any poem in the “Songs of Innocence and of Experience” which does not possess a symbolic or allegorical meaning, besides its apparent or surface meaning. If these poems are written in the simplest possible language, that fact does not deprive them of a depth of meaning. The language of these poems is like that of the Bible—at once simple and profound as the following lines read:

“O Rose, thou art sick!”

When Blake talks of the sick rose, he is really telling us how mysterious evil attacks the soul. Flower-symbolism is of particular importance in Songs of Innocence and Experience, being connected with the Fall by the motif of the garden; and its traditional links with sexuality inform

the text of ‘The Blossom’ and the design for ‘Infant Joy’, which are taken up in Experience by the plate for ‘The Sick Rose’. ‘Ah! Sun-Flower’ is a more symbolic text, and has evoked a greater variety of responses. Declaring this to be one of ‘Blake‘s supreme poems’, we can interpret the flower as a man who ‘is boundto the flesh’ but ‘yearns after the liberty of Eternity’. Harper claims that it describes the aspiration of all ‘natural things’ to ‘the sun‘s eternality’. Blake travels from flower-symbolism to animal symbols as in the ‘Tyger’:

“Did he smile his work to see
Dis he who made the Lamb made thee!”

If the lamb symbolizes innocence and gentleness, the tiger is to Blake a symbol of the violent and terrifying forces within the individual man. The lamb, innocent and pretty, seems the work of a kindly Creator. The splendid but terrifying tiger makes us realize that God’s purposes are not so easily understood, and that is why the question arises “Did he who made the Lamb make thee?” At the same time, the tiger is symbolic of the Creator’s masterly skill which enabled Him to frame the “fearful symmetry” of the tiger. But the lion described in the poem Night (in the “Songs of Innocence”) offers an interesting contrary to the tiger of the “Songs of Experience”. Both the beasts seem dreadful, but the lion,like the beast of the fairy tale, can be magically transformed into a good and gentle creature: the tiger cannot. In the world of Experience the violent and destructive elements in Creation must be faced and accepted, and even admired. The tiger is also symbolic of the Energy and the Imagination of man, as opposed to the Reason. Blake was a great believer in natural impulses and hated all restraints. Consequently he condemns all those who exercise restraints upon others. He states in Holy Thursday II:

“And their ways are fill’d with thorns It
is eternal winter there”

The eternal winter are symbolic of total destruction of the country and the perpetual devastation and ‘Grey-headed beadles’ in ‘Holy Thursday I’ are symbolic of authority and it is they exploit children for their own material interests. In the poem London, oppression and tyranny are symbolized by the king(who is responsible for the soldier‘s blood being shed), social institutions like (loveless) marriage, and “he mind-forged manacles”. Even further, personal and social relationships have been symbolised as:

“In the morning glad I see

My foe outstretched beneath the tree”

A Poison Tree is another allegory. The tree here represents repressed wrath; the water represents

fear; the apple is symbolic of the fruit of the deceit which results from repression. This deceit gives rise to the speaker‘s action in laying a death-trap for his enemy. The deeper meaning of the poem is that aggressive feelings, if suppressed, almost certainly destroy personal relationships. On the surface, however, the poemis a simple, ordinary story. Thus symbolism is crucial to understanding Blake as poet of earlier romanticism. What can be more symbolic than the following lines from, ‘Auguries of Innocence’?

“To see a world in a grain of sand,
Anda heaven in a wild flower,
Hold infinity in the palm of your hand,
Andeternity in an hour”

Thus, Blake’s poetry is charged with symbols. He has depicted nature and human nature; animals and plants as simple but profound symbols of powerful forces; “contrary states of the human soul” – for example, good and evil, or innocence and experience throughout his poetry. What is different in Blake is that he is not modeling after any symbols but his own. The symbols always have an inner relatedness that leads us from the outer world to the inner man. The symbols live in the ordered existence of his vision; the vision itself is entirely personal, in theme and in the logic that sustains it. Blake is difficult not becausehe invented symbols of his own; he created his symbols to show that the existence of any natural object and the value man’s mind places on it were one and the same. He was fighting the acceptance of reality inthe light of science as much as he was fighting the suppression of human nature by ethical dogmas. He fought on two fronts, and shifted his arms from one to the other without letting us know—more exactly, he did not let himself know. He created for himself a personality, in life and in art, that was the image of the thing he sought.

In short, it is established that William Blake is a highly symbolic and even allegorical poet. His use of symbolism is unique and cinematic. It paints a lively and pulsating picture of dynamic life before us. Especially, the symbolic use of ‘Sun-flower’ gets so much stamped on the mind of the reader that it is difficult to forget it. He mentions a tiger and it becomes a symbol of God’s power in creation, his lamb turns out to be a symbol of suffering innocence and Jesus Christ and his tree is symbolic of anger and desire to triumph over enemies; the dark side of human nature. Symbolism is the main trait of William Blake as a dramatist as a poet and this has been well-crystallized in his legendary work, ‘The Songs of Innocence and Experience’.

UNIT 2 (c): BLAKE AND SOCIAL ILLS

Unlike prose or drama, English poetry had maintained a certain sort of distanced elitism from social concerns until William Blake started associating the genre with social reformation. As a radicalist, Blake was to inspire the second generation Romantic poets like Shelley and Keats. From the second half of the 18^{th} century European nations were becoming highly industrialized supported by colonial enterprises. England of all nations held in a domineering position in industrialization and colonization. However both had given rise to severe social ills within the nation. High industrialization resulting in the growth of capitalism contributed to the unequal growth of wealth, child labor and racial discrimination. His poems from *Songs of Experience* contain severe criticism aimed at these social ills. That Blake is a poet of anti- industrial values is clearly signaled in poems like 'The Chimney Sweepers'. It shows how the factory system in England had repressed the physical and emotional growth of children by employing them as chimney sweepers. In the stage of innocence society kept its eyes fully shut to these evils, thereby encouraging and justifying them.

In another poem 'The Little Black Boy' the poet speaks of racial binary which is largely an attribute of colonialism. In both these poems social ills like child labour, racial discrimination and slave trade are endorsed by religion. Both Tom Dacre and the little black boy are finally made blind to the process of exploitation. Rather they give their consent to the process of exploitation for some unspecified future hopewhich is illusory. Blake's criticism of religion is more direct in 'The Garden of Love'. There black robed priests have turned the garden of flowers into a space of death.

Changes in social conditions have brought about changes in the nature of man as found in the poem 'A Poison Tree'. Man in the stage of innocence lived in pristine happiness amidst society and nature. The sense of harmony and concern for others are no more prevailing in the stage of experience.

SUGGESTED READINGS

An Introduction to the Study of Blake: Max Plowman Frank Cass and Co Ltd., 1967.

William Blake: Martin K Nurmi, Hutchinson University Library, 1978.

Blake"s Apocalypse: A Study in His Poetic Argument: Harold Bloom. Itha Co., 1970.

Romantic Imagination: Mauricd Bowra. Oxford, 1953.

William Blake, Nicholas Marsh. Palgrave, 1953.

ASSIGNMENT

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1. How do Blake's poems which are included in your syllabus incorporate revolutionary zeal?

2. Blake is the first radical poet to have so much zeal for society. Comment.

3. Comment on the symbolism in Blake's poetry.

UNIT – 3

Poetry of William Wordsworth

Content Structure

Unit 3 (a): Introduction to the Poetry of William Wordsworth

Unit 3 (b): Study of Select Poems by William Wordsworth:

"London 1802"

"The World is Too Much With Us"

UNIT 3 (a): INTRODUCTION TO THE POETRY OF WILLIAM WORDSWORTH

The 2nd child of John Wordsworth and Ann Cookson, William Wordsworth was born on 7 April 1770 at Cockermouth, Cumberland, which lies within the picturesque Lake District situated in north-western England. When William Wordsworth was only 8 years old, he lost his mother. Following this loss, the poet was sent toto Hawkshead Grammar School in Lancashire by his father. During the same time, William's sister Dorothy (with whom the poet was to have an intimate relation lifelong) was sent to live with relatives, due to which brother and sister could not meet each other for nine long years. In 1787, Wordswoth began attending St John'sCollege Cambridge, from where he received his B.A. Degree in 1791. During his stay at the aforementioned college, Wordsworth began his writing career by publishing small pieces of poetry in *The European Magazine*.During the holidays Wordsworth went on walking tours across the Lake District, the Swiss Alps and many other parts of Europe renowned for their scenic beauty.

In November 1791, Wordsworth visited Revolutionary France and became enchanted with the Republican movement. He fell in love with a French woman, Annette Vallon, who in 1792 gave birth to their daughter Caroline. Financial problems and Britain's tense relations with France forced him to return to England alone in 1792. But during the Reign of Terror that followed, Wordsworth was thoroughly disenchanted and disillusioned with the turn that the French Revolution had taken. Besides, the outbreak of armed hostilities between Britain and France prevented him from seeing Annette and his daughter for some years. In 1802, when he visited France once again following the Treaty of Amiens, his marriage to Mary Hutchinson was imminent. He met his daughter with Annette Villon, Caroline and later (during Caroline's marriage in 1816) hesettled £30 a year.

Though his friendship with Coleridge is well-documented, the two poets fell out in 1810, probably over the issue of Coleridge‘s opium addiction. But in the late 1820s, they reconciled. Wordsworth married Mary Hutchinson in 1802 and the couple had five children. Wordsworth was a staunch believer in the principles of the Church of England. In 1838, Wordsworth received an honorary doctorate in Civil Law from the University of Durham and the following year he was awarded the same honorary degree by the University of Oxford, when John Keble praised him as the "poet of humanity". Following the death of Robert Southey in 1843, Wordsworth was made Poet Laureate. William Wordsworth died at home at Rydal Mount from an aggravated case of pleurisy on 23 April 1850 and was buried at St. Oswald‘s Church, Grasmere.

WORKS

Wordsworth’s first collection of poems *An Evening Walk* was published in 1793. It was around the same time that he composed *Descriptive Sketches*. Receiving 900 pounds from Raisley Calvert as legacy helped immensely in his pursuit to become a poet. In the same year he met and befriended Samuel Taylor Coleridge. William and Dorothy Wordsworth were staying at Alfoxton House, Somerset, during this time while Coleridgewas staying at Nether Stowey a few miles away. Physical as well as artistic proximity between the two poets led to a collaborative project they titled *Lyrical Ballads* (1798). This work is generally hailed as the manifesto of the British Romantic Movement. A second edition with an elaborate Preface was published in 1800.

Wordsworth composed only one play, titled *The Borderers*, which was composed during the period 1795-1797. However, it failed to impress the audiences. In 1798, William Wordsworth travelled to Germany with his sister Dorothy and S.T. Coleridge. However, he became homesick and returned soon to stay with Dorothy at Goslar. During 1798-99, he composed ‘The Lucy Poems’, which would later be published in his collection *The Prelude*. Upon Coleridge’s return he proposed that the Wordsworths accompany him for a tour across the LakeDistrict. The Wordsworth siblings accepted the proposal and set up home at Grasmere, where another contemporary renowned poet- Robert Southey, was also staying. The three poets-Robert Southey, William Wordsworth and Samuel Taylor Coleridge, came to be known as ‘The Lake Poets’. Many poems written by Wordsworth during this period deal with themes such as the trauma of death and separation, with the enduring pain it leaves behind.

For a long time Wordsworth had envisioned composing a tripartite poem with autobiographical

themes. In 1798-99, he started composing it, initially referring to it as the 'poem to Coleridge'. According to his original plan, it would serve as the appendix to his larger work titled *The Recluse*. He completed the first part of it by 1805, referring to it as the first version of *The Prelude*. But he refused to publish it until the entire work could be completed. The philosophical basis of Wordsworth's longer work *The Prelude* as also his shorter poems such as 'Lines Written a Few Miles Above Tintern Abbey' was German Romanticism brought to him by Samuel Taylor Coleridge. But recent research shows that Wordsworth was also considerably influenced by world-traveller John-Walking Stewart's materialist treatise *The Apocalypse of Nature*. In 1807, Wordsworth's *Poems in Two Volumes* was published, which contained his famous work "Ode: Intimations of Immortalityfrom Recollections of Early Childhood".

In 1814, Wordsworth published *The Excursion* as the second part of his work *The Recluse*. In a 'Prospectus' attached to this work, Wordsworth elaborated the structure and intention of the whole work, focusing on the intimate relation between nature and the human mind. *Laodamia*-Wordsworth's narrative poem based on the Trojan War was published in the year 1815. Composed in 1807-08, Wordsworth's *The White Doe of Rylstone; or the Fate of the Nortons* was a long narrative poem published in 1815. It was set during the Rising of the North in 1569. *The Prelude* was published posthumously in 1850.

Poetics of William Wordsworth

The literary scenario in the second half of the eighteenth century overturns most of the neoclassic poetics held sacrosanct for much of its first half. William Wordsworth, beginning his poetic career in the last decade of the eighteenth century, imbibed these attitudes. More importantly, the French revolution which he witnessed as a young man of twenty sparked his literary imagination with the idea of liberation-from unjust bondage, worn-out conventions and literary creed established by the likes of Dryden and Pope a century ago.

As his *The Prelude* reveals, Wordsworth forsook the "crowded solitude" of London society, resolving to go to France. There, he saw "the Revolutionary Power / Toss like a ship at anchor, rocked by storms," and witnessed how the "silent zephyrs sported with the dust / Of the Bastille". He describes the time as "an hour / Of universal ferment," and himself as a "patriot" whose heart was given over to the French people. Interestingly his upbringing had taught him to disdain feudal "wealth and titles" in favor of republican ideals such as "talents, worth, and prosperous industry". Initially

Wordsworth held the Revolution as an expression of "nature's certain course". This devotion to nature he maintained till the end of his days. In his autobiographicalmasterpiece he equates political events with nature, which represents a fundamental unity. While the feudal society rested, according to Wordsworth, on the power of royal courts and "voluptuous life," dissociated from "the natural inlets of just sentiment, / From lowly sympathy and chastening truth", it was his desire to see:

"… the earth
Unthwarted in her wish to recompense
The meek, the lowly, the patient child of toil, . . .
And finally, as sum and crown of all,
Should see the people having a strong hand
In framing their own laws; whence better days
To all mankind."

Wordsworth even names the violent outbursts against prevailing power as "Nature's rebellion against monstrous law", citing reasons that "nothing hath a natural right to last / But equity and reason". But witnessing the turn of events following the revolution in France Wordsworth wrote: "oppressors in their turn," changing "a war of self-defence / For one of conquest, losing sight of all / Which they had struggled for".

Despairing of moral questions, and losing his faith in the authority of abstract reason alone, he describes himself as turning to the realm of "abstract science" where reason might operate undisturbed by the world of space and time, matter, and "human will and power" (XI, 328–332). Guided by nature, he returns to his "true self," his fundamental identity as a poet, open "To those sweet counsels between head and heart / Whence grew that genuine knowledge, fraught with peace."

The most elemental factor in Wordsworth's return to nature was imagination. Earlier in the *Prelude*, he had referred to imagination as an "awful Power" that reveals with a flash the "invisible world". In the conclusion of the poem, he says that imagination is "but another name for absolute power / And clearest insight, amplitude of mind, / And Reason in her most exalted mood". This faculty has been his "feeding source," and it is a power which enables one to engage in "spiritual Love," whereby one can transcend the dictates of custom, the pressures of conventional opinion, and the narrowness of concerns that are confined to the present. Imagination, in its capacity as "right reason," orients our sensibility to the things that are truly universal and permanent; by implication, a "wrong" use of reason, abstracted entirely from things of the sense, would either impel us to impose false schemes

upon the world of sense, or to be at the mercy of the world of sense, taking this alone as reality, and understanding its own function as ordering this reality which is already given, already presented to our senses.

Notwithstanding the fact that Wordsworth's *Preface* is often held up as one of the seminal manifestos of Romanticism, it is clear that the poetic ideal he is espousing here is a classical one: poetry does not so much express private emotions and the particulars of a given situation as the universal truths underlying these. Wordsworth insists that the poet "converses with general nature," and directs his attention to the knowledge and sympathies shared by all human beings. The passions and feelings that are produced in the poet "are the general passions and thoughts and feelings of men". Also classical is Wordsworth's insistence on poetry as a "rational" art and his claim that the poet excites "rational sympathy." Wordsworth's comments on the nature of poetic composition reinforce this view of poetry as a conscious and controlled activity. Wordsworth's view of poetry as a meditated craft is elaborated in Wordsworth's other renowned comment in the *Preface* concerning poetic composition. After repeating his original statement that "poetry is the spontaneous overflow of powerful feelings," he adds that poetry:

> "takes its origin from emotion recollected in tranquillity: the emotion is contemplated till,by a species of re-action, the tranquillity gradually disappears, and an emotion, kindred to that which was before the subject of contemplation, is gradually produced, and does itself actually exist in the mind. In this mood successful composition generally begins."

So the poetic process begins with emotion that is *remembered* and subjected to thought; in this initial state, the emotion *is* thought. The word "tranquility" implies a certain distance from, and perhaps a certain contextualization of, the original emotion: the disappearing of this tranquillity is the process whereby the thought reverts to emotion; the original emotion which is represented by the current thought is once again *felt*, is brought to life again as a feeling, extricated from its current context, a context which allowed it to be contemplated dispassionately. To put it another way, we leave behind the current emotion as mediated by thought and retrospection, returning to it in its immediate state. In this sense, poetic composition *begins* in feeling, but this feeling will be subsequently modified again by thought.

While Wordsworth accepts Aristotle's definition of poetry, then, as expressing universal truths, and while he sees poetry as an activity controlled by thought, he enlists these classical views in the service

of a more Romantic aesthetic purpose. The poet's essential focus is not on the external world, or supposedly "objective" events and actions, but on the *connection* between the inner world of human nature and the world of external nature. Archetypally Romantic is his view that these two worlds are created by mutual interaction. He also diverges from Aristotle and other classical thinkers in his views of the purpose of poetry. This purpose, he says, is to give "immediate pleasure".

"London, 1802"

"London, 1802" is a poem by the English Romantic poet William Wordsworth, where the poet castigates the English people as stagnant and selfish, and eulogises seventeenth-century poet John Milton. Composed in1802, "London, 1802" was published for the first time in *Poems, in Two Volumes* (1807).

Text of the Poem

Milton! thou shouldst be living at this hour:
England hath need of thee: she is a fen
Of stagnant waters: altar, sword, and pen,
Fireside, the heroic wealth of hall and bower,
Have forfeited their ancient English dower
Of inward happiness. We are selfish men;
Oh! raise us up, return to us again;
And give us manners, virtue, freedom, power.
Thy soul was like a Star, and dwelt apart:
Thou hadst a voice whose sound was like the sea:
Pure as the naked heavens, majestic, free,
So didst thou travel on life's common way,
In cheerful godliness; and yet thy heart
The lowliest duties on herself did lay.

The unnamed speaker of the poem begins by apostrophizing Milton, claiming that he should have been alive at the specified hour of composition of this poem. The speaker believes that the moral standards of England have debilitated considerably and only someone as upright as the seventeenth century poet and writer John Milton would have found it possible to pull the country and its people back on the path of greatness. It is to be noted that Wordsworth focuses on recalling the righteousness of Milton as an abstract quality separated from Milton the poet. Wordsworth characterizes the England of his time as being a "fen" or marshland marked by stagnancy in every sphere,

forbidding the freedom of thought and expression in theology (symbolized by 'Altar'), righteous and heroic lifestyle (symbolized by 'Sword'), scholarship (symbolized by 'Pen') and the sphere of home and family (symbolized by the use of 'Fireside'). This image of the marshland used by Wordsworth also accrues the additional suggestions of lethargy, decay and putrefaction, which might be set right only by the presence of someone possessed with the astuteness of John Milton.

Wordsworth makes the readers visualize an immemorial past when the English nation brimmed with activity, enlivened by the spirit of enquiry and selflessness. The desire to participate in questions of national significance transcending petty, individual concerns of selfishness is considered a laudable quality which Englishmen of the past (none more so than Milton) embodied. Being thus buoyed by a holistic outlook towardslife, integrating one and all, Wordsworth considers ancient Englishmen as being blessed with 'inward happiness' besides material wealth. To this picture of a pristine past, the present of Milton's day stands as a stark contrast where selfishness and moral laxity of individuals has culminated in desertion of inward happiness, though material wealth continues to accrue. This breeds an unhealthy atmosphere where corruption starts creeping in. The longer this prevails, the lower does the morale of the populace plummet.

It is from this nadir of national zeal that Wordsworth begins invoking the spirit of Milton in a dramatic gesture.In Wordsworth's eyes Milton is the only figure capable of hoisting his country back to its now-lost position of prominence and honour. It is interesting to note the qualities which Wordsworth expects Milton to reawaken- "manners, virtue, freedom, power"'. Milton was a Puritan at heart and defended his choice through several prose tracts. His poetic career likewise embodies the manifold aspects of classicism, to which he stuck with steadfastness. Coming a few decades after the Elizabethan poets, Milton's poetry offers an antidote to the overflow of emotions by channelizing them along orderly ways, maintaining decorum as emphasized by the writers of classical antiquity. It is interesting how Wordsworth designates the soul of Milton as a "star" - a guiding light in the darkness, made visible by its own charismatic luminousness. Moreover, in the history of English literature the poetry of John Milton marks the most significant achievement in the seventeenth century.The turn towards Classical impulse that embodies his poetic vocation and technique were to become the guiding lights for the Neoclassic or Augustan period that followed. While critics in the 20th century and later differ from the oversimplistic view that the Metaphysicals merely indulged in tortuous conceits, to Wordsworthwriting at the beginning of the 19th century, the true flowering of British poetry came with the efforts of John Milton. Wordsworth claims that Milton was a person who "lived apart" – wilfully detaching himself from the mainstream of 17th century poetry to meditate on the transcendental epics

that he would compose only later in his career. Not only did Milton detach himself from the hubbub of life around to concentrate on accomplishing that in which he had firm conviction, his seriousness in pursuit of his dream set him apart from the rest. Evenin the early poem *Lycidas* elegizing the death of budding fellow poet Edward King, Milton differentiates between his precocious self and his friends, whom he refers to as ‘rural ditties’. In the present poem Wordsworth makes use of synaesthesia, likening the profundity of Milton’s vocation to the incomparable depthof the sea. This profundity was heightened all the more due to the purity of Milton’s will to create works of art worthy of standing the test of time; coupled with this was the strong desire to voice his views considered revolutionary in his day in a tone that was no short of ‘majestic’ in its clarity and magnanimity.

Wordsworth’s poem is a sonnet. The last six lines of a sonnet are collectively known as the sestet. The first three lines of the sestet of “London 1802” stress upon the uniqueness of the life and vocation of eighteenth century English poet John Milton. However, the final three lines of the sestet as well as of the poem emphasize that in spite of his uniqueness Milton ultimately had to “travel on life’s common way”. He journeyed down thecommon path, but he did so with devout good cheer and with a willingness to accept the "lowliest duties." The poem's final words stress Milton's free acceptance of obligations; unlike contemporary England, which has "forfeited" its heritage, Milton's heart "The lowliest duties on herself did lay". The poem ends with an active verb that also stresses submission and service; it concludes by stressing the paradox of freely chosen obligations. Although most of the poem exalts Milton‘s loftiness, the final lines point out a humility that seems common in one sense but quite uncommon in another. Milton, in his "cheerful godliness," experienced the kindof "inward happiness" that Wordsworth's contemporaries are now bereft of. But simultaneously his willingnessto accept "The lowliest duties" did not come into conflict with ‘real happiness’. It also reveals him to havebeen distinct from the "selfish men" Wordsworth's sonnet indicts. In these ways and others, details from the sestet recall and answer details from the octave, giving the poem the very kind of comprehensive, complex unity that Wordsworth admires in Milton himself.

Historical Context

This sonnet and a few others were composed by William Wordsworth in the aftermath of a journey he made to France in 1802. There he had visited his illegitimate infant daughter and the girl's mother (Annette Vallon), with whom he had had an affair during an earlier stay in that country. At one point of time Wordsworth had been sympathetic to, and inspired by, the aims of the French Revolution of 1789, but by 1802 the democratic fervor that had unleashed that revolt had produced years of turmoil and violence that had resulted in the rise of Napoleon Bonaparte. England had been at war with France in the period preceding Wordsworth's visit, and it was clear that future war was likely. This poem was written during a time of intense domestic and international crisis. France, which had once symbolized for Wordsworth the best hope for freedom, had now become an aggressive dictatorship, with Napoleon bent on foreign conquest. England was an obstacle to his designs, and although (from the perspective of Wordsworth and other progressives) its political system was far from ideal, the English nation was now increasingly associated with liberty in opposition to Napoleonic tyranny. Wordsworth could easily have written a tritely patriotic poem, extolling the glories of Britain. Instead he chose to offer a poem that attempts to summon English allegiance to what he considered the best aspects of the nation's political heritage. In particular, he uses the poem to celebrate one of the greatest republican figures of the English past. Milton had been a vigorous supporter and defender of the English Revolution-a revolt against perceived political tyranny that had resulted in the execution of King Charles I. Milton spent many years in tireless service to the newly established Commonwealth; these are probably the "lowliest duties" Wordsworth mentions near the end of his sonnet. Although eventually the republican cause was defeated when the English chose to restore the monarchy, Milton never renounced his republican views or his disdain for tyranny. Little wonder, then, that Wordsworth found him an inspiring example in 1802. Milton, the one-time revolutionary now becomes, for the increasingly conservative Wordsworth, the symbol of the best English political traditions, including traditions of liberty dating back at least as far as the Magna Carta. Although the poem mayseem to offer highly general praise of Milton, when the poem is read in light of its immediate historical context (as its title invites us to read it), its highly charged political dimensions become obvious.

Biographical Context

Wordsworth, one of the major poets of the Romantic period, is generally believed to have ushered in a new mode of writing in reaction against the predominant neo-classicism of the eighteenth century, with Coleridge. Wordsworth and Coleridge championed poetry that was intended to be simpler, less artificial, more "natural," more colloquial, and more attuned to the expression of common emotions. At first these innovations met with considerable resistance, but eventually Wordsworth became a respected and much-loved writer, and in the final years of his life he was even appointed the official Poet Laureate of England. Although Wordsworth remarked that at one point he had considered the sonnet form "egregiously absurd", he changed his mind when his sister Dorothy re-acquainted him with some of Milton's sonnets by reading them to him in May of 1802. Eventually, he composed more than 500 poems using this form. Wordsworth admired the "dignified simplicity" and "majestic harmony" (Moorman 565) of Milton's poems, and the experience of hearing the works inspired his own outburst of sonnet-writing that year. These sonnets of 1802 contain some of the most explicit political commentary Wordsworth had offered in some time, although the poems are not as propagandistic as they could have been. Wordsworth himself later called attention to the "simplicity of style" and "grandeur of moral sentiment" he had sought to achieve in these works (Hall 71), and certainly "London, 1802" seems to exemplify those traits. The sonnets of 1802 are part of the poet's general movement away from the intense lyricism of his early career; they signal instead his growing status as a public poet (he would eventually be named England's official Poet Laureate) as well as his movement towards a more conservative cultural and political stance. Wordsworth married in 1802, and in various other ways he began, more and more, to submit to the various public and social "duties" he mentions in the sonnet praising Milton. In that poem and in others he began to associate the ideal of liberty with the ideal of order, and he began to think, increasingly, that England best represented the union of those ideals, especially in its conflict with a France that seemed, in its allegiance to Napoleon, to have betrayed the promise of the Revolution Wordsworth had once admired.

"The World Is Too Much with Us"

Text of the Poem

The world is too much with us; late and soon,
Getting and spending, we lay waste our powers;—
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!
This Sea that bares her bosom to the moon;

The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers;
For this, for everything, we are out of tune;
It moves us not. Great God! I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathèd horn.

The poem "The World is Too Much With Us" was composed by William Wordsworth in the year 1802. It was published for the first time in *Poems, in Two Volumes* (1807).

The picture of contemporary society that Wordsworth offers in the poem is a determinist one. The terms "late" and "soon" in juxtaposition occurring in the opening verse show how the past and future together constitute Wordsworth's vision of human history. The author is aware of the potential inherent in humanity. However, what he sees all around himself is the mentality of "getting and spending", which corrupts by infusing unchecked materialism. Wordsworth coins a vividly apt oxymoron- "sordid boon" in order to point out the ills of consumerism we have "given our hearts" to. Though apparently it reflects the progress of mankind, simultaneously it reveals how narrow-mindedness has taken control over our finer natures. The detrimental effect this attitude has on society as well as the environment, will proceed unchecked and relentless like the "winds that will be howling at all hours", unless people take active steps to counter it.

Wordsworth at this point opines that "the world" in its entirety is so overwhelming that we human beings, with all our limitations, cannot manage to appreciate it. Besides, people are so concerned about money that they use up all their time and energy in futile endeavours. Most people are interested only in the accumulation of material goods, so they see nothing in Nature that they can "own", and have sold their souls.

Unlike the rest of society, Wordsworth does not look upon nature as a commodity. The verse "Little we see in Nature that is ours", shows that coexistence is the relationship envisioned. We should ideally be able to appreciate beautiful natural occurrences like the moon shining over the ocean and the blowing of strong winds,but lived experience shows the poet-narrator that humans are tuned in a key different

from Nature.

The expression "little we see in Nature that is ours" exemplifies how man has foregone whatever empathy it may have had for nature. At present human society is obsessed with materialism and other worldly objects. Wordsworth's Romanticism is best observable in his cherishing of nature in these lines. He clearly points out how man, in his increased opposition to nature, is laying the path for his own doom. The vulnerable descriptionof nature foreshadows the inevitable catastrophe. Echoing the conventional feminine personification of Nature,Wordsworth uses the expression "This Sea that bares her bosom to the moon"- portraying the vision of a feminine creature opening herself to the heavens above. The phrase "sleeping flowers" might also describe hownature is being exploited and trampled incessantly.

The verse "I, standing on this pleasant lea, have glimpses that would make me less forlorn", divulges the poet- narrator‘s perception of himself in society. One clearly understands that he is a visionary, a romantic to the core, in touch with nature unlike his philistine contemporaries. The speaker says that he would rather be a pagan, paying tributes to a heathen deity. The idea is that under such a pre-modern dispensation, when he gazesout on the ocean (as he's doing now), he would feel one with the vastness of nature. If he were a pagan, he would have glimpses of the great green meadows that would make him less dejected. He'd see wild mythological gods like Proteus, who can take many shapes, and Triton, who can soothe the howling sea waves.

Suggested Reading

1. *William Wordsworth in Context* – Andrew Bennett, Cambridge University Press.
2. *William Wordsworth’s Poetry: A Reader’s Guide* – Daniel Robinson, Continuum International Publishing.
3. *Wordsworth, Commodification and Social Concern* – David Simpson, Cambridge University Press.
4. *The Cambridge Introduction to William Wordsworth* – Emma Mason, Cambridge University Press.
5. *Romantic Ecology: Wordsworth and the Environmental Tradition* – Jonathan Bate, Routledge Publishing House.
6. ‘Cognition and Representation in Wordsworth's London’ – Mark J. Bruhn.

7. ‘Wordsworth's Sentimental Naturalism: Theme and Image in "The World Is Too Much WithUs’ – Arnold B. Fox and Martin Kallich
8. ‘This Pleasant Lea’: Waning Vision in "The World Is Too Much with Us” – Edward Proffitt
9. ‘A New Reading of “The World Is Too Much with Us” – Karl Kroeber
10. ‘Glimpses" in Wordsworth's "The World is Too Much With Us" – Karl Ketterer
11.

Assignment

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1. Why does Wordsworth invoke Milton in “London, 1802”?
2. Wordsworth’s romantic apostrophization of Milton – the epitome of classicism, creates a curious convergence of opposites at the heart of the poem. Discuss.
3. How does Wordsworth‘s use of imagery enhance the romantic appeal in the poem ‘London 1802’
4. Comment on Wordsworth‘s indictment of the ethos of materialism prompted among citizensby the Industrial Revolution in “The World is Too Much With Us”.
5. Write an essay on Wordsworth‘s Romantic attitude towards Paganism in “The World is TooMuch With Us”

Block I

Unit 4

The Poetry of Percy Bysshe Shelley

Content Structure

Unit 4 (a): Introduction to the Poetry of Percy Bysshe Shelley

Unit 4 (b): Study of Select Poems by P.B. Shelley:

"The Cloud" and

"Indian Serenade"

Objectives

This unit deals with the poetry of Percy Bysshe Shelley. He was one of the major Romantic Poets of Nineteenth Century Romantic Movement in British Poetry. His revolutionary ideals as a Romntic poet, major concerns in his poetry and his tragically short life – all these are major aspects, rather key ideas to read Shelleyan poetic endeavour. The introduction to Shelley, as a poet and characteristics of his poetry will helpthe learners to get an insight into the close reading of the two poems, namely 'The Cloud', and 'Indian Serenade', which are in the syllabus.

Unit 4 (a): Introduction to the Poetry of Percy Bysshe Shelley

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Percy Bysshe Shelley was born on 4 August, 1792 in Horsham, Sussex. His father was a member of Parliament. He attended the University of Oxford, but he continued his study at Oxford University only for a year. His radical thought and contradictory political views since his student life made him an outcast. Shelley married Harriet Westbrook when he was only nineteen years old, but eventually his intense emotional attachment with Mary Godwin made the marriage a futile one. After the suicide of his first wife, he married Mary Godwin, daughter of the radical thinker of the age William Godwin. After marriage both of them travelled extensively. They went to Italy. The natural beauty and peaceful life at Italy and Florence influenced Shelleyan thoughts. Some of his finest poems have taken their origin during this time. On 8 July, 1822, just a month before his thirtieth birthday he was drowned in a sudden storm on the Gulf of Spezia while returning from Leghorn to Lerici in his boat. In 1811 Shelley published a pamphlet titled "The Necessity of Atheism" which propagates anti-religious thoughts and immediately

it caused his expulsion from the Oxford University. The burning rage against society and accepted religious belief which reflected in "The Necessity of Atheism" reverberate in all the works of Shelley in his later life. With time, the spark of revolution which was nascent in his early pamphlet has taken shape of an angry rebel. The traces of such anger and protest in order to rejuvenate the moribund custom of the dead society can be discerned in his 1813 publication titled "*Queen Mab*". It is a visionary, long poem based on revolutionary ideals. Later he reworked it and renamed as *The Daemon of the World. Alastor or the Spirit of Solitude, The Revolt of Islam* are long poems on the Shelleyan revolutionary ideals. In 1821 Shelley composed a lyrical drama titled Prometheus Unbound where the character of Prometheus becomes the symbolic representation of revolutionary spirit. The character of Prometheus according to mythology is a rebel, who steals fire from heaven for the benefit of humanity. And as a punishment for his wrong deed he was punished by Zeus. Zeus nailed him to a mountain in the Caucasus and sent an eagle to devour his immortal liver, which constantly replenished itself. Based on this mythology of Prometheus, Shelley composed his lyrical drama *Prometheus Unbound*. It becomes one of his masterpieces. In Shelley's imagination Prometheus becomes the symbol of liberty, freedom and revolutionary zeal. Another remarkable creation of Shelley is *The Masque of Anarchy*. It is a political poem. He penned it in 1819 as a reaction to Peterloo massacre. Shelley's other remarkable poems are "Ode to the West Wind", "To a Skylark"**,** "Ozymandias", "Music, When Soft Voices Die". In 1821 Shelley composed the elegy *Adonais* to bemoan thedeath of John Keats. In 1822 Shelley was composing the long poem *The Triumph of Life.* His sudden death makes it an unfinished poem.

Shelley's poetry breathes an ethereal aroma of lyricism. The lyrical aspect in Shelley's poetry is merged with idealism. Shelley is well known as a revolutionary rather than an indolent romantic. Shelley believes, a poet is someone who never sits in an ivory tower and thus keeps a detachment from the reality. Shelleyan perception of a poet is someone who writes out of his lived experiences and his pen is the means of expressing personal despondency and dissatisfaction about the injustices of the world. Shelleyan poetry articulates the deepest desire of a rebel who wants to reform the dead customs and defunct society in order to create a society free from corruption and injustices. For articulating his zeal for reforming the world Shelley employs series of images and symbols. He is more a metaphor, symbolism and essence of revolution than a biographical entity. He is quintessentially a visionary poet and a propagandist of Atheism. His revolutionary fervor has been radiated in these well known poems like 'The Cloud', 'Ode to the West Wind', and *The Revolt of Islam*. In hismajor poems like 'Ode to the West Wind', 'To a Skylark', 'The Cloud' and 'Ozymandias' Shelley employs a major symbol in each of these poems and it is the rich meanings proliferating from his symbols that provide thequintessence of his visions. Each time he attributes on a natural object the symbolic meaning of his prophetic vision. For example, in the "Ode to the West Wind" it is the west wind which is a personified version of the universal spirit. It is deathless and powerful. It simultaneously destroys and preserves. It has a dual role to play.The west wind destroys the old, dead, objects of nature in order to usher in rebirth or rejuvenation. Shelleygoes on to such an imaginative vision that in his vision

the west wind becomes a symbolic representation of a rebel in human society. Shelley is speaking out eloquently with exquisite flow the principles of destruction, preservation and the revolutionary ideas in 'Ode to the West Wind'. In 'The Cloud' the deathless universal spirit is being represented through the metaphor of cloud, which just like west wind is deathless. It has a changing nature, but it never dies. In 'To a Skylark' the bird Skylark becomes the metaphor of eternity and beauty which can transcend the destructive power of time. The bird's song brings in the troubled earth the nectar of happiness and beauty. Here Shelley reiterates the eternal quest of a man who craves for immortality. In Shelleyan vision, the Skylark becomes the embodiment of eternity and immortality. The bird's song enchants the entire world. Like a poet, the bird spreads its message of eternity through its song, while itremains invisible. The bird's song like a spark of happiness catches every human being's troubled self. Thus, it spreads the nectar of beauty and happiness in the world. Shelley employs various metrical patterns in his poetic endeavour to suit the purpose of his message in his craft.

Unit 4 (b): 'The Cloud'

Text of the Poem

I bring fresh showers for the thirsting flowers,
From the seas and the streams;
I bear light shade for the leaves when laid
In their noonday dreams.
From my wings are shaken the dews that waken
The sweet buds every one,
When rocked to rest on their mother's breast,
As she dances about the sun.
I wield the flail of the lashing hail,
And whiten the green plains under,
And then again I dissolve it in rain,
And laugh as I pass in thunder.

I sift the snow on the mountains below,
And their great pines groan aghast;
And all the night 'tis my pillow white,
While I sleep in the arms of the blast.
Sublime on the towers of my skiey bowers,

Lightning my pilot sits;
In a cavern under is fettered the thunder,
It struggles and howls at fits;
Over earth and ocean, with gentle motion,
This pilot is guiding me,
Lured by the love of the genii that move
In the depths of the purple sea;
Over the rills, and the crags, and the hills,
Over the lakes and the plains,
Wherever he dream, under mountain or stream,
The Spirit he loves remains;
And I all the while bask in Heaven's blue smile,
Whilst he is dissolving in rains.

The sanguine Sunrise, with his meteor eyes,
And his burning plumes outspread,
Leaps on the back of my sailing rack,
When the morning star shines dead;
As on the jag of a mountain crag,
Which an earthquake rocks and swings,
An eagle alit one moment may sit
In the light of its golden wings.
And when Sunset may breathe, from the lit sea beneath,
Its ardours of rest and of love,
And the crimson pall of eve may fall
From the depth of Heaven above,
With wings folded I rest, on mine aëry nest,
As still as a brooding dove.

That orbèd maiden with white fire laden,
Whom mortals call the Moon,
Glides glimmering o'er my fleece-like floor,
By the midnight breezes strewn;
And wherever the beat of her unseen feet,

Which only the angels hear,
May have broken the woof of my tent's thin roof,
The stars peep behind her and peer;
And I laugh to see them whirl and flee,
Like a swarm of golden bees,
When I widen the rent in my wind-built tent,
Till calm the rivers, lakes, and seas,
Like strips of the sky fallen through me on high,
Are each paved with the moon and these.

I bind the Sun's throne with a burning zone,
And the Moon's with a girdle of pearl;
The volcanoes are dim, and the stars reel and swim,
When the whirlwinds my banner unfurl.
From cape to cape, with a bridge-like shape,
Over a torrent sea,
Sunbeam-proof, I hang like a roof,
The mountains its columns be.
The triumphal arch through which I march
With hurricane, fire, and snow,
When the Powers of the air are chained to my chair,
Is the million-coloured bow;
The sphere-fire above its soft colours wove,
While the moist Earth was laughing below.

I am the daughter of Earth and Water,
And the nursling of the Sky;
I pass through the pores of the ocean and shores;
I change, but I cannot die.
For after the rain when with never a stain
The pavilion of Heaven is bare,
And the winds and sunbeams with their convex gleams
Build up the blue dome of air,
I silently laugh at my own cenotaph,

And out of the caverns of rain,
Like a child from the womb, like a ghost from the tomb,
I arise and unbuild it again.

Analysis of the poem

Shelley composed the poem in 1820. 'The Cloud' is a major 1820 poem written by PercyBysshe Shelley. 'The Cloud' was written during late 1819 or early 1820, and submitted for publication on 12 July 1820. The work was published in the 1820 collection *Prometheus Unbound: A Lyrical Drama, in Four Acts, With Other Poems* by Charles and James Ollier in London in August 1820. The work was proof-read by John Gisborne. There were multiple drafts of the poem. The poem consists of six stanzas in anapestic or antidactylus meter, a foot with two unaccented syllables followed by an accented syllable. The poem in first stanza describes the activities of the cloud. It brings fresh showers for thirsty flower, It provides shade for the leaves. It showers down upon the buds. The cloud brings hail that covers the green land with a snowy coat. In the second stanza various activities of the cloud is described. It disturbs the snow on the mountain tops thus allowing pine trees to grow. At night, the cloud makes a pillow with snow and sleeps in the arms of the storm. The lightening guides the cloud over water and land, as it is attracted by its love for the genii. The cloud in its journey enjoys the smile of the blue sky. The third stanza catalogues the cloud's relationship with the sun. The cloud says that the red coloured sun, with its large eyes and burning feathers embraces the cloud. With the sunset the cloud rests like a dove, sitting in its nest with a folded wings. In the fourth stanza the cloud describesits relationship with the moon. At night, the moon guides the cloud over the soft, silken floor of cloud. In the next stanza the cloud describes the way in which he restricts the moon and the sun. It restricts the sun's throne with a bright circle. It spreads its canopy over the sea and thus protects it from excessive sun ray. In the concluding stanza the cloud describes its origin. It is the daughter of Earth and water. He passes through the pores of ocean and sea. It change but it cannot die. It creates rain and falls down on earth in the form of rain drops. And from the sea the deep moistures form the shape of cloud. The unending process of creation and reformation and destruction go on in nature. The cloud is powerful elemental force of nature which remains unaffected in this continuous procedure of creation and destruction. Just like the west wind or the skylark, in this poem ―The Cloud‖ , the cloud is shelleyan metaphor for the rejuvenative spirit of nature. It is the universalspirit which is deathless and powerful. It has a dual role to play. It sustains the earth by creating rain and nourishing plants. It protects the water sources by covering them below its canopy, so that their moisture cannot be evaporated by the sun beam. It creates snowy cover in the mountain region to keep natural balance. Simultaneously, it performs the role of a destroyer. In the lightening it smiles like a almighty emperor. It creates deep chasm in the sky

with the fire of lightening. It is the harbinger of storm. It brings fresh rain to rejuvenate the thirty earth with lush vegetation. “I change, but I cannot die” this phrase in the concluding stanza of the poem is a very powerful assertation. It is indicative of the nature of the cloud. It is an elemental force. It may undergo through the evolutionary process of flux and mutability, but it cannot die. It can metamorphose into some other element, but its spirit is immortal.

“I silently
laugh at my own cenotaph,
And out of the caverns of rain,
Like a child from the womb, like a ghost from the tomb,
I arise and unbuild it again.”

In this section of the poem, the cloud complacently claims to be amazed seeing his enormous power. Like a monarch who is pleased seeing his vast kingdom, the cloud cherishes his sovereignty among all natural objects. Therefore, his ‘laugh’ seeing his own cenotaph is a gesture of complacency in his part. In the last two lines of this section, Shelley employs a series of extended similes in order to find suitable imagery to describe theinvisible but powerful nature of the cloud. In this section Shelley compares the cloud to an unborn child and a ghost. The unborn child and the ghost images are powerful enough to establish a point of similarity with the cloud. Like a ghost in a tomb, the cloud remains invisible, but his existence is felt through its actions. Like an unborn child also, the cloud remains hidden in the sphere of sky, but its existence cannot be denied. In Shelleyan prophetic vision, the cloud becomes an extended metaphor for a rebel and the mind of the artist. Shelleyan emphasis on the invisible aspect of the cloud’s entity and the powerful actions which validate its existence on the universe compel one to think of James Joyce’s definite of an artist, who remains invisible like a God in his creation. His existence is being revealed through his created works. Thus, like a mind of the artist, the cloud remains invisible but its existence is revealed through its works. The cloud is also symbolic of a revolutionary. Just like a rebel, it is powerful enough to enchant the entire world by its zeal for rebirth. The rebel remains invisible, but it is his visions and words that spread the fire from one corner of the world to another. Like the cloud, the rebel is performing a dual role. It perishes the defunct custom of the dead society. Simultaneously, it spreads the message of rebirth in the entire world. He needs to destruct the old habits and conventions in order to build a new society based on the principles of equality and justice. The cloud is the embodiment of revolutionary spirit, which can change its form but it never dies. In human world if you look at the revolutionary principle and the history of revolt, you will see over time the leaders die, but their messages and spirits never die. Their revolutionary fervor has mesmerized innumerable disciples of those leaders. And after the death of one leader, it is

the disciples who go on with the dream of their chiefs to materialize their visions of establishing a society based on justice and equality. Through the metaphor of the cloud, Shelley goeson proclaiming the necessity of destruction in order to recreate and rebuild something new. The poem endswith typical optimism of a revolutionary mind who tolerates dark winter in an obdurate manner with the promise that someday the spring would come. The deathlessness or immortality of the cloud itself is an affirmation of the Shelleyan hope that if winter comes, the spring cannot be far behind. The poem is composed in anapaestic metre. In the stanzas there are variations of trimetre and tetrameter. The poem with its powerful symbols and imagery, its concern with the motif of rebirth and regeneration, and its wonderful lyricism ultimately becomes one of the masterpieces of Shelleyan genius.

Unit 4 (b): "The Indian Serenade"

Text of the Poem

I arise from dreams of thee
In the first sweet sleep of night,
When the winds are breathing low,
And the stars are shining bright:
I arise from dreams of thee,
And a spirit in my feet
Hath led me—who knows how?
To thy chamber window, Sweet!

The wandering airs they faint
On the dark, the silent stream—
The Champak odours fail
Like sweet thoughts in a dream;
The Nightingale's complaint,
It dies upon her heart;—
As I must on thine,
Oh, belovèd as thou art!

Oh lift me from the grass!
I die! I faint! I fail!
Let thy love in kisses rain

On my lips and eyelids pale.
My cheek is cold and white, alas!
My heart beats loud and fast;—
Oh! press it to thine own again,
Where it will break at last.

Analysis of the poem

Shelley is well known for articulating his revolutionary zeal. In his perception, poetry is not only an expression of an impassionate plea for liberty and reformation. Sometimes, to him, poetry is equally a means of expression the gratitude of having a mortal birth; because this mortal existence provides him opportunity to fall in love with the variegated beauty of the created, natural world. And sometimes, as a mortal, his elation becomes unsurpassable when he feels his passion for the lady love. Indeed, it is the divine magic of love which he savours through his visionary zeal like the nectar of heaven. Shelley's 'The Indian Serenade' is one such example where Shelley articulates his happiness to experience the nectar of love as he is passionately in love with his lady love. This sixteen line poem 'The Indian Serenade' is actually a love lyric. Here the poetic persona passionately outpours his heart and effusively celebrates his feeling of being in love with his lady love. This poem is about celebration of love. Here love is being valorized as a panacea for the ailments of an unjust and dead world. The poem 'The Indian Serenade' has few alternative titles, such as: 'Song Written for an Indian Air' or 'Lines to an Indian Air'. The poem is divided into three stanzas. The first stanza expresses the lover's feeling. He awakes up in the night after having sweet slumber of the lady love. The atmospheric stillness is reflective of the poet's serenity and composure. After waking up from his sleep he isled by some spirit towards the window of a chamber where his beloved rests. The second stanza deals with his observation and description of the place near the beloved's window. The sweet breeze soothes the lover's heart. The fragrance of Champak flower is wafting in the air. The fragrant air makes the darkness embalmed. The fragrance of Champak is being compared to sweet thoughts in a dream. Shelley uses the metaphor of nightingale who sings but its melody dies within its heart. The poet metaphorically compares himself to a nightingale and his love for the beloved is nightingale's song. Therefore, he suggests the idea of union of both the male lover and the lady love. Just like the merger of nightingale and nightingale's melody are united in a perfect harmony. In this context, it is worthwhile to remember, Shelley in his prose "Defence of Poetry" calls the poet a nightingale who sits in the darkness and sings to his heart's content. It is his song which makes the world enchanted. The third and concluding stanza of the poem has reached in a tonal crescendo. Near the window of the beloved, the male lover falls on

the ground. He desperately calls his beloved to come and lift him from the ground. Like a love-lorn, fatigued soul the poet wants his lady love to shower upon him kisses in his eyelids and lips. He wants the lady love to adore him with all the intensity, so that the loud heart beats of both the lovers merge together in perfect harmony. The poem ultimately becomes an impassionate plea on part of a male lover to his lady love for loving him. Love like a magic spell binds their souls together. The concluding section of the poem, where the poetic persona craves for the physical intimacy of the lady love is a sensuous description. Shelleyan description of the section echoes Keats' perception of sensuousness. The sensuousness that is being conveyed through the phrases like "Champak odor" and beloved's kisses like the rain and the longing on part of the poet to get united with the beloved – all these make the poem lyrical and romantic. In this poem Shelley's expression of sensuousness reinforces his passion and enchantment for the beloved.

Suggested Readings

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Assignment

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1. Write a note on the symbolic implication of the cloud in the poem “The Cloud”.

2. Write a critical analysis on the poem “The Cloud”.

3. “The Indian Serenade” is a love lyric. Justify the validity of the statement.

4. Critically appreciate the lyric “The Indian Serenade”.

UNIT 5

Content Structure

Unit 5 (a): Introduction to the Poetry of John Keats

Unit 5 (b): Study of the Select Poems of John Keats:

"The Bright Star"

"To Autumn"

Unit 5 (a): Introduction to the Poetry of John Keats

John Keats till date remains one of the most curious younger Romantic poets in British literature so far. His unsurpassable talent his quest for beauty and endless strive to find truth and an imagination fired with sensuouscharm – all are hallmarks of Keatsean style and poetic endeavour. Keats was born on 31 October 1795 at Moorgate London. His father is Thomas Keats, a hostler at the stables attached to the swan and Hoop inn. His Mother is Frances Jennings. Keats was the elder of the four surviving children in the family. His siblings are George, Thomas, and Frances or Fanny. The meager income of his father caused young Keats to get accustomed to the sufferings and financial difficulties at a tender age. The financial difficulty hampers his education as well. His parents simply lack that amount of money to admit him in the reputed schools in London. They admitted him at John Clarke's school at Enfield. The liberal atmosphere at the school nourished the mind of young Keats but his education was hampered by the sudden death of his father Thomas Keats. The four siblings were sent to Keats' maternal grandmother Alice Jennings. Keats' mother died when the poet was only fourteen years old. Her sudden death left four siblings of Keats in the custody of his maternal grandmother Alice Jennings. During that time Keats showed his interest in the study of medicine. His training in the medicine and surgery somehow assured his maternal grandmother of Keats' prosperous life in the future. In the year1816 Keats got his apothecary license. This time he felt that his professional responsibilities caused interruption in his passion for literature. This year ultimately he left his plan of pursuing medicine and he firmly stated his desire to be a poet. Keats' all masterpieces get published after his death. Therefore, during his lifetime he never achieved the fame which was due to him. Keats' remarkable works are his odes: "Ode to Nightingale", "Ode to Autumn" , "Ode to Psyche" , "Ode on a Grecian Urn", "Ode to Melancholy". Apartfrom the remarkable odes he penned – "La Belle Dame Sans Merci"**,** *Lamia*, *Isabella*, "The Eve of St. Agnes" *Hyperion*, *Fall of Hyperion*. Keats' health gradually deteriorates due to tuberculosis. He died at the age of twenty five only. On 23 February, 1821 Keats died in Rome.

Keats' Poetic Theory: Major Aspects in his Poetry

One of the major aspects in Keats' poetry is the emphasis on sensuousness. He writes in his letter to George,his brother "… For a life full of sensuousness rather than thoughts." This statement Keats made only to reinforce his love for sensuousness. He never mentions that any thought-provoking ideal would not beincluded in his poetry. Recent scholarship on Keats has discovered and established the fact that Keats is not only a sensuous poet or indolent romantic poet but also his poetry harmonizes the sensuousness and thought in a finely balanced way. Thus Keatsean poetic endeavour is a combination of both thought and sensuousness. Eminent Critic F.R. Leavis in *Revaluation* in 1947 writes that Keats is not a mere aesthete. His lifelong suffering and personal tragedies carried Keats' mind through and beyond any mere voluptuousness into a tragic wisdom. It is based on his own experiences. It is inclusive of all human suffering and agony that he observes inthe mortal world. In Keats' perception man is unique. He participates in two worlds: he lives in the world of nature but perceives and develops significance beyond nature, which nature itself could never do. In fact, the major theme in Keats' work is the defeat of man at the hands of nature on one hand, but the human triumph over nature through art on the "other". Another problematic aspect in Keats' poetry is his concept of beauty. The relationship between truth and beauty in Keatsean understanding is complex. Critics like Matthew Arnold, Robert Bridges, Mrs. Owen, and Colvin contemplates on this problematic aspect of beauty in Keats' poetry. The critics raise the question what is Keats' understanding of beauty? Is it purely physical by nature? If so thenthe entire poetic endeavour of Keats would be based on a narrow vision and such interpretation of beauty in Keatsean poetry would shrink the value of his art. This reading would establish the poet Keats as an indolent romantic who sits in the ivory tower and remaining detached from the sorrows and agonies of humanity. But a close reading of Keatsean understanding of beauty would reveal that beauty is not of physical nature to Keats. It is eternal quality which he seeks in all the natural objects. Beauty to Keats is something related to the intellect and spirit and it is grounded in the lived realities of the mortal self. For example when the poet was "half in love with easeful Death" in "Ode to Nightingale" his quest for beauty and truth both get merged. This perception of beauty is not physical by nature. It is the perception of happiness and bliss which beautifies the agonized mortal self of the poet who is battered down by his personal tragedy in life. Indeed the Nightingale's song in this ode is the symbol of beauty. Interestingly this source of beauty also becomes the source of truth. Both beauty and truth are inextricably coalesced in the concept of eternity. Matthew Arnold points out in Keats' poetry the yearning for beauty is another way a yearning for truth. It is not the passion of a sensuous poet but also it is suggestive of spiritual and intellectual passion of the poet. Middleton Murry is another critic of Keats and he believes that Keats is a poet of

intellect. Murry in his *Essays in Keats: New and Old* in 1939 writes that the sensuousness and aesthetic mind of a dreamer both mingled in Keats' poetry. Murry has spoken most extensively and more eloquently for Keats as a poet of rare intellectual endowment and achievement. Murry in his book mentioned that in the Spring of 1819 Keats' speculation comes to a focus. Therefore his heart and mind were finally in harmony, both instruments to the oneness of his poetic personality in its grappling with realities, both willing to bow before life in acceptance. It is this self-abnegation even in opposition to personal desire that Keats' mind reaches near the understanding of William Blake's philosophyof self-annihilation.

Unit 5 (b): "The Bright Star"

Text of the Poem

Bright star, would I were stedfast as thou art—
Not in lone splendour hung aloft the night
And watching, with eternal lids apart,
Like nature's patient, sleepless Eremite,
The moving waters at their priestlike task
Of pure ablution round earth's human shores,
Or gazing on the new soft-fallen mask
Of snow upon the mountains and the moors—
No—yet still stedfast, still unchangeable,
Pillow'd upon my fair love's ripening breast,
To feel for ever its soft fall and swell,
Awake for ever in a sweet unrest,
Still, still to hear her tender-taken breath,
And so live ever—or else swoon to death.

"The Bright Star" is a sonnet written by Keats. The exact composition date of the sonnet cannot be determined as Keats' critics differ largely in the opinions about the composition date of the sonnet. It is believed by critics like Andrew Motion and Robert Gittings that the sonnet had been composed between 1818-1819. The sonnet was officially published in 1838 in the *Plymouth and Devonport Weekly Journal.* It is declared by Keats' scholars like Colvin and Gittings that immediately after the informal engagement with Fanny Brawne Keats had composed the sonnet as a poetical expression of

his love for Fanny Brawne. In the fourteen line length of the sonnet Keats articulates the typical sensuousness of a love-lorn, indolent, romantic soul and an earnest desire to crave for a life full of sensuousness rather than of thought. Keats at the outset of the poem addresses the bright star. He appreciates the loyalty of the star who keeps his vigil on the changing earth. The star from the sky keeps on watching the changing natural beauty, the snowy valley, and the mountain tops, but, it remains detached from the eventful world of humans where love flourishes and life is filled with the fragrance of joy and companionship. From the sestet onwards there is a tonal shift in the sonnet. Throughout the octave the sonneteer goes on praising the steadfast quality of the star. But from the beginning of the sestet he goes on proclaiming that he would love to possess the steadfast quality of the star. But as a romantic love-lorn self he cannot be able to retain the objectivity and detachment from the life and living world. There is a change of toneof the sonneteer when he expresses his desire to be as steadfast as the bright star. But he wants to remain loyal only in declaration of his love to his beloved. His loyalty would be the soothing balm that would heal all his agonies. His love-lorn soul thus would be able to heal by the soothing company of his beloved. Being pillowed upon his fair love's "ripening breast" he wants to savour the beauty of life. The phrase "fair love's ripening breast" is very connotative. The word "ripening" implies a sense of continuity. The word "ripening" stands in stark contrast with the word "ripe" which is emblematic of end state of an object. The ripening breast of the fair love is a kind of imagination of the poet lover who goes on feeling this heavenly blessing of being loved. His intensity of passion and love for his beloved make him imagine the bosom of the beloved as ripening. Michael Bakhtin is a Russian theorist who propounds the concept of "grotesque body". According to Bakhtinian theory the grotesque body is a type of body which always undergoes through the procedure of alteration and mutability. A grotesque body is an unfinished body where always the growth and developmentgo on. According to the perspective of feminist theory a female body is a grotesque one, whereas, a male body is a static body. In a female body the process of alteration continuously go on. In the phases of infancy, adolescence, adulthood, and motherhood a female body undergoes through the radical process of alteration. Keatsean assertion and perception of "ripening breast" of his fair love can be read as a kind of acknowledgement on part of the romantic poet to express his wonder and his sense of surprise realizing the beauty and mystery of the female body. Indeed this adoration of the female body is also implicitly associated with the Freudian principles of Eros. Precisely, the Eros can be defined as "life principle or love principle". According to psychoanalytic reading Eros is something which sustains life. The sonnet is operating on several binaries. The schism between objectivity and subjectivity is clearly evident. The objectivity of the star signals the indifference and detachment from the human world; contrarily, the personal involvement of the poet as a love-lorn soul and his utmost desire to remain loyal to his love all these bear testimony to the poet's

subjectivism. The poem focuses on the aspects on flux, mutability, and eternity. The concluding part of the sonnet deals with Keatsean perception of life and love. To the sensuous poet like Keats life and love both exist in a symbiotic relationship. Life is being sustained by love and love is also sustaining life. Therefore, love in Keatsean perception becomes a panacea for all the hurdles of life. Interestingly this sonnet is not marked byany sense of conflict which is a hallmark of Keatsean style.

Unit 5 (b): "Ode to Autumn"

Text of the Poem

Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eves run;
To bend with apples the moss'd cottage-trees,
And fill all fruit with ripeness to the core;
To swell the gourd, and plump the hazel shells
With a sweet kernel; to set budding more,
And still more, later flowers for the bees,
Until they think warm days will never cease,
For summer has o'er-brimm'd their clammy cells.

Who hath not seen thee oft amid thy store?
Sometimes whoever seeks abroad may find
Thee sitting careless on a granary floor,
Thy hair soft-lifted by the winnowing wind;
Or on a half-reap'd furrow sound asleep,
Drows'd with the fume of poppies, while thy hook
Spares the next swath and all its twined flowers:
And sometimes like a gleaner thou dost keep
Steady thy laden head across a brook;
Or by a cyder-press, with patient look,
Thou watchest the last oozings hours by hours.

Where are the songs of spring? Ay, Where are they?
Think not of them, thou hast thy music too,—
While barred clouds bloom the soft-dying day,
And touch the stubble-plains with rosy hue;
Then in a wailful choir the small gnats mourn
Among the river sallows, borne aloft
Or sinking as the light wind lives or dies;
And full-grown lambs loud bleat from hilly bourn;
Hedge-crickets sing; and now with treble soft
The red-breast whistles from a garden-croft;
And gathering swallows twitter in the skies.

Analysis of the Poem

"Ode to Autumn" is being considered by scholars as one of the last poems written by Keats. Keats has composed the ode in 1819. It is one of the great odes which Keats has penned in 1819. In this ode Keats piles images on Autumn to represent it as one of the remarkable seasons of nature. In the first stanza the poetis describing Autumn as a season of fruitfulness. The three stanzas of the ode deal with three different aspects of the season Autumn: its fruitfulness, labour, and ultimate decline. With the progression of the narrative in the poem the autumn is being represented as someone who ripens fruits, creates music, and enhances the beauty and charm of the nature. The first stanza exposes the beauty of autumn in its ripeness. The second stanza concentrates on the harvest and its amplitude that make the autumn the most promising season of the nature. Its abundance of harvest makes it appear as a season of mellowed beauty. The third stanza goes on describing the post harvest beauty of the autumn when autumn is being represented in herpost harvest serenity and beauty. "Ode to Autumn" is one of the subtle poems written by Keats. Quite interestingly critics have spoken about others odes on Keats; but about "Ode to Autumn" very few critical writings can be traced. Keatsean description of sensuousness is very explicit in the second stanza where the mellow beauty of Autumn is being imagined as a fatigue of the woman after sensual satisfaction. Here the Autumn is being described as the "close bosom friend of the maturing sun". The association of autumn and the maturing sun cause the ripeness of fruits and the fulfillment of the harvest. The creativity and immediately after the creation or harvest the fatigue of the creator are being implied in this context. Observing this many critics have considered the entire ode as a metaphorical way of expressing the creative process of art. The entire poem is a perfect combination of imagery and symbolism which

give the sense of rhythm and musicality which are an inevitable part of the creative process. Like many other Keatsean odes the “Ode to Autumn” is clearly based on conflicts. The schism between maturity and death; beauty and its erosion; time and mutability also constitute major concerns in the ode. Scholars have noted a number of literary influences on “To Autumn” from Virgil's *Georgics,* to Edmund Spenser's "Mutability Cantos", to the language of Thomas Chatterton, to Samuel Taylor Coleridge's "Frost at Midnight", to an essay on autumn by Leigh Hunt, which Keats hadrecently read. “To Autumn” is thematically connected to other odes that Keats wrote in 1819. For example, in his "Ode to Melancholy" a major theme is the acceptance of the process of life. When this theme appears later in “To Autumn”, however, it is with a difference. This time the figure of the poet disappears, and there is no exhortation of an imaginary reader. There are no open conflicts, and "dramaticdebate, protest, and qualification are absent". In process there is a harmony between the finality of death and hints of renewal of life in the cycle of the seasons, paralleled by the renewal of a single day. Critics have tended to emphasize different aspects of the process. Some have focused on renewal; Walter Jackson Bate points to the theme of each stanza including “its contrary” idea, here death implying, though only indirectly, the renewal of life. Also, noted by both Bate and Jennifer Wagner, the structure of the verse reinforces the sense of something to come; the placing of the couplet before the end of each stanza creates a feeling of suspension, highlighting the theme of continuation. Others, like Harold Bloom, have emphasized the "exhausted landscape", the completion, the finality of death, although "Winter descends here as a man might hope to die, with a natural sweetness". If death in itself is final, here it comes with a lightness, a softness, also pointing to "an acceptance of process beyond the possibility of grief." The progress of growth is no longer necessary; maturation is complete, and life and death are in harmony. The rich description of the cycle of the seasons enables the reader to feel a belonging "to something largerthan the self", as James O' Rourke expresses it, but the cycle comes to an end each year, analogous to the ending of single life. O'Rourke suggests that something of a fear of that ending is subtly implied at the end of the poem, although, unlike the other great odes, in this poem the person of the poet is entirely submerged, so there is at most a faint hint of Keats's own possible fear. According to Helen Vendler, “To Autumn” may be seen as an allegory of artistic creation. As the farmer processes the fruits of the soil into what

sustains the human body, so the artist processes the experience of life into a symbolic structure that maysustain the human spirit. This process involves an element of self-sacrifice by the artist, analogous to the livinggrains being sacrificed for human consumption. In “To Autumn”, as a result of this process, the "rhythms" of the harvesting "artist-goddess" "permeate the whole world until all visual, tactile, and kinetic presence is transubstantiated into Apollonian music for the ear," the sounds of the poem itself. In a 1979 essay, Jerome McGann argued that while the poem was indirectly influenced by historical events, Keats had deliberately ignored the political landscape of 1819. Countering this view, Andrew Bennett, Nicholas Roe and others focused on what they believed were political allusions actually present in the poem, Roe arguing for a direct connection to the Peterloo Massacre of 1819. Later, Paul Fry argued against McGann's stance when he pointed out, "It scarcely seems pertinent to say that 'To Autumn' is therefore an evasion of social violence when it is so clearly an encounter with death itself [...] it is not a politically encoded escape from history reflecting the coerced betrayal [...] of its author's radicalism. McGann thinks to rescue Keats from the imputation of political naïveté by saying that he was a radical browbeaten into quietism".

More recently, in 2012, a specific probable location of the cornfield that inspired Keats was discussed in an article by Richard Marggraf Turley, Jayne Archer and Howard Thomas, which draws upon new archival evidence. Traditionally, the water-meadows south of Winchester, along which Keats took daily leisurely walks, were assumed to have provided the sights and sounds of his ode. Marggraf Turley,Archer and Thomas argue that the ode was more directly inspired by Keats's visit to St Giles's Hill—site of a new cornfield—at the eastern extremity of the market city. The land, previously a copse, had recently been turned over to food production to take advantage of high bread prices. This new topography, the authors argue, enables us to see hitherto unsuspected dimensions to Keats's engagement with contemporary politics in particular as they pertained to the management of food production and supply, wages and productivity.

In his 1999 study of the effect on British literature of the diseases and climates of the colonies, Alan Bewell read "the landscape of “To Autumn"' as "a kind of biomedical allegory of the coming into being of English climatic space out of its dangerous geographical alternatives." Britain's colonial reach overthe previous century and a half had exposed the mother country to foreign diseases and awareness of the dangers of extreme tropical climates. Keats, with medical training, having suffered chronic illness himself, and influenced like his contemporaries by "colonial medical discourse", was deeply aware of this threat.

According to Bewell, the landscape of “To Autumn” presents the temperate climate of rural England as a healthful alternative to disease-ridden foreign environment. Though the "clammy"

aspect of "fever", the excessive ripeness associated with tropical climates, intrude into the poem, these elements, less prominent than in Keats's earlier poetry, are counterbalanced by the dry, crisp autumnal air of rural England. In presenting the particularly English elements of this environment, Keats was also influenced by contemporary poet and essayist Leigh Hunt, who had recently written of the arrival of autumn with its "migration of birds", "finished harvest", "cyder [...] making" and migration of "the swallows", as well as by English landscape painting [1] and the "pure" English idiom of the poetry of Thomas Chatterton.

In “To Autumn”, Bewell argues, Keats was at once voicing "a very personal expression of desire for health" and constructing a "myth of a national environment". This "political" element in the poem, Bewell points out, has also been suggested by Geoffrey Hartman, who expounded a view of “To Autumn” as "an ideological poem whose form expresses a national idea".

Thomas McFarland, on the other hand, in 2000 cautioned against overemphasizing the "political, social,or historical readings" of the poem, which distract from its "consummate surface and bloom". Most important about “To Autumn” is its concentration of imagery and allusion in its evocation of nature, conveying an "interpenetration of livingness and dyingness as contained in the very nature of autumn".

Suggested Readings

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Hewlett, Dorothy (3rd rev. ed. 1970). *A life of John Keats*. London: Hutchinson.

Hirsch, Edward (Ed.) (2001). *Complete Poems and Selected Letters of John Keats*. Random HousePublishing.

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Assignment

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1. Critically analyze the sonnet "The Bright Star"**.**
2. Write a note on the major aspects of Keats' poetry.
3. What are the major concerns of "To Autumn"?
4. Write a short note on the poetic theory of John Keats.

Block II

Romantic Drama – *Remorse*

By

Samuel Taylor Coleridge

UNITS: 6-8

CONTENT STRUCTURE

Unit 6 (a): British Drama in the Romantic Period

Unit 6 (b): A Brief Introduction to S.T. Coleridge

Unit 7 (a): Publication History of *Remorse*

Unit 7 (b): Coleridge, Spinoza and *Remorse*

Unit 8 (a): Summary of the play *Remorse*

Unit 8 (b): The Title of the Pla

Unit 6(a): British Drama of the Romantic Period

English Romanticism, it is generally admitted, produced novels, essays and poems that rank among the highest products of English literature. Yet in one branch of creative literature, the drama, it failed signally. The drama has seldom passed through a more barren period than that in which the brilliant Romantic writers of the early nineteenth century won their reputations. The general student of literature, if he reflects on this condition at all,generally explains it to his own satisfaction by saying that the age was interested chiefly in poetry and that the poets did not care to write drama. This explains nothing, however, for there is no reason why a lyric poetcannot also be a dramatist, as in the case of many of the Elizabethans. Moreover, the romantic poets were not indifferent to drama. Almost without exception they attempted to write it and failed. Somewhere within themselves or within the general spirit of the age there were conditions that inhibited this brilliant group of English writers from achieving the dramatic success which they desired and which might superficially be expected of them.

Anyone considering this situation from a purely theatrical point of view might be inclined to account for it solely on the ground of technical deficiencies. Undoubtedly many of the plays in question did have conspicuous structural weaknesses, as Dr. W. S. McNeill has shown by detailed analyses in his History of the English Drama from 1788-1S32. Technical craftsmanship was somewhat beneath the study of a Romantic genius. In writing *Otho the Great*, for instance, Keats merely supplied the poetry

for the speeches as his friend Brown sketched them out, a plan which required and demonstrated no more technical knowledge of drama on Keats's part than did the writing of The Eve of Saint Agnes. The best of the Romantic dramas, Shelley's The Cenci, may be taken as fairly typical in its structural weaknesses. This play has been subjected to detailed analysis in three doctoral theses, to practical examination by several theatrical producers who considered staging it, and to actual test by the Shelley Society's production of the play in 1886. The conclusions have varied somewhat in detail, but have practically agreed in general import: the play has been found to be over- motivated in minor parts, insufficiently motivated in the character of Count Cenci, dejected by Cenci's death, and almost devoid of progression except for the scenes centering about Cenci's death and Beatrice's trial. As Shelley's clear-headed friend, Peacock, remarked, "it is unquestionably not a work for the modern Eng lish stage", and this would be true even if there were no other faults than structural ones. Yet the structural inadequacy of this and many other plays is far from affording a satisfactory explanation of the general failureof the Romantic writers as dramatists. Structural defects are often an accidental rather than a fundamentalcause of failure in the drama. Often they are due to initial ignorance and are overcome by practical experience. Moreover, the theatre of the early nineteenth century frequently accepted plays that were structurally weak. The Romantic writers were not all as ignorant of the stage as Shelley. Some of them had excellent opportunities for acquiring the technique of the stage, had it been in them to do so. Charles Lamb knew the stage through constant attendance and wrote dramatic criticism. Byron was an even more regular playgoer andduring 1815 was one of the three directors of the Drury Lane Theatre. Probably the inspiration and the impatience of restraint which characterized the Romantic writers made it especially easy for them to slight the exacting technical requirements of the stage. The question is one of temperament rather than of accidental ignorance. Even so, there were two Romantic poets, Coleridge and Byron, who had sufficient technique to attain the stage and hold it for considerable runs. Technical incompetence is, at best, therefore, only a very partial explanation of the failure of the Romantic dramatists, because it is neither an insuperable handicap nor was it common to all the writers in question.

Neither can a common explanation be found in lack of interest due either to the debasement of thestage and its audience or to the prevalence of non-dramatic types in the literature of the period. A good play might fail to achieve popular success as a result of these conditions. These conditions might also account for an author's unwillingness to write for the stage, but they cannot account for ineptitude and inadequacy in the playsthat were written. Dr. McNeill quotes several writers, including Scott and Byron, in strong condemnation of contemporary audiences and concludes that this partly explains the failure of the great literary figures of theday to become interested in the drama. This lack of interest, however, is more easily assumed than demonstrated. If writing drama is any proof of interest in the drama, the best poets and essayists of the daywere almost unanimously interested. Wordsworth and

Southey each wrote one drama; Coleridge wrote three; Scott, five and one dramatic sketch; Keats, one and a fragment; Godwin, two; Byron, seven and a fragment; Shelley, four and several fragments; and Bed does, Lamb, Landor and Proctor also wrote dramas or dramatic sketches. Not a few of these writers essayed the stage. Wordsworth tried to get The Borderers accepted and failed; Shelley had the same experience with The Cenci, and Coleridge's Osorio was at first rejected but was later staged with considerable success as Remorse. Scott's The House of Aspen was refused. Godwin and Lamb succeeded in getting plays accepted only to see them promptly damned. Keats's play was declined, but Proctor achieved a stage success with Mirandola. Byron pro tested that his plays were not written to be acted, but most of them reached the stage and were acted with some success. Plainly the Romantic writers were not uninterested in drama; they were merely, as a group, unsuccessful with it.

Unit 6 (b): An Introduction to S.T. Coleridge

Samuel Taylor Coleridge is the premier poet-critic of modern English tradition, distinguished for the scope andinfluence of his thinking about literature as much as for his innovative verse. Active in the wake of the French Revolution as a dissenting pamphleteer and lay preacher, he inspired a brilliant generation of writers and attracted the patronage of progressive men of the rising middle class. As William Wordsworth's collaborator and constant companion in the formative period of their careers as poets, Coleridge participated in the sea change in English verse associated with *Lyrical Ballads*(1798). His poems of this period, speculative, meditative, and strangely oracular, put off early readers but survived the doubts of Wordsworth and Robert Southey to become recognized classics of the romantic idiom.

Coleridge renounced poetic vocation in his thirtieth year and set out to define and defend the art as a practicing critic. His promotion of Wordsworth's verse, a landmark of English literary response, proceeded in tandem with a general investigation of epistemology and metaphysics. Coleridge was preeminently responsible for importing the new German critical philosophy of Immanuel Kant and Friedrich von Schelling; his associated discussion of imagination remains a fixture of institutional criticism while his occasional notations on languageproved seminal for the foundation and development of Cambridge English in the 1920s. In his distinction between culture and civilization Coleridge supplied means for a critique of the utilitarian state, which has been continued in our own time. And in his late theological writing he provided principles for reform in the Church of England. Coleridge's various and imposing achievement, a cornerstone of modern English culture, remains an incomparable source of informed reflection on the brave new world whose birth pangs he attended.

Samuel Taylor Coleridge was born on October 21, 1772 in the remote Devon village of Ottery St. Mary, the tenth and youngest child of Ann Bowdon Coleridge and John Coleridge, a school-master and vicar whom he was said to resemble physically as well as mentally. In vivid letters recounting his early years he describes himself as "a genuine Sans culotte, my veins uncontaminated with one drop of Gentility." The childhood of isolation and self-absorption which Coleridge describes in these letters has more to do, on his own telling, with his position in the family. Feelings of anomie, unworthiness, and incapacity persisted throughout a life of often compulsive dependency on others.

A reader seemingly by instinct, Coleridge grew up surrounded by books at school, at home, and in his aunt's shop. The dreamy child's imagination was nourished by his father's tales of the planets and stars and enlarged by constant reading. Through this, "my mind had been habituated *to the Vast*—& I never regarded *my senses* in any way as the criteria of my belief. I regulated all my creeds by my conceptions not by my *sight*—even at that age." Romances and fairy tales instilled in him a feeling of "the Great" and "the whole." It was a lesson he never forgot. Experience he always regarded as a matter of whole and integrated response, not of particular sensations. Resolving conflicted feelings into whole response occupies much of his best verse, and his developed philosophical synthesis represents a comparable effort of resolution.

A year after the death of his father in 1781, Coleridge was sent to Christ's Hospital, the London grammar school where he would pass his adolescence training in Hebrew, Latin, and Greek, at which he excelled, and inEnglish composition. His basic literary values were formed here under the tutelage of the Reverend James Bowyer, a larger-than-life figure who balanced classical models with native English examples drawn from Shakespeare and Milton. While Wordsworth was imitating Thomas Gray at Hawkshead Grammar School, Coleridge was steeping in this long tradition of distinguished writing, learning to compose on Bowyer's principles. These included an insistence on sound sense and clear reference in phrase, metaphor, and image: literary embroidery was discouraged. So were conventional similes and stale poetic diction. Coleridge's later development as a poet may be characterized as an effort to arrive at a natural voice which eschewed such devices. Critical of the rhetorical excesses of the poetry of sensibility which prevailed at the time, he would join forces with Wordsworth in promoting "natural thoughts with natural diction" (*Biographia Literaria*, chapter 1).

Charles Lamb's evocative portrait of "Christ's Hospital Five and Thirty Years Ago" (1820) suggests what a hothouse environment the school was at the time. The student population included boys who went on to important careers in letters, church, and state. Even in such company Coleridge stood out unmistakably: "Come back into memory, like as thou wert in the day-spring of thy fancies, with hope like a fiery column before thee—the dark pillar not yet turned—Samuel Taylor

Coleridge—Logician, Metaphysician, Bard!—How have I seen the casual passer through the Cloisters stand still, entranced with admiration (while heweighed the disproportion between the *speech* and the *garb* of the young Mirandula), to hear thee unfold, inthy deep and sweet intonations, the mysteries of Jamblichus, or Plotinus (for even in those years thou waxedst not pale at such philosophic draughts), or reciting Homer in his Greek, or Pindar—while the walls of the oldGrey Friars re-echoed to the accents of the *inspired charity-boy*!" The opening notes of awe and eventual disappointment are characteristic, but the portrait of the artist as a young prodigy is more disturbing than Lambadmits. The vatic voice was already alive to its social possibilities, the sole resource of an isolated personality.

At Christ's Hospital, Coleridge acquired an exalted idea of poetry to match this waxing voice. From Bowyer hewould learn that "Poetry, even that of the loftiest and, seemingly, that of the wildest odes, had a logic of its own, as severe as that of science." The comparison of poetry and science was an important one, leading to his mature definition of the art as a form of composition whose immediate aim was pleasure while science wasconcerned first of all with truth. Yet poetry arrived at truth in its own way, and that way was "more difficult,because more subtle, more complex, and dependent on more, and more fugitive causes." The logic of sciencewas derived from pure reason; the logic of poetry depended on human understanding, which was anything but pure. Understanding belonged to the world of sensation, generalization, and language, and through it poetry was committed to ordinary human experience. Hence it was a tangled condition. The words of the common tonguekept the poet in touch with this common world.

Poetry as living speech, poetry as act of attention: the commitments of Christ's Hospital encouraged fresh judgment on the state of the art, and on what rang true now. Pope's couplets had begun to sound contrived while the more masculine energies of Shakespeare and Milton were welling up in the imagination of a generation of young writers. In the sonnets of the Reverend William Lisle Bowles, the schoolboy Coleridge found a contemporary model whose voice struck him as "tender" yet "manly" at once "natural" and "real." These words are Coleridge's own, and they describe his aspirations at least as much as they do Bowles's fulsome versifications. Long after the model had lost its grip on him, he would credit Bowles with drawing himout of a metaphysical daze, restoring him to "the love of nature, and the sense of beauty in forms and sounds."To the poet in his first flush, Bowles represented the modern possibilities of "the more sustained and elevated style" in English verse.

At Jesus College, Cambridge, where Coleridge matriculated in October 1791, he composed a mass of occasional poetry. Full of the rhetorical machinery of the middling verse of the period, and often

cloying in sentiment, these early poems have little in common with the work of 1795 and after, on which his reputation would be founded. They do not even show him developing in the direction of his mature voice. Some of the phrasing of this college phase bears witness to the force of Milton‘s example on the student’s impressionable ear. The backward ambience of Cambridge in the 1790s seems to have retarded Coleridge’s muse, setting him to composing an arid (and ungrammatical) prize poem in Greek (in summer 1792), while driving him to escape from “bog and desolation.” Reports of his college life suggest that he was absorbing not only Greek texts but English political pamphlets at this interesting moment. Edmund Burke’s *Reflections on the Revolution in France* (1790) had met the rising sympathy for events in France with questions about the legitimacy and futureof the state. Coleridge is said by a Cambridge contemporary to have consumed Burke’s various productions on first publication, reciting them from memory to company at supper. His sympathies were broadly liberal— critical of William Pitt‘s government and the slave trade, yet wary of the situation in France. He was active in defense of William Frend, a Unitarian and Fellow of Jesus College who was expelled for publishing a pamphlet advocating *Peace and Union* (1793). This episode marks the beginning of a convergence between politics and poetry in Coleridge‘s career which is characteristic and important. He was never a disinterestedobserver. His poetry participated in ongoing reactions to events at home and abroad, and he recognized its vocation in this public setting.

On the basis of seemingly contradictory responses, Coleridge has sometimes been depicted as a turncoat who betrayed his original revolutionary sympathies. His poems suggest, and his lay sermons of the period confirm, that his allegiance was always to an ideal of freedom, not to democratic insurgency. The quality of his ambivalence did not prevent his speaking out in situations which damaged his reputation among Burke’s party,his natural constituency. What sort of revolutionary would enlist in the king’s army in this perilous moment? Coleridge did so on 2 December 1793 under an assumed name, fleeing debts and discouragement at college.He was rescued by family and friends after serving locally for some five months. Escape, servitude, and retreat would become a familiar pattern in Coleridge’s life. *The Fall of Robespierre* was a collaboration undertaken with Southey, whom he met at Oxford in June 1794, while on a walking tour from Cambridge. With Southey he hatched another escape route, a utopian scheme for immigration to America, where a small group was to found a commune on the banks of the Susquehanna in Pennsylvania. The ideals of Pantisocracy, as they called their project, involved shared labor and shared rewards. Servitude in this setting was exalted as “aspheterism,” a Christian selflessness. *“Religious Musings”* envisions the dismal historical world which they hoped to escape, as well as their aspiration:

‘Tis the sublime of man,

Our noontide majesty, to know ourselves
Parts and proportions of one wondrous whole!
This fraternizes man, this constitutes
Our charities and bearings!

Pantisocracy occupied Coleridge's energies and continued to influence his sense of vocation for some timeafter the scheme's collapse in 1795. A communitarian ideal remained essential to his writing, as to the life he now proposed to live.

For he left Cambridge, without taking a degree, in December 1794, in the midst of this communitarian enthusiasm and was soon thrown back on his own resources. In the course of the next year, Coleridge delivered a series of lectures on politics and religion in Bristol, where Southey had connections. He considered various journalistic enterprises and made influential friends, including Joseph Cottle, a local publisher, who was interested enough in his poetry to advance him living expenses against copyright. The volume of *Poems on Various Subjects* (including four sonnets by Lamb and part of another by Southey) which Cottle would publish in 1796 represents a rite of passage. Behind him, the young author's school verse, sonnets, and rambling effusions trace a course of aimless poetasting. Before him, in "The Eolian Harp" (included in the 1796 volume as "Effusion xxxv") and in "Religious Musings" (which concluded the volume), something is stirring. The former, addressed to Sara Fricker, whom he married in Bristol on 4 October 1795, looks forward to the conversational line which he would develop and share with Wordsworth. The latter, on which he claimed in a letter to "build all my poetic pretensions," is an affirmation of Christian principle in troubled times. Both poems are broadly communitarian in aspiration.

Coleridge expanded on "Religious Musings" over the next two years. A section of it was published as "The Present State of Society" in *The Watchman*, a periodical which Coleridge conducted through ten issues (1 March-13 May 1796). Its contents were various, including reports from Parliament, foreign intelligence, and responses to current issues. The loaf was leavened with bits of poetry, some of it the editor's own. *The Watchman* failed despite Coleridge's strenuous efforts to enlist subscribers, but it bears witness to his seriousness of purpose. This conjunction was where Coleridge staked his claim. Poetry as a vatic art in the service of a general social revival: the restless England of George III, reeling from the shock of American and French revolutions, was surely prepared to listen. The scientific and political culture which had emerged in the 1770s was gaining force among the dissenters, Unitarians in particular, whom Coleridge cultivated in and around Bristol. They were his constituency and his means of support. He spoke to them in sermons andlectures, through *The*

Watchman and also, as he hoped, through his verse.

His move with Sara to Clevedon, Somersetshire, along the Bristol Channel, in October 1795 was a change ofair though not of social context. From here he continued his attack on the king and his ministers, returning occasionally to Bristol to lecture or walking to Bridgewater to speak at the Unitarian chapel. At his cottage he wrote "The Eolian Harp," a meditative poem different in every way from "Religious Musings" and the real inauguration of his mature voice. In its primitive form, as the effusion of 1796, it reflects the conflict between natural response "the sense of beauty in forms and sounds," as he put it in the *Biographia Literaria*—and higher responsibility. Nature as an animated, omnipresent life force, a benevolent companion, is memorably characterized through the image of the wind harp, which is identified with the poet's "indolent and passive brain." Poetic imagination is simply an instrument of this Nature, one "organic harp" among others in its universal symphony. In the exemplary setting of the new life he was undertaking, the claims of enlightenmentthinking succumbed to faith.

The "Eolian Harp" establishes the terms of this important conflict, which was not simply intellectual butbroadly social in implication. For pantheism was associated with the progressive scientific culture for whichthe empirical world of nature was simply reality itself. A personal God had no empirical reality. Unitarians andvarious sorts of deists adhered to a divinity which was known through sensation: a Nature god of sorts. Thiswas Coleridge's intellectual milieu, and he tried out its ideas in his Bristol period. Yet his enduringcommitments showed through. The community espoused in the conclusion of "The Eolian Harp" is not theegalitarian utopia of scientific aspiration, but "the family of Christ." The ideals of Pantisocracy triumph overthe temptations of the new science. In his extensive correspondence of the period Coleridge proclaimedhimself a Necessitarian for whom everything had a place in the divine scheme. "The Eolian Harp" shows howthe lure of an alternative vision of human experience dominated by sensation could provoke an equal and opposite reaffirmation of first principles to the contrary. A traditional faith was confirmed through temptation. Community after the collapse of Pantisocracy meant a wife and family, impassioned friendships based onshared concerns, and the company of kindred spirits. Thomas Poole, a prosperous tanner of good family in thetiny Somerset village of Nether Stowey, became Coleridge's closest associate in the uncertain period following his return to Bristol in 1796. The arduous and ultimately futile enterprise of *The Watchman* led him to seek asteady haven where he might work and write in sympathetic surroundings. Supporting Sara and their newbornson, Hartley (born September 1796), was a priority: "Literature will always be a secondary Object with me." There was something desperate in such a resolution, and it proved hard to keep after their move to a smallthatched cottage in Nether Stowey

at the end of 1796.

"This Lime-Tree Bower My Prison," composed from Poole's cottage garden the next year, relates to the community which he made there. Poole had proved a loyal friend and steady companion; his patronage was crucial to the success of the resettlement. Wordsworth, whom Coleridge had met in Bristol some time before, came to visit with his sister, Dorothy, and they soon occupied a substantial house at Alfoxden, walking distance from Nether Stowey. Charles Lloyd lived at Coleridge's cottage for a time, providing steady income in exchange for tuition. Lamb, the old friend from Christ's Hospital, and the youthful Hazlitt joined Cottle and other Bristol connections to make up a real if transient community of socially interested parties. All were writers at least by aspiration; all were involved in the reformation of English values for which "romantic" has since come to stand. The lives they were leading on the fringes of conventional society would become the subject of their work.

So it was in"This Lime-Tree Bower My Prison," which describes a walk some of them took one day in Coleridge's absence. The jealous Sara had spilled a pan of boiling milk on his foot, excluding him from the company of Dorothy and William Wordsworth, as well as Charles Lamb, on a jaunt in the surrounding spur of low hills—*combes*, in local parlance—the Quantocks. From his confinement in the garden, he celebrates the pleasures of the natural world as seen from within this harmonious community of like-minded individuals. The detailed evocation of their itinerary marks the apogee of his response to landscape. In the end, the poet's imagination triumphs over his separation: his bower reveals pleasures of its own; Nature is hospitable to human response. Sensation proves adequate to human need; Nature is a providential resource against isolation. The poem's conclusion dwells on the joy of companionship in such a world.

Coleridge's new community was instrumental in bringing him to such feeling, and to such expression. This proved to be the most satisfying arrangement he would ever enjoy. It was the setting of his verse breakthrough,of the annus mirabilis in which most of his enduring poems were written. Here he built on the achievement of Clevedon, writing reflectively about his inner life in a social environment which excited and encouraged the questions he was asking. Was the human place in nature a merely passive one, comparable to the wind harp's? Was natural beauty sufficient to our moral needs? And more speculatively, what was the meaning of nature conceived as an organ of divine will? How did this bear on our idea of society?

These questions haunt the reflective idiom which he developed in the course of this residence of a year and a half at Nether Stowey, with storm clouds brewing on the horizon. The topographic realism

of "This Lime-Tree Bower My Prison," reverts via Wordsworth's *An Evening Walk* (1793) to James Thomson and *TheSeasons* (1730), but the voice at work here is that of "a man speaking to men," in the parlance of the "Preface" to the 1800 edition of *Lyrical Ballads*. Speech replaces stale poetic convention from the start. The character of the poet lies at the center of the exercise. The self-consciousness of Wordsworth's poetically premature ramble is turned to good effect in Coleridge's effort at something true to the occasion. The sense of occasion is conveyed in fresh blank verse, not the rattling heroic couplets of Wordsworth's first extended production. The prickly personifications and moralizing eye of "An Evening Walk" are vestigially present in "This Lime-Tree Bower My Prison," but the effect is not of conventional chatter. Coleridge's diction is clear and direct for the most part, his apostrophes natural to the drama of the situation which he develops.

Walking was more than recreation for the writers' colony in the Quantocks. It provided the fresh air which their assumptions required. If Nature were to be their muse, and the source of their living values, it would have to be observed in all its sorts and conditions. Coleridge's plan for an expansive treatment in verse of the course of a brook from source to river shows how his walks in the nearby combes contributed to his reflection on the human condition. "The Brook" as he conceived it would mix "description and incident" with "impassioned reflection on men, nature, society." He traced a local stream to its wellsprings, recording occasional images in his notebook, but these are all that survive of an ambitious and characteristic project of the period.

Wordsworth's move to Alfoxden in the summer of 1797 stimulated further projects. At loose ends Coleridge found in Wordsworth a catalyst for his thinking about poetry. The year following his friend's move to the area would prove to be his most productive, and the beginning of a collaboration which culminated in the *Lyrical Ballads* volume. On his own telling, his conversations with Wordsworth during this year "turned frequently on the two cardinal points of poetry, the power of exciting the sympathy of the reader by a faithful adherence tothe truth of nature, and the power of giving the interest of novelty by the modifying colors of imagination."The first point may be described as Wordsworthian, the second as basically Coleridgean. Imagination was already one of his preoccupations; he was interested in Erasmus Darwin's idea that "the excess of fancy is delirium, of imagination mania." Extraordinary states of mind, or casts of spirit, color his major poems of this period of innovation, and the effects which he achieved through them have earned enduring recognition.

Most extraordinary of all, in the eyes of later readers, is "Kubla Khan," an opium-induced, orientalizing fantasia of the unconscious. It is important to recognize that Coleridge himself claimed nothing for this production's "supposed *poetic* merits." He did not publish it until 1816, under financial

pressure as usual and at the urging of Lord Byron, and only as an appendage to the more substantial "Christabel,'' which Wordsworth had excluded from the second edition of *Lyrical Ballads* (1800). The poem was not liked even then. As a "psychological curiosity" it was interesting to its author mainly as evidence of a state of extreme imaginative excitement. "Kubla Khan'' had nothing to do with the reflective idiom to which Coleridge was committed. It might be verse, but it was not good poetry.

The story of its genesis is one of the prodigies of English literature. In the course of a solitary walk in the combes near the Bristol Channel in the fall of 1797, Coleridge took two grains of opium for the dysentery which had been bothering him for some time. He retired to an old stone farmhouse some distance from Porlock, where he fell asleep while reading an old travel book, *Purchase His Pilgrimage* (1613), by Samuel Purchase. He awoke hours later to record the extraordinary train of images which arose during his opiated stupor. The act of composition was interrupted by a "person from Porlock"—often conjured by later poets as afigure of life intruding on art—and it proved impossible to continue afterward. Much ink has been spilled over these circumstances, but their oddity makes them generally plausible, even considering Coleridge's habits of prevarication.

If they are significant at all it is because they epitomize his reputation as the truant phantast of romantic legend.He did much to encourage it, certainly, but he lived to regret what his friends made of him and to defend himself against charges of idleness and premature decay. The Coleridge phenomenon, as it might be called, hasbeen recounted in every literary generation, usually with the emphasis on wonder rather than disappointment, though sometimes—among moralizing critics, never among poets—with a venom which recalls the disillusionment of his associates. Henry James's story, "The Coxon Fund" (1895), based on table talk of the genius who became a nuisance, is indicative of both attitudes. The Coleridge phenomenon has distorted Coleridge's real achievement, which was unique in scope and aspiration if all too human in its fits and starts.

The compelling imagery of "Kubla Khan'' might be regarded as preparation for "The Rime of the Ancient Mariner," conceived soon after on a walk to the port of Watchet on the Bristol Channel in the company of Wordsworth and his sister. Some time before, John Cruikshank, a local acquaintance of Coleridge's, hadrelated a dream about a skeleton ship manned by spectral sailors. This became the germ of a momentous project in which Wordsworth acted as collaborator. The plot was hatched on the walk, according to Wordsworth's own later recollections, and it was he who conceived of the tale of crime and punishment which Coleridge would treat, in Christian terms, as a story of transgression, penitence, and atonement. Wordsworth also claimed to have suggested that the

Old Navigator, as Coleridge initially called him, kill an albatross andbe set upon by the "tutelary spirits" of Cape Horn, where the deed is done. He contributed some few lines of verse to the poem in addition.

The collaboration on "The Rime of the Ancient Mariner" is interesting on several counts. It underlines the collective enterprise involved in the inauguration of the new poetic idiom which would eventually be called Romantic. Creation of this kind is more than a matter of oracular power. It has much to do with rational inquiry and exchange. Further, the episode gives some idea of the working relations between Coleridge and Wordsworth at the moment when the scheme for *Lyrical Ballads* (1798) was being hatched. Their constant companionship on walks, at Alfoxden and elsewhere, gave rise to extended discussion of poetry present and past. Both proved open to suggestion; both grew as poets through their conversations. Most of what is knownof this process is known through the *Lyrical Ballads* volume and its later "Preface." The conclusions which it expresses, in Wordsworth's voice more than Coleridge's, have long been seen as foundations of modern poetry.

The genesis of the "Ancient Mariner" is more than the story of one poem. It is the story of a project. In Coleridge's own account of events, they decided on two sorts of poems for *Lyrical Ballads* : "In the one, the incidents and agents were to be, in part at least, supernatural; and the excellence aimed at was to consist in the interesting of the affections by the dramatic truth of such emotions, as would naturally accompany such situations, supposing them real. And real in this sense they have been to every human being who, from whatever source of delusion, has at any time believed himself under supernatural agency."

Lyrical Ballads was deliberately experimental, as the authors insisted from the start. The "Ancient Mariner" pointed the way. The fact that it was a collaboration meant that both authors took responsibility for the design of the experiment. This was more than a volume of poems from various hands. The largely negative reviews which it excited on publication concentrated on the "Ancient Mariner," in part because it was the most substantial poem in the collection, but also because of its self-consciously archaic diction and incredible plot. Southey described it in a dismissive (and anonymous) review as "a Dutch attempt at German sublimity." Elsewhere it was reckoned "the strangest story of a cock and a bull that we ever saw on paper." The character of the Mariner also caused confusion.

Despite the problems, the poem flourished on the basis of strong local effects—of its pictures of the "land of ice and snow" and of the ghastly ship in the doldrums, in association with a drumming ballad meter. Wordsworth frankly disliked it after the reviews came in, but Lamb led the way in

appreciating its odd mix of romance and realism. It is perhaps as a poem of pure imagination, in the words of Robert Penn Warren's landmark reading that the "Ancient Mariner" has appealed. In this respect among others it bears comparison with "Kubla Khan"; they are usually classified, with *Christabel*, as poems of the supernatural. All answer to the formula proposed for Coleridge's contributions to *Lyrical Ballads:* supernatural, or at least preternatural, phenomena dignified by association with a human voice. For most readers this is the line of Coleridge's verse that has mattered. Whatever their liabilities of dramatic construction, the highly charged imagery of these poems has made a strong impression. Its influence rings clear in Shelley and Keats in the next generation, and in Tennyson, Browning, Rossetti, and Swinburne among their Victorian inheritors. In the title of W. H. Auden's *Look, Stranger!* (1936) the echo of the Mariner's exhortation, "Listen, Stranger!," from the text of 1798, shows how far Coleridge's oracular voice would carry.

Coleridge's contributions to the *Lyrical Ballads* volume included a short piece from *Osorio* called "The Foster- Mother's Tale," and a meditative poem in blank verse, "The Nightingale," as well as "The Ancient Mariner." The collaboration with Wordsworth is perhaps most striking in their development of the conversational idiom for which the subtitle of "The Nightingale, A Conversation Poem, Written in April, 1798" provided a name. It was not the first of the conversation poems; these are considered to begin from "The Eolian Harp" and to include "Reflections on Having Left a Place of Retirement'" and "This Lime-Tree Bower My Prison" among his earlier meditative verses. Coleridge himself never distinguished them in this way, nor has Wordsworth's poetry of the kind ever been described as conversational. Yet the term has come to stand for Coleridge's decisive innovation as a poet and for his contribution to the formation of Wordsworth's voice.

It was at this moment of intense exchange that Coleridge wrote his most imposing conversational verse, and that Wordsworth wrote "Lines Written A Few Miles Above Tintern Abbey," his startling initiation in the conversational idiom. Wordsworth's poem stands at the end of *Lyrical Ballads* rather as the "Ancient Mariner"stands at the beginning. It stands out, a monument to the realized achievement of the experiment. From the title, with its particularity about time and place, and the graceful discursive manner, through the association of ideas and the praise of Nature to the address in the concluding stanza to his sister, this poem is virtually a homage to Coleridge's conversational manner. What Wordsworth would make of the conversation poem is the story of the most distinguished poetic career of the period.

Their achievement in the developing conversational line has seemed more momentous in retrospect than it did at the time. "Tintern Abbey" was noticed only fitfully in early reviews. Yet the example of the conversation poems took where it mattered most, among the poets of the next generation and every

generation since. Shelley's "Julian and Maddalo" (1818) represents an early effort to expand on the possibilities of conversational verse. Matthew Arnold and T. S. Eliot in England and Robert Frost in America elaborated variously on the conversational convention. The testimony of Charles Tomlinson shows how the influence of Coleridge's innovation has been transmitted by modern writers: "The distinguishable American presences in my own work, so far as I can tell, were, up to then, Pound, Stevens, and Marianne Moore, and yet, if through them the tonality sounded American, the tradition of the work went back to Coleridge's conversation poems." The meditative verse of Geoffrey Hill in the same postwar generation rings changes on the Coleridgean originals of this line of modern verse.

Wordsworth made the conversation poem the vehicle of his celebration of enlightenment values: of nature as spiritual home, of man as the measure of things. Coleridge's conversational verse points in the same direction under the influence of his great friend, yet it is deeply conflicted under the surface. The conviction of a benevolent nature is compromised by mounting fears. In the earlier poems of the kind these are indicated only indirectly. In "Frost at Midnight," composed from the front room of the Lime Street cottage in the winter of 1798, the poet's isolation drives him to test the resources of nature conceived as a mediating agent. The poem dramatizes Coleridge's sense of vulnerability in the face of a threatening outside world. Part of this feeling must have come from the growing hostility of the community in which he was living. Fear of a French invasion was widespread, and the outsiders were suspected of democratic sympathies, even of collusion with the national enemy. Walking home from Bristol, Coleridge heard himself described as a "vile Jacobin villain."The spy sent by the government found nothing much to report against him, but there was open mistrust of his motives and way of life. Such testimony provides incidental evidence of social pressures which Coleridge expressed in "Frost at Midnight" in an intensely personal way.

"Frost at Midnight" is the most psychodramatic of Coleridge's conversation poems even if the conclusion is not really consistent with the imaginative process which gives rise to it. For it exposes the deep fears behindthe passion for Nature conceived in this way, as an intentional agent and life companion. "Religious meaningsin the forms of nature" practically defines the idea as Coleridge understood it. In "Fears in Solitude," written soon after, and the source of this fine characterization, the sense of danger and vulnerability is directly related to political apprehensions. "Fears in Solitude" shows Coleridge trying to associate the scenery around Nether Stowey with feelings for his country without giving way to the government which he despised. It is an uncertain performance, rambling and disjointed, yet interesting as a portrait of political conviction under pressure.

Despite the difficulties, this was a time of rare promise for the young writer. Wordsworth's

presence was catalytic. It was through the *Lyrical Ballads* volume that Coleridge's voices, conversational and "romantic," were developed and rationalized. Dorothy Wordsworth's journal of 1798 shows how collaborative were all of their undertakings of this formative moment. Yet their auspicious beginning was to prove the beginning of the end of Coleridge's poetic powers. While Wordsworth would carry on with the experiment for some ten years after that spring in the Quantocks, his companion in the art was all but finished with it. Reasons for the divergence are bound to be conjectures after the fact, but two at least remain worth considering. The collaboration turned out to be a struggle for poetic primacy, and Wordsworth's personal domination eventually meant loss of conviction—and loss of face—for his troubled colleague. There was room for only one strong voice of this kind. Coleridge was drawn to other roles in any case, and to other causes. Poetry was his means, not his vocation.

What was his vocation then? He is usually described as a man of letters—as the prototype of the modern writerwho lives from his earnings as journalist, book reviewer, and jack of all literary trades. Coleridge was provided, quite unexpectedly, a life annuity of 150 pounds sterling by Josiah and Thomas Wedgwood, heirs to the pottery and friends of reliable standing. There were no strings attached. The point was to free him of the routine material difficulties which were already closing in on him from all sides. This was a godsend, but it also put Coleridge on his mettle. For he was now faced with the imperative to choose and define a vocation for himself. Freedom imposes its own obligations, and patronage remains patronage even without the strings. The imminent departure of the Wordsworths, whose one-year lease at Alfoxden was not renewed in June 1798 due to local doubts about their character, precipitated a personal crisis of sorts. The upshot was an extended residence in Germany, separation from family and friends in Nether Stowey, and a change of direction.

Coleridge was drawn to Germany for its literary ferment and new learning. His residence of some months at the university in Göttingen exposed him to the earlier Germanic languages and literatures and also to the new scriptural criticism which would change the face of modern theology. He read Friedrich Gottlieb Klopstock and Gotthold Ephraim Lessing rather than Johann Wolfgang von Goethe; enlightenment thinking—not *Sturm und Drang*—was the object lesson. Germany opened doors whose existence he had hardly imagined. It was here that he learned the language sufficiently to approach the critical philosophy of Immanuel Kant, which consumed his thinking from about 1800. Göttingen supplied a working idea of language which he would turnto his own uses on his return. And it involved him in historical inquiries—on the origin of the free farming class, for example—which he communicated to his correspondents at home. The impression left by his notebooks and letters of this

period of residence abroad is of unusual intellectual attentiveness.

The intellectual turn is what distinguishes Coleridge from others, including his friends William Hazlitt and Lamb, whose activity as writers in the period was more clearly in the native grain. His example was followed by De Quincey and Carlyle with differing emphases; "men of letters" would appear less apt to their cases than "literary intellectuals," with the stress on fresh thinking. Literature, or "polite literature" as Coleridge sometimes called it, included the prose essay for all of them. Verse and prose did not live separate lives; they were distinctive in means but not different in ends as Coleridge explained them. Both gave scope to the same human understanding.

Coleridge rejoined his family in Nether Stowey in midsummer 1799, some time after having returned from Germany. It was an uncomfortable homecoming on several counts. Wordsworth was soon on his way to Dove Cottage at Grasmere in the remote north country, and Coleridge was not far behind. There was trouble with Southey and a difficult leave taking from Thomas Poole. On his way north he tarried in London as political correspondent for the *Morning Post*, writing a brilliant piece on Pitt, the prime minister, showing what his own convictions counted for. For readers interested only in the poetry, such topical work is bound to seem tedious; yet it represents the heart of Coleridge's commitment in the period when he was writing his best verse. His *Essays on His Own Times* (1850), collected long after in three volumes, show how serious and capable a critic of society he was. The promotion of his most personal and individualistic work by later readers has obscured his constant attention to social arrangements and social ideals.

His move to Keswick in summer 1800 (not long before the birth of his third son, Derwent, on 14 September) represented a kind of retreat from the discouraging world of city politics and city life. The Wedgwood annuity made it feasible, Wordsworth's presence nearby practically inevitable. *Lyrical Ballads* was to be republished in a new edition; *Christabel* was still unfinished, and here he added the second part, with its altered landscape reflecting the scenery of Langdale Pike and "Borodale." It was a critical time in his professional transition. Wordsworth's rejection of the still unfinished poem contributed to Coleridge's sense of personal incapacity. Hecame to feel that he was not a poet; not a great poet, at least not like Wordsworth. Yet his valedictory ode, "Dejection," first composed as a letter in 1802, shows him at the peak of his powers. Writing in the shadow of Wordsworth's "Intimations" ode, Coleridge here cultivated a more colloquial delivery while remaining true to his own muse. This is his magisterial conversation poem, the most compelling (though not the most celebrated)achievement of his foreshortened poetic career.

Coleridge was now on his own as never before, unsettled, constantly ill, searching for a way through his difficulties. He decided at this time on a career as a critic, at first proposing "an Essay on the Elements of Poetry / it would in reality be a *disguised* System of Morals & Politics—." The real orientation of his poetics is indicated here. It was refined but not fundamentally altered by subsequent reflection and formulation. By 1804 he was calling the same project *"On the Sources of Poetic Pleasure*—in which without using the words bad or good, I simply endeavor to detect the causes & sources of the Pleasures, which different styles &c have givenin different ages, & then determining their comparative Worth, Permanency, & Compatibility with the noble parts of our nature to establish in the utmost depths, to which I can delve, the characteristics of Good & Bad Poetry—& the intimate connection of Taste & Morals.—" The lectures delivered at the Royal Institution in 1808 on "The Principles of Poetry" apparently fleshed out this program, beginning from Shakespeare and concluding "On Modern Poetry." They were the first of several lecture series conducted by Coleridge in the years 1808-1814. Their contents are known mainly from unreliable reports when they are known at all.

The lectures of 1811-1812 on Shakespeare were influential in the general revival of interest in the Elizabethan drama. Dr. Johnson's 1765 preface to his edition of Shakespeare's works had defended him as the poet of nature who held up a mirror to life and manners. Against this mimetic emphasis Coleridge lay stress on Shakespeare's expressive language and the psychological acumen associated with it: "In the plays of Shakespeare, every man sees himself, without knowing that he does so." A more important legacy of the lectures on Shakespeare is the idea of organicism, which has deep roots in his earlier critical reflection. In lecture notes on Shakespeare, Coleridge evokes organic form in terms which mimic the contemporary German critic August Wilhelm Schlegel. The form of Shakespeare's dramas grew out of his characters and ideas, on Coleridge's telling; the old dramatic conventions did not impede the conception. The structural variety of his plays—the seeming irregularities of *The Tempest*, in particular—arose from expressive requirements. Organic form redeemed Shakespeare's unconventional dramatic constructions.

The importance of the organic metaphor and idea for later thinking about poetry can hardly be exaggerated. The sense of the work of art as an organism, self-germinating and self-enclosed, pervades modern writing and modern criticism. Coleridge's elaboration on the idea of imagination in this period owes something to the distinction of mechanic and organic form as well. His definitions of primary and secondary imagination and of fancy have become canonical; they served I. A. Richards, notably, as a theoretical basis of the – "semasiology" which he proposed in 1935. This putative science of meaning was meant to shore up the foundations of Englishas an academic discipline and proved influential not

only at Cambridge but throughout the English-speaking world, including the United States, where it provided impetus for the development of the New Criticism, as it was called. Treating Coleridge as a provincial outpost of the new German critical philosophy of Immanuel Kant, English and American readers have usually abandoned the complex record of his reading and response infavor of one or two manageable ideas. The result has been general misapprehension about his orientation and commitments. Coleridge does not make sense as a model of aesthetic reading despite the efforts of Richards and others to bend him to this purpose.

What sort of reader was he, then? Moral and political, certainly, but something more. On his return from Germany in 1799, Coleridge had undertaken "a metaphysical Investigation" of "the affinities of the Feelings with Words & Ideas," to be composed "under the title of 'Concerning Poetry & the nature of the Pleasures derived from it.'" The connection of his philosophical studies with his critical ambition is important for understanding how Coleridge imagined the critical function. He was not interested in judging writing by current standards. Conventional judgments of good or bad relied on unspoken assumptions which he was concerned to test and modify, where appropriate, by the light of reason. Adjudicating taste is the usual purviewof the "man of letters." Coleridge was trying for something more philosophical, of larger scope and bearing: "acting the arbitrator between the old School & the New School to lay down some plain, & perspicuous, tho' not superficial Canons of Criticism respecting poetry."

In the wake of the republication of *Lyrical Ballads* in early 1801 (with '1800' on the title page), Coleridge's critical project became a protracted effort to come to terms with Wordsworth's radical claims in the "Preface" for a poetry composed "in the real language of men." This was the "New School" of "natural thoughts in natural diction in natural diction": Coleridge's own school despite his differences with Wordsworth. His effort to make the case for the new verse in the teeth of pitched hostility on the part of reviewers culminated in his *Biographia Literaria* (1817), where the "Old School" is treated anecdotally in the opening chapters on the way to the triumph of Wordsworth's voice. The fifteen years between the "Preface" and *Biographia Literaria* were consumed with working through the critical agenda which Coleridge set himself at the turn of the century. The process was a fitful, often tortuous one. The metaphysical investigation assumed a life of its own, waylaid by deep plunges into Kant and Schelling, among others. It culminates in the first volume of the *Biographia Literaria* with an effort to provide rational ground for the critical exercise which follows in the second. His definition of imagination remains an important part of his poetic legacy, nevertheless, since it underwrites the development of a symbolist aesthetic still associated with his name though at odds with his enduring commitments.

The thoughtful approach to Wordsworth in the second volume represents Coleridge's understanding of poetry at its best. His account of the *Lyrical Ballads* project challenges some of Wordsworth's claims in the "Preface" to the second edition in a way which distinguishes the effective from the peculiar in his verse. Readers have often taken Coleridge's theoretic pronouncements about imagination as constituting his poetics, while the account of Wordsworth's verse shows him applying more conventional standards in new and thoughtful ways. This discussion of the new school in English poetry includes a detailed treatment of the question of poetic language as raised by Wordsworth, and it is Coleridge's response to his positions in the *LyricalBallads* "Preface" that makes up the real centerpiece of the argument. The defense of poetic diction in particular is important for understanding his idea of poetry. Its roots lie in a long meditation on language, not ina philosophically derived faculty of imagination.

This meditation on language occupied Coleridge occasionally during the years between his return fromGermany in 1799 and the composition of the *Biographia Literaria*. Among projects which he undertook duringthese long years of opium addiction, physical disability, and aimless wandering, *The Friend* (1809) stands out for its originality and influence. After two years away, in Malta, Sicily, and Rome, he returned to Keswick in 1806, separated from his wife (who had given birth to their daughter, Sara, on 23 December 1802), lecturedand dilated, and finally settled on publishing "a weekly essay" which ran from 1 June 1809 to 15 March 1810.The publication rose and fell by subscriptions, relying on Coleridge's name and reputation, and finallycollapsed under the weight of his private difficulties. Eclectic in approach, broadly literary in style, its various essays remain worth considering for what they indicate of the evolution of letters in the period. *The Friend* established a high discursive tone which was influential among Coleridge's inheritors, including Carlyle and Emerson, for whom it was counted among his most valuable works.

In 1812 the Wedgwood annuity was reduced by half due to financial difficulties related to the war. Coleridge continued to wander, staying with friends all over the kingdom and occasionally with his family in Keswick. In1816 he published *Christabel* with "Kubla Khan" and " The Pains of Sleep" in a single volume; the next year his collected verse, *Sibylline Leaves*, appeared. He moved into the house of Dr. James Gillman, a physician in Highgate, now a north London village, trying to cure or at least to treat his opium problem. Here he would pass the remainder of his life, writing only occasional verse while preparing philosophical lectures (delivered in 1818), revising the text of *The Friend* for publication as a book, and collating the moral and theological aphorisms which appeared as *Aids to Reflection* (1825). These were popular and influential in America as well as in England. Coleridge

published a meditation on political inspiration in *The Stateman's Manual* (1816) among other tracts on subjects theological and political. *On the Constitution of Church and State* appeared in 1830; *Confessions of an Inquiring Spirit* posthumously in 1840. He planned a comprehensive philosophical synthesis which he was unable to realize, conjuring with a system which lived only in his constantly working mind. The most finished text from among his philosophical papers was published in 1848 as *Hints towards the Formation of a more Comprehensive Theory of Life*. The reconstruction of his abortive synthesis is in progress.

Coleridge died in 1834 after years of personal discomfort and disappointment. A legend in his time, he came tobe seen by friends and contemporaries as the genius who failed. The failure was largely relative to early expectations, however, and to hopes defeated by disease and drugs. Despite everything, Coleridge can still be regarded as a groundbreaking and, at his best, a powerful poet of lasting influence. His idea of poetry remains the standard by which others in the English sphere are tried. As a political thinker, and as a Christian apologist,Coleridge proved an inspiration to the important generation after his own. Recent publication of his private notebooks has provided further evidence of the constant ferment and vitality of his inquiring spirit.

Unit 7 (a): Publication History of *Osorio* and *Remorse*

Osorio (1797)

Subsequent to The Fall of Robespierre, Coleridge turned his creative energies toward poetry, journalism, and political oratory, and might never have composed another play had he not in February of 1797 received from Richard Brinsley Sheridan, the celebrated playwright, liberal Whig MP, and manager of the Drury Lane Theatre, an invitation to compose for the London stage 'a tragedy on some popular subject'. The offer must have been as flattering to the young and relatively unknown Bristol radical as it was exciting, given that a successful run at Drury Lane would be far more lucrative than the pittance he was scraping together as lecturer,journalist, and poet. Moreover, the request suggested a unique opportunity to disseminate his political and theological views in the great metropolis where they might gain maximum exposure. Thus encouraged,Coleridge set to work for the ensuing seven months on a drama entitled, Osorio, The Sketch of a Tragedy. Despite these incentives, however, the writing proved arduous. Writing for the London stage meant addressing a more ideologically diverse audience than the reform-minded group of provincial dissenters and radicals to whom he had pitched his Bristol lectures (1795), The Watchman (1796), and demanding theologico-political poems like 'Religious Musings' (1794–6). He could not expect London theatre-goers to sympathize sounreservedly with his anti-ministerial and anti-clerical views, nor could he assume that a manuscript expressingsuch opinions would pass inspection by the Lord Chamberlain's Examiner of Plays. The challenge was

especially severe during the period of Osorio‘s composition, given that threats of a French invasion and recent naval mutinies among the Channel and North Sea fleets had galvanized popular support for the government against its perceived enemies, Dissenters and radicals chief among them. Coleridge thus needed to be quite clever if he were to succeed in evading censorship, yet still make his political meaning intelligible and persuasive.

Coleridge met the challenge by attiring his political tragedy in the costume of a Gothic romance. Set in sixteenth-century Granada during the Inquisition‘s expulsion of the Moors, Osorio describes a rivalry between two brothers of Spanish nobility, Albert (the returning hero/outcast) and Osorio (the villain/usurper), who vie for the affection of their foster-sister Maria, the heroine. The action turns on Osorio‘s attempts to convince Maria that Albert has drowned in a shipwreck, though he believes (mistakenly) that he has had Albert secretly murdered. Albert, however, has returned to Granada disguised in the outlawed robes of a Moorish chieftain, and intends not to seek blood revenge, but to force Osorio to feel remorse for his fratricidal intentions. In the denouement, Osorio finally recognizes Albert as his brother but experiences self-loathing so intense that he begs for death and willingly submits to his fate at the hands of a rebel band of Moors led by Alhadra, whose husband Osorio had murdered. Numerous cues signal the play‘s Gothic posture. The setting in Inquisitorial Spain follows the Gothic vogue for depicting Roman Catholic Southern Europe as the bastion of popery and repression.

Italy and Spain in particular were commonly portrayed in terms of the foreign and forbidden—the location of excessive passions, religious superstition, and dark intrigues carried out with ruthless malevolence. Coleridge’schief villain, Osorio, fits the stereotype of the tyrant/usurper that populated Gothic narratives. Together with Francesco the Inquisitor, another archetypal villain, Osorio forces the heroine, Maria, to make the generic choice of ‘virtue in distress’, that of marriage without love or life in a convent. The hero, Albert, conforms to the Gothic role of the returned outcast in the mold of Karl Moor from Schiller’s The Robbers. Alhadra, Ferdinand’s avenging wife and leader of the Moorish band, functions symbolically as the leader of the oppressed masses commonly portrayed in Gothic narratives as outcast robber bands or banditti, such as those featured in The Robbers and William Godwin’s ‘Jacobin novel’ Caleb Williams. Finally, the play invokes the Gothic’s trademark aesthetic of the sublime in its use of such stock topoi as the castle, the cave, and the dungeon, and in its engagement with the supernatural through clairvoyant premonitions, prophetic dreams, and spiritual channeling.

While Coleridge’s decision to employ the Gothic makes sense insofar as he would be meeting

demand for a popular form of entertainment, the choice nonetheless comes as something of a surprise given his critical appraisals of the genre. In the Critical Review (February 1797) he decried Matthew Lewis's best-selling *The Monk* (1796) for its violent and sexual sensationalism and for its infidelity to 'moral truth', which he argued must ultimately be the criterion that sustains the reader's interest. Coleridge's reviews of Ann Radcliffe's *The Mysteries of Udolpho* (1794) and *The Italian* (1797) were hardly less censorious, though here his attackfocused on the tedious predictability of her trademark device of the 'explained supernatural', which introducedmysterious events and spectral appearances only to explain them away in the denouements by revealing their natural causes.

Moreover, the moral tenor of his remarks regarding the Gothic's treatment of mystery was also implicitly religious and political, for they were homologous with his Unitarian censure of 'mystery' as the manipulative obfuscations practiced by the Anglican priesthood and by the Pitt ministry in their attempts to maintain authority. In sum, Britain's taste for the Gothic appeared to Coleridge as an alarming symptom of an infirm nation grown addicted to sensationalism false forms of mystery.

Why then did Coleridge make such liberal use of the Gothic in *Osorio?* How are we to account for the contradiction between his dramaturgical and critical practices? While the possibility that he was willing to sacrifice principles for cash cannot be dismissed, the artistry of *Osorio* suggests another reason—that his objections were not so much with the Gothic *per se* as with the ways in which it was being employed. Additionally, the Gothic's popularity and frequent use as a vehicle for veiled political commentary made it attractive. Though often set in the feudal past of a 'forbidden' foreign culture such as Catholic Spain or Italy, Gothic romances were increasingly received in the politically charged climate of the 1790s as oblique commentary upon contemporary events. How they reflected those events from a political standpoint, however, was open to interpretation. Conservative appropriations of the Gothic looked back nostalgically in the manner of Burke's *Reflections* at a feudal past to argue for the restoration of violated property rights and a perpetuationof the class and gender values of feudal patriarchy. The radical Gothic, by contrast, asked its readers to condemn such a world and reform its entrenched systems of inequality. By 1797 and the writing of *Osorio*, multiple interpretive possibilities were available. If the Gothic romance was seen as a vehicle for exploring the question of what it meant to be English in terms of one's moral values, aesthetic taste, religious faith, and political heritage, then it could be manipulated to suit Coleridge's ambitions for propagating the tenets of Unitarian ideology. Thus despite his critical misgivings, Coleridge found good reasons to employ the Gothic inhis tragedy: its popularity increased the chances of success, its concern with 'mystery' provided an opening forhis criticisms of the religious and political establishment, and its ideological ambiguity suggested a means of encoding his radical politics and heterodox theology so as to protect the play from government

censorship, yet allow its messages to find audience.

Coleridge's chief means of achieving these aims was to reverse Radcliffe's explained supernatural by creating scenes that expose false mystery but that then replace it with a 'legitimate' mysticism deserving of reverence. We first see this in the play's pivotal séance scene (III.i), which closely followed Schiller's recently translated *Der Geisterseher* (1788, trans. 1795): seeming to suggest the triumph of informed skepticism over base superstition, the audience is made aware at the beginning that Osorio has employed an alleged 'sorcerer' (though unbeknownst to him this is Albert in disguise) to 'channel' Albert's spirit in order to convince Mariaof his death. The sham backfires, however, for Albert's invocation has the effect of reducing Osorio to fits of paralyzing guilt, while it increases the swooning Maria's sense of mystical connection with Albert's 'departed' spirit.

The reversal also seeks to unsettle the audience. While Albert's invocation of spirits is a Gothic commonplace, his language echoes that of 'Preternatural Agency' and 'Religious Musings', Coleridge''s most ambitious Unitarian poems. What particularly distinguishes *Osorio's* supernaturalism from the Gothic prototype is the ontological status of the 'spirit' Albert summons from an 'innumerable company' that encircle the earth, causing ominous whirlwinds and maelstroms, commonplace symbols of apocalyptic retribution during the revolutionary decade. Coleridge's major poems of 1795–96 feature such spirits as 'powers' that animate the natural order and guide the unfolding of human history toward its millennial destiny. These poems are concerned, moreover, with the epistemological possibility of apprehending such powers and they valorize an 'elect band of patriot-sages' (such as the Unitarian scientist and political radical Joseph Priestley) as the true seers of the contemporary age, who have succeeded in reclaiming 'Man's free and stirring spirit that [otherwise] lies entranced'. The spirit world Albert presumes to command thus recalls the natural world that Coleridge's Unitarian poems find to be alive with spiritual powers that hold revolutionary potential, and his invocation thus blurs the customary boundaries that distinguish the natural and the supernatural, science and magic, the secular and the sacred. From this perspective, Albert's persona as sorcerer subsumes the roles of natural philosopher, metaphysician, theologian, and poet, the same combination of identities that Coleridge hadbeen assimilating as his own since his move to Bristol in 1794 Albert's spiritual affiliations with nature supporthis moral vocation as one who seeks to reform rather than avenge his murderous brother. One sees this, for example, in the soliloquy that Coleridge later excerpted as 'The Dungeon' for *Lyrical Ballads,* where Albert expostulates upon nature's ability, to quell rather than inflame the impulse toward revenge, unlike incarceration. Like the elect of Heaven and Unitarian Christ of 'Religious Musings', the 'Despised Galilaean [who] Self regardless […] Mourns for th' Oppressor' (PWI (CC), 174–5), Albert's ability to commune with

‘Nature’s Essence, Mind, and Energy’ results in a refusal to ‘imbosom’ contempt or revenge. When questionedby Osorio’s agents as to his identity, Albert cryptically replies that he is one who can ‘bring the dead to life again’ (*PW* III (CC), 87). At one level, the remark refers to his own status as one who, though believed dead, will reveal himself to be alive in the play‘s denouement. At another, it bespeaks his Christ-like intent to bring about his brother‘s spiritual resurrection. These multiple meanings underscore the aptness of Albert’s chosen disguise as a sorcerer, that is as one who, though mortal, ‘sees into the life of things’ more deeply than others, and by virtue of his participation in the divinity of nature refuses hatred and vengeance.

The reversal of the explained supernatural in the séance scene thus aims at two effects. Intratextually, it chastens Osorio’s smug materialism that would dismiss the possibility of a moral and spiritual order while it also signals Albert’s eventual return from the dead as a living husband, brother, and son. Extratextually, it links Albert‘s apparent identity as a conventional hero/outcast of Gothic romance to a politically mysterious persona who uses the language of Coleridge’s Unitarian poems. A second key instance of Coleridge’s reversal of the ‘explained supernatural’ takes place in the denouement, where having revealed his true identity and Osorio’s fratricidal plot, Albert appeals to the God of mercy on his brother’s behalf. Osorio, however, seeks divine retribution and begs for punishment rather than salvation. His entreaty is immediately answered by Alhadra and her band of Moors, who burst in to avenge the murder of her husband, Ferdinand. To his horror, Albert realizes not only that his mission to secure Osorio‘s spiritual salvation has been thwarted, but also that his séance performance has unwittingly contributed to Osorio‘s demise. His despairing final words, ‘O horrible!’ acknowledge these failures as the Moors carry Osorio offstage to his death and Alhadra delivers an impassioned, curtain-closing soliloquy thanking ‘Heaven’ for its wise assistance in meeting extreme despotism with extreme vengeance, and pledging her further assistance as an instrument of divine retribution that would ‘shake the kingdoms of this world … Till desolation seemed a beautiful thing’. An audience accustomed to conventional Gothic dramas, in which good is ultimately rewarded and evil clearly punished, could be expected to cheer Osorio’s downfall, but must also find itself puzzled over Alhadra’s apparent triumph and Albert‘s failure peacefully to bring about his brother‘s spiritual reformation.

It would be especially disconcerting given that Alhadra’s avenging band appears to conform to the stock Gothic feature of the ‘crowd’, which as Ronald Paulson notes, had come to signify the threat of revolutionary anarchy uncontained. Her curtain-closing soliloquy, however, takes on apocalyptic overtones, suggesting that underlying the apparent disorder of crowd violence there operates the plan of providence. *Osorio*’s conclusion thus fits the eschatological theme that Morton Paley has identified

in Coleridge's writings in the 1790s where an early emphasis on millennial peace gives way to preoccupation with God's retributive vengeance. Albert's stunned silence as Alhadra calls for a cleansing of the established political and religious order mimes the astonishment that accompanies the Burkean sublime. How far would the apocalyptic cleansing reach? Would itresult in a millennial future for the peaceful 'elect' like Albert, or rather for religious militants like Alhadra? Does the healing power of nature suggested by the example of Albert's refusal to seek blood revenge win the day? Or do the ending's apocalyptic overtones suggest that human society is so tainted by self-interest and so doomed to fractiousness that only God's wrath can rectify it? Rather than provide Radcliffean closure, the text does not decide.

Precisely why Sheridan pocketed the manuscript of *Osorio*, failing even to acknowledge its receipt, is unclear, but Coleridge's humorous remark to Thelwall is telling: 'I received a letter from Linley, the long & the short ofwhich is that Sheridan rejects the Tragedy—his *sole* objection is—the obscurity of the three last acts' (*CL* 1: 213). Certainly the strategy of reversing the explained supernatural jeopardized the play's intelligibility, thoughto have made his political and theological beliefs explicit would surely have meant rejection by the censors. Perhaps Coleridge hoped, that *Osorio* might nonetheless communicate a plea for tolerance and Christian forbearance at a time when the fears of clandestine enemies within, Dissenters and radicals in particular, were escalating. Perhaps given the challenges he faced he felt it would be enough to create a hero merely suggestive of Unitarian values with whom the Drury Lane audience might sympathize. The irony in this, however, is that the strategy of advancing Dissenting ideology under the camouflage of the Gothic, were it known, undermines the play's of dispelling reactionary fears that Unitarians were covertly working to foment revolution. In this sense, the tragic irony of *Osorio* is that it reveals how the censure of Unitarians, which had gained momentum throughout the decade and had become particularly acute during the invasion scare of 1797, became self- fulilling, for as objects of widespread distrust their cause could only advance by means of dissimulation. Sheridan's indictment regarding 'the obscurity of the three last acts' thus speaks more to the nature of the undertaking itself than to Coleridge's dramaturgical abilities. By attempting to insinuate beliefs he dared not make explicit, his drama languished from an obscurity that was, after all, its necessary condition.

REMORSE, A TRAGEDY **(1813)**

More than fifteen years separate the completion of *Osorio* from its reincarnation as *Remorse*, which ran for twenty nights at Drury Lane in January of 1813 and netted Coleridge more in revenues than all his otherliterary productions combined. While it is no small irony that the failure of nine months'

labor in 1797 should provide the foundation for his largest commercial success, it is all the more surprising given the dramatic change in his political and religious views over the intervening years. Coleridge renounced his Unitarianism in 1805 and increasingly sought to dismiss or deny his earlier radical involvement, while over the same interval, his criticism of the Gothic as symptomatic of the nation's spiritual, moral, and aesthetic malady intensified and turned politically conservative: Gothic drama, which he now called 'Jacobinical drama', was infecting the British body politic with morally enervating ideas from the Continent by locating, goodness only in lower classcharacters and vice only in aristocrats and prelates. Just as the 'low' art of the Gothic was usurping the 'high' tradition of Elizabethan and Jacobean drama, so it inverted what Coleridge now took to be the natural social order. *Osorio*'s resurrection as *Remorse* thus poses several interpretive problems: first, how is it that a play rejected by Sheridan for its obscurity should later become one of Drury Lane's more successful productions? Was Sheridan merely mistaken, or did its positive reception reflect changes in the political environment, or changes in theatrical taste, or changes in the manuscript, or some combination of these? Second, how did Coleridge reconcile his conservative theological and political views with a play that was rooted in the soil of his earlier heterodoxies, and how did he reconcile his critical hostility to Gothic drama with *Remorse*'s Gothic credentials? Is *Remorse* an act of hypocrisy? J. D. Moore has argued that the political ambiguity of the Gothic, especially with respect to its representation of the central conflict between hero and villain, made it an easy matter to transform the aristocratic tyrant of the *ancien regime* into the usurping tyrant of the new order. Whereas an audience in 1797 might have interpreted Coleridge's villain as representing William Pitt, his ministers, or his aristocratic supporters, audiences in 1813 would be more likely to find the likeness of Napoleon. Moore also sees *Remorse* as an attempt to elevate the Gothic's aesthetic respectability through the aristocratic and moral valor of the hero Alvar (Albert of *Osorio)*. Thus, according to Moore, Coleridge saw *Remorse* as a corrective to the 'Jacobinical Drama' he reviled, and as a positive example of what Gothic dramamight become when crafted by morally and politically responsible playwrights. Yet while these explanations are surely correct, they don't go far enough. First, villainy in both plays is not so much political (signifying Pittor Napoleon) as theological; the hero's struggles are with a zealous Inquisitor and an atheistic materialist. Second, whatever may be said about Alvar as a proper example of moral heroism may also be said of Albert.In each case, the hero is an aristocrat who overcomes the temptation to seek revenge with a Christ-like will to forgive his brother's fratricidal transgressions and heal his diseased soul.

Several small but highly significant changes to *Osorio*'s manuscript suggest how Coleridge sought to reshape *Remorse* so that it would coincide with his changed theological, political, and critical views. In particular, the extraction of two short passages known as 'The Foster Mother's Tale' and 'The Dungeon' (appropriated as stand-alone pieces for *Lyrical Ballads*), and the diminution of Alhadra's character distinguish *Remorse* from *Osorio* to a greater degree than has been recognized. Critical

opinion that 'The Foster Mother's Tale' was easily omitted misses its structural and political role in providing the psychological motivation for Maria tofree the sorcerer (the disguised Albert) from incarceration in the dungeon, an act that sets up the final scene's revelations. *Remorse* struggles to fill the gap left by its removal: Teresa (Maria in *Osorio*) leaves the séance determined to find Alvar's grave where she intends to join him by committing suicide. Inexplicably, however, we find that she has sought out her Foster Mother in order to gain possession of the dungeon keys. In *Osorio,* Maria follows the sorcerer's instructions to seek out the Foster Mother, who cooperatively provides the dungeon keys and a tale that helps Maria make an intuitive connection between Albert and the sorcerer. Thusin addition to its structural function, the passage associates Albert with the tale's nature-boy protagonist and thus reinforces Albert's heterodox religious identity as a votary of nature and as the victim of political and religious persecution. The piece thus works suggestively to underscore the play's central themes—the superiority of spiritualized nature as a moral guide, over the Established Church and the plight (incarceration orescape to the New World) of those who dare to say so. The deletion of 'The Foster Mother's Tale' in *Remorse* thus generates a new political reading that, unlike *Osorio,* does not valorize religious heterodoxy as the victim of Anglican tyranny. The removal of Albert's prison soliloquy, 'The Dungeon', has a similar effect, by calling attention away from a standard Gothic symbol of *ancien regime* tyranny while also eliminating Albert's eloquent claim (as in 'The Foster Mother's Tale') that nature chastens and reforms the transgressor (whose transgressions are in any event the result of 'ignorance and parching poverty' perpetrated by aristocratic privilege) far more effectively than incarceration (*habeas corpus* was in suspension) prescribed by the 'pamper'd Mountebanks' of the judicial and ecclesiastical systems. The result is that *Remorse* offers a less theologically and politically radical hero, one more likely to be seen as an Anglican victim of the traditional Catholic enemy or the new breed of utilitarian atheists than as a Dissenter persecuted by the British government.

Coleridge also changes the political tenor of *Remorse* by diminishing the role and simplifying the character of Alhadra, to whom he had given considerable attention in *Osorio* as a representation of the masses oppressed under the *ancien regime* who were observed to have usurped the tyrannical roles of their overthrown masters. As the victim of brutal incarceration at the hands of the Inquisition and having witnessed her husband's murderby Osorio, Alhadra has good reason to seek revenge, but demonstrates instead a remarkably complex response,one that likely reflects Coleridge's own ambivalence about the course of the Revolution during *Osorio*'s composition. At times she feels impotent outrage, especially when she considers her children's fatherless future; at others a dutiful responsibility to her comrades and to her religious principles to seek revenge. For a brief moment, she becomes receptive to a Christian appeal for forgiveness urged by Albert's close associate and moral surrogate Maurice, but then rejects such 'puny precepts' as incompatible with 'the soul of Man', which rightly desires 'Ambition, Glory, thirst of Enterprize—/The deep and stubborn purpose of revenge' (*PW*III (CC), 137). At one point,

weary from persecution and the prospect of vengeance that she feels called uponto commit, she lapses into a desire for oblivion that Coleridge referred to as his own 'Brahman Creed', in a letter to Thelwall (*CL* 1: 350, 14 Oct. 1797). Coleridge might not have condoned Revolutionary violence, but in Alhadra he demonstrates a sympathetic understanding of the dilemma faced by the oppressed. Eliminating these scenes in *Remorse* makes Alhadra a less complex and less sympathetic character, and suggests a less tolerant attitude toward the restive masses. Perhaps most significantly, he eliminates Alhadra's curtain-closing soliloquy that calls for apocalyptic vengeance and that appears to signal the defeat of Albert's aims at peaceful reform. Instead, Coleridge inserts for the stage version of *Remorse* a joyful family reunion and gives Alvar the play's final words—a pat moral that Heaven justly brings remorse to those who ignore their conscience. *Remorse* thus offers closure where *Osorio* had refused it; whereas in the earlier play, persecuted Unitarians needed to await a vindicating apocalypse, in the latter, the hero, now more Anglican than Unitarian, experiences the certainty of triumph over the villain's tyranny and atheism.

The explained supernatural is re-reversed. Taken altogether, *Remorse*'s erasures of these key passages in *Osorio* make it a less religiously heterodox, less politically radical and altogether less complex drama. Perhaps this goes some way towards explaining its success, for *Remorse* gave its audiences the exaggerated moral stereotypes and the final triumph of virtue over vice that they had come to expect. Whether it succeeded in achieving the moral penetration of Elizabethan drama that Coleridge admired is doubtful but by eliminating *Osorio'*s Dissenting voices, one may see how Coleridge sought to reconcile *Remorse* with his censure of 'Jacobinal Drama'.

Unit 7(b): COLERIDGE, SPINOZA AND *REMORSE*

Coleridge's reception of Spinoza is interesting historically both for what it contains and for what it does not contain. One of his most significant contributions to the intellectual life of nineteenth-century Britain was to serve as a conduit, from German exegetes such as Johann Gottfried Eichhorn, of the so-called higher criticism of the Bible. It might be taken as a sign of how thoroughly this historico-philological analysis of scripture, which provoked the first anti-Spinozan polemics in England in the 1670s because it rejected the normative assumption of divinely inspired authorship, had been assimilated by the early nineteenth century that Coleridge himself passed almost in silence over Spinoza's seminal contribution, in the *Tractatus theologico- philosophicus*, to the development of the

higher criticism. But in fact Coleridge's aim of reconciling contextualizing exegesis with a belief in divinely inspired prophecy was incompatible with Spinoza's consistent rationalism, which rejected the possibility either of special knowledge on the part of the prophets or of any supernatural agency in the composition of scripture. When he alluded to the *Tractatus* in the *Aids to Reflection*, Coleridge was tellingly selective in his recollection, invoking Spinoza by way of differentiating theological mystery from logical absurdity: "I abide by a maxim, which I learnt at an early period of my theological studies, from Benedict Spinoza. Where an Alternative lies between the Absurd and the Incomprehensible, no wise man can be at a loss which of the two to prefer" (338-39). Coleridge was probably referring to Spinoza's refutation of the claim that scripture never expressly contradicts itself (*Opera* 3: 184), but he could not have endorsed Spinoza's conclusion in the same chapter of the *Tractatus* that reason and theology have separate domains, the former concerned with truth and wisdom (*ratio regnum veritatis, & sapientiae*), the latter with piety and obedience (*Theologia autem pietatis, & obedientiae*). Although Coleridge was careful to specify, in the work of biblical hermeneutics composed in 1824 and published posthumously under the title *Confessions of an Inquiring Spirit*, that he understood inspiration not as divine dictation but as the revelation of the truths that the scriptural writers expressed of their own accord and by their own means, even this qualified affirmation of inspired authorship implied, as Coleridge himself acknowledged, the "inappellable authority" of "whatever is referred by the sacred Penmen to a direct communication from God".

Equally noteworthy, if unsurprising, is the absence in Coleridge's response to Spinoza of reference to the programmatic concerns that are now identified with the radical Enlightenment, such as the advocacy of religious tolerance, freedom of speech, and democracy. These political commitments will have been no more congenial to Coleridge, as his disillusionment with the course of the French Revolution gradually hardenedinto a reactionary conservatism, than the uncompromising rationalism of Spinoza's biblical interpretation. Hence the restrictedness of Coleridge's interest to the metaphysical aspects of Spinozism, by which term I mean a congeries of monistic philosophical systems which he or others of his time happened to label Spinozistic, not excluding Spinoza's. Although he shared with radical Enlightenment figures some of their enthusiasm for Spinozism, the narrow focus of Coleridge's attention, especially with respect to the Spinozan corpus itself, was more characteristic of his late-Enlightenment and Romantic-era contemporaries in Germany whose responses to Spinoza were shaped by the so-called *Pantheismusstreit*, the prolonged controversy of the 1780s and 1790s involving many prominent German intellectuals, including Moses Mendelssohn, J. G. Herder,Goethe, and indirectly Kant.

As for my title, the word *ecumenical* has two principal meanings: the more general one is *belonging to the whole world*, while the more specific one is *belonging to the whole Christian world, or*

universal church. I shall address the question of how Spinoza was, as interpreted by Coleridge, ecumenical in the narrower sense. Throughout the first three decades of the nineteenth century, Coleridge sought repeatedly to identify Spinoza in one way or another with Christianity and to rescue him from the prolonged anathematization that already by the end of the seventeenth century had made his name synonymous with the word *atheism*. Lecturing on philosophy in London in March 1819, Coleridge informed his auditors that "the theologic hatred of his name is one of the most incomprehensible parts of philosophic researches; for Spinoza was originally a Jew, and he held the opinions of the most learned Jews, particularly the Cabalistic philosophers. Next, he was of the most pure and exemplary life, and it has been said of him, if he did not think as a Christian, he felt and acted like one" (*Lectures 1818-1819* 578-9).

To be sure, Spinoza's early biographers had given some licence to the attempt to associate him with Christianity: Johann Colerus, whose biography was reprinted in the edition of the works that Coleridge annotated (Spinoza, *Opera omnia* 2: 591-665), quoted Spinoza's reassurance to his Lutheran landlady that her religion was a good one and she needed no other to be saved (Colerus 41-42), while Pierre Bayle, in his *Dictionary*, reported that Spinoza had "publicly profest Christianity, and frequented the Assemblies of the Mennonites, or those of the Arminians of Amsterdam" (2799). In the *Tractatus theologico-politicus* Spinoza himself, albeit in an exposition of scripture, referred to Jesus as Christ and to his teachings as the assumption of divine wisdom in human nature (*Opera* 3: 20-21), thereby prompting his correspondent Henry Oldenburg to request a clarification of his Christological views (*Opera* 4: 304).

But as Coleridge will have known at least by November 1813, having read and extensively annotated a set of the *Opera omnia* which included the correspondence with Oldenburg, Spinoza understood the resurrection of Christ to be merely allegorical (*Opera* 4: 328), and confessed that the notion of the Incarnation seemed no less absurd to him than the squaring of a circle (*Opera* 4: 309). Moreover, Coleridge never claimed that Spinoza had actually been a practising Christian, or that his metaphysics were finally conformable to Trinitarianism— on the contrary, he observed consistently and regretfully that they were not. Indeed, this was the case even before the year of his most intensive study of Spinoza: when, for example, he borrowed the *Opera omnia* from his friend Henry Crabb Robinson in November 1812, Coleridge, according to Robinson's diary, "kissed Spinoza's face at the title-page, said his book was his gospel, and in less than a minute added that his philosophy was, after all, false… Did philosophy commence in an IT IS instead of an I AM, Spinoza would be altogether

true; and without allowing a breathing-time he parenthetically asserted, 'I, however, believe in all the doctrines of Christianity, even of the Trinity'" (Robinson 1: 112).

All the stranger, then, that Coleridge should have sought to mitigate Spinoza's supposed errors on the grounds of his proximity to Christianity, as he did in his philosophical lecture of March 22, 1819: "And if we come at last to the man's own professions and service, I have no doubt they were [sincere]; … that not only the immediate publishers of Spinoza's writings, but that Spinoza did think that his system was identical with but that of Christianity, on so subtle a point that at least it was pantheism, but in the most religious form in which itcould appear" (*Lectures 1818-1819* 580). Why the importunate appeals to his Christian mode of life; the fierce denunciations of his detractors as less Christian, or at least no more orthodox, than Spinoza himself; the insistence that "that right Track was glimmering before him, just as it pleased Heaven to remove'' (*SWF* 610)—which suggests a certain carelessness on the part of the infinite intellect? The most plausible answer, I think, is to be found in Coleridge's conflicted attraction to philosophical monism.

Though large in number and diverse in medium—notebooks, manuscript fragments, marginalia, letters, public lectures, published books—Coleridge's comments on Spinoza are relatively restricted in content and remarkably consistent. Their interest consists less in their exegetic value, for indeed they do not constitute a sustained analysis of the philosophical writings, than in their illustration, on the one hand, of the complexity of Spinoza's *Rezeptionsgeschichte* and, on the other hand, of a fundamental, unresolved conflict of Coleridge's own intellectual life. To the extent he sought to assimilate Spinoza to Christianity, or at least maintained that the two were not absolutely incompatible, Coleridge confirmed the applicability to himself of the observation he attributed to an unnamed Englishman of his acquaintance: "I never yet knew a single person, whom Spinoza had ever converted to his way of thinking; but I know half a dozen at least who have converted Spinoza to theirs!" (*SWF* 620).

Coleridge's view of Spinoza remained consistently conflicted and characterized by special pleading from about1803 to his death in 1834, as Richard Berkeley has observed (*Coleridge* 41-42). But he had become interested in Spinoza even earlier, certainly by the late 1790s, when he was espousing Unitarianism and consequently had no reason to be preoccupied with Spinoza's relation to Christian orthodoxy. The evidence from this period is somewhat sparser than for the richly documented later years of Coleridge's life, and seemingly contradictory. A letter of July 30, 1797, in which Coleridge tells Robert Southey that he is "sunk in Spinoza" and remains "as undisturbed as a Toad in a Rock" (*CL* 1: 534), implies that he was reading the philosopher's works at that date, whereas a letter of June 7, 1800, to the chemist Humphry Davy implies that he was planning to do so but had not yet

had the opportunity. When, in a letter of Christmas Eve 1799 to Southey, Coleridge professes himself a Spinozist, he does so jokingly: "My Spinosism (if Spinosism it be and I' faith 'tis very like it) disposed me to consider this big City [Bristol] as that part of the Supreme *One*, which the prophet Moses was allowed to see" (*CL* 1: 551). Eighteen years later, in an anecdote about the government spy sent to monitor him and Wordsworth in the summer of 1797, Coleridge again made a joke of his Spinozan interests, but this time in order to insinuate the insignificance of his former political radicalism: "At first [the spy] fancied, that we wereaware of our danger; for he often heard me talk of one *Spy Nozy*, which he was inclined to interpret of himself, and of a remarkable feature belonging to him; but he was speedily convinced that it was the name of a manwho had made a book and lived long ago" (*BL* 1: 194). Admittedly that anecdote is too contrived to be entirely plausible, although the spy of course was real and the feeble pun on Spinoza's name had appeared inColeridge's notebooks as early as 1799 (*CN* 1: 422).

However unreliable the evidence from Coleridge himself concerning his early engagement with Spinozan or Spinozistic thought, it is supplemented by that from Clement Carlyon, an Englishman who met Coleridge in Göttingen in 1799 and described their conversations in the first volume of his autobiography of 1858. Not only were "the doctrines of Spinoza" said "to prevail . . . among the literati of the North of Germany" (i.e., Lutheran Germany), the scandalized Carlyon recalls, but they were frequently discussed by Coleridge, who explained to his friends that the "great principle of Spinozism is, that there is nothing properly and absolutely existing but matter, and the modifications of matter; among which are even comprehended thought, abstract and general ideas, comparisons, relations, combinations of relations" (194). As a recreation of conversations conducted almost four decades earlier, Carlyon's extract will not bear close analysis. But taken in conjunction with the "concentrated definition of Spinozism" that he attributes to Coleridge, namely that "Each thing has a life of itsown, and we are all one life" (Carlyon 193), the reference to "combinations of relations" suggests that the source of Coleridge's 1790s version of Spinozism was less likely Spinoza's works themselves than Joseph Priestley's elaboration of David Hartley's associationism (Perry 112-16).

Whereas Hartley himself, fearful of having to abandon the idea of the immaterial soul, had been unwilling to commit himself fully to a materialist theory of consciousness, Priestley had no compunction about doing so, arguing that man is composed of a single substance comprising both material and mental attributes (1: xix-xx). Coleridge will have been initially attracted to Priestley's theory because it seemed to resolve the problem of mind-body dualism, as Hartley's qualified materialism manifestly did not. A letter of 1794 to Southey makes Coleridge's allegiance explicit: "I go farther than Hartley and believe the corporeality of *thought*—namely, thatit is motion" (*CL* 1: 137).

What followed from this materialist explanation of thought was a materialist explanation of divinity. For if, Priestley reasoned, we cannot account for our own thought except in terms of the properties and powers of matter (since to do otherwise would be to admit an insuperable dualism), then still less can we account for Godin other terms (since to do so would be to deny the distinction between the immaterial and the material). The "Divine Being" (Priestley's preferred term for the deity) and the world are not essentially different because he,or it, could not act upon the world if he were not also in some sense material; and everything that exists and happens in the world must be owing to him: "matter is, by this means, resolved into nothing but the divine *agency* exerted according to certain rules" (Priestley 1: 39). And if, Priestley continued with studied casualness, "every thing is really *done* by the divine power, what material objection can there be to every thing *being* the divine power" (1: 40)? Just as the individual consciousness is one with the world, so the worldis one with God. In "Religious Musings" (1794) and in his contribution to Southey's *Joan of Arc* (1795), Coleridge versified the Priestleyan conception of divinity and its implication for human self-understanding: "tis God / Diffus'd thro' all, that doth make all one whole,'' he explained in ''Religious Musings'' (*CPP* 25 [lines 139-40]), and "'Tis the sublime of man, / Our noontide Majesty, to know ourselves / Parts and proportions of one wond'rous whole!" (lines 135-37). Hence the effusion of *Joan of Arc*:

> Glory to Thee, FATHER and Earth and Heaven!
> All-conscious PRESENCE of the Universe!
> Nature's vast ever-acting ENERGY!
> In will, in deed, IMPULSE of All to all.

Priestley published the first edition of his *Disquisitions relating to Matter and Spirit* in 1777 and the second, from which I have been quoting, in 1782. One notable addition to the second edition is a sentence expressly dissociating Priestley's monism from Spinoza's: "Nor indeed, is making the deity to *be*, as well as to *do* everything, *in this sense*, any thing like the opinion of Spinoza; because I suppose a source of infinite power, and superior intelligence, from which all inferior beings are derived; that every inferior intelligent being has a consciousness distinct from that of the supreme intelligence, and that they will for ever continue distinct" (1: 42). Notwithstanding this disclaimer, of which he may in

the event have been unaware, Coleridge evidently didconsider Priestley's metaphysics to be a kind of Spinozism, and he became increasingly critical of it in thelatter half of the 1790s because of what he considered its lack of self-consistency and its unsatisfactory provision for explaining the existence of evil. (He also grew dissatisfied with his own "Religious Musings," fearing, he acknowledged, that it could "easily be misconstrued into Spinosism" [*CL* 3: 467].) Precisely by trying to reduce thought to matter, and thereby transforming matter into "a mere modification of intelligence," as Coleridge later elaborated in the *Biographia Literaria*, Priestley had undermined his own stated position: "He stript matter of all its material properties; substituted spiritual powers; and when we expected to find a body, behold! we had nothing but its ghost! The *apparition* of a defunct substance" (*BL* 1: 136).

Already in March 1796, when he was still calling himself a necessitarian, Coleridge confided in a letter his difficulty reconciling Priestley's theism with his materialist monism: "How is it that Dr Priestley is not an atheist?—He asserts in three different Places, that God not only *does*, but *is*, every thing. But if God *be* every thing, every Thing is God: —which is all, the Atheists assert—" (*CL* 1: 192). The pressure of that questiongrew more insistent in the following years, and finally intolerable in April 1799, when Coleridge, then attending lectures in Göttingen, received word that his infant son Berkeley had died back in England. In a consolatory letter to his wife he wrote, ―But the living God is every where, & works every where—and whereis there room for Death? . . . I confess that the more I think, the more I am discontented with the doctrines of Priestley" (*CL* 1: 482). This reflection augurs a crucial turning-point in Coleridge's intellectual life, after which he was no longer prepared to accept what Thomas McFarland unkindly called Priestley's "bargain-basement Spinozism" (169).

After returning from Germany in July 1799 with a good command of the language, Coleridge, while maintaining an interest in British theologians, devoted himself increasingly to the study of Continental, particularly German, philosophers, from Fichte and Kant in the first decade of the nineteenth century to Schelling and various *Naturphilosophen* associated with Schelling in the second decade. A serious, if as yet unspecific, interest in Spinoza manifested itself in Coleridge's plan, sketched out in notebook entries of November 1799 and October 1803, to compose a poem on the Dutch philosopher that would address the possibility of multiplicity, or "multeity" to use Coleridge's own word, within unity:

If I begin a poem of Spinoza, thus it should begin/

I would make a pilgrimage to the burning sands of Arabia, or etc. etc. to find the Man who could explain to me there can be *oneness*, there being infinite Perceptions—yet there must be a *one*ness, not

an intense Union but absolute Unity. . .
CN 1: 556; cf. 1: 561

Coleridge did not in fact write a poem about Spinoza, but by the end of the decade he recognized in Spinoza's monism the only intellectually viable alternative to Kant's transcendental idealism: "Only two *Systems* of Philosophy – (sibi consistentia) possible 1. Spinoza 2 Kant, i.e. the absolute & the relative, the κατ' οντα, and the κατ' ανθρωπον. or 1 ontological, 2 the anthropological" (*CN* 3: 3756). That is one of three notebook entries devoted to Spinoza in the spring of 1810, and the defensiveness on Spinoza's behalf in the others (one of which I shall discuss presently) indicate that he felt himself on the horns of a dilemma, compelled but reluctant to make a choice and therefore taking provisional refuge in a fudge. Here, then, we can mark the beginning of his Christianization of Spinoza, an effort that, however implausible in itself, becomes comprehensible when considered in the broader context of Coleridge's intellectual life.

In the first volume of the *Biographia Literaria*, Coleridge presented his philosophical investigations up to 1815, the year he dictated the work, as a search for "a total and undivided philosophy" (*BL* 1: 282-3) in which, on the one hand, the original identity of subject and object could be assumed as the ground of knowledge, and, on the other hand, free will could be assumed as the ground of ethics. Retracing his path from associationism and materialism ("unintelligible") through Cartesian dualism ("long since exploded") and hylozoism ("the death of all rational physiology") to Fichte's subjective idealism ("crude egoismus") and finally to Schelling's identity philosophy, in the last of which he finds for the time being a "genial coincidence" with his own conclusions (*BL* 1: 160), Coleridge distinguishes two broadly opposed classes of philosophical system, the realist and the idealist.

Appropriating Coleridge's own homelier designations for these classes from the remark to Crabb Robinsonthat I quoted earlier, Thomas McFarland argues that Coleridge was able to settle the competing claims of theprinciples "it is" and "I am" only by foregoing systematic philosophy for an emotional commitment to Trinitarian Christianity. In this account, the conflict Coleridge described in the *Biographia*, that "my head waswith Spinoza, though my whole heart remained with Paul and John" (*BL* 1: 201), contained within itself the eventual resolution to his fundamental philosophical dilemma. But insofar as Kant's critical philosophy, by opposing philosophical dogmatism and excluding metaphysics from the realm of knowledge, urged Coleridge towards his *confessio fidei*, the "Trinitarian resolution," as McFarland calls it, amounted to a victory for the philosophy of 'I am': "Christianity, as an expansion of the 'I am,'" was Coleridge's lifelong commitment, in philosophical as well as

religious terms" (251). To McFarland, whose attitude towards Coleridge is rather like that of a spectator shouting encouragement to an exhausted runner in the final stretch of a marathon, the concept of the Trinity not only anchored Coleridge's "complete system . . . in an extramundane ground without abandoning the reality of the natural world," but deepened his understanding "of the 'I am' starting-point" (227).

Attractive as this interpretation is in its neatness, it exaggerates the clarity of Coleridge's distinction between the "it is" and "I am" philosophies, and hence between Spinozism and Christianity. To be sure, McFarland follows Coleridge himself in tending to treat the classification *pantheist* as a natural kind, and hence self- explanatory, which is why he can refer to "the pantheist tradition" with no more self-reflexivity than Coleridge displays in collocating "the Proclo-plotinian Platonists" and "their Spinosistic imitators, the nature- philosophers of the present Germany" under the rubric of pantheism (*Marginalia* 3: 909; cf. *CN* 3: 4497). Both in this respect are the indirect heirs of Bayle, who began his article on Spinoza by declaring that "the substanceof his Doctrine was the same with that of many Ancient and Modern Philosophers, both in *Europe* and in Eastern Countries" (2782). A more restricted conception of pantheism, or at least one that did not in effectserve as the hermeneutic instrument of an inherited prejudice, might have spared Coleridge some of the intellectual quandaries he suffered when he read thinkers to whom he was attracted but of whom he thought he ought not to approve. Still, his response to Spinoza himself was often more complex than McFarland acknowledges.

It would be consistent with the account of a Trinitarian resolution to the choice between realism and idealism if Coleridge, having been content to call himself a Spinozist in his Unitarian youth, and probably before having read Spinoza, had then been at pains to reject Spinozism in his Trinitarian maturity, and especially after having read the philosopher's works. But the facts do not conform so tidily to that narrative. Consider, for example, a comment on F. H. Jacobi's *Über die Lehre des Spinoza*, the book (first published in 1785, though Coleridge read the expanded second edition of 1789) which inaugurated the *Pantheismusstreit* by revealing that the much-admired, recently deceased playwright Lessing, an exemplary figure of the German Enlightenment, had professed himself a Spinozist in private conversations with Jacobi. Jacobi's own primary concern had been neither Lessing nor Spinoza, but rationalism, of which he took Spinoza's *Ethics* to be the most perfect expression. Assuming the universal applicability of the principle of sufficient reason, a consistent rationalism must be deterministic and fatalistic, Jacobi asserted, and thus incompatible with the belief in a self-caused God and the freedom of the will. Spinozism could not therefore be dismissed as a harmlessly obscure and incoherent metaphysical doctrine, for in fact it made manifest the atheism latent in all rationalist

philosophy. Thus its espousal by someone considered a representative of Enlightenment, an assessment with which Jacobi did not disagree, was a sign precisely of the Enlightenment's moral bankruptcy.

Now one would expect Coleridge to have found this a compelling argument, not least because he had rejected Priestley's necessitarianism on account of its ethical implications. But instead Coleridge sought either to defend the Dutch philosopher from the charge of atheism or, when he himself made the same charge, to qualifyit strongly. Responding to Jacobi in the margin of Robinson's copy of Spinoza's works (rather than in his own copy of *Über die Lehre des Spinozas*), Coleridge insisted, with regard to the finite causality affirmed inthe *Ethics*, according to which every finite thing is determined by an infinite series of finite causes.

If these finite Causes can be said to act at all, then that on which they act has an equal power of action—: and even as tho' all in God *essentially*, we are yet each *existentially* individual, so we must have freedom in God in exact proportion to our Individuality. It is most necessary to distinguish Spinosism from Spinosa—i.e. the imaginary consequences of the immanence in God as the one only necessary Being whose essence involvesexistence, with the deductions from Spinosa's own mechanic *realistic* view of the World. Even in the latter, I cannot accord with Jacobi's assertion, that Spinosism as taught by Spinosa, is Atheism/ for tho' he will not consent to call things essentially disparate by the same name, and therefore denies human intelligence to the Deity, yet he adores his *Wisdom*. . . It is true, he contends for Necessity; but then he makes two disparate Classes of Necessity, the one identical with Freedom Liberty (even as the Christian Doctrine, "whose service is perfect Freedom") the other Compulsion = Slavery. . . .
Marginalia 5: 207-8; cf. Jacobi 118

Coleridge seems here to infer from proposition 28 of book 1 of the *Ethics* a distinction that Spinoza did not explicitly make, between absolute or logical necessity and merely causal necessity. The *essential* is that which, as an attribute of substance or an infinite mode from which a law of nature follows, could not be otherwise, whereas the *existential* is that which, although the result of a particular series of causes, is not itself necessitated by the general features of the universe and could conceivably, given a different casual series, be otherwise. From this possibility of the contingency of particularities in the universe—a possibility whose admissibility is still contested among interpreters of the *Ethics* (see, e.g., Curley 49-50, and Bennett 74-66)— Coleridge comes as close as he was ever to do in detecting in the *Ethics* a provision for individual freedom of will, such freedom being the basis of the individual's expression, through moral action, of a love of God. Having identified this mitigation of Spinoza's necessitarianism, Coleridge is momentarily content to explain away the rest by reference to the

contemporary philosophical context: “But never has a great Man been so hardly and inequitably treated by Posterity, as Spinosa—No allowance made for the prevalence, nay, universality of Dogmatism & the mechanic System in his age” (*Marginalia* 5: 208). Evidently Spinoza’s necessitarianism followed necessarily from his philosophical milieu.

The observation of Spinoza’s refusal to concede personhood to God, even in a metaphorical sense, anticipates what would soon become Coleridge’s fundamental objection to Spinoza’s metaphysics. But his special pleading on behalf of that metaphysics did not cease after he had returned the *Opera omnia*, now heavily annotated, to Crabb Robinson in November 1813. The differentiation of Spinozan monism from conventional pantheism figures in the *Biographia*, where Spinoza is unexpectedly aligned with the theosophist Jakob Böhmeand the Quaker George Fox, “mystics” whom Coleridge credits with having enabled him “to skirt, without crossing, the sandy deserts of utter unbelief” (*BL* 1: 149-50). To McFarland this means no more than that both Böhme and Fox were, like Spinoza himself, representatives of the errant philosophy whose temptationsColeridge successfully resisted (245-46, 249-51). That is the negative version of an interpretation to which Frederick Beiser would offer the positive counterpart: what McFarland and Beiser share is the broad understanding of pantheism characteristic of the late Enlightenment itself. To Beiser the linking to Spinoza of Böhme and Fox, both of whom express their inner conviction of God’s presence, would be perfectly comprehensible because he regards the rise of Spinozism in the German radical Enlightenment as the secular reassertion of the Protestant Counter-Reformation: if Spinoza had undermined the authority of the Bible, hehad also preserved the possibility of realizing Luther’s ideal of the immediate subjective experience of God. Indeed Spinoza enhanced that possibility, Beiser argues, precisely because he removed the obstacles of a transcendent deity and a difficult sacred text (50-52).

Coleridge’s Spinoza, however, is not secular, and if not exactly Protestant, is trying to be so. His connection with the mystics, then, likely consists in Coleridge’s sense that the geometric demonstration of the unity of God and nature demanded an affective supplement, which is exactly what the mystics, with their intuition of the divine presence, supplied. This interpretation would also account for Coleridge‘s frequent references to Spinoza’s system as a “*Skeleton* of the Truth’’ (e.g., *Friend* 1: 54n; *CL* 4: 775). Just as Kant, in the third *Critique*, conceded to aesthetic judgment the possibility of enabling a transition in thinking from knowledge to morality, thus making the suprasensible ideas of reason real in the sensible world, so perhaps Coleridge hoped that feeling would make intuitable what reason had established to be necessary. In other words, the mystics’ feeling might make Spinoza’s “dry Bones live” (*CL* 4: 548). If that is correct, then the pairing of Fox and Böhme with Spinoza—a pairing that Coleridge made on at least two occasions in additionto that in the *Biographia*—would

attest to the same need that found expression in Coleridge's theorization of the natural symbol in which sign and meaning are ontologically connected, that is, the aesthetic objectification to the subject of its theoretically posited unity with the world of objects (see Halmi). To the extent that a Spinozistic monism permitted the assumption of the primordial unity of subject and object in the infinite substance, it promised a solution to the impasses represented by Kant's dualism and Fichte's subjectivism.

Nonetheless, the logic of Coleridge's alignment of Spinoza with the "mystics" is peculiar, for he concedes on the one hand that the thought of the latter "is capable of being converted into an irreligious PANTHEISM"—a point he makes also in his marginalia on Böhme—and insists on the other that Spinoza's *Ethics* is not "*in itself* and *essentially* . . . incompatible with religion, natural or revealed" (*BL* 1: 152). Are we meant to conclude that the ostensibly atheist Spinoza is actually more amenable to religious belief—or more specifically, provides a more compelling assurance of the divine presence in the world—than the avowedly religious mystics? It is as if, having skirted the desert with Böhme and Fox, Coleridge were now prepared to plunge into it in search of Spinoza.

Perhaps he was engaging in the rhetorical equivalent of a bait-and-switch tactic, transferring the association with pantheism from Spinoza to the Christian mystics in order to render the contemplation of Spinoza's systemmore acceptable. If so, it is a strategem to which he would resort again in letters condemning "*Modern* Calvinism" as a kind of Spinozism that lacks "the noble honesty, that majesty of openness, so delightful in Spinoza, which made him scorn all attempts to varnish over fair consequence" (*CL* 4: 548), and Unitarianism (which he had long since disavowed) as "far, very far worse … than the Atheism of Spinoza" (*CL* 6: 893). Better a wolf in wolf's clothing. "Why in the instance of Spinoza alone," Coleridge fumed in a manuscript note of 1817-18, "should [it] be thought *suspicious* to extract the medicinal and praise what is praise-worthy? Or is he fixed at the summit of the temple of Heterodoxy as a Conductor, which attracting all the Lightning of our Odium Theologicum towards itself procures an immunity for the Fabric at large . . . ?" (*SWF* 616). What he meant by "the Fabric at large" is explained by a notebook entry in which he contrasted Spinoza favourably with "the Voltaires, Humes, and the whole mob of *popular* Infidels"—Hume in particular deserving such opprobrium because, in the *Treatise of Human Nature*, he had mischievously invoked Spinoza's "universally infamous" doctrine of the single substance in order to ridicule the idea of the immortality of the soul (240-41). Yet as Richard Berkeley has noticed, Coleridge's appeals to Spinoza's Christian virtues are curiously irrelevant, in that they do not pertain to the content of his metaphysics except in excusing its errors as the consequence of his purported innocence ("Providential" 8-9, *Coleridge* 46).

An extraordinary passage from a note Coleridge left in manuscript serves synecdochally to illustrate this point. Composed in 1817-18, the note draws on Colerus and defends Spinoza by referring not only to his saintly life but to his rebarbative writing style, calculated to ward off casual seekers of heterodoxy:

Consult his Life by COLERUS, who knew Spinoza personally, lived near him, and collected his materials on theSpot. Himself a strictly orthodox Divine, he speaks of Spinoza's Opinions . . . with at least sufficient Horror: but he did not therefore omit to refute every charge, every calumnious rumour, against his Character as a *man*: and . . . he records the blameless innocence of his Life, his inobtrusive sincerity and his solicitude not todisturb, nay, his anxiety to second, the unquestioning faith and pious exercises of the simple-hearted… Nay, he expressed not only his doubts, but his reluctance to the publication of his MSS … in the most innoxious way, namely, in Latin & in the driest, austerest, and most inattractive form, adopted from the method of Geometry, and so free from the least wanton offence against the feelings of his age and [country], soreverential in his use of terms held in reverence by others, that Ludovicus Meyer, the Editor, appears to have seriously believed the tenets of his Master to be in all essentials co-incident with the doctrines of Christianity, as declared in the Gospel of John, and the epistles of St. Paul: nor do we possess any satisfactory proof, that Spinoza himself thought otherwise.

Coleridge's defence is thus founded on two distinct claims: first, that in his innocence and single-minded philosophical rigour, Spinoza formulated a metaphysical doctrine without regard to its implications for the foundations of morality; and second, that the resultant "errors" of this doctrine were venial in nature. Variations of this defence, as we have seen, recur throughout Coleridge's later writings, and as late as 1830 he is supposed to have expressed his conviction that Spinoza "was on the borders of truth, and would no doubt had he lived had attained it" (*TT* 1: 557).
In the event, however, Coleridge's enduring attraction and insurmountable objection to Spinoza's metaphysics were both rooted in its demonstration of the logical necessity of the single substance. This dilemma found expression in a characteristically Coleridgean footnote to a letter of 1815 to the publisher John Gutch:

Spinoza's is a World with one Pole only, & consequently no Equator. Had he commenced either with the natura naturata, as the Objective Pole, or at the "I per se I" as the Subjective Pole—he must necessarily in either case have arrived at the Equator, or Identity of Subject and Object—and thence instead of *a* God, = the one only Substance, at which all finite Things are the modes and accidents, he would have revealed to himself the doctrine of The Living God, having the Ground of his own Existence within himself, and the originating Principle of all dependent Existence in his Will and Word.
CL 4: 548

While satisfying what reason demanded, the dissolution of subject-object dualism, Spinozan monism denied what morality required, a voluntaristic conception of God. For once Coleridge had determined that the only possible guarantor of the free will of individual humans was that of a transcendent but personalized deity, he could never fully accept Spinoza's allegedly unipolar conception of God. Referring in a note of c. 1817-18 to the "unica Substantia infinitis Attributis" as defined in the *Ethics* (although that particular formulation is never used in the work), Coleridge lamented that Spinoza's "error consisted not so much in what he affirms, as in what he has omitted to affirm or rashly denied . . . that he saw God in the ground *only* and exclusively, inhis *Might* alone and his *essential* Wisdom, and not likewise in his moral, intellectual, existential and personal Godhead" (*SWF* 609). In short, the *Ethics* lacked the theoretical basis for an ethics.

As we saw earlier, it follows from the distinction between the essential (unconditionally necessary) and the existential (contingently necessary)—a distinction that Coleridge himself, with perhaps excessive interpretive generosity, conceded to the *Ethics*—that the Spinozan God, as the eternal actualization of the universe, neednot impinge upon the temporal actualization of events, so that individual *qua* finite mode might indeed possess the freedom to actualize itself. But to Coleridge this possibility, to the extent that he seriously entertained it, was insufficiently consolatory because it excluded the existential from the deity itself: the infinite substance required the supplement of an absolute will. Accordingly, Coleridge sought in the abortive *Opus Maximum,* thebroad aim of which was to reconcile faith with reason, to demonstrate the necessary existence of the divinewill. But insofar as that will was conceived by analogy to human will "the same power but in a higher dignity," as Coleridge himself asserted (*OM* 11)—the Coleridgean God exhibited exactly the anthropomorphism that Spinoza had ridiculed in the appendix to part 1 of the *Ethics*. What Coleridge wanted, finally, was an infinite substance with a human face.

In that respect, his self-contradictory Christianization of Spinoza was consistent with his engagement with systematic philosophy generally, and particularly with Schelling's. The fundamental conflict in Coleridge's mature intellectual career was, as Christoph Bode has accurately summarized it, the systematic incompatibility of his religious convictions with "the philosophical materials [he] assembled from various sources to give substance to his own deliberations or to impress his audiences and readership" (610). The true object of the special pleading that Coleridge conducted on Spinoza's behalf was not the Dutch philosopher, therefore, butthe Highgate sage himself. For it was Coleridge's persistent, if unrealized and indeed unrealizable, hope to become himself the Christian Spinoza, giving Christianity a systematic philosophical foundation while deriving systematic philosophy from a Trinitarian conception of a personalized God. The wistful hope of squaring the circle, so to speak, in a

philosophically coherent and religiously satisfying way continued to manifest itself in Coleridge's statements about Spinoza to the end of his life. While acknowledging in a notebook of March 1832, "If like Spinoza, I had contemplated God as the infinite Substance (Substantia Unica) as the incomprehensible mindless, lifeless, formless *Substans* of all Mind, Life and Form—there would be for me neither Good nor Evil – Yet Pain, & Misery would *be*—& would be hopeless" (*CN* 5: 6659), Coleridge could nonetheless express in a letter of the same month, without obvious irony, the hope of encountering Spinoza's spirit in heaven, "with St. John and St. Paul smiling on him and loving him" (*CL* 6: 893). The implication, which hardly needed to be stated, is that Coleridge himself hoped to be present at the occasion, equally smiling and smiled upon.

If Coleridge was consistently drawn to dichotomizing, to the extent that his most enduring contributions to critical theory are the distinctions he formulated himself or adapted from others (e.g., imagination vs. fancy, imitation vs. copy, organic vs. mechanical form, symbol vs. allegory), he was just as consistently unable to constrain his thought by a dichotomous logic. Having identified two mutually exclusive intellectual positions, he might try simultaneously to adopt both while nonetheless accepting the truth of their mutual exclusivity. Coleridge's engagement with Spinoza is one example of such a situation, the "it is" and "I am" circling each other endlessly, the finite modes, one might say, of his infinite irresolution.

Unit 8(a): SUMMARY OF THE PLAY *REMORSE*

The scene of the play is in Spain, and the time, as Coleridge writes in his note, is the reign of Philip the Second, just at the close of the civil wars against the Moors. The action centres around Alvar and Ordonio, the two sons of lord Valdez, a noble Spaniard, and Donna Teresa, an orphan heiress, bequeathed by her parents on their death-bed to the wardship of the Marquis. Alvar, the eldest son of lord Valdez, to whom Teresa had been betrothed, is supposedly dead— he has been absent for six years — and Teresa is now addressed by Ordonio, the younger son of the Marquis.

Teresa, however, remains faithful to Alvar. Her indifference to Ordonio and unwavering fidelity to Alvar's memory provoke maddening despair and murderous jealousy in the younger brother, and Coleridge borrowing his materials from Otway and Schiller, weaves a complex fabrio of perverted human relationships.

As the play opens, we find Don Alvar has returned from his long exile (in) a distant shore. His treacherous brother Don Ordonio arranged — successfully he thought — to have murdered Alvar long years ago through the Moor Isidore who actually did not carry out the command. Alvar returns in the guise of a Moresco Chief. As he heard a rumour that his beloved Teresa had married his villainous brother, Alvar wanted to arouse remorse in him, Hamlet like. Their father Valdez is also keen on Teresa's marriage with Ordonio. ("We have mourned for Alvar. / Of his sad fate there now remains no doubt. / Have I no other son ?" /""IV, ii, 39-41) But Teresa does not love : the "other son" ("speak not of him,.'/ That low imposture" / IV,ii, 41-42_7) Ordonio commands Isidore to play the role of a fake Sorcerer in order to convince Teresa that Alvar is really dead. The ''Stranger'1 (Don Alvar) claims that he knows how "to "bring the dead to life again" and Isidore asks Ordonio to visit the stranger in the wood near the ruin. Ordonio without recognising his elder brother in him makes him agree to come to his castle to perform certain deeds at his command. But the "Stranger" chooses to show his own 'murder'. The Inquisitors interfere and Ordonio being Claudius - like perturbed gets Alvar imprisoned in adungeon. Suspecting Isidore's treachery, Ordonio murders him in a cave — his first real murder. His wife Alhadra makes an assault on the castle with the help of the dead Isidore's friends — a scene charged with a sense of noble adventurism. Teresa enters into the dungeon to free the "Stranger" in whose appearance she saw"something". After a few moments of hesitancy Alvar discloses his identity, and Teresa, taking her portrait from his neck ("Ah'. who art thou ? / Nay, I will call thee, Alvar " / V, i, 87~88_7) "falls on his neck". But this moment of bliss does not last long ("Alvar my Alvar '. am I sure I hold thee ? / Is it no dream ? thee' in my arms, my Alvar '. " /~Y, i, 104-5_7) Ordonio enters with a goblet in his hand, and offers the "Sorcerer" poisoned wine ; but Alvar says, "There is poison in the wine" (Y, i, 138). Ordonio now declares his intention,"for one of us must die" (Y, i, 1B9)* Alvar throws away the goblet' and calls his brother "Mountebank andvillain '. " (V, i, 151) and also appeals'.-to him to repent for his act ("One pang '. / Could I call up One pang of true remorse '. " /~Y, i, 167-68 7) Now Ordonio "becomes desperately violent ("Cheat villain \ traitor'. Whatsoever, thou he. / I fear thee, man l " /~Y, i, 194-95J7)• Teresa uses her last weapon (''Ordonio / 'Tis thybrother '. ‖ /"Y, i, 196_7) When he rushes at Alvar with his sword, Teresa flings herself on Ordonio and holds his arm ("Stop, madman, stop " /" Y, i, 195_7)• At this dramatic turn of events, Ordonio becomes almost dumb-founded **(there is no stage direction here). When Alvar calls out,** "Ordonio — Brother'. / lay, nay,thou shalt embrace me", Ordonio draws back and gazing at Alvar significantly says, "Touch me not '. / Touch not pollution, Alvar i I will die." (V, i, 203-204). But when he attempts to fall on his sword, Alvar and Teresa prevent him. He kneels down and begs Alvar to "Curse me with forgiveness '. " (V, i, 214). In the meantimethe doors of the dungeon are broken*open and Alhadra rushes in with a band of Morescoes. Alhadra orders to "Seize first that man" (V, i, 229), but Alvar tries to defend his brother. "Women, my life is thine '. " (V, i, 231),Ordonio says and warns

the Morescoes, "I have strength / With this bare arm to scatter you like ashes." (Y, i,233-34). He admits that he murdered her husband. (Here Alvar and Teresa cry out s "Oh horrible l The melodramatic suspense continues for some time. Alhadra suddenly stabs Ordonio and he begs of his wronged elder brother's forgiveness; Alvar and Teresa "bend over the dead hody of Ordonio while Alhadra speaks some of the most "beautiful lines in the drama. (7, i, 265-79): she threatens destruction of "the Kingdoms of theworld" (7, i, 271) and "foundations of iniquity" (7, i, 272), and will rest only when all with "the spirit of life"(7, i, 277) are united in song. Alhadra hastily retires with the Moors at the approach of lord Valdez, Alvar and Teresa kneel to Valdez who, unaware of the criminal action and death of Ordonio, blesses the couple withtears. The play ends on a sublime note with Alvar's speech — a kind of grim warning — on the tragedy ofunheeded conscience.

Unit 8 (b): THE TITLE OF THE PLAY

"Remorse' is, at one level, the dominating passion in Coleridge's play, and the stresses experienced by the individual minds —— particularly Ordonio and Alvar ——help to unify the different episodes. As Joseph W. Donohue, Jr., pertinently observes the emotions are not sufficiently objectified and a felt tension emerges between human psychology and dramatic form. Still, the interaction of the responses and reactions of the two brothers achieve dramatic progression and unity. Even Hazlitt admitted that the ''succession of situations and events /—in Pernorse_7 calm forth the finest sensibilities of human breas...'' 111 Don Alvar seeks to confront Ordonio with a moral challenge. This challenge and Ordonio's response—— that——includes Satanic defiance, spiritual perplexity and torment, and final surrender constitute the framework of dramatic action and give it a unified structure.

The opening scene of the first act not only reveals the story of Alvar's exile but also shows that the disguised elder brother's intention is not to wreak vengeance but to arouse remorse. When Zulimez asks his master to "reveal yourself, / And let the guilty meet the doom of guilt'. " (I, i, 1.2-13**),** Alvar says : "Remember, Zulimez'. I am his brother, / Injured indeed deeply injured yet / Ordonio*s brother" (I, i, 14-16**.).** He says further : "Themore behoves it I should rouse within him / Remorse '. that I should save him from himself" (I, i, 18-19**).**

Only after nineteen lines of the opening scene we come acrossan analysis of "remorse" which sounds like the "Motto" of the play: Zulimez. Remorse is as the heart in which it grows:

If that he gentle, it drops balmy dews Of true repentance; hut if proud and gloomy, It is a poison-tree, that pierced to the inmost Weeps only tears of poison '. The first part of the second scene further enlarges Alvar's image as a noble brother——wronged but still nursing no malice against the wrong-doer. This image is built up particularly through Teresa's endearing words for her lover and her description of Ordonio : "His proud forbidding eye, and his dark brow, / Ghill me like dew-damps of the unwholesome night : / My love, a timorous and tender flower, / Closes beneath his touch" (I, ii, 81-84). In the second part of this scene, Alhadra'snarration of her sufferings to Teresa, especially of her horrible experience inside a dungeon, "then a young andnursing mother", (I, ii, 206), gives the play a new dimension and raises the expectation of the audience for great events to take place so that poetic justice may at last come to relieve the tension. Alhadra strengthens thisexpectation when she

says:

"Great evils ask great passions to redress them"(I, ii, 230). But a little later the "great passioi turn--out to be arousing remorse through forgiveness and appeal to better sense. In the same scene Alvar is hurt by Teresa's casual mention of "my lord Ordonio" (I, ii, 335) and he muses on the implications of this expression. He suspects that "ere she married him, he /~Ordonio had stained her honour" (I, ii, 346); but even at this moment,.when jealousy may turn any lover's mind to the thought of murder, Alvar's thoughts shrink from blood and revenge, and the acrimony is dissolved in prayer : "Assist ^heaven, / That I may pray for my guilty brother (I,ii, 363-64).

Act two, scene one shows Ordonio's conspiracy with his accomplice Isidore. It also exposes what happened when the hired assassin Isidore failed to murder Alvar when the latter had revealed that Ordonio washis brother. But this scene also throws light on Ordonio's susceptibility to the pricks of conscience. When Isidore tells him that Alvar "threw / His- sword away, and bade us take his life ..." (II, i, 116-17) Ordonio bursts out : ' And you killed him ? Oh blood hounds' . may eternal wrath flame ..round you He was his Maker's Image undefac'd (II, i, 119-20) And again : Oh cold — cold — cold shot through with icy cold .(II, 1,123) - /—Previously, in the second scene of Act I, Ordonio's guilt-ridden conscience is momentarily revealed, as if in a flash, when Alhadra reminds a startled Ordonio that Isidore is her husband whom "three years ago, three years this very week, / Thou left him at Almeria" (I, ii, 137-8).7 Ordonio looks "strange" and is evidently disturbed ; but, almost the next moment, Isidore is asked to play a sorcerer and show Teresa's portrait (which Isidore took from Alvar while sparing his life) to convince her about Alvar's death. The audience again preparesfor either of the two eventualities-- either Alvar 'takes revenge or Ordonio becomes remorse-struck. While talking to Isidore Ordonio1s guilt-ridden mind suddenly suspects eavesdropping:

"Ha — Who lurks there /
Have we been overheard ?" (II, i, 182-83).

Ordonio says these words stopping suddenly at the edge of the scene, and the situation is ominous, presagingbloody action. Isidore's reference to a poor .idiot boy who "'sits in the sun, and twirls a bough about, / His weak eyes seeth'd in most unmeaning tears," (II, i;', 186-68) is in the nature of an anticlimax, but the tearful voice of the idiot boy is in consonance with the motif of the play, and what Alvar says in the next scene reinforces this motif:

O faithful Zulimez
That my return involved Ordonio'
sdeath, ' I trust, would give me an

unmingled panYet bearable : but when
I see my father Strewing his scant grey
hairs, e‘en on the ground,Which soon
must be his grave, and my Teresa —
Her husband proved a murderer, and
her infants His infants — poor Teresa
all would perish,
All perish — all ‘. and I (nay bear with me)
Could not survive the complicated ruin ‘.
(II,ii, 30-39)

In the next scene of Act II, in the first confrontation between the two brothers after Alvar‘s arrival at Granada,Alvar's first thought on seeing, his brother is "To fall upon his neck and weep forgiveness (II, ii, 60). Something ails him, his hand trembles. When alone, at the end of the Act, Alvar soliloquizes:

Dear Portrait '. rescued from a traitor's
keeping,I will not now profane thee, holy
image,
To a dark trick. That worst had man shall
find A picture, which will wake the hell
within him,And rouse a fiery whirlwind in
his conscience. (II, ii, 174-78)

Almost the whole of the first scene of Act III is devoted to Alvar‘s pathetic efforts to arouse the conscience of his brother. In the "Hall of Armoury, with an Altar at the back of the Stage" with "Soft Music from an instrument of Glass or Steel", Alvar feigns to "call up the Departed Soul of Alvar There is "Music expressiveof the movements and images that follow". Ordonio remains proud and relentless and tells Alvar :

^The^innocent obey nor charm nor spell '. / My brother is in heaven‖ (III, i, 83-84). Alvar's words recall Prospero's admonition:

... What if thou heard' st him now ? What if his
spiritRe-enter'd its^corse, and came upon thee
With many a stab from many a murderer's
poniard ?What (if his stedfast /—sic 7* eye still
beaming pityAnd brother's love) he turn'd his
head aside,
lest he should look at thee, and with one look

Hurl thee beyond all power of
penitence ?(Ill, i, 88-94)

Ordonio is apparently unrepentant, but the next 'scene shows a perceptible change in his inner world. : he feelsdeceived, hut we also note a faint stirring of conscience resulting paradoxically in a creeping paralysis of will :Yaldez But have you yet discovered
... what those speeches meant —
Pride, and hypocrisy, and guilt and
cunning ?Then when the wizard fix‘d his
eye on you,
And you, I know not why, look1d pale and
troubled —Why — why, what ails you now ? —
Ordonio: Me ? What ails me ?
A pricking of the blood — It might have
happen‘dAt any other time.— Why scan you
me ?
Yaldez. His speech about the corse, and stabs and
murderers,bore reference to the assassins —
Ordonio. Dup‘d ‘. dup‘d ‘.
dup‘d ‘.The traitor, Isidore
A little later Ordonio confesses to his father how he reacted to Alvar‘s sorcery:

I was benumb*d, and staggered up and down
Through darkness without lightdark—dark—dark
1
My flesh crept chill, my limbs felt
manacledAs had a snake coll'd round
them ‘. ...
(Ill, ii, 79-82)

Ordonio‘s resistance gradually breaks down. He is a warped, morbid character lacking in balance, and throughout the play we see how his reactions oscillate between hatred and revenge and a paroxysm of fever and repentance : as the play progresses, there is a gradual erosion of his mental powers, and tkis is particularly marked after the ‘‘incantation*1 scene. His mimicry of Isidore‘s manner and voice **("A** common trick of gratitude, my lord III,ii,85) and his specious reasoning suggest the inner erosion : "love ‘. love ‘. and then we hate I and what ? and wherefore ?/ Hatred and love fancies opposed by fancies ‘. / What ? if *one^reptile sting another reptile ? / Where is the crime ?" (Ill, ii, 94-97). He ends

this speech wondering : "That this must needs bring on the idiotcy / Of moist-eyed penitence -- ‘ tis like a dream (Ill, ii, 103-4). He knows that he is aprisoner of passion and the thought of Teresa only deepens his perplexity:

This, then, is my reward and I must love her ?
Scorn‘d ‘. shudder‘d at yet love her still ? yes yes ‘.
By the deep feelings of revenge an# hate
I will still love her — woo her - win her too
l(III, ii, 168-71)

His outburst after a brief pause shows a mental delirium :

... My soul shouts triumph ‘.
The mine is undermined '. blood blood 1 blood
^hey thirst for thy blood thy blood,
Ordonio l(III,ii,174-76)

This delirium is followed by cool calculation : he decides to lure Isidore to "midnight wood" that yery day and "he shall never, nerer more return ‘. " (III,ii, 184).

The fourth act opens on "A cavern, dart, except where a gleam of moonlight is seen on one side at the further end of it". Isidore is seen alone, with an extinguished torch in his hand, and a few moments later comes Ordonio, lighting a torch. In this gothically romantic atmosphere, many intimate sentiments are exchanged between them. Ordonio significantly says that it is "abhorrent from our nature / To kill a man —" (IY,i, 83-84)

. And yet when Isidore suggests that one may kill in self-defence Ordonio jumps upon the excuse : "Why that‘smy case ; and yet the soul recoils from it — / ‘Tis so with me at least" (17,i, 83-86). His explanation of his ownmental framework shows the source of his moral depravity and also offers a sudden glimpse into the multiple layers of his consciousness:

All men seemed mad to him
Nature had made him for some other planet,
And pressed his soul into a human shape

By accident or malice. In this worldHe found no fit companion.

(IY, i, ,105-109)

Ordonio analyses his own self and ruminates philosophically on his past. He still remains proud and unrepentant ; hut his attempt to shake off the pang of conscience reveals an inner despair.

The final act renders dramatically Ordonio‘s confession and repentance, although his dying statements aremore in the nature of an anguished surrender to destiny : he carries with him the galling "bitterness that prisonshis own life and also the lives of others. To Alhadra he admits that he murdered Isidore- "most foully‖ (Y, i, 255). "When Alvar says, "... My anguish for thy guilt ‘. Ordonio — Brother '. / Nay, nay, thou shalt embrace me" (Y,i,202-203), Ordonio draws hack : "Touch not pollution, Alvar ‘. I will die" (Y,i, 204). It is indeed a heavy burden of guilt and pain that he hears all his life, and his prayer for forgiveness is almost a despairingcry : "My brother '. I will kneel to you, my brother '. /-–kneeling.7.. / Forgive me, Alvar ‘. — Curse me with forgiveness ‘. " (Y,i, 213-14). For Ordonio, however, this is not a journey from darkness to light, and the play reaches a fitting finale when Alhadra stabs him. The drama ends with a

warning, a note of moral admonition to mankind ;

Thei Conscience rules us e‘en against our choice,Our inward Monitress to guide or warn, If listened to ; but if repelled with scorn, At length as dire REMORSE, she reappears, Works in our guilty hopes, and selfish fears ‘.

(Y. 288-92)

The interest of the audience is kept alive through a series of events which end in both death and spiritual salvation of the play‘s central figure. Coleridge‘s main business here is to render a perplexing moral dilemma reflected in human behaviour — and this is evident in all the episodes in the play, from Alver‘s playing sorceryto Ordonio‘s surrender. The coupled motivations, not only of Ordonio, but also of Alvar, Teresa, Yaldez and Alhadra are studied with a psychologist‘s curiosity and the results 'are deduced and recorded in brilliant poetic passages, "finer poetry", as Bertrand'Evans calls it."^ This "finer poetry" may sometimes have been served at the cost of exterior action. But, as Joseph W. Donohue, Jr., so rightly says, "... this ‘finer poetry‘, undramatic ormerely atmospheric as it sometimes is, reveals Coleridge’s attempt to reconcile the inevitable (and, perhaps to him, lamentable) necessity for dramatic economy with a full explication of those characteristics of the human mind so subtle that exterior event has little relevance to them.

Suggested Reading

1. *The Oxford Handbook of Samuel Taylor Coleridge*-edited by Frederick Burwick.
2. *Tragic Coleridge*-Chris Murray (Ashgate Publication)
3. _The English Romantic Writers as Dramatists‘-Newman I. White
4. _Coleridge‘s *Remorse*: Poetic Drama on the Romantic Stage‘-Lawrence Wynn
5. _Coleridge's Vindication of Spinoza: An Unpublished Note‘-Lore Metzger
6. *Coleridge, Revision and Romanticism* (*After the Revolution:1793-1818*)- Ve-Yin Tee

Assignment

1. Discuss the significance of the title of Coleridge‘s *Remorse*.
2. Write an essay discussing the effect Coleridge‘s reading of Spinoza had on his play *Remorse*?
3. Analyze the impact of Schiller on Coleridge‘s *Remorse*.
4. Assess *Remorse* as a Romantic Tragedy.
5. Discuss Coleridge‘s skill in plot construction in his play *Remorse*.
6. Discuss the relation between Coleridge‘s *Remorse* and his earlier attempted play *Osorio.*

Block – III

UNITS: 9-10

Unit 9 (a): Life and Works of Tennyson

Unit 9 (b): Analysis of the Poem

Unit 10 (a): Robert Browning: Life and Works

Unit 10 (b): Robert Browning and the Dramatic Monologue

Unit 10 (c): *Fra Lippo Lippi*

Unit 10 (d): *Fra Lippo Lippi* as a Dramatic Monologue

Unit 9 (a): Life and Works of Tennyson

Alfred Lord Tennyson is one of the predominant poetic voices in the Victorian England. Tennyson's poetry is tinged with Victorian ethos. The valorization of the artist figure as a recluse of the society, the typical dilemma between faith and doubt in the Age, the condition of the women in the-then society and a wonderful penchant for lyricism all these feature the oeuvre of Lord Tennyson. He became poet Laureate in 1850. Tennyson was born on August 6, 1809 in Somersby, Tennyshire. His juvenile education has been completed in the Louth Grammar School where he studied from 181501820. He also received education at home from his father Reverend George Clayton Tennyson. His first remarkable poetic attempt is Poems by Two Brothers which he published in 1827 in collaboration with his brother Charles. Tennyson admission as a student of Trinity College caused his deep friendship with Arthur Henry Hallam and that time Tennyson became member of the intellectual community called The Apostles. Tennyson's poem "Timbucktoo" brought his fame in 1929 and he won Chancellor's medal for the poem. In 1830, Tennyson published his anthology titled *Chiefly Lyrical*. This anthology contains wonderful poems like "Mariana". In 1831 the death of the poet's father compelled him to leave the school without taking the degree. In 1832 he published second anthology titled *Poems*. This anthology includes poems like "The Lotos-Eaters", "A Dream of Fair Woman". The sudden death of Tennyson's friend Arthur Henry Hallam motivated him to compose an elegy to bemoan the death of his friend and he started writing *In Memoriam.* He published it anonymously in 1850. Tennyson's fame was mounting to such an extent that he was awarded the civilist pension of £200 a year, and he continued to receive the pension throughout his life. Tennyson's poetry speaks for the Age. His craft is largely based on this politico-historical ideology of the Victorian Era. After the death of his

friend Arthur Henry Hallam he spent time in profound silence when he bemoans the loss of his dear friend. After ten years silence from the arena of poetry he comes up with his tour de force *In Memoriam* in 1850. If he had not written any other poetic work, the world will remember him only as the poet of *In Memoriam*. He is an efficient painter who goes on painting serene pictures of idyllic beauty with his evocative words. Tennyson's lyrical gift makes him undoubtedly a poet extending the Romantic poetic traits of lyricism.

Text of the Poem

Part I

On either side the river lie
Long fields of barley and of rye,
That clothe the wold and meet the sky;
And thro' the field the road runs by
To many-tower'd Camelot;
The yellow-leaved waterlily
The green-sheathed daffodilly
Tremble in the water chilly
Round about Shalott.

Willows whiten, aspens shiver.
The sunbeam showers break and quiver
In the stream that runneth ever
By the island in the river
Flowing down to Camelot.
Four gray walls, and four gray towers
Overlook a space of flowers,
And the silent isle imbowers
The Lady of Shalott.

Underneath the bearded barley,
The reaper, reaping late and early,
Hears her ever chanting cheerly,
Like an angel, singing clearly,

O'er the stream of Camelot.
Piling the sheaves in furrows airy,
Beneath the moon, the reaper weary
Listening whispers, ' 'Tis the fairy,
Lady of Shalott.'

The little isle is all inrail'd
With a rose-fence, and overtrail'd
With roses: by the marge unhail'd
The shallop flitteth silken sail'd,
Skimming down to Camelot.
A pearl garland winds her head:
She leaneth on a velvet bed,
Full royally apparelled,
The Lady of Shalott.

Part II

No time hath she to sport and play:
A charmed web she weaves alway.
A curse is on her, if she stay
Her weaving, either night or day,
To look down to Camelot.
She knows not what the curse may be;
Therefore she weaveth steadily,
Therefore no other care hath she,
The Lady of Shalott.

She lives with little joy or fear.
Over the water, running near,
The sheepbell tinkles in her ear.
Before her hangs a mirror clear,
Reflecting tower'd Camelot.
And as the mazy web she whirls,
She sees the surly village churls,

And the red cloaks of market girls
Pass onward from Shalott.

Sometimes a troop of damsels glad,
An abbot on an ambling pad,
Sometimes a curly shepherd lad,
Or long-hair'd page in crimson clad,
Goes by to tower'd Camelot:
And sometimes thro' the mirror blue
The knights come riding two and two:
She hath no loyal knight and true,
The Lady of Shalott.

But in her web she still delights
To weave the mirror's magic sights,
For often thro' the silent nights
A funeral, with plumes and lights
And music, came from Camelot:
Or when the moon was overhead
Came two young lovers lately wed;
'I am half sick of shadows,' said
The Lady of Shalott.

Part III

A bow-shot from her bower-eaves,
He rode between the barley-sheaves,
The sun came dazzling thro' the leaves,
And flam'd upon the brazen greaves
Of bold Sir Lancelot.
A red-cross knight for ever kneel'd
To a lady in his shield,
That sparkled on the yellow field,
Beside remote Shalott.

The gemmy bridle glitter'd free,
Like to some branch of stars we see
Hung in the golden Galaxy.
The bridle bells rang merrily
As he rode down from Camelot:
And from his blazon'd baldric slung
A mighty silver bugle hung,
And as he rode his armour rung,
Beside remote Shalott.

All in the blue unclouded weather
Thick-jewell'd shone the saddle-leather,
The helmet and the helmet-feather
Burn'd like one burning flame together,
As he rode down from Camelot.
As often thro' the purple night,
Below the starry clusters bright,
Some bearded meteor, trailing light,
Moves over green Shalott.

His broad clear brow in sunlight glow'd;
On burnish'd hooves his war-horse trode;
From underneath his helmet flow'd
His coal-black curls as on he rode,
As he rode down from Camelot.
From the bank and from the river
He flash'd into the crystal mirror,
'Tirra lirra, tirra lirra:'
Sang Sir Lancelot.

She left the web, she left the loom
She made three paces thro' the room
She saw the water-flower bloom,
She saw the helmet and the plume,

She look'd down to Camelot.
Out flew the web and floated wide;
The mirror crack'd from side to side;
'The curse is come upon me,' cried
The Lady of Shalott.

Part IV

In the stormy east-wind straining,
The pale yellow woods were waning,
The broad stream in his banks complaining,
Heavily the low sky raining
Over tower'd Camelot;
Outside the isle a shallow boat
Beneath a willow lay afloat,
Below the carven stern she wrote,
The Lady of Shalott.

A cloudwhite crown of pearl she dight,
All raimented in snowy white
That loosely flew (her zone in sight
Clasp'd with one blinding diamond bright)
Her wide eyes fix'd on Camelot,
Though the squally east-wind keenly
Blew, with folded arms serenely
By the water stood the queenly
Lady of Shalott.

With a steady stony glance—
Like some bold seer in a trance,
Beholding all his own mischance,
Mute, with a glassy countenance—
She look'd down to Camelot.
It was the closing of the day:
She loos'd the chain, and down she lay;

The broad stream bore her far away,
The Lady of Shalott.

As when to sailors while they roam,
By creeks and outfalls far from home,
Rising and dropping with the foam,
From dying swans wild warblings come,
Blown shoreward; so to Camelot
Still as the boathead wound along
The willowy hills and fields among,
They heard her chanting her deathsong,
The Lady of Shalott.

A longdrawn carol, mournful, holy,
She chanted loudly, chanted lowly,
Till her eyes were darken'd wholly,
And her smooth face sharpen'd slowly,
Turn'd to tower'd Camelot:
For ere she reach'd upon the tide
The first house by the water-side,
Singing in her song she died,
The Lady of Shalott.

Under tower and balcony,
By garden wall and gallery,
A pale, pale corpse she floated by,
Deadcold, between the houses high,
Dead into tower'd Camelot.
Knight and burgher, lord and dame,
To the planked wharfage came:
Below the stern they read her name,
The Lady of Shalott.

They cross'd themselves, their stars they blest,

Knight, minstrel, abbot, squire, and guest.
There lay a parchment on her breast,
That puzzled more than all the rest,
The wellfed wits at Camelot.
'The web was woven curiously,
The charm is broken utterly,
Draw near and fear not,—this is I,
The Lady of Shalott.'

Unit 9 (b): Analysis of the Poem

"The Lady of Shalott" is a lyrical ballad composed by Tennyson in 1833. He added another revised edition in 1842. It is based on the medieval story of Donna di Scalotta which is a story of Elaine of Astolat. She has been imprisoned in a tower near Camelot. Her story excites the fancy of Tennyson to pen a poem based on the suffering, imprisonment and deathof a female subject carrying larger semantic connotations of the-then Victorian society and the place of women in it. There is a beautiful painting titled "Lady of Shalott" by the pre-Raphaelite painters. In a superficial reading the theme of the poem is the story of a woman called "Lady of Shalott". She lives the life of a recluse in the palace near Camelot. She views the reflection of the outer world in her mirror and goes on weaving throughout her day. She is a cursed being. The curse will come on her if she stares at the world directly. All of a sudden, someday Sir Lancelot was passingby the tower of Lady of Shalott. Seeing his masculine vigour, and listening to the tunes of her music she forgets about her curse and she stares at him directly. The magic mirror has been cracked as an effect of the curse and she goes on preparing for her death. She sails towards Camelot and in her boatshe has inscribed her name "Lady of Shalott". The poem ends with her death and the ironical comment by sir Lancelot seeing her beautiful face:

"She has a lovely face;
God in his mercy lend her grace,
The Lady of Shalott."

The poem unfolds the picture of an idyllic land of the unknown Lady of Shalott. The Arthurian legend and Sir Lancelot get to feature as an integral component of the story of

Arthurian romance that catches the fancy of Tennyson. Indeed, the poem is loaded with hidden socio- political readings of the Victorian England and the position of the women in such a patriarchal society. The poem features the typical Victorian aspect of a conflict between faith and doubt. It addresses the question of female sexuality and the aspect of gender in its finely imagined aspect of romantic tale of medieval balladry. From the beginning the poem goes on representing the mysterious abode and the figure of Lady of Shalott. She lives in the tower where nobody lives. Her music often is ringing in the air and people get to hear her song froma distance. The mystery and sense of enigma both have been deepened around the figure ofLady of Shalott, as she is imagined to be a beautiful, cursed lady. There is a detachment between the Lady and the common folk. Her existence is only being perceived through the myths. The figure of the Lady of Shalott is a metaphor. It stands for the artist figure. Tennysonian craft goes on establishing the Victorian ideology that art and life both are having polarized existence. The artist or the author needs to be a recluse in order to focus on his creation. A paradigmatic formulation of this canonical approach is given by Walter E. Houghton and G. Robert Stange in their anthology titled *Victorian Poetry and Poetics* (1959). Both of them suggest that "the artist must remain in aloof detachment, observing life only inthe mirror of the imagination, not mixing in it directly. Once the artist attempts to lead the lifeof ordinary men his poetic gift, it would seem, dies." Supporting this view, thirteen years later another critic Alastair W. Thomson said, "Tennyson's poem represents the dilemma ofthe introspective artist, condemned to a life of shadows, and risking destruction if he turns to reality." In fact, Tennyson goes on subverting the myth of the artist figure by metaphorically presenting Lady of Shalott. The act of creation is a feminine activity which Tennyson valorizes by portraying it through the figure of "Lady of Shalott". He shows that the sense of rhythm and the continuous process of creativity remain uninterrupted when the Lady remainsin her tower as an isolated being from her surroundings. The arrival of Sir Lancelot and his music both attract Lady of Shalott. She abandons her solitary life and stares back at the world directly. It is a climactic moment in the poem when the Lady is at the point of transgression. She has transgressed her boundary through her act of staring at the colourful world directly. It is a gesture on her part to participate in the world of communications that breaks her caged existence. As a result to that the curse befalls on her. She prepares for her death. The fractureof rhythm and order points out the intrusion of chaos and disorder. It is caused by her act of refusing to live her secluded life. The poem is a board commentary on the position of women in

the Victorian society and the female sexuality. The Lady of Shalott goes on weaving without looking at the outside directly. The charm and attraction of Sir Lancelot made her forgetful of her curse. It is an overt and covert expression of her sexual deprivation and allurement. According to the yardsticks of Victorian morality the feminine sexuality remainsa suppressed topic or forbidden topic. The expression of such acute sexual desire by a female subject violates the Victorian societal code of morality and decency. As an outcome to thatthe Lady needs to die as an act of expiating her sin. Even the piece of music that is sung by Sir Lancelot is "Tirra lirra," the phrase is extremely connotative. The phrase has been taken from Autolycus's song in *The Winter's Tale*. The context from which it has been taken endows it with the connotations of a promiscuous male sexuality. The utterance gives rise to feminine rhythm and it makes its singer immediately an emasculated subject. The Lady of Shalott's sudden forgetfulness about her curse seeing Sir Lancelot is suggestive. It is suggestive of her frank articulation of her sexual desire which has been suppressed so long in her isolated existence. Tennyson's craft very faithfully remains obedient to the stereotypical notions of Victorian morality. As an outcome to that the curse befalls on the lady. She starts preparing for death. The ultimately end of her desire is suggested by her mysterious death where she looks as white as snow. Death has attributed on her unparalleled beauty. It makes her white. The colour white in this context is extremely symbolic. It is suggestive of her virginal innocence and chastity. The death makes her innocent. It removes her sin of expressing sexual desire. Even the poem goes on suggesting the frank articulation of erotic desire is unpardonable offence for a well bred Victorian lady. Therefore, she must pay for her sin. The punishment for such act of transgression is death. The poem focuses on the concept of Victorian female body. The Lady of Shalott remains a mysterious figure whom the common people never get to see. Her existence is only being perceived through her musicand stories about her. She looks like an ethereal being whose existence can only be felt butmust not be comprehended fully. The stereotypical notion of Victorian idea about woman is based only a duality. The two types of women can be comprehended by the Victorian ideology: the "Angel of the House" and "A Fallen Woman". The first category of women remain faithful to the rules of domesticity and their existence can be felt but must not be seen as they live life of a recluse, contrarily, the fallen women are the promiscuous women whom society drags into the periphery. The Lady of Shalott's existence can be perceived as an "Angel of the house" whose existence is being felt, but she remains an invisible being fromthe

commoners' eyes. The typical Victorian dilemma between faith and doubt is also expressed in the poem. The scientific explorations in the Age and the Darwinian assertionthat man comes from the unicellular animal amoeba strike a thud into the age old belief of human race that human beings are originated from Divine line. The typical dilemma of theAge whether to adhere to its belief in the religion or to keep faith on the new scientific developments creates confusion. That confusion is well represented by the poetic creationsin the Victorian Age. The curse that would likely to befall on Lady of Shalott and the validity of this belief both are questioned from the lens of skepticism. Therefore, the fulfilment of the curse and as a result the death of Lady of Shalott both circumscribe to the typical faith on Christian God.

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Assignment

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1. Write a note on Tennyson's handling of the mythology in "The Lady of Shalott".
2. Write a note on the use of imagery and symbolism in "The Lady of Shalott".
3. Comment on the aspect of female sexuality in the poem "The Lady of Shalott".

UNIT – 10

"Fra Lippo Lippi"

By

Robert Browning

Unit 10 (a): Life and Works of Robert Browning

Robert Browning was born on May 7, 1812, in Camberwell, England. His mother was an accomplished pianist and a devout evangelical Christian. His father, who worked as a bank clerk, was also an artist, scholar, antiquarian, and collector of books and pictures. His rare book collection of more than 6,000 volumes included works in Greek, Hebrew, Latin, French,Italian, and Spanish. Much of Browning's education came from his well-read father.It is believed that he was already proficient at reading and writing by the age of five. A bright and anxious student, Browning learned Latin, Greek, and French by the time he was fourteen.From fourteen to sixteen he was educated at home, attended to by various tutors in music,drawing, dancing, and horsemanship. At the age of twelve he wrote a volume of Byronic verse entitled *Incondita*, which his parents attempted, unsuccessfully, to have published. In 1825, a cousin gave Browning a collection of Percy Bysshe Shelley's poetry; Browning was so taken with the book that he asked for the rest of Shelley's works for his thirteenth birthday,and declared himself a vegetarian and an atheist in emulation of the poet. Despite this early passion, he apparently wrote no poems between the ages of thirteen and twenty. In 1828,Browning enrolled at the University of London, but he soon left, anxious to read and learn at his own pace. The random nature of his education later surfaced in his writing, leading to criticism of his poems' obscurities.In1833, Browning anonymously published his first major published work,*Pauline*, and in 1840 he published *Sordello*, whichwas widely regarded as a failure. He also tried his hand at drama, but his plays, including *Strafford*, which ran for five nights in 1837, and the *Bells and Pomegranates*series, were forthe most part unsuccessful. Nevertheless, the techniques he developed through his dramatic monologues—especially his use of diction, rhythm, and symbol—are regarded as his

most important contribution to poetry, influencing such major poets of the twentieth century as Ezra Pound, T. S. Eliot, and Robert Frost. After reading Elizabeth Barrett's *Poems* (1844)and corresponding with her for a few months, Browning met her in 1845. They were married in 1846, against the wishes of Barrett's father.The couple moved to Pisa and then Florence, where they continued to write. They had a son, Robert "Pen" Browning, in 1849, the same year his *Collected Poems* was published.Elizabeth inspired Robert's collection of poems *Men and Women* (1855),which he dedicated to her. Now regarded as one of Browning's best works, the book was received with little notice at the time; its author was then primarily known as Elizabeth Barrett's husband. Elizabeth Barrett Browning died in 1861, and Robert and Pen Browning soon moved to London. Browning went on to publish *Dramatis Personae* (1864), and *The Ring and the Book* (1868–1869). The latter, based on a seventeenth-century Italian murder trial, received wide critical acclaim, finally earning a twilight of reknown and respect in Browning's career. The Browning Society was founded while he still lived, in 1881, and he was awarded honorary degrees by Oxford University in 1882 and the Universityof Edinburgh in 1884. Robert Browning died on the same day that his final volume of verse, *Asolando*: *Fancies and Facts*, was published, in 1889.

Unit 10 (b): Robert Browning and the Dramatic Persona

Robert Browning aspired to be a dramatist. He wrote eight dramas and all of them failed onthe stage. Browning's genius was contemplating than dramatic. Its main reason was that neither Browning was so mature for writing a drama nor was his audience. Browning made a practical compromise and decided to write the drama of the soul – dramatic monologue. This drama is acted within the mind of the character. It is not projected on the stage of a theatre.So, Browning interiorized the drama. Dramatic monologue is different from a dramaand a soliloquy. In drama the action is external but in dramatic monologue, the action is internal and his soul is the stage. In a soliloquy, only one character speaks to himself and there is no interference of any other character but in a monologue, one character speaks his mind and the character is listening to him, but he is not interfering in the action.Victorianism was an age of renaissance. It was an age when British colonies were being forced. British Empire was reducing to England. So people were very much disturbed. The whole of the England was in a state of crisis.

There was also a restriction of the people that they could not discuss this issue with others in public places. So there was a conflict in the minds of the people and they were thinking in their minds of the people. They were thinking and talkingonly to themselves. Browning wanted to present all this on the stage but in this period of gloominess it was not possible for him to stage a drama. Even the intellectuals were not allowed to write on critical issues of the country. Browning thought a very clever device and decided to write dramatic monologue. This was exactly the situation of the people that theyhad a drama in their minds but they could not express it. So they were only talking to themselves. Browning did not directly write about England rather he picked up the same situation of Italian Renaissance, some 200 years earlier, in Italy. At that time Italy was passing through the same critical situation as it was in the England in Browning's times. In this period every Englishman was suffering from a critical situation. Every individual was thinking about the past glory of the England, there was a conflict in his mind. He was thinking about his present and past. His soul was in confusion, he was thinking about the causes of this failure,he tried to give some justifications and everyone had a sense of optimism in his mind though that might not be a false one. So we see that Browning's characters are also representing the same situation of English people and the pessimism of the age. Browning's dramatic monologue deals with the subject of failure. He takes a character who has been failed in his life. He is caught up in crisis and now tells his story of crisis and bores out his soul before us. The last rider, Fra Lippo Lippi, Bishop at his death bed and Andrea are the typical example of this kind. Fra Lippo Lippi has been caught up in an area of prostitutes:

"I am poor brotherLippo, by your leave!
You need not clap your torches to
my face**."** The last rider has been
rejected by his beloved:
"I said – Then, dearest,
since 'tis so, Since now at
length my fate I know**,"**
Bishop is on his bed:
"Vanity, saith the preacher, vanity!
Draw round my bed: is Anselm

keeping back?"And Andrea's wife
does not care for him.
"But do not let us quarrel any more,
No, my Lucrezia; bear with me for once:**"**

So, we see that Browning's characters are in a conflict, they are in a critical situation and theynow try to cope up with their situation. To deal out with this situation Browning presents the whole of his case. Browning shows us the past and present of his character and how this character gets involved in this critical situation. So Browning unfolds the whole of the life of his character to make it possible to analyze the history of the character. This is Browning's technique of case-making. The stronger is the case, the interesting will be the poem.Through the technique of case-making, browning dissects the soul of his character and this technique of soul dissection helps the reader to understand the character and clearly see why his character reaches to this critical juncture. We know that Fra was poor in his childhood and the guardian church was very strict with him. He had been suppressed adversely in his life.

"And I've been three weeks shut within my mew,
A – painting for the great man,
saints and saintsAnd saints again. I
could not paint all night –"
The last rider could not express his love to his beloved and won her.

"– And this beside, if you will
not blame, Your leave for one
more last ride with me."
The bishop had been a worldly man and jealous of Gandolf.

"And so, abut his tomb of mine. I fought

With tooth and nail to save my niche, ye known:"

Andrea deceived the French King, who was very kind to him.

""..... God
is just. King Francis may
forgive me .....**"**

To conclude, Browning's business is to render the soul or psyche of his protagonists and so he follows the same technique as the modern impressionist. With the help of the technique of soul dissection, we clearly see the soul of the character. In his monologues, Browning constantly strikes a curiously modern note.

Unit 10 (c): *Fra Lippo Lippi*

Fra Lippo Lippi is an 1855 dramatic monologue written by the Victorian poet Robert Browning which first appeared in his collection *Men and Women*. Throughout this poem, Browning depicts a 15th-century real-life painter, Filippo Lippi. The poem asks the question whether art should be true to life or an idealized image of life. The poem is written in blank verse, non-rhyming iambic pentameter.The poem begins as the painter and monk Lippo Lippi, also the poem's narrator, is caught by some authority figures while roving his town's red light district. As he begins, he is being physically accosted by one of the police. He accuses them of being overzealous and that he need not be punished. It is not until he name-drops "Cosimo of the Medici" (from the ruling family of Florence) as a nearby friend that he is released. He then addresses himself specifically to the band's leader, identifying himself as the famous painter and then suggesting that they are all, himself included, too quick to bow down to what authority figures suggest. Now free, he suggests that the listener allow his subordinates to wander offto their own devices. Then he tells how he had been busy the past three weeks shut up in his room, until he heard a band of merry revelers passing by and used a ladder to climb down to the streets to pursue his own fun. It was while engaged in that fun that he was caught, and he defends himself to the judgmental listener, asking "what am I a beast for?" if not to pursue his beastly appetites. It is then that Lippo begins to tell his life story. He was orphaned while stilla baby and starved until his aunt gave him over to a convent. When the monks there asked if he was willing to renounce the world in service of monk-hood, Lippo was quick to agree since renouncing the world meant a steady supply of food in the convent. He quickly took to the "idleness" of a monk's life, even at eight years old, butwas undistinguished in any of the studies they had him attempt.

His one talent was the ability to recreate the faces of individuals through drawings, partially because as a starving child he was given great insight into the details that distinguished one face from another and the way those faces illustrated different characteristics. Instead of studying in the convent, he devoted himself to doodles and drawings, until the Prior noticed his talent and assigned him to be the convent's artist. As the convent's artist, Lippo proceeded to paint a myriad of situations, all drawn from the real world. The common monks loved his work since in his artistry they could recognize images from their everyday lives. However,

"the Prior and the learned" do not admire Lippo's focus on realistic subjects, instead insisting that the artist's job is not to pay "homage to the perishable clay" of flesh and body, but to transcend the body and attempt to reveal the soul. They insist that he paint more saintly images, focusing on representations of praise and saintliness instead of everyday reality. Lippo protests to his listener that a painter can reveal the soul through representations of the body, since "simple beauty" is "about the best thing God invents." Lippo identifies this as the main conflict of his otherwise-privileged life: where he wants to paint things as they are, his masters insist he paint life from a moral perspective. As much as he hates it, he must acquiesce to their wishes in order to stay successful, and hence he must go after prostitutes and other unsavory activity, like the one he was caught involved in at poem's beginning. As a boy brought up poor and in love with life, he cannot so easily forget his artistic impulse to represent life as he sees it to be. He then speaks to the listener about what generations ofartists owe one another and how an artist who breaks new ground must always flaunt the conventions. He mentions a painter named Hulking Tom who studies under him, who Lippo believes will further reinvent artistic practice in the way he himself has done through pursuing realism. He poses to his listener the basic question whether it is better to "paint [things] justas they are," or to try to improve upon God's creations. He suggests that even in reproducing nature, the artist has the power to help people to see objects that they have taken for granted in a new light. He grows angry thinking of how his masters ruin the purpose ofart, but quickly apologies before he might anger the policeman.

He then tells his listener about his plan to please both his masters and himself. He is planningto paint a great piece of religious art that will show God, the Madonna, and "of course a saint or two." However, in the corner of the painting, he will include a picture of himself watching the scene. He then fantasizes aloud how a "sweet angelic slip of a thing" will address him in the painting, praising his talent and authorship, until the "hothead husband" comes and forces Lippi to hide away in the painting. Lippo bids goodbye to his listener and heads back home.

Unit 10 (d): *Fra Lippo Lippi* as a Dramatic Monologue

Most of the time, in Browning's poems there is a sole speaker, for instance in "Fra Lippo Lippi", Lippo speaks to watchmen. Browning was interested in the soul of man and was concerned with human problems despite their actions or misdemeanors. His characters are both virtuous and vicious. His poems are full of incidents and shocking events. Bergman (1980) delving into Browning's monologues and the development of the soul, comments on

Browning's choice of characters by saying, Browning's supposedly greater skill at presenting failed artists and corrupt politicians becomes more understandable (and a less a component of his psyche) when we observe that the approved model for the dramatic monologue favors the depiction failure and corruption rather than saint hood and heroism which are less commonly found on the street. (773)

The style of Browning's spiritual improvement is disinherited from all persons and things, with his own discrete and separate charisma. At another point, he is competent of proper intimacy with other persons. At this median point he may begin to perceive his relation to God. In the end, he sees all creatures as originating from God. At the highest of improvement, man perceives that he is not an isolated human being with his own private and typical charisma. Some critics believed the characters in Browning's poems never change. They remain the same from beginning to end. But there is contradiction in "Fra Lippo Lippi", because at the first lines of poem Lippo is a "beast": "I'm a beast I know," (II. 270) and "It's natural a poor monk / Should have his apt word to excuse himself," (III. 341-342) but then he turns into a monk. "Fra Lippo Lippi" is one of the most popular ofBrowning's dramatic monologues in blank verse which is written in phrases over the courseof four hundred lines.

The poem is based on the complicated levels on the aim of religion, art,politics, and the inadequacy of moral figures. The poem is about the philosophy and nature ofart. Browning wrote the poem after reading "Fra Lippo Lippi" in Vasari's lives of the artistsat the age of Renaissance paintings. Lippi was a monk and the first realist painter in15thcentury Florence in the naturalist school. At the time Lippi was painting, art wasconcerned with religious matters and following the shadowy moral shapes rather thandepicting life as it is. The poem satirizes the conflict between the Roman Catholic Churchand the Italian Renaissance tradition of art patronage. Browning wrote the poem, when theVictorians were concerned again into the idea that art should have a moral aim. He suggeststhat humans try to ignore the complexity of their lives. The dilemma in painting the life as itis; thereby,disclosing its complexity through moral

principles. In fact, the themes of the poemare ideas about religion, morality, lust, want, the ideal, reality, the function of art and naturalbeauty. Lippo was a realist painter who tried to show in several places, contemporary scenesand figures the importance of realism. He frequently reveals his love of life and believes artshould instigate beauty in the hope of evoking responses from the audience, and exhibits thequestion of whether art should be realistic and true to life or idealistic and instructive. Thepoem begins when the monk explains to the couple of guards who found him itinerant in thestreet at midnight at an "alley's end / Where the sportive ladies leave their doors ajar" (I.
5-6) only "three streets off" (I. 16), that he lives with the member of the powerful Medici family "Cosimo of the Medici". He identifies himself as the famous painter. Then he tells his life story.

When he was an orphaned baby, his aunt takes him to a convent. In the convent,the monks asked if he was willing to leave the world and become a monk. Lippo quickly accepted since leaving the world meant a comfortable life with a supply of food in service of monkhood. There was irony when Lippo was brought to the convent. His mouth was full of bread the "good fat father" (I. 92) asked the boy if he would "quit this very miserable world?" (I. 95) from that point he would become an idle boy who would be uninterested in the lessons and studies. Lippo presents an economic man through whom Browning tries to indicate the relation between the house of "Medici" and the inescapable movement toward commercial economy. He connects to religious association for sustenance rather than spiritual nourishment, and for his worldly and economic advantage, he would acquire the "Cosimo diMedici" patronage. Then Lippo understands that his "business": "is to paint the souls ofmen." (II. 184) is possible through combining "souls" to the pursuit of mercantile life andsecular world of personal subjects and concrete objects. Folk at church would read as: Fromgood old gossips waiting to confess, / Their cribs of barrel-droppings candle-ends, / To thebreathless fellow at the altar-foot, / Fresh from his murder, safe and sitting there, / With thelittle children round him in a row, / Of admiration, half for his beard and half, / For that whiteanger of his victim's on, / Shaking a fist at him with one fierce arm, / Signing himself withthe other because of Christ, / (Whose sad face on the cross sees only this? / After his passionof a thousand years). (II. 146-157) Susman illustrates the monk creating "religiously powerfulpaintings" for the commercial supporter. He says: "The portrait of Lippo shows how the entryor, in Ruskian terms, the unfortunate "fall" of the artist into the sphere of commercegenerates a debilitating commoditization of male energy, both artistic and sexual." (1992:187).

He discussed the poem in the matter of formation of male poetic in Browning's poem,whom the characters have "creative power with sexual potency". Lippo illustrate the "successful" artist in creating a realistic religious art of male identity. Susman (1992) believed that Browning is writing not only art history and economic history, but also, as a kind of Victorian Foucault (1973), a history of manhood, of male sexuality. In mid Victorian poetry, when the male characters escape from the surrounded place like the monastery, intimate the moment of "man-making". Lippo's flee from the monastery epitomize the male artist rejecting the repression of artistic, commercial, and sexual activity. For having rejected the monastery inhis quest to become a mature man, he must escape from the "banking-house" (I. 99). The imprisoned male artist must paint in the monastery saints and virgins. The continued construction of "saints and saints" advise the care about serial re-construction or mechanical reconstruction that, most particularly in Ruskin, is the note in the mid Victorian aesthetic discussion of uncertain artistic labor. Patron reminded Lippi after returning from brothel, he must "Rise up tomorrow and go work, / On Jerome knocking at his poor old breast, / With his great round stone to subdue the flesh." (II. 72-74) Lippo becomes a new "Master" from the employ of mercantile patron; he is forced to create a product at odds with his manhood. The female is portrayed as virginal, saintly, in Lippo's piece de resistance, but is stilled the objectof the erotic male desire: "The little Lily thing, / That spoke the good word for me in the nick,/ Like the Prior's niece … saint Lucy. I would say." (II. 385- 387) When Lippo trip to the brothel, Browning intimate that a mercantile structure may bring about the commoditization of male want in both its erotic and artistic revelation. The "quarter-florin" (I. 28), the coin that Lippo show for admiration, symbolizes Pride in his artistic fulfillment, and it also relate money payment for uncreative art with money payment for loveless sexual relations. These trips to enclosed space are as practical for Lippo as for any Victorian businessman. In public, it represent that for the male Victorian the illicit relationship, as Susman alludes "a secret life" is essential" for the male artist, and for males in general." (1992: 194). That has marked Lippo as the "successful" artist. Lippo was tolerated in drawing the individual's faces. He was expert in drawing the details of different characteristics; gradually the others noticed his talent in drawings and paintings. Instead of studying in the convent, the Prior assigned him to be the convent's artist. Lippo's painting was about the real world and the pleasure of life. The lines: "You should not take a fellow eight years old / And make him swear to never kiss the girls." (II. 225- 226). Emphasis is laid on pleasurable and worldly themes. When the church leaders give him the chance to paint, he is exhilarated: "Thank you! My head being crammed, the walls a blank, / Never was such prompt

disemburdening" (II. 143-144). He begins to paint church patrons in a realistic manner. The simple monks are amazed at Lippi's ability to portray real people through his work. Yet "The Prior and the learned pulled a face / And stopped that in no time" (II. 174-175) were not agree to Lippo's painting on realistic matters. They believe that the artist should paint:

Faces, arms, legs and bodies like the true, / […] it's devil's game! /
Your business is not to catch men with show, /
With homage to the perishable clay, /
But lift them over it, ignore it all, /
Make them forget there's such a thing as flesh,

(II. 177- 183)

To sublime the soul and to concentrate on the angelic and blessed images. Just asthe art prohibit moral function, so the artist reads religious subjects irreverently.

Subsequently, his works do not "instigate to prayer" (316), Lippo reduces religious qualitiesto commonplaces: Strikes in the Prior: 'when your meaning's plain, / 'It does not say tofolkremember matins, / 'Or, mind you fast next Friday! 'Why, for this, / What need of art atall? A skull and bones, / Two bits of stick nailed crosswise, or, what's best, / A bell to chimethe hour with, does as well. (II. 317- 322) Lippo altogether negate moral caution; restrict intensity and goodness to self – gratification. Restricting "higher things" to "the same truth" (309), that is, "simple beauty and nought else" (II. 217), he turns even religious art into ethically "careless" (II. 294), improper workmanship. Lippo indicate that "simple beauty" is "about the best thing God invents" (II. 218), which means to paint things not necessarily from a moral perspective. Lippi is intimidated that the church masters do not share his love of physical form. He is a naturalistic artist who wants to honestly exhibit what he sees around the world. For doing his extreme, he holds a mirror up to nature: A fire way to paint soul, by painting body, / So ill, the eye can't stop here, must go further, / And can't fare worse! Thus, yellow does for white, / When what you put for yellow's simply black, / And any sort of meaning looks intense. When all beside itself means and looks nought. (II. 199-204). In attempting to paint as if neglecting the body and the real world, Lippi intimate that the painter is proposing only an evasive idea of soul and define his own technique of painting as actually heightening the image of the soul:" Can't I take breath and try to add life's flash, / And then add soul and heighten them three-fold?" (II. 213- 214). He is forced to do whatever hismasters insist in order to gain food and stay successful instead of remaining hungry. In fact,he pretended to abandon the world to get bread, so he cannot express his view truly. The

existence of “Hulking Tom” in the poem recommend that artists should be breakers in the society and change the world from the cliché’s painting, such as holy subjectivity instead of objective facts. Lippo’s desire is to reach to the essence of his subjectivity to instigate people to pray and accomplish their religious duties. But Lippo wants to indicate that his impulse topaint objectively does not mean the avoiding of subjective Transcendence. In lines: If you getsimple beauty and nought else, / You get about the best thing God invents: / That’ssomewhat: and you’ll find the soul you have missed, / Within yourself, when you return himthanks. / “Rub all out!” Well, well, there’s my life, in short, (II. 217-221). God createdeverything and by appreciating the God’s creation, humans should be thankful to God forhaving soul within them and the realist painting instigate the attention of human to thebeauties of real life and God of Genesis. The master’s desire was to paint idealized creationof life, such as depiction of God and saints, creating Eve in the Garden of Eden rather thanrealist human absurdity. God’s works paint any one, and count it crime, / To let a truth slip. /

Don’t object, “His works, / Are here already; nature is complete: / Suppose you reproduce her- (which you can’t), / There’s no advantage! You must bear her, then. (II. 295-299) For Lippo the spirit and soul has less value than substance and body: “the value and significance of flesh / I cannot unlearn ten minutes afterwards” (II. 268-269). But Fra Lippo’s decision to “add the soul” to “flesh” represent the equality both in substance and spirit in the style of Italian painting and on the Browning’s view. Lippo mocks the sermons and saints by saying: “The only good of grass is to make chaff.” (II. 257), and when he says: “I always see thegarden and God there / A making man’s wife.” (II. 266-267), trying to prove the real statement to the monk. Throughout the poem, Browning lead Fra Lippo Lippi to generatenew vision of things. He glares for a moment at “The shape of things, their colors, lights andshades,” (II. 284) and when he says: Do you feel thankful, ay or no?” (II. 286) persuade theauditors to manifest a spiritual power that will empower him to “Interpret God to all of you”(II. 311). The poem spread out Lippi’s direct debate that realistic art brings the viewer closerto God’s creation and, thus, closer to God, but Browning’s indirect debate goes beyond inshowing that realistic art is didactic as well. Generally, a poem delivered as though by asingle imagined person and the speaker is not to be identified with the poet, but who isdramatized, usually through his or her own words. The tradition of the verse epistle may beseen to have contributed to the development of the dramatic monologue, which found one ofits most accomplished exponents in Browning (‘My Last Duchess’, 1842; ‘Caliban uponSetebos’, 1864). The form was employed by many 19th and 20th century poets, includingTennyson, Hardy, Kipling, Frost, Pound, and T. S. Eliot, and several Victorian women poetsfound it a useful

vehicle for giving voice to women's concerns and repressions (Drabble,2000: 299). Dramatic monologue refers to a type of poetry. These poems are dramatic in thesense that they have a drama quality; that is, the poem is meant to be read to spectators. Tosay that the poem is a monologue means that these are the words of one speaker with nodialogue coming from any other characters. Dramatic monologue' is a generic term whosepractical usefulness does not seem to have been impaired by the failure of literary historiansand taxonomists to achieve consensus in its definition. (Bristow, 2005: 69) The poet portraysa mask that is different from his own personality. The subject matter is not so much importantin dramatic monologues, but it is the matter of characterization. The character of the speakerand silent interlocutors in the poem are so fundamental. "In dramatic monologues, thespeakers turn their designs away from us, directing their insistence to a generallyskeptical listener. We hear and observe the speaker not in full face, but at an angle, through aglass darkly, relieved of the full force of his or her obsessed attention. Unlike the epic bard, the speaker is at no great pains to persuade us" (Auerbach, 1984: 166). The characters are in depth of the society and are interfered with the problems of the society. The relationship between characters is often showed as a complete war between the speaker and the listener.Often showed as a master-slave relationship. The listener does not have a voice in the poem and cannot have his/her stage for the demonstration of the thoughts. The condition of the Victorian society is fully depicted in Browning's dramatic monologues, such as the condition of the urban livings, violence and prostitution. "The range is from the jealous brother in "Soliloquy of the Spanish Cloister"; the completely worldly and sensuous Bishop in "The Bishop Orders His Tomb at St. Praxed's Church," begging his illegitimate sons to build him a tomb more elegant than that of his rival, Gandolf, so he can lie in triumphantpride through the ages (after he is dead) and hear the mass, see the bread and wine consecrated, and smell the thick incense smoke, while gloating over his having won the mistress also" (Stagg, 1969:50). "The dramatic monologue celebrates self-creation, but it is a self creation enforced by the power of skepticism over the insecurity of being. Other listeners would probably dictate other poems. In its essence, the dramatic monologue asks of us neither sympathy nor judgment. Rather, it strikes home to us the impurity of our own tale telling, the ways in which our own truth has been adjusted, not to a remote and acquiescent audience, but to our intimates who do not believe us" (Auerbach, 1984: 167). The dramatic monologue seeks the power relationship between art and morality. Victorian society is often criticized of the mere morality corruption and bad condition of the women livings. The poem seeks out the controversial ideas that can be dealt with in the heart of the dramatic monologue. These controversial ideas cannot be dealt in other genres of literature. The character development is an essential stage of

the dramatic monologue. Different perspectives on fixed conditions of the Victorian society and it allow the reader to enter the mind of themain character. In literature, according to the reader oriented criticism, there can be different interpretations on a fixed phenomenon. The multiplicity of perspectives is fully shown in the dramatic monologues. Medieval settings are prevalent in Browning's poetry and it is a better way to deal with the contemporary issues of the society in the poem. The interpretation of the reader is often hard and judgmental, because you cannot hear the different voices in the heart of the poem. The speakers are not criminals, but they justify their acts, based on their viewpoints on different states of mind. The immoral acts are shown in the course of the dramatic monologue in order to invoke a moral judgment from the reader. The reader is leftin the middle of the incidents to judge the characters. "The majority of dramatic monologists are not criminals or charlatans, only searchers after some transformation, whether spiritual, professional, or personal For all their removal from any norm, they collectively present adherence to certain patterns, constituting a confirmation of nonconformists" (Bristow, 2005: 73). One of the main problems of the Victorian society is the pressure of the male-dominated society upon the women who are held as captives, subjugated objects and consider them as fallen women. Women in these kinds of poems do not have a voice and they are always silent.They are oppressed because of their natural sexuality and prostitution. Women consciousness is depicted as something unnatural and they are considered as the second sex. The idea of seeing a woman as "the other" and pose a master-slave relationship in order to hold the women as second-class citizens of the Victorian society. The male characters are the speakers of the dramatic monologues so the judgment of the readers is depended on the male- oriented society. In "the las duchess", a powerful poem by Browning, the duke want more control over the duchess that leads to the death of the duchess. "My Last Duchess," often considered the outstanding dramatic monologue of the Victorian era, is the tale of a man, the Duke of Ferrara, who is firm that his wife was not suitable to his needs and respect. So he has hermurdered. He expected absolute obedience from his Duchess: "…if she let/herself belessened…" and when he was disappointed, he ordered her death. "I gave commands; /then all smiled stopped together". In "the last duchess", the women is dead, but the portrait of her makes judgments among the people, who "strangers like you that pictured countenance/ the depth and passion of its earnest glance" (7-8). By looking into the painting on the wall, the face of the duchess shows that "'twas not her husband's presence only, called that spot of joy into the duchess' cheek" (13-15), and this showed that the duchess was too simple or even unfaithful to the duke. What is very conspicuous is that the duke is a very powerful performer and this eases the exhibition of his character. The duchess "too soon made glad, too easily impressed; she liked whatever she

looked on, and her looks went everywhere" (22-24). The duchess is punished by the domineering duke for her natural sexuality and perhaps the story is not real at all. Perhaps the mind of the duke is where all these occurrences take place. A mind that domineers a male duke to want absolute power over the duchess. "Porphyria's Lover" is another example of violence told within dramatic monologue. It tells the tale of a woman, Porphyria, who visits her lover, as she still takes the role of a passive wife, calling to her lover, and, when he does not respond, making herself ready for him: "She put my arm about her waist,/And made her smooth white shoulder bare,/And all her yellow hair displaced/…Murmuring how she loved me…" but he chooses to murder her: "I found/A thing to do, and all her hair/In one long yellow string I wound/Three times her little throat around/And strangled her." He justifies his murder but explaining to the auditor that she felt no pain "No pain felt she; /I am quite sure she felt no pain" and that she now is happy "Her head, which droops upon it still:/The smiling rosy little head/ so glad it has its utmost will". The art of persuasion of the listener through the mere justification of act is thoroughly conspicuous in the layers of the dramatic monologue. In "porphyria's lover" the setting is very importantly described between an ancient and modern surrounding. The blurring of the tradition and modern times, that is in accordance with the fast technological improvement in the Victorian era. It seems that the speaker is mad and this madness is within the speaker's rational self-representation. The victim is pressured by the society structures about the sexuality of a woman. She is "too weak, for all her heart's endeavor, to set its struggling passion free from pride, and ties dissever, and give herself to me forever" (22-25). Like "the last duchess", both speakers in two poems are trying to take control over the women by creating different class structures and divisions around them. In both "My Last Duchess" and "Porphyria's Lover," Browning has shown that the male in the relationship has the power to have dominance over his lover. In "My Last Duchess," it appears to be hope, but "Porphyria's Lover" appears to be more in line with saving the moment of dedication. Both the Duke and the lover feel that their analysis on their women is exact, and that they are the ones who should be allowed to determine if the women live or die. "Browning's "Porphyria's Lover" and "My Last Duchess" concerned itself with female subjectivity, including and perhaps especially the modes of consciousness of women whom we do not hear speak. The speaker of "Porphyria's Lover" not only draws his name from his intimate relationship to her but also claims that the actions he describes, including that of murdering her, are based on his apprehension of her desires, her "one wish" (Bristow, 2005: 74). The identity of the woman isdepended on the male dominant whereas in the consequence the male lover takes his identity in interaction with the female. As it is shown through "porphyria's lover" that the male partner does not have a specific name and

derives his identity from the interaction with his female partner.

Further Reading

Langbaum, Robert: *Poetry of Reading*

Jack, Ian: *Browning's Major Poetry*

Shaw, W.D.: *The Dialectical Temper: The Rhetorical Art of Robert Browning*

Loucks, James F.: *Robert Browning's Poetry (A Norton Critical Edition)*

Assignment

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1. Do you agree with the view that for Browning the sole interest lies in the exploration of thehuman mind in the dramatic monologues? Assess with a close reference to 'Fra Lippo Lippi'.
2. Do you feel that the dramatic monologue suffers from one limitation, namely a one sidedview of life? Discuss with close reference to 'Fra Lippo Lippi'.
3. Comment on Browning's use of imagery in Fra Lippo Lippi.

Block III

UNITS: 11-12

Unit 11 (a): Introduction to Christina Georgina Rossetti
Unit 11 (b): Text of the poem – "The Goblin Market" and summary
Unit 11 (c): Form and Genre
Unit 11 (d): Context
Unit 11 (e): Interpretations

Unit 12 (a): Introduction to the Poetry of G.M. Hopkins
Unit 12 (b): "Windhover" text and analysis

"Goblin Market" by Christina Georgina Rossetti

Unit 11 (a): Introduction to Christina Georgina Rossetti

Christina Georgina Rossetti was born in London on December 5, 1830, to Gabriele and Frances (Polidori) Rossetti. Both of her parents were of strong religious temperament. Her father was an Italian living in exile, and her mother was of Italian and English origin. The house she was born into was quite lively, playing host to visiting Italian revolutionaries and writers, but she was also subject to the teaching and religious devotion of her mother Frances. Her father Gabriele was a poet and translator, and her uncle John Palidori was Byron's physician and author of "The Vampyre."

Rossetti's home was bilingual, and all of the children in her family were artistic and scholarly. The oldest, Maria Francesca, was a Dante scholar, and her brother Gabriel Charles Dante (who would change his name to Dante Gabriel) became a poet and a painter. William Michael, the younger of the two brothers, became a critic and biographer, and later edited and published commentaries on the poems and letters of his siblings.

Christina is said to have been a very spirited child, and there are wild reports about her youthful temper. These anecdotes stand in contrast to the descriptions of the poet by her brother William in the biography he wrote, which gives us an image of a restrained, almost docile poet with self-discipline to spare. Her early childhood was punctuated by visits to her maternal grandfather's country home, which was surrounded by fruit trees and fields. Eventually, this same grandfather would move to the city and set up a printing press, which would then print Rossetti's first volume of poetry, "Verses: Dedicated to Her Mother". In 1848 she became engaged to James Collinson, one of the minor Pre-Raphaelites. His reversion to Roman Catholicism would

soon end the engagement.

In 1853 Christina's father became ill, and his eyesight began to deteriorate. Christina and her mother started a day school to try and support the family, which was not sustainable. After this episode Christina would become more and more reclusive, suffering from a recurring illness which was sometimes diagnosed as angina and sometimes tuberculosis. Her own family feared for her health starting at a young age, starting as early as 1845, and she seemsto have been in a near constant state of nervous exhaustion.

The Rossetti children worshiped their mother, but Christina's relationship was especially close with her. Due in part to her bad health, her mother served as both confidant and nurse,and all of Christina's books of poetry were dedicated to her. Both women shared a clear and strong sense of spiritual devotion. Rossetti herself was influenced by the Oxford Movement, which wanted to restore a sense of Catholic Grandeur to the Anglican church, reinforcing the ritualistic elements of the Catholic service. Later in her life, Christina would write extensive commentaries on parts of the bible, and she was a strict observer of fast days and the liturgical calendar.

It is important, however, not to dwell on what is outwardly pious in the biography of Rossetti. She remained friends with her brothers her entire life. William was a free-thinking atheist,and Dante Gabriel is legendary for his sensuality. In addition, her letters show the extent ofher contact with other poets and her generosity with young writers. She was also a member ofa group called the 'Pre-Raphaelite Brotherhood,' formed in 1848 by her brothers. She was not allowed to attend their late night meetings, but her early poems were published by the brotherhood's journal, "The Germ."

Her first publicly printed book of poetry was "Goblin Market and Other Poems," published in 1862 to widespread acclaim and popularity. In 1866, Rossetti was again proposed to, this time by Charles Bagot Cayley, a Dante scholar and former student of her father. William, after her death, found a series of love poems in Christina's desk that suggest that she loved Cayley very deeply, although while living, she refused him because of his religious skepticism.

She continued to write and in the 1870s to work for the Society for Promoting Christian Knowledge. She was troubled physically by neuralgia and emotionally by Dante's breakdown in 1872. The last 12 years of her life, after his death in 1882, were outwardly quiet ones. She died of cancer December 29, 1894.

Unit 11 (b): Text of the Poem

Morning and evening
Maids heard the goblins cry:
“Come buy our orchard fruits,
Come buy, come buy:
Apples and quinces,
Lemons and oranges,
Plump unpeck’d cherries,
Melons and raspberries,
Bloom-down-cheek’d peaches,
Swart-headed mulberries,
Wild free-born cranberries,
Crab-apples, dewberries,
Pine-apples, blackberries,
Apricots, strawberries;—
All ripe together
In summer weather,—
Morns that pass by,
Fair eves that fly;
Come buy, come buy:
Our grapes fresh from the vine,
Pomegranates full and fine,
Dates and sharp bullaces,
Rare pears and greengages,
Damsons and bilberries,
Taste them and try:
Currants and gooseberries,
Bright-fire-like barberries,
Figs to fill your mouth,
Citrons from the South,
Sweet to tongue and sound to eye;
Come buy, come buy.”

Evening by evening
Among the brookside rushes,
Laura bow’d her head to hear,
Lizzie veil’d her blushes:
Crouching close together
In the cooling weather,
With clasping arms and cautioning lips,
With tingling cheeks and finger tips.
“Lie close,” Laura said,
Pricking up her golden head:
“We must not look at goblin men,
We must not buy their fruits:
Who knows upon what soil they fed
Their hungry thirsty roots?”
“Come buy,” call the goblins

Hobbling down the glen.

"Oh," cried Lizzie, "Laura, Laura,
You should not peep at goblin men."
Lizzie cover'd up her eyes,
Cover'd close lest they should look;
Laura rear'd her glossy head,
And whisper'd like the restless brook:
"Look, Lizzie, look, Lizzie,
Down the glen tramp little men.
One hauls a basket,
One bears a plate,
One lugs a golden dish
Of many pounds weight.
How fair the vine must grow
Whose grapes are so luscious;
How warm the wind must blow
Through those fruit bushes."
"No," said Lizzie, "No, no, no;
Their offers should not charm us,
Their evil gifts would harm us."
She thrust a dimpled finger
In each ear, shut eyes and ran:
Curious Laura chose to linger
Wondering at each merchant man.
One had a cat's face,
One whisk'd a tail,
One tramp'd at a rat's pace,
One crawl'd like a snail,
One like a wombat prowl'd obtuse and furry,
One like a ratel tumbled hurry skurry.
She heard a voice like voice of doves
Cooing all together:
They sounded kind and full of loves
In the pleasant weather.

Laura stretch'd her gleaming neck
Like a rush-imbedded swan,
Like a lily from the beck,
Like a moonlit poplar branch,
Like a vessel at the launch
When its last restraint is gone.

Backwards up the mossy glen
Turn'd and troop'd the goblin men,
With their shrill repeated cry,
"Come buy, come buy."
When they reach'd where Laura was
They stood stock still upon the moss,
Leering at each other,
Brother with queer brother;

Signalling each other,
Brother with sly brother.
One set his basket down,
One rear'd his plate;
One began to weave a crown
Of tendrils, leaves, and rough nuts brown
(Men sell not such in any town);
One heav'd the golden weight
Of dish and fruit to offer her:
"Come buy, come buy," was still their cry.
Laura stared but did not stir,
Long'd but had no money:
The whisk-tail'd merchant bade her taste
In tones as smooth as honey,
The cat-faced purr'd,
The rat-faced spoke a word
Of welcome, and the snail-paced even was heard;
One parrot-voiced and jolly
Cried "Pretty Goblin" still for "Pretty Polly;"—
One whistled like a bird.

But sweet-tooth Laura spoke in haste:
"Good folk, I have no coin;
To take were to purloin:
I have no copper in my purse,
I have no silver either,
And all my gold is on the furze
That shakes in windy weather
Above the rusty heather."
"You have much gold upon your head,"
They answer'd all together:
"Buy from us with a golden curl."
She clipp'd a precious golden lock,
She dropp'd a tear more rare than pearl,
Then suck'd their fruit globes fair or red:
Sweeter than honey from the rock,
Stronger than man-rejoicing wine,
Clearer than water flow'd that juice;
She never tasted such before,
How should it cloy with length of use?
She suck'd and suck'd and suck'd the more
Fruits which that unknown orchard bore;
She suck'd until her lips were sore;
Then flung the emptied rinds away
But gather'd up one kernel stone,
And knew not was it night or day
As she turn'd home alone.

Lizzie met her at the gate
Full of wise upbraidings:
"Dear, you should not stay so late,

Twilight is not good for maidens;
Should not loiter in the glen
In the haunts of goblin men.
Do you not remember Jeanie,
How she met them in the moonlight,
Took their gifts both choice and many,
Ate their fruits and wore their flowers
Pluck'd from bowers
Where summer ripens at all hours?
But ever in the noonlight
She pined and pined away;
Sought them by night and day,
Found them no more, but dwindled and grew grey;
Then fell with the first snow,
While to this day no grass will grow
Where she lies low:
I planted daisies there a year ago
That never blow.
You should not loiter so."
"Nay, hush," said Laura:
"Nay, hush, my sister:
I ate and ate my fill,
Yet my mouth waters still;
To-morrow night I will
Buy more;" and kiss'd her:
"Have done with sorrow;
I'll bring you plums to-morrow
Fresh on their mother twigs,
Cherries worth getting;
You cannot think what figs
My teeth have met in,
What melons icy-cold
Piled on a dish of gold
Too huge for me to hold,
What peaches with a velvet nap,
Pellucid grapes without one seed:
Odorous indeed must be the mead
Whereon they grow, and pure the wave they drink
With lilies at the brink,
And sugar-sweet their sap."

Golden head by golden head,
Like two pigeons in one nest
Folded in each other's wings,
They lay down in their curtain'd bed:
Like two blossoms on one stem,
Like two flakes of new-fall'n snow,
Like two wands of ivory
Tipp'd with gold for awful kings.
Moon and stars gaz'd in at them,
Wind sang to them lullaby,

Lumbering owls forbore to fly,
Not a bat flapp'd to and fro
Round their rest:
Cheek to cheek and breast to breast
Lock'd together in one nest.

Early in the morning
When the first cock crow'd his warning,
Neat like bees, as sweet and busy,
Laura rose with Lizzie:
Fetch'd in honey, milk'd the cows,
Air'd and set to rights the house,
Kneaded cakes of whitest wheat,
Cakes for dainty mouths to eat,
Next churn'd butter, whipp'd up cream,
Fed their poultry, sat and sew'd;
Talk'd as modest maidens should:
Lizzie with an open heart,
Laura in an absent dream,
One content, one sick in part;
One warbling for the mere bright day's delight,
One longing for the night.

At length slow evening came:
They went with pitchers to the reedy brook;
Lizzie most placid in her look,
Laura most like a leaping flame.
They drew the gurgling water from its deep;
Lizzie pluck'd purple and rich golden flags,
Then turning homeward said: "The sunset flushes
Those furthest loftiest crags;
Come, Laura, not another maiden lags.
No wilful squirrel wags,
The beasts and birds are fast asleep."
But Laura loiter'd still among the rushes
And said the bank was steep.

And said the hour was early still
The dew not fall'n, the wind not chill;
Listening ever, but not catching
The customary cry,
"Come buy, come buy,"
With its iterated jingle
Of sugar-baited words:
Not for all her watching
Once discerning even one goblin
Racing, whisking, tumbling, hobbling;
Let alone the herds
That used to tramp along the glen,
In groups or single,
Of brisk fruit-merchant men.

Till Lizzie urged, “O Laura, come;
I hear the fruit-call but I dare not look:
You should not loiter longer at this brook:
Come with me home.
The stars rise, the moon bends her arc,
Each glowworm winks her spark,
Let us get home before the night grows dark:
For clouds may gather
Though this is summer weather,
Put out the lights and drench us through;
Then if we lost our way what should we do?”

Laura turn’d cold as stone
To find her sister heard that cry alone,
That goblin cry,
“Come buy our fruits, come buy.”
Must she then buy no more such dainty fruit?
Must she no more such succous pasture find,
Gone deaf and blind?
Her tree of life droop’d from the root:
She said not one word in her heart’s sore ache;
But peering thro’ the dimness, nought discerning,
Trudg’d home, her pitcher dripping all the way;
So crept to bed, and lay
Silent till Lizzie slept;
Then sat up in a passionate yearning,
And gnash’d her teeth for baulk’d desire, and wept
As if her heart would break.

Day after day, night after night,
Laura kept watch in vain
In sullen silence of exceeding pain.
She never caught again the goblin cry:
“Come buy, come buy;”—
She never spied the goblin men
Hawking their fruits along the glen:
But when the noon wax’d bright
Her hair grew thin and grey;
She dwindled, as the fair full moon doth turn
To swift decay and burn
Her fire away.

One day remembering her kernel-stone
She set it by a wall that faced the south;
Dew’d it with tears, hoped for a root,
Watch’d for a waxing shoot,
But there came none;
It never saw the sun,
It never felt the trickling moisture run:
While with sunk eyes and faded mouth

She dream'd of melons, as a traveller sees
False waves in desert drouth
With shade of leaf-crown'd trees,
And burns the thirstier in the sandful breeze.

She no more swept the house,
Tended the fowls or cows,
Fetch'd honey, kneaded cakes of wheat,
Brought water from the brook:
But sat down listless in the chimney-nook
And would not eat.

Tender Lizzie could not bear
To watch her sister's cankerous care
Yet not to share.
She night and morning
Caught the goblins' cry:
"Come buy our orchard fruits,
Come buy, come buy;"—
Beside the brook, along the glen,
She heard the tramp of goblin men,
The yoke and stir
Poor Laura could not hear;
Long'd to buy fruit to comfort her,
But fear'd to pay too dear.
She thought of Jeanie in her grave,
Who should have been a bride;
But who for joys brides hope to have
Fell sick and died
In her gay prime,
In earliest winter time
With the first glazing rime,
With the first snow-fall of crisp winter time.

Till Laura dwindling
Seem'd knocking at Death's door:
Then Lizzie weigh'd no more
Better and worse;
But put a silver penny in her purse,
Kiss'd Laura, cross'd the heath with clumps of furze
At twilight, halted by the brook:
And for the first time in her life
Began to listen and look.

Laugh'd every goblin
When they spied her peeping:
Came towards her hobbling,
Flying, running, leaping,
Puffing and blowing,
Chuckling, clapping, crowing,
Clucking and gobbling,

Mopping and mowing,
Full of airs and graces,
Pulling wry faces,
Demure grimaces,
Cat-like and rat-like,
Ratel- and wombat-like,
Snail-paced in a hurry,
Parrot-voiced and whistler,
Helter skelter, hurry skurry,
Chattering like magpies,
Fluttering like pigeons,
Gliding like fishes,—
Hugg'd her and kiss'd her:
Squeez'd and caress'd her:
Stretch'd up their dishes,
Panniers, and plates:
"Look at our apples
Russet and dun,
Bob at our cherries,
Bite at our peaches,
Citrons and dates,
Grapes for the asking,
Pears red with basking
Out in the sun,
Plums on their twigs;
Pluck them and suck them,
Pomegranates, figs."—

"Good folk," said Lizzie,
Mindful of Jeanie:
"Give me much and many: —
Held out her apron,
Toss'd them her penny.
"Nay, take a seat with us,
Honour and eat with us,"
They answer'd grinning:
"Our feast is but beginning.
Night yet is early,
Warm and dew-pearly,
Wakeful and starry:
Such fruits as these
No man can carry:
Half their bloom would fly,
Half their dew would dry,
Half their flavour would pass by.
Sit down and feast with us,
Be welcome guest with us,
Cheer you and rest with us."—
"Thank you," said Lizzie: "But one waits
At home alone for me:
So without further parleying,

If you will not sell me any
Of your fruits though much and many,
Give me back my silver penny
I toss'd you for a fee."—
They began to scratch their pates,
No longer wagging, purring,
But visibly demurring,
Grunting and snarling.
One call'd her proud,
Cross-grain'd, uncivil;
Their tones wax'd loud,
Their looks were evil.
Lashing their tails
They trod and hustled her,
Elbow'd and jostled her,
Claw'd with their nails,
Barking, mewing, hissing, mocking,
Tore her gown and soil'd her stocking,
Twitch'd her hair out by the roots,
Stamp'd upon her tender feet,
Held her hands and squeez'd their fruits
Against her mouth to make her eat.

White and golden Lizzie stood,
Like a lily in a flood,—
Like a rock of blue-vein'd stone
Lash'd by tides obstreperously,—
Like a beacon left alone
In a hoary roaring sea,
Sending up a golden fire,—
Like a fruit-crown'd orange-tree
White with blossoms honey-sweet
Sore beset by wasp and bee,—
Like a royal virgin town
Topp'd with gilded dome and spire
Close beleaguer'd by a fleet
Mad to tug her standard down.

One may lead a horse to water,
Twenty cannot make him drink.
Though the goblins cuff'd and caught her,
Coax'd and fought her,
Bullied and besought her,
Scratch'd her, pinch'd her black as ink,
Kick'd and knock'd her,
Maul'd and mock'd her,
Lizzie utter'd not a word;
Would not open lip from lip
Lest they should cram a mouthful in:
But laugh'd in heart to feel the drip
Of juice that syrupp'd all her face,

And lodg'd in dimples of her chin,
And streak'd her neck which quaked like curd.
At last the evil people,
Worn out by her resistance,
Flung back her penny, kick'd their fruit
Along whichever road they took,
Not leaving root or stone or shoot;
Some writh'd into the ground,
Some div'd into the brook
With ring and ripple,
Some scudded on the gale without a sound,
Some vanish'd in the distance.

In a smart, ache, tingle,
Lizzie went her way;
Knew not was it night or day;
Sprang up the bank, tore thro' the furze,
Threaded copse and dingle,
And heard her penny jingle
Bouncing in her purse,—
Its bounce was music to her ear.
She ran and ran
As if she fear'd some goblin man
Dogg'd her with gibe or curse
Or something worse:
But not one goblin scurried after,
Nor was she prick'd by fear;
The kind heart made her windy-paced
That urged her home quite out of breath with haste
And inward laughter.

She cried, "Laura," up the garden,
"Did you miss me?
Come and kiss me.
Never mind my bruises,
Hug me, kiss me, suck my juices
Squeez'd from goblin fruits for you,
Goblin pulp and goblin dew.
Eat me, drink me, love me;
Laura, make much of me;
For your sake I have braved the glen
And had to do with goblin merchant men."

Laura started from her chair,
Flung her arms up in the air,
Clutch'd her hair:
"Lizzie, Lizzie, have you tasted
For my sake the fruit forbidden?
Must your light like mine be hidden,
Your young life like mine be wasted,
Undone in mine undoing,

And ruin'd in my ruin,
Thirsty, canker'd, goblin-ridden?"—
She clung about her sister,
Kiss'd and kiss'd and kiss'd her:
Tears once again
Refresh'd her shrunken eyes,
Dropping like rain
After long sultry drouth;
Shaking with aguish fear, and pain,
She kiss'd and kiss'd her with a hungry mouth.

Her lips began to scorch,
That juice was wormwood to her tongue,
She loath'd the feast:
Writhing as one possess'd she leap'd and sung,
Rent all her robe, and wrung
Her hands in lamentable haste,
And beat her breast.
Her locks stream'd like the torch
Borne by a racer at full speed,
Or like the mane of horses in their flight,
Or like an eagle when she stems the light
Straight toward the sun,
Or like a caged thing freed,
Or like a flying flag when armies run.

Swift fire spread through her veins, knock'd at her heart,
Met the fire smouldering there
And overbore its lesser flame;
She gorged on bitterness without a name:
Ah! fool, to choose such part
Of soul-consuming care!
Sense fail'd in the mortal strife:
Like the watch-tower of a town
Which an earthquake shatters down,
Like a lightning-stricken mast,
Like a wind-uprooted tree
Spun about,
Like a foam-topp'd waterspout
Cast down headlong in the sea,
She fell at last;
Pleasure past and anguish past,
Is it death or is it life?

Life out of death.
That night long Lizzie watch'd by her,
Counted her pulse's flagging stir,
Felt for her breath,
Held water to her lips, and cool'd her face
With tears and fanning leaves:
But when the first birds chirp'd about their eaves,

And early reapers plodded to the place
Of golden sheaves,
And dew-wet grass
Bow'd in the morning winds so brisk to pass,
And new buds with new day
Open'd of cup-like lilies on the stream,
Laura awoke as from a dream,
Laugh'd in the innocent old way,
Hugg'd Lizzie but not twice or thrice;
Her gleaming locks show'd not one thread of grey,
Her breath was sweet as May
And light danced in her eyes.

Days, weeks, months, years
Afterwards, when both were wives
With children of their own;
Their mother-hearts beset with fears,
Their lives bound up in tender lives;
Laura would call the little ones
And tell them of her early prime,
Those pleasant days long gone
Of not-returning time:
Would talk about the haunted glen,
The wicked, quaint fruit-merchant men,
Their fruits like honey to the throat
But poison in the blood;
(Men sell not such in any town):
Would tell them how her sister stood
In deadly peril to do her good,
And win the fiery antidote:
Then joining hands to little hands
Would bid them cling together,
"For there is no friend like a sister
In calm or stormy weather;
To cheer one on the tedious way,
To fetch one if one goes astray,
To lift one if one totters down,
To strengthen whilst one stands."

Unit 11 (b): Short Summary of the Poem

Set in a fairytale world and exploring themes of temptation, sacrifice and salvation, 'Goblin Market' tells the story of a fraught encounter between sisters Laura and Lizzie and evil goblin merchants. When Laura exchanges a lock of her golden hair for the chance to taste the goblins' enchanted 'fruit forbidden', she deteriorates until she is 'knocking at Death's door'. Her sister Lizzie offers to pay the goblins 'a silver penny' for more of their wares, which she hopes will act as an antidote to Laura's malady. The goblins

violently attack Lizzie, smearing their fruits 'against her mouth' in a vain attempt 'to make her eat'. After the goblins are 'worn out by her resistance', Lizzie returns home, and Laura kisses the juices from her sister's face and is restored.

Unit 11 (c): Form of the Poem

On first reading 'Goblin Market', eminent Victorian critic John Ruskin declared that Christina Rossetti's 'irregular measures' were the 'calamity of modern poetry' and that she 'should exercise herself in the severest commonplace of metre until she can write as the public like'.

Ruskin's tin eared critique unwittingly identifies one of 'Goblin Market's' greatest strengths: its experimental form. A poem whose compelling narrative is animated by a surprising lyric energy, it never conforms to a set rhyme scheme or metrical pattern. For instance, the goblin merchants' cries in the opening lines tempt not through lavish verbal description, but through form.

Apples and quinces,
Lemons and oranges,
Plump unpeck'd cherries,
Melons and raspberries,
Bloom-down-cheek'd peaches,
Swart-headed mulberries,
Wild free-born cranberries,
Crab-apples, dewberries,
Pine-apples, blackberries,
Apricots, strawberries;—
All ripe together
In summer weather,—

The sing-song rhythm of alternating dactylic and trochaic feet mimics the sound of street vendors hawking their wares, while the rhyme scheme eschews traditional corresponding rhyme words in favour of the incantatory repetition of 'berries' and a seductive sibilance that hints at the fruits' dark properties. What is essentially a shopping list is transformed by the musical qualities of Rossetti's technique, anticipating Walter Pater's Aesthetic creed that 'all art constantly aspires

towards the condition of music'. Drawing on the conventions of a variety of literary genres including the gothic, fantasy, biblical, children's literature and fable, Rossetti creates a disorienting fairytale atmosphere that is simultaneously seductive and alienating.

Unit 11 (d): Context

Rossetti wrote this poem in 1859 while volunteering at the St Mary Magdalene Penitentiary for 'fallen women' in Highgate. Dedicated to the reform and rehabilitation of prostitutes, this Anglo-Catholic institution was remarkable in the period for its conviction that women whohad transgressed sexually could be redeemed. Biographers and critics have argued that the themes of temptation, sexual exchange and sisterly redemption in this poem are influenced by its poet's experience working as an 'Associate Sister' at Highgate.

The poem first appeared in *Goblin Market and Other Poems* (1862). Rossetti's skilful and original blend of sound and sense delighted critics and readers alike, although critical plaudits initially exceeded commercial sales. Its fairytale cadences led the *Spectator* to declare it 'a true children's poem', yet the paper also noted that its adult themes of temptation, transgression and redemption also appealed to a mature readership. The poem was greetedwith rapturous applause when the publisher Alexander Macmillan read a manuscript versionout loud to a working men's society in Cambridge. Rossetti herself was not writing for children during this period, emphatically declining to contribute to a children's book on the grounds that '*children* are not among my suggestive subjects'. Literary admirers included Algernon Charles Swinburne, Alfred Lord Tennyson and Lewis Carroll, whose *Alice's Adventures In Wonderland* (1865) was partially inspired by the poem. Rossetti returned the compliment in 1874, writing a book of children's stories entitled *Speaking Likenesses*, whichshe hoped would imitate Carroll's success in the booming children's market.

Unit 11 (e): Interpretations

Initially received as a moral allegory about the dangers of giving in to temptation, the poem was recast by feminist classic *The Madwoman in the Attic* (1979) as a parable of female resistance and solidarity. By contrast, in 1973 *Playboy Magazine* presented the poem as unambiguously pornographic; the text was accompanied by a Kinuko Craft illustration of the goblin attack on Lizzie that left little to the imagination. 'Goblin Market' continues to appeal to a popular audience; it has been set to music many times and adapted as a play by Polly Pen and

Peggy Harmon in New York (1986) and Nick Hedges in London (1995).

The 20th-century revival of interest in the poem opened the floodgates for Feminist, Marxist, Freudian, Queer Theory and New Historicist critiques which variously interpreted the poem as a warning about the dangers of a free-market economy, a protest against hazardous practices in 19th-century food-adulteration, a Christian tale of sacrifice and salvation, a parable of lesbian empowerment, a fable about anorexia, an expression of incestuous yearning and a tribute to the delicious oral and aural pleasures of poetry itself. 'Goblin Market' has continued to thrive in the academic marketplace. The poem continues to attract critical interpretations and artistic adaptations as colourful and diverse as the goblin

merchants' wares, challenging Christina Rossetti's surely disingenuous claim that she 'did not mean anything profound by this fairytale'.

Herbert F.Tucker's discussion of Christina Rossetti's 'Goblin Market' within the Paradigm ofVictorian concepts of 'Market'

When Christina Rossetti let it fall that in "Goblin Market" she had written no parable soliciting deep exegesis but a poem to be taken just as it came, she may have meant to wave the hermeneutic white flag. In effect, she was dropping the scented handkerchief. The eldritch embroidery of "Goblin Market" has probably attracted more, and more various, commentary during the last two decades than any other poem of its time. It proves on recent examination to be a poem about communal sorority and also about patriarchal dominion; about the Christian Eucharist and also free self-actualization; about diffusive jouissance and also the therapeutic consolidation of a split soul; about anorexia nervosa, vampirism, the adulteration of foodstuffs, absinthe addiction, and the pros and cons of masturbation.

While so many critical allegories can hardly be mutually compatible, taken en masse they fortify every reader's conviction that, whatever "Goblin Market" means, it is a work instinct with sex, drugs, rock and roll, or their Victorian equivalents. Determining what these equivalents might be is a nice task for critical brokerage; lately the smart money has been placed on economics. The readings of the poem that make the most comprehensive sense ofits multiplex appeal are the ones that put the *market* back in "Goblin Market," and vice versa; that ask how Rossetti's masterpiece both, critically reflects upon, and knowingly takes partin, systems of commodity exchange that during her lifetime transformed Victorian society and the terms of her calling as a writer within it. To a series of strong mercantile interpretations published by

American scholars during the 1990s I propose adding what marketing practices of the later nineteenth century most conspicuously added to the victorious technologies of capitalism, the element of advertising. The seductions in—and of—"Goblin Market" were early warnings—and exploitations—of Victorian styles of market penetration that, inasmuch as they ventured to influence behavior by reorienting desire through language, had every claim on the attention of contemporary poets. This was especially true for a poet of Christina Rossetti's age: born in 1830, and cresting the prime oflife in 1862 when her *Goblin Market* volume was published, she was young enough to feel the new pitch of Victorian advertisement as keyed particularly to her generation's susceptibilities; yet she was old enough to know better, having grown up under a more naive promotional dispensation.

From this historically privileged vantage the whole story of "Goblin Market" in a sense flows, and it goes like this: Laura and Lizzie, two look-alike alliterative sisters, live together alone keeping cows, chickens, and bees in a rural neighborhood that happens to be frequentedby goblin men peddling domestic and imported fruit in the open air around breakfast and supper time. The sisters are of indeterminate age: young maidens, clearly; yet old enough tobe independent of any parental supervision or truant officer, to know a cautionary tale or two about those goblin costermongers, and to qualify for illustration as stunners— initially by the poet's brother Dante Gabriel in the first edition of 1862 and then a century later in an unbowdlerized, cut-to-the-chase version in *Playboy* magazine that, in case it has not come to your attention on some former occasion, has been generously represented in a recent articleby Lorraine Kooistra. One evening Laura succumbs to the goblins' mouth-watering salespitch and, though penniless, contracts to barter a lock of her hair for all the fruit she can eat. Coming home in a nigh bulimic buzz, she brushes aside her sister Lizzie's scolding with a promise to go out again the next night and get more fruit for both of them. As that next night falls, Laura finishes up her farm chores and goes out cruising for goblin. But she can't score: frustrated at first to find no goblin on the scene, she then learns to her horror that, whileLizzie can hear the vendors as usual, she herself has gone stone-deaf to their cry.

Sick with desire, Laura wastes away to the point where Lizzie overcomes scruple and decidesto act as her sister's proxy, taking a penny in her purse and letting the goblins know she's ready to deal. But—in a scene to which we shall return—when Lizzie orders a pennysworthof fruit on a takeout basis, the goblins insist that she feast on the spot like her sister. Lizzie declines and demands her money back, at which point the goblin team really gets down to business. They mount a hard sell that escalates from courtesy and advice to insult and threat,

cresting at length in the apotheosis of sales force: resorting to outright personal violence, they become pushers indeed, crushing fruit against her mouth— which will not open, however, either to protest or to taste—and drizzling juice down her chin and neck. Finally the goblinstake no for an answer, reject the penny, and vanish underground or into thin air. Lizzie races home in an afterglow of ecstatic renunciation (remember, it's a Victorian poem) and invites Laura to "Hug me, kiss me, suck my juices ... Eat me, drink me, love me".

Aghast at Lizzie's apparent sacrifice, yet obedient to an addict's need, Laura ingests thepulpy juice, only to have it work as a homeopathic antidote kicking her into a high-speed delirium, from which she recovers Completely Cured. An epilogue fast-forwards to later years: both sisters now being married, Laura makes a habit of summoning her daughters and nieces—nephews, sons, and husbands somehow need not apply—to hear her tale of trespass, waste, and redemption and to learn its lesson that "there is no friend like a sister".

Few readers have been entirely at ease with this overdetermined final scene of instruction. But a convenient back door opens into the poem when we consider the mode of that instruction, which is overwhelmingly oral: "Laura would *call* the little ones / And *tell* them," "Would *talk* about the haunted glen," and so forth. The substance of this oral transmission is manifestly the same as that of the five hundred- line poem we have just been reading, whose antically irregular rhymes breathe a nursery air, and whose supple, frisky metrics practically have to be sounded out, in the mind's ear if not aloud, in order to catch their distinctive, spontaneous music. To be sure, the ambiguous position of the epilogue, coming after the story it depends on yet also operatively commands, makes it impossible to equate the third- person narrative voice with Laura's. Besides, as an oral storyteller Laura has a bardic licenseto tell her oft-told tale different ways at different sittings, in contrast to the fixity of the one printed text before us.

At least one hopes she tinkers a bit with her vocabulary: to imagine the circle of little ones puzzling over terms in the text like *pellucid, purloin, obstreperously*, and *succous pasture*, a thesaurustripper's periphrasis for *juicy food*—to imagine the kids reacting to this gilt-edged diction is to shake off the spell of a naive orality. It is to recall, that is, how Rossetti, like other Victorian pioneers in children's literature, was at work in a compromised mode that owed its charm to the ways it played reading against listening. The text as a whole invites us to imagine such a performance as publisher Alexander Macmillan staged when he read out "Goblin Market," shortly before publication, to a skeptical yet eventually enthralled "working-man's society," or again, such a performance as the poet herself apparently conducted when reading

aloud to fallen women at the shelter in Highgate where she volunteered. The text invites us not just to *read it,* but to *read it to ourselves,* to let it talk usinto a mode of virtual orality. And virtual orality, I shall argue, has everything to do with the economic thematics of Rossetti's story.

Much of my argument will be found implied, by the reading ear, in the poem's opening lines:

> Morning and evening
> Maids heard the goblins
> cry:
> "Come buy our orchard
> fruits, Come buy, come
> buy "

The phrase "Come buy" recurs more than a dozen times in "Goblin Market" as the "iterated jingle" (253) of a straightforward sales pitch. Yet a vigilant virtual orality has to wonder how to take it. How is the imagined listener to know what the reader so plainly sees, that "buy" has a letter *u* in the middle of it—to know that the goblins are not freely offering something (Do come by our orchard some time) but rather selling something for a price? The listener *inthe poem* knows what's up, right away and beyond any doubt: the first thing said by either ofthe maids who hear the goblins cry is that "We must not buy their fruits" (43). That our country maids thus know just what they are hearing is as sure a sign as any in the poem that they are conscious denizens of a market economy, where the way to come by a nice piece of fruit is to come and buy it; where "Come buy" betokens not hospitality but trade. The verbal confusion here is all ours, the virtual listeners'; this happens, I submit, because Rossetti wantsus to read verbal confusion as cultural confusion. Embedded (or endeared, as John Keats might say) within the reigning order of contract and purchase, she invites us to recognize an older order of invitation and gift, which mercantilism has on one hand superseded as clearlyas literacy has superseded orality, yet which on the other hand mercantilism has less abolished than engrossed, for rhetorical purposes, as a hidden persuader About this kind of subliminal promotion Rossetti's market-wise maids seem clueless: Lizzie means to reinforce her sister's "We must not buy" when she declares, "Their *offers* should not charm us, / Their evil gifts would harm us" (65–66; my emphases); but the way her declaration confounds purchase with donation, confounds the bought with the given (via the ambiguously *offered*), would do a politician proud. And this confusion discloses something about the promotional strategy that underwrites the goblins' deceptively straightforward "Come buy."

Winston Weathers' discussion on Sisterhood and Self

Christina confesses herself, in her allegory, "A Royal Princess," a great awareness of self.

> All my walls are lost in mirrors, whereupon I trace
> Self to right hand, self to left hand, self in every place, Self-same solitary figure, self-same seeking face.

And in these lines she confesses not only an awareness of self, but of fragmented self, for thephrase, "self to right hand, self to left hand," suggests the dichotomy of personality into differing, if not antithetical, forces. These forces of the self Christina allegorizes in her poems dealing with sisterhood. The various sisters which appear in her work are the mythic characters in her psychological drama, and such poems as *Goblin Market*, "A Triad," "The Queen of Hearts," "Sister Maude," "Noble Sisters," and many others provide her commentary on the varying actions and interactions which occur within the inner being. Time and time again, Christina brings two sisters together—sometimes three—in moments of crises, letting them debate with one another, struggle with one another, in mythic action that illustrates both a subtle understanding of self on Christina's part and a tragic realization of fragmentation that belies the calm, serene exterior that Christina presented to the world. Not recounting real experience, not revealing homosexual predilections, the sister poems are simply Christina's discussion of psychological truths which she witnessed in herself and which are universally significant in that all our personalities are subject to an analysis into parts, whether we call those parts "the brothers and sisters of our soul" or, with Freud, the ego, superego, and id.

The prototypal poem in Christina's myth of the self is, of course, *Goblin Market*. In this early and most famous poem, Christina creates her essential characters—Laura and Lizzie— and moves them through a drama that leads from innocence and integration to sickness and fragmentation back to a newer and more mature balance, represented in part by the marriageof the sisters and their assumption of marital responsibility. One need not identify the two sisters and the goblins too precisely in order to recognize the resolution that occurs. That the two sisters are aspects of one self is evident when they are described as being "like two blossoms on one stem" and "locked together in one nest," yet that they are different from one another is evident in their very actions. Laura, whose "restraint is gone" and Lizzie, who is "full of wise upholdings,"

respond in their different ways to the goblins who parade before them. The goblins, obviously, are some state of mind, some mental experience that is both attractive and destructive, both exotic and visionary at the same time it is immensely real. One would not go too far astray, it seems, to recognize in the goblins and their wares a kindof imaginative, fanciful, visionary—even hallucinatory—state of mind that is escape from reality, beautiful escape at the same time it is intellectually destructive. To see in the goblins simply the sexual or the sensuous is to limit their role in Christina's myth and limit their function. No doubt sex and sensuality are there, but other mysterious regions of the mind andof the self also exist that lure one to psychological death. The whole fairy-tale machinery, the animal shapes of the goblins suggest what a bizarre nature the goblin experience was to Christina herself and suggest whole inexplicable areas of detachment from reality.

Such Nietzschean terms as Apollonian and Dionysian may help us understand the fundamental drama of *Goblin Market*. The different phases of human nature which Laura and Lizzie represent are similar to those Nietzsche recognized, principally in *The Birth of Tragedy*, as eternal polarities of self, the one, the Dionysian, leading to tragedy, the other, the Apollonian, leading to survival. The Dionysian aspect of self is pulled strongly toward the whole ritualistic fulfillment that Laura experiences with the goblins, while the Apollonianself holds back from the make-believe, the visionary and ritualistic "reality" in preference fora more logically-oriented reality, a more objective, exterior world. Not that Lizzie is unaware of the goblins and that potential state of mind. The whole self is aware of the goblins. But whereas one part of self surrenders to illusion and an essentially intensional accommodation to life, the other part of self struggles to maintain a distance from the deep, archetypal, even primordial freedom and makes, in turn, an essentially extensional accommodation to existence.

Laura comes near her death in surrendering to a myth that can be imagined from afar butwhich cannot be accepted as a replacement for reality. Stepping into that state of mind which the goblins represent, Laura finds herself in that pathological state which modern psychiatry has dealt with so extensively and which is, indeed, a deep illness. All of Laura's symptoms following her purchase of the goblin fruit are those of the mentally ill. Withdrawing from reality into that illusion of the goblins, Laura finds herself in that pitiful trap of having lost contact with one reality only to find its supposed replacement to be air and vacancy. Lizzie, the remaining fragment of the whole self, must now struggle to integrate again, to becomeone whole person again, and to do this she must face up to the very illusory state of mind—the goblin market—that is the "snake pit" for Laura. In sound psychiatric fashion, Lizzie re- enacts

the goblin experience, meets it face to face in a kind of therapeutic recognition, without actually succumbing to it, and by doing so is able to pull Laura back from the brink.

Assignment

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1. Critically appreciate the poem “Goblin Market” as an expression of repressedsexuality.
2. Comment on Victorian societal ethos as reflected in the poem.
3. Illustrate the concept of sisterhood as represented in the poem “Goblin Market.”

Unit – 11

"The Windhover"

By

Gerald Manley Hopkins

Unit 11 (a): Introduction to the Poetry of Gerard Manley Hopkins

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Gerard Manley Hopkins chronologically belongs to the Victorian era, but for his innovativepoetic theory and his novelty in his oeuvre made him one of the precursors of the modern poetry in English language. He was born on 28 July, 1844 at Stratford in England. He was theeldest of nine children to Manley and Catherine Hopkins. Since his infancy Hopkins was deeply influenced by the rich cultural heritage and academic ambience in his family. All of his siblings were deeply moved by art and religion. Hopkins's father was the founder of marine insurance firm. He also worked as Church Warden at St. John-at-Hampstead. The poet's parents nurture fondness for verses and religion. Hopkins's father as a poet publishedfew works. Among them remarkable works are *A Philosopher's Stone and Other Poems* (1843), *Pietas Metrica* (1849). The poet's mother Catherine (Smith) Hopkins was the daughter of a renowned physician in London. Catherine (Smith) Hopkins loved to read poetry, religious discourse and German Philosophy. The fondness for reading that exist in thepoet's parents percolated in the tender mind of G.M. Hopkins. In his infantile days he wantedto be an illustrator and painter. He was admitted to study classics at Balliol College, Oxford.He studied there from 1863-1867. During his Oxford days he befriended Robert Bridges. Inlater times Robert Bridges has been elected as poet laureate in England. The friendship withBridges actually gives G.M. Hopkins recognition as one of the celebrated poets of the Victorian era. His fame came posthumously but without the initiative of Robert Bridges to publish the poetry of G.M. Hopkins the world may not be able to welcome one of the celebrated poets of the Victorian England. In 1866 July Hopkins first expressed his desire tobe a Roman Catholic priest. With this intention he travelled to Birmingham in September in1866 to consult Henry Newman. Later in 1868 he converted to Jesuit priest. Hopkins's poetry operates on a strange binary. His vocation as a Jesuit priest and his passion of writingpoetry both appear contradictory. The poetic self of Hopkins's suffered to a large extent dueto his engagement in the craft of poetry. As a poet he should observe the world

and its variegated colours. But as a priest he must maintain his indifference towards the world of beauty and colour. The priestly self of Hopkins wants to be adhered to the life of celibacy and renunciation. On the other hand, the poetic self of Hopkins demands an active engagement inthe world of beauty and colour and out of this engagement comes his poetry which mirrors the variegated colours of the world.

Text of the Poem: "The Windhover"

To Christ Our Lord

I caught this morning morning's minion, king-
dom of daylight's dauphin, dapple-dawn-drawn Falcon, in his riding
Of the rolling level underneath him steady air, and striding
High there, how he rung upon the rein of a wimpling wing
In his ecstasy! then off, off forth on swing,
As a skate's heel sweeps smooth on a bow-bend: the hurl and gliding
Rebuffed the big wind. My heart in hiding
Stirred for a bird,—the achieve of; the mastery of the thing!

Brute beauty and valour and act, oh, air, pride, plume, here
Buckle! AND the fire that breaks from thee then, a billion
Times told lovelier, more dangerous, O my chevalier!

No wonder of it: shéer plód makes plough down sillion
Shine, and blue-bleak embers, ah my dear,
Fall, gall themselves, and gash gold-vermillion.

Analysis of the Poem

The poem "The Windhover" was composed in May, 1877. It was slightly revised by the poet in the following year. Hopkins considered the poem as the best poem that he ever

penned. Being a Jesuit priest he was well aware of the teachings of Thomas Aquinas and Duns Scotus. The windhover is a bird. The poet in an approbatory tone goes on describing the beauty and physical prowess of the bird Windhover. It is being called as "morning's minion" or morning's favourite person. He also calls the bird "dauphin" or the crowned prince of the kingdom of daylight. The variegated colours of the dawn are reflected on the wings of the bird. It enhances the beauty of the bird. The bird is a strange combination of beauty and valour. Like a powerful rider it rides in the air.

The beauty and strength of the bird make it a unique creature Who is flawless and divine. The bird is the metaphor for Christ or the Holy Bird according to Biblical allusion. The poem is composed in sprung rhythm. It is an innovative rhyme scheme invented by G.M. Hopkins. In this rhyme the number of accents in a line is counted but the number of the syllables does not matter. As a result the reader needs to spring from tonally one accented syllable to another. Therefore, it is called sprung rhythm. The sprung rhythm obviously is a masculine rhythm. Hopkins's poetry takes its genesis from the poet's minute observatory power. The conflict in Hopkins's poetic endeavour is between the poetic self and the priestly self, between the self obsessed with the variegated beauty of the world and the self struggling to adjust the life of a celibate and a recluse. Hopkins being a Jesuit priest adheres to two Jesuit mottoes: "ad majorem dei gloriam" and "laus deo simper". The first one means "glory be to God" for creating this beautiful universe and the second tenet implies "praise God". Hopkins's poetic theory is influenced by these two Jesuit tenets to a large extent. Here in "The Windhover" he bestows his praise on God by praising his creation, that is, the bird. The poem employs both the Jesuit mottoes of praising God and acknowledging divine glory. In Hopkins's poetry God appears to be a powerful Father figure. In front of such divine presence the devotee is a humble, supplicant subject.

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Assignment

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1. Critically Analyze the poem “The Windhover”.

2. Mention two Jesuit mottoes in the poem “The Windhover”.

3. Critically comment on the imagery in the poem “The Windhover”.

Block IV

UNITS: 13-16

Unit 13 (a): Objectives
Unit 13 (b): Introduction
Unit 13 (c): A Brief Biography of the Playwright
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Unit 15 (b): Female Subjectivity and 'the New Woman'
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Unit 16 (b): Shaw's Style and Language in the Play

Mrs. Warren's Profession

by

George Bernard Shaw

Unit 13 (a): Objectives

Critical responses to Shaw as a dramatist in general and *Mrs. Warren's Profession* in particular have been widely divergent. If some have seen him, in the line of his friendand fellow dramatist Sean O'Casey as one "who will be remembered for ever... for hisrare and surprising gifts and for the gallant way he used them" (Sean O'Casey, *The Green Crow*, 1957, p. 189), others are more inclined to share Raymond Williams's observations: "Shaw's dynamic as a dramatist has now largely weakened, and it is difficult to believethat it ought, as a major force, to survive the period of which he was a victim. Respect for ability to laugh at a great deal of persistent nonsense will certainly endure; and respect for his great wit and for his skill in forensic and burlesque which made the willingness literary fact. But the emotional inadequacy of his plays is increasingly obvious... He withered the tangible life of experience in the pursuit of the fantasy of pure intelligenceand pure force, and even these, as we look back at them, seem no more than conventional gestures." (R. Williams, *Drama from Ibsen to Brecht,* London : Penguin, 1973, rpt. 1983, pp. 290-1) The present discussion also tries to keep in mind the different responses generated by the play while attempting to make a study of some of its salient aspects. It is obvious that the limited scope cannot do justice to *all* the issues that the play invites attention to and therefore makes a process of selection and exclusion inevitable. While the selection of the 'important' issues rather than some others is necessarily one of

personal preferences, it also tries to look at the play from the perspective or point of view of the students. The present discussion only tries to throw some light on the play from certain perspectives, and that too, in a limited and essentially inadequate fashion. This should be supplemented by further reading of at least some of the seminal books available on the play in particular and on Shaw's dramaturgy in general, some of which have been suggested in the appended Reading List.

Unit 13 (b): Introduction

George Bernard Shaw's first attempt at creative literary work resulted in the production of five unsuccessful novels between 1879 and 1883. In 1891 appeared his book of dramatic criticism. *The Quintessence of Ibsenism.* His theatre criticism, of course, started much earlier, in the form of reviews, and the first play he attempted in 1885, *Widowers' Houses,* was completed in 1892. The play dealt with the contemporary social evil of the London slums. It was also the first example of what came to be knownat the time as the 'new drama'. *The Quintessence of Ibsenism* was one of the most important forces that produced the 'new drama' a movement that was identified with J. T. Grain's Independent Theatre. *Mrs. Warren's Profession* was written in 1893 and it dealt with the new dramatic vein of engagement with contemporary social problems-with the evil of prostitution. Shaw himself said that the composition of the play was aimed at drawing "attention to the truth that prostitution was caused, not by female depravity and male licentiousness, but simply by underpaying, undervaluing, and overworking womenso shamefully that the poorest of them are forced to resort to prostitution to keep body and soul together.

But an intensive reading of the play reveals that despite Shaw's claim and the title, prostitution as such does not hold the centrestage of action of the play. Rather it is used asan instrument, a point of departure, to enact the battle of personalities of a prostitute mother, Mrs. Warren, and her enlightened, spiritually independent, intellectual daughter, Vivie. The Victorian middle class educated women's desire for greater freedom and equality with men in the public sphere, in the era of the emergence of feminist consciousness in England, thus, plays an equally important role in determining the development of the play. The conflict of the domestic and the public spheres in the New Woman's life, in the form of a dilemma between

love and other emotional associations on the one hand and unsentimental professional rigour on the other, represents the troubled atmosphere of an era in transition. The play, thus, should be read less as an account of a personal encounter between two central characters, than as one deeply embedded in the contemporary socio-cultural-ideological turmoil.

Unit 13 (c): A Brief Biography of the Playwright

George Bernard Shaw, one of the greatest Irish playwrights to have written in English, was born to George Carr Shaw—first an official in the Dublin law courts andthen an unsuccessful corn merchant-and Lucinda Elizabeth Gurly, daughter of an English landowner, on 26 July 1856. Shaw had a very unhappy childhood with an addicted to liquor irresponsible father and a mother who he later described as a 'shocking bad mother' (letter to T. D. O'Bolger, Feb. 1916, Bernard Shaw : *Collected Letters* Vol. 3,Ed. Dan H. Laurence, New York : Viking, 1988, p. 364) and 'the worst mother conceivable'. (Preface to *The Bodley Head Bernard Shaw : Shaw's Music 1876-1890,*Vol. I, Ed. Dan 11. Laurence, London : Max Reinhardt, 1981, p. 31) Shaw and his siblings were brought up primarily by servants who were no less detestable. The early experience of maternal neglect and lack of affection have been considered by critics asthe root of his mother-fixation that surfaces in various forms in his representation ofmother figures in plays like *Major Barbara* (Lady Britomart), *You Never Can Tell* (Mrs. Clandon), *Mrs. Warren's Profession* (Mrs. Warren). Of course, to be fair to Elizabeth, Shaw acquired his ear for music from his mother and the formative experiences helped in the growth of an independent mind and an original outlook on life.

After a stint as a clerk and a cashier in a land agent's office in Dublin, he left for London in April 1876 where he took up journalism and music criticism in the *Star,* an evening daily. As a music critic and a theatre reviewer, he wrote essays of high qualityfor *Saturday Review,* a weekly periodical, and that's how he embarked upon a professional writing career. His ear for music made the otherwise idea-based dramatic dialogues aesthetically pleasing and not tedious, the finest example being the third Act of *Man and Superman.*

During his stay in London he was introduced to political ideas, joined political societies and attended public meetings. His conversion to socialism has been traced back to his attending of a lecture by the American economist Henry George in September 1884. While his early experience of poverty and deprivation paved the way of his conversion, he almost immediately joined the newly founded Fabian Society, who advocated a slow and evolutionary

change, and not a violent and revolutionary one, from capitalism and socialism. The Fabians had a powerful influence on the British social and political life in the next few decades. Shaw's initial faith in strong Parliamentary and legislative measures as a way of ensuring equality was replaced by a conviction in the necessity of righteous and women who were not merely good. His unconventional way of thinking helped him interrogate the validity not only of the existing socio-political- economic institutions, but also of the way institutional Christian religion was practised. But his ideological convictions— which he relentlessly kept claiming to have been basedon reason and rationality—had at times such an air of rigidity about them that they often smacked of fanaticism. It is the puritanical and the quasi-religious tinge of his character—for instance, his sense of the sacredness of life, forsaking of meat, alcohol and tobacco and so on—along with this rigidity of ideas that has earned him the criticism of ambivalence. Indeed, in some of his creations—notably in the present play—the coexistence of his advocacy of the unromantic and the practical and a tacit endorsementof the romantic and the idealistic is remarkable.

Shaw wrote as many as five unsuccessful novels between 1879 and 1883 and his first play, started in 1885 and finished in 1892 was called *Widower's Houses*. He was oneof the first dramatists in England to have taken up serious socio-political-religious problems that involved the life of the majority as subjects of his plays and the Norwegian playwright Henric Ibsen was a particular influence. His ideas of an intellectual, thought- provoking theatre, attempt at social reform through drama preceded certain similar ideas put forward by Bertolt Brecht in Germnay in the 1930s and '40s. He received the Nobel Prize for literature in 1925. Some of the most successful of his fifty plays—apart from*Back to Methuselah* (1922), which he considered as his masterpiece—are *Man and Superman* (1905), *Saint Joan* (1923) and *The Apple Cart* (1929), his last play. But his contributions are no less significant in his non-dramatic compositions, which are primarily discourses on contemporary socio-political problems. He died in 1950.

Unit 14 (a): Date, Source and Early Staging Details

In a letter to *The Daily Chronicle* on 28 April 1898 Shaw explained the source of *Mrs. Warren's Profession* :

> Miss Janet Achurch mentioned to me a novel by someFrench writer ['Yvette' by Guy de Maupassant]

> as having a dramatisable story in it...In the following autumn I was the guest of a lady [Beatrice Webb] of very distinguished ability... she suggested that I should put on the stage a real modern lady of the governing class—not the sort of thing that the theatrical and critical authorities imaginesuch a lady to be. I did so; and the result was Miss Vivie Warren... Mrs. Warren herself was my version of the heroine of the romance narrated by Miss Achurch. The tremendously effective scene... in which she justifies herself, is only the paraphrase of a scene in a novel of my own, *Cashel Byron's Profession* (hence the title, *Mrs. Warren's Profession*), in which a prize-fighter shows how he was driven into the ring exactly as Mrs. Warren was driven into the streets.

Shaw took up the writing of the play in the summer of 1893—after another Unpleasant Play, *Widower's Houses*—to be staged in the Independent Theatre. The theme of the drama, prostitution, was taboo in the Victorian England as a dramatic subject. "There can be no doubt", Maurice Valency argues, "that Shaw was aware when he undertook *Mrs. Warren's Profession* that the Queen's Reader of Plays would forbid its production, but evidently he hoped his play would provoke a controversy which would bring to public attention not only the social aspects of prostitution but also the question of censoring. Both aspects of the matter were fully exploited in the preface to the published play." (M. Valency, *The Cart and the Trumpet,* New York : OUP, 1973, p. 92) The play was expectedly banned by the Lord Chamberlain, the official theatre censor of Britain, before being performed for the first time in a private show at London's New Lyric Clubon 5 January 1902, with Harley Granville-Barker, the distinguished actor-manager, asFrank. The first public performance of the play took place in New York in 1905. Ofcourse it took another twenty years for the ban to be lifted in England where the play was for the first time publicly staged on 27 July 1925, when feminist consciousness was at an advanced stage and women had experienced the danger of working in munition factories during World War I. By that time it was no more considered 'indecent' and had sixty- eight consecutive performances. The play was published for the first time in the volume *Plays Unpleasant* along with two other plays. *The Philanderer* and *Widowers' Houses.*

Unit 14 (b): Shaw and the Play of Ideas

The title of the first volume of Shaw's dramatic works, *Plays Pleasant and Unpleasant* (1898), suggested a disavowal of the conventional broad generic division of tragedy and comedy. Shaw was primarily concerned in making fundamental social criticism through his creative works. A sense of injustice in various conventional norms, ideas and institutions, which he could personally connect with because of a perennial feeling of personal deprivation and injustice, led him to make his plays a powerful instrument for proposing changes in society. His familiarity with the works of Henry George and Karl Marx only strengthened his identification with the marginal sections ofthe society. The economic and other forms of exploitation in the contemporary English society often were objects of his logical analysis, ironic and satiric treatment and pleasant fun. As a dramatist he sought to combine entertainment and criticism. Criticism, for Shaw, "may say things which many would like to say but dare not, and indeed for want of skill could not even if they durst. Its iconoclasms, seditions, and blasphemies, if well turned, tickle those whom they shock; so that the critic adds the privilege of the courtjester to that of the confessor." (B. Shaw, *Collected Works,* Voll. VII, New York : AyotSt. Lawrence, 1930-32, p. v) Shaw's plays are often conveyers of his own ideas, a practice that makes for their distinction from naturalist plays. Naturalist works were supposed to be impartial and dispassionate which spoke for themselves. *Mrs. Warren's Profession,* so far as represents Shaw's own ideas about prostitution, women's condition and so on, deviates significantly from the naturalist practice.

Unit 15 (a): The Play as an Anti-sentimental Piece

One of the prominent themes of the play is prostitution, presented through the character of Mrs. Warren, whose relationship with her Cambridge-educated mathematician daughter Vivie constitutes the fiber of the play. Vivie is horrified to discover that a substantial part of her mother's fortune was made out of prostitution and subsequently managing whorehouses. But prostitution here is seen not as a moral weakness in the protagonist, but as caused by the discriminatory material life of the contemporary British society. Prostitution, instead of being interpreted moral depravity at the individual level, is explained in terms of the collective material reality of the exploitation of the majority by the minority. The conventional sentimental approach to moral dispositions and human behaviour is thus replaced by the Marxist-socialist tendency to understand individual character as embedded in the fundamental economic relations that shape socio-cultural life. Prostitution is thus stripped off the

sentimental- idealistic idea of human character as having a universal a-priori essence that transcendsthe social-material life of the collective.

Seen from this perspective, it is not Mrs. Warren, but the social system that compels her to take up the career of a prostitute, that becomes Shaw's object of attack. But, at the same time, Mrs. Warren is criticized by Vivie for her use of prostitution notonly as a means of survival, but also as a way to solvency. Vivive her becomes the spokesperson of Shaw whose puritan and romantic self stands in the way of the feminist understanding of Mrs. Warren's agency in choosing the patriarchal weapon of women's exploitation as the instrument of material uplift. The playwright, in understanding the compulsion of Mrs. Warren's, does not glorify the profession itself. His attitude to the world's oldest profession is unsentimental to the extent that he underlines the conditioned but repulsive nature of it. While the people who are forced to take to it are seen as victims rather than objects of criticism, the human degradation and commodification that it implies makes it detestable. Of course Shaw fails to handle the complexity of the situation with dexterity, and the result is an ambivalence in the characterization of Mrs. Warren.

Vivie's understanding of her mother's character represents the middle-class Victorian sentimental attitude towards prostitution. Her detestation of her mother's career is not only a consciousness against exploitation of labour, but also a disgust for the particular nature of that labour. This is why she is not as much scandalised—as she is after discovering the source of sustenance of her mother—when she comes to know about George Croft's exploitation of young girls in a paint factory. Vivie's sentimental moralityis thus subjected to evaluation. What replaces her sense of morality is, of course, a different morality, a more flexible morality based on pragmatic rationality. For Shaw, a good literary work is one "in which morality is original and readymade", a moral systemhe found worked out by Ibsen. (*'The Quintessence of Ibsenism'* in *Collected Works,* Vol. XIX, p. 130) A flexible and situationally defined morality is contrasted with Vivie's rigid and sentimental idealism. Vivie, like Trench in *Widowers' Houses,* is a romantic idealist, though in a different way. But keeping Shaw's own ambivalence in mind, it is difficult to reach a conclusion as to how far Vivie's idealism is endorsed (or questioned) by the playwright. The confusion is marked in Maurice Valency's assertion that Vivie "acted according to the strictest standards of morality. Vivie's story was certainly not sentimental, but it was certainly not unromantic." (p. 102)

Unit 15 (b): Female Subjectivity and the 'New Woman'

The late nineteenth century in England was marked by an awakening in the domain of feminist consciousness. In her seminal book *A Literature of Their Own.* Elaine Showalter talks about three phases in the development of feminist consciousness in Europe : the 'Feminine' (1840-1880), the 'Feminist' (1880-1920) and the 'Female' (since 1920). In the Feminine phase, according to Showalter, women's literary activities were aimed at equaling the male intellectual achievements, while in the Feminist phase, an era marked by intense movement for female suffrage, women try to come out of the stereotypes of femininity created and sustained by the long history of patriarchy. The novels of Elizabeth Gaskell and Frances Trollope, for instance, try to relocate individual/personal senses of injustice against the background of collective gender-based marginalisation and exploitation. The idea of the 'New Woman' emerged as an alternative to the patriarchal dream of the traditional, stereotypical, 'feminine', domesticity-bound woman. The New Woman sought to challenge the binary of private/public and to assert her equal right and ability in handling education, career, intellectual achievements and all other spheres traditionally conceived of as the male forte. The right and absolute control over one's body, sexuality, desires and choice was seen as a basic component of the independence that marked the changed, confident woman, who conceptualized the Amazon Utopias inthe 1890s. The Amazon Utopias were fantastically conceived perfect female societies setin an England and America of the future, and tried to propose alternatives to male government, male lalws and other such patriarchal institutions.

The character of Vivie Warren, created in the early 1890s, is marked by the emblematic features of the newly emerging consciousness of the New Woman. In fact, ona deeper analysis, the character acts as a site of the enactment of the conflicts and confusions in an ambivalent consciousness in transition. In such situation the character tries but fails to shake off the burden of a patriarchal heritage completely, while making some important advancement towards that direction. Vivie is a self-confident, Cambridge-educated woman for whom professional success and ambition is a 'natural'choice. Shaw's introductory remarks on Vivie in the play represents a financially secure, professionally sincere and hard-working middle class woman, in complete control over her surroundings : 'A big canvas umbrella, stuck in the ground, keeps the sun off the hammock, in which a young lady is reading and making notes, her head towards the cottage and her feet towards the gate. In front of the hammock, and

within reach of her hand, is a common kitchen chair, with a pile of serious-looking books and a supply of writing paper on it. Her interactions with the male characters in the play speak of her self- confidence and an authority that is the hallmark of the New Woman. In fact it is Vivie's relationship and intellectual battle with her mother that constitute the central conflict ofthe drama, with the male characters playing only supporting and peripheral roles. This is a woman-centric drama in which the problem, crisis and the resolution of that crisis—in whatever form—are created, analysed and provided by women.

In fact, Shaw's foregrounding of the newly defined female subjectivity takes as its medium not only the modern, enlightened Vivie, but also her mother, Mrs. Warren. Her acceptance of prostitution as a profession was not one of choice, but one of compulsion, imposed upon her by the material injustice of a male-governed society. But subsequently she acquires the ability to exploit the source of her exploitation-prostitution itself—towardsmaterial comfort, rise in the social scale and an assurance of a socially more 'honourable' life for her daughter. The whole structure of patriarchal domination—as active in the profession of prostitution itself—in thus toppled upside down, with Mrs. Warren now usingit to fulfill her own ambitions. The playwright tries to see the profession from an unromantic, practical angle. It is however, arguable, how much he succeeds in that direction. Mrs. Warren's 'success' out of her vocation clearly stands out as the material conquest of the enterprising woman in a patriarchal world that seeks to marginalize and exploit women physically and psycho-logically. Mrs. Warren's victory, seen from this unromantic perspective, is the victory of the New Woman in the public domain. She is the sole proprietor of her body and sexuality, and decides freely to use them for her own purposes.

And yet, her desperate endeavours to strike back at the patriarchal society with its own weapons—the exploitation of female body and sexuality-faces the greatest challenge, ironically, from none other than her daughter herself. Vivie understand the compulsion of her mother's choice of prostitution as a profession, but fails to comprehend the logic of her willful exploitation of it into financial security. This is because, like her creator, she still has a strain of traditional puritan morality left to her. The conventional morality that teaches to interpret the female body as a site of purity, sacredness and inviolable codes of conduct, actually springs from the institutional patriarchal desire to control and possess that bodyscape and female sexuality. Such patriarchal norms, which try to impose its authority over the dynamics of female sexuality, fail to interpret prostitution as a possible source of female power over men. It is precisely this

patriarchal morality and puritanism, that Vivie has internalized, that leadsto her absolute renunciation of sexuality at the end of the play. Her failure to understand her mother's independent appropriation of sexual norms, together with the sudden revelation that her amorous relationship with Frank verged on incest, leads to her repugnance of love and sexuality, when she has become a "woman of business, permanently single, and permanently unromantic." This 'desexualisation" of Vivie is clearly a weakness in Shaw's conceptualization of the New Woman. With all her education, authority, single-mindedness and professional focus, she remains trapped within the patriarchal norms that the New Woman sought to subvert. She fails to achieve the degree of independence of spirit and selfhood that her mother has achieved through hard struggle. Vivie embodies the confusions and ambivalence that intrigued Shaw's mind, or, generally speaking, the wider English intelligentsia, at the turn of the century.

Unit 16 (a): Male Characters

There are four male characters in the play—Praed, Frank, George Crofts and Reverend Samuel Gardener. Praed and Crofts are friends of Mrs. Warren while Frank, the son ofthe local clergyman Reverend Gardener, has a love-relationship with Vivie. Praed is a genuinely good-hearted and romantic individual who has a streak of innocent sentimentality in him. While he is a keen believer in the age-old values of romance, beauty, culture, exoticism he is also practical in his dispositions. But the problem is that the synthesis of the two fundamentally contradictory impulses—practical rationality and romanticism—in him is not quite convincing. He sounds plausible and natural in moments of aesthetic inspiration, but turns into the playwright's mouthpiece the momenthe tries to be rational and analytical. Shaw uses him as his spokesperson, when, forinstance, he intends to present certain ideas that often sound abrupt. Such utterances asthe following fail to convince the reader/viewer as an original thought of Praed : "When I was young age, young men and women were afraid of each other : there was no good fellowship. Nothing real. Only gallantry copied out of novels, and as vulgar and affectedas it could be. Maidenly reserve!Gentlemanly chivalry! Always saying no when you meant yesl! Simple purgatory for shy and sincere souls." (Act I) It is this very Praed who reacts sentimentally to the break up of Vivie and frank in the fourth Act, on which Frank remarks: "Good old Praddy! Ever chivalrous! But you mistake : it's not the moral aspectof the case : it's the money aspect."

Such contradictions in characterization do not occur in the case of Frank, who is a much more consistent individual in his attitude to life and relationship with Vivie. Frank is mainly an instrument for foregrounding the emotional aspect of Vivie's character, whichis otherwise business-like and serious. He is also an important source of wit and genial humour in a play that is so full of serious ideas. His dealings with his father and Mrs. Warren have a breezy lightness and youthful vivacity that complement the seriousness of Vivie. His humour, apart from providing comic relief in a thoroughly idea-based play,also acts as a source of bitter irony or even satire directed at the misconceptions of Vivie and Praed, or the more serious weaknesses of reverend Gardener and Crofts.

Sir George Crofts is the only truly reprehensible figure in the play. He is out and out a businessman for whom everything—from human body to human emotions—isa potential commodity. Much older—almost a father figure-than Vivie, he desperately pursues her with the serious conviction that his wealth can buy her love. Such materialist approach stands him in complete contrast to Frank, the real suitor of Vivie. However, when he is sternly refused, he does not hesitate to avenge his failure by destroying her relationship with Frank by spilling the bin of the identity of her probable father. Like a hardcore capitalist investor that he is, he can go to any extreme to protect his interest or fulfill his ambition. In his position vis-à-vis Vivie, he is a contrast of Frank, while in his relationship with Mrs. Warner, he is contrasted with the good-hearted Praed. Of course, by spilling out some secrets and through his overtly practical attitude to life, he helps to clarify certain misconceptions in Vivie and to make her the unromantic woman that she is at the end of the play.

Good or bad, all these three male characters in the play have an individuality of their own which the other male character, Reverend Gardener, lacks. The local priest is reduced to a pretentious simpleton. If the character of Crofts represents the socialist Shaw's detestation.

Unit 16 (b): Shaw's Style and Language in the Play

Shaw was yet to reach the state of perpection and maturity as a dramatist while writing his Unpleasant Plays, including *Mrs. Warren's Profession*. The younger Shaw was more inclined towards giving theatrical shape to the ideas that occupied his mindthan to allow

the ideas to emerge naturally from his theatrical representation. The content, rather than the form or the style was of primary importance to him. He worked within the long realist tradition of the nineteenth century and despite his well-known admiration for Ibsen, did not incorporate naturalist experimentations in his plays. In 1895, two years after writing *Mrs. Warren's Profession,* he wrote that 'the highest genius...is always intensely utilitarian.' (*Shaw on Theatre*, Ed. E. J. West, New York, 1958, p. 68) Stylistic experimentation, thus, was secondary to him at this stage to representation of ideas in a straightforward form that would easily drive home the points he wanted to make. Hencehis characters often emerge as his spokespersons or types. Vivie, for an instance, was described by Shaw's friend and critic William Archer as "Shaw in petticoats" (Sally Peters, *Bernard Shaw : The Ascent of the Superman*, New Haven and London : Yale University Press, 1986, p. 141). His characters are often instruments for imparting messages and to that extent they deviate from reality and often seem to be romantic and idealistic in intention. This creates the fundamental conflict in the play between the intended thematic anti-romanticism and realism and practised idealism in characterization.

His use of language is also moulded by the purpose of communicating ideas to the audience in a thoughtful and argumentative manner. Since ideas are presented in a dialectically, through debates and exchange of opinions—in the present play, for instance, between Mrs. Warren and Vivie, Vivie and Crofts, Vivie and Frank—rational intellectualism substantially constitutes the stylistic fiber of the play. Such debates and exercises in intellectualism could lead to monotony in the reception of the play but for Shaw's adroit use of diction and his extensive application of subtle wit, humour, satireand irony as instruments of characterization or thematic representation. His early upbringing in a musical atmosphere resulted in his sense of beauty in diction which otherwise would pass of as the language of a pamphlet or a rationally developed discourse. Expressions are curt and marked by precision; humour is often wry, in commensurability with the discursive nature of the style. The anti-sentimentality in theme and the compatible fast and smart progression of the plot, a non-digressive structure show the dramatist fast developing into the mature artist of the Pleasant plays.

Suggested Readings

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Assignments

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1. Discuss *Mrs. Warren's Profession* as an Unpleasant play of ideas.

2. Analyse *Mrs. Warren's Profession* as an anti-sentimental play. How far is it anti-romantic? Discuss with close reference to the text.

3. Comment on Shaw's presentation of the New Woman in the play.

4. Shaw fails to understand prostitution and sexuality in a completely rationalmanner. Comment.

5. Comment on the style, language and characterization in the play.

6. What shaw intends in the play is a revaluation of traditional values andconventional morality. Do you agree? Justify your answer.

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POST GRADUATE DEGREE PROGRAMME (CBCS)

M.A. in ENGLISH

SEMESTER - II

COR - 206

ROMANTIC AND VICTORIAN (1789-1900): FICTION AND NON-FICTIONAL PROSE

Self-Learning Material

DIRECTORATE OF OPEN & DISTANCE LEARNING

UNIVERSITY OF KALYANI

KALYANI-741235, WEST BENGAL

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Director's Message

Satisfying the varied needs of distance learners, overcoming the obstacle of distance and reaching the unreached students are the threefold functions catered by Open and Distance Learning (ODL) systems. The onus lies on writers, editors, production professionals and other personnel involved in the process to overcome the challenges inherent to curriculum design and production of relevant Self Learning Materials (SLMs). At the University of Kalyani, a dedicated team under the able guidance of the Hon'ble Vice-Chancellor has invested its best efforts, professionally and in keeping with the demands of Post Graduate CBCS Programmes in Distance Mode to devise a self-sufficient curriculum for each course offered by the Directorate of Open and Distance Learning (DODL), University of Kalyani.

Development of printed SLMs for students admitted to the DODL within a limited time to cater to the academic requirements of the Course as per standards set by the Distance Education Bureau of the University Grants Commission, New Delhi, India under Open and Distance Mode UGC Regulations, 2021 had been our endeavour. We are happy to have achieved our goal.

Utmost care and precision have been ensured in the development of the SLMs, making them useful to the learners, besides avoiding errors as far as practicable. Further suggestions from the stakeholders in this would be welcome.

During the production process of the SLMs, the team continuously received positive stimulations and feedback from Professor (Dr.) Manas Kumar Sanyal, Hon'ble Vice-Chancellor, University of Kalyani, who kindly accorded directions, encouragements and suggestions, offered constructive criticism to develop it within proper requirements. We, gracefully, acknowledge his inspiration and guidance.

Sincere gratitude is due to the respective chairpersons as well as each and every member of PG-BOS (DODL), University of Kalyani. Heartfelt gratitude is also due to the faculty members of the DODL, subject-experts serving at the University Post Graduate departments and also to the authors and academicians whose academic contributions have enriched the SLMs. We humbly acknowledge their valuable academic contributions. I would especially like to convey gratitude to all other University dignitaries and personnel involved either at the conceptual or operational level at the DODL, University of Kalyani.

Their persistent and coordinated efforts have resulted in the compilation of comprehensive, learner-friendly, flexible texts that meet the curriculum requirements of the Post Graduate Programme through the Distance Mode.

Director

Directorate of Open and Distance Learning

University of Kalyani

COR - 206

ROMANTIC AND VICTORIAN (1789-1900): FICTION AND NON-FICTIONAL PROSE

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Total Credits - 4
Study Hours - 16

BLOCK I

UNITS: 1 - 4

FRANKENSTEIN

BY

MARY SHELLEY

CONTENT STRUCTURE:

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Unit 2: Gothic versus Romantic: A Philosophical Enquiry
Unit 3: Frankenstein as an Artist
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UNIT 1 (a): AN INTRODUCTION TO MARY SHELLEY: HER FAMILY AND CONTEMPORARY RADICAL IDEAS

Late eighteenth and early nineteenth century was a period of radical thoughts that manifest in historical events like French Revolution and many other social agitations and movements. Born into this context of radicalism, Mary Shelley could initiate herself in this project of radical thought as she experienced them being generated from a very close quarter. Besides her parents, William Godwin and Mary Wollstonecraft, who were considered as leading exponents of radical thoughts, she, from her childhood was exposed to the debates and discussions of contemporary

thinkers often taking place in her own house. Both, Godwin and Wollstonecraft were a part of the larger tradition of what we now know as enlightenment; a tradition of Voltaire, Rousseau and others. This tradition was designed to dismantle the established order of human society with the vision of creating a better universe. Such visionary ideas were reflected in the writings of parents Mary Shelley, Mary herself and definitely her husband P. B. Shelley. Wollstonecraft's *A Vindication of the Rights of Woman* (1792) is considered to be the first radical feminist writing which while voicing for the rights of women also condemns the ways patriarchy, as an agency of larger capitalist system, designs the oppression of women. Mary's father, William Godwin, while contesting Edmund Burke's ideas on revolution, as explored in *Reflections on the Revolution in France* (1790), even went to the extent of suggesting the abolition of several social institutions like marriage, law and religion. Burke held a very conservative idea of revolution as he believed that change should evolve gradually and naturally, not hastened by human will. Godwin contests such ideas in his book *Enquiry Concerning Political Justice* (1793).

Mary Wollstonecraft exists to Mary Shelley, as her mother, only through her radical writings as she died of septicemia when she was only ten days old. Godwin married again four years later. Mary Jane Clairmont, Godwin's second wife, always encouraged Mary Shelley to write on radical and revolutionary ideas. Mary Shelley's understanding of radical ideas was corroborated by her friendship, turning later into a marital relationship with P. B. Shelley. As a disciple of William Godwin, P. B. Shelley would often visit his place where over discussions and debates he came close to Mary Shelley. By the time they met for the first time, P. B. Shelley had already earned notoriety as a non-conformist. He was expulsed from his college for writing a book full of radical ideas – *Necessity of Atheism* (1810). Radical in spirit were the fictional writings of P. B. Shelley that equally inspired Mary. Along with shorter poems like Ode to the West Wind, he has consciously articulated the spirit of revolution in his longer poem, *Prometheus Unbound*, which contributes to revolutionary zeal of the second generation of the Romantic poets as exemplified by *Hyperion* and *The Fall of Hyperion* by John Keats. The spirit of rebellion, thus, found in the sphere of literature is an offshoot of that on social and political level. The second generation of the Romantics restored faith on the ideals of the French Revolution – equality, liberty and fraternity. Apart from this Revolution of temporal

and spatial distance, more immediate social agitation was informing the writings of the second generation of the Romantic with the revolutionary context. The Luddite agitation (1811-17) may be cited in this connection. Mills, factories and machines were destroyed by workers who were voicing their demands.

Mary Shelley's *Frankenstein* unequivocally reflects such an understanding of the context of agitation, movement and revolution. The figure of the monster is often read as a representative of the proletariat class, being a product of the capitalist class itself, an equation when industrialization was growing mammoth based on the capitalist economic structure. Pushed to the margin by society at large and having been denied of his basic rights of living, food and other needs as well by his creator, the monster becomes a rebel like one associated with the Luddite agitation or the French Revolution. Born innocent like any human (non-human too) child and then repelled by the entire society including his own creator, primarily because of his look for which he is not responsible by any means, finally turns to an avenger and literally monstrous.

The chaos verging on anarchy that takes place in the novel is more a doing of Victor Frankenstein than of his 'flawed' creation. This withdrawal of Frankenstein from his paternal responsibility was a common social and familial phenomenon in contemporary Europe. Quite ironically, Mary Shelley's husband is one such irresponsible father in real life. P. B. Shelley abandoned his first wife Harriet Shelley who after giving birth to two children committed suicide and their father was denied the custody of them. This personal experience surely reflects in the narrative of *Frankenstein*.

UNIT 1 (B): PLOT SUMMARY

Mary Shelley's *Frankenstein* was first published in 1818 as a continuum of the tradition of the Gothic novel. Along with displaying the features of that generic tradition, the novel also shows certain deviations as will be discussed later in detail. The novel begins with the letters of a voyager, Robert Walton, written to his sister.

These letters, emulating the tradition of epistolary novel, form the narrative of the novel. During his voyage, he comes across an emaciated person, Victor Frankenstein, whom Walton rescues. After initial recovery, Frankenstein tells the story of his life and a demonic experiment. His father had married the daughter of one of his friends as he was dead. After their marriage they adopted an orphan, Elizabeth, who later becomes Frankenstein's beloved and wife. From early childhood he would straddle the 'forbidden' domain of science and experiments. He was extremely eager to understand natural phenomena by his learning of natural sciences and his own experiments. This interest grew stronger and took a more visible shape when, after the death of his mother, he entered the University of Ingolstadt. Having understood different branches of science like, physics, anatomy and many others, he planned to create a human being. He chose a 'solitary chamber, collected bones, flesh etc. and finally was able to create a human form which even he, the creator, would shriek with repulsion at the very sight of it. In the meantime, a misfortune befell the family of Frankenstein, the kid William was murdered for which Justine was held responsible. Finally, however, Frankenstein could relate this murder with the monster whom he finally met. After retelling his story of isolation and anxiety, the monster demanded that Frankenstein should create a female of his kind for him. Frankenstein agreed and initially started the project but then abandoned on the apprehension that later a whole species of monster might endanger human race itself. As the monster was not addressed with his cause, he, out of revenge and frustration, continued killing the family members of Frankenstein, including his newlywed wife Elizabeth and finally Frankenstein himself.

UNIT 2: GOTHIC VERSUS ROMANTIC: A PHILOSOPHICAL ENQUIRY

The rise of the Gothic as part of a cultural movement is primarily a reaction against many neoclassical sensibilities. With the waning of the emphasis on the aspects of reason, wit and rationality that the neoclassical culture has so carefully nurtured,the element of the Gothic initially found expression in the genre of novels a few years before Romanticism officially starts in 1798 with the publication of the *Lyrical Ballads*. The first of its kind was published in 1764 by Horace Walpole. In *The Castle*

of Otranto, Walpole, emulating the spirit of the medieval world, describes a locale in Southern Italy with appearances of ghostly creatures, unexpected and unexplained deaths, subterranean architectural passages and many other elements of horror. These external agencies of horror which perfectly correspond to the human disposition of passion, grief and wrath in this trend setting novel continue to dominate the narrative of almost all future works of the genre of Gothic novels. Castles, forests, dungeons and caves as actual topographical realities and also as psychological understanding continue to inform the narrative of novels like *The Castles of Athlin and Dunbayne* (1789), *The Romance of the Forest* (1791), *The Mysteries of Udolpho* (1794) and *The Italian* (1797) by Anne Radcliff, *Castle Rackrent* (1800) by Maria Edgeworth and *The Monk* (1796) by Mathew Gregory Lewis.

A reaction to the neoclassical sensibilities was found in the field of poetry in pre-Romantic era as well. But that reaction was different in nature from one that manifest in novels. While the late eighteenth century novels were reviving the spirit and the space of the medieval world, post-1750s poetry was resorting to re-presenting nature understandably welcoming early nineteenth century Romantic Movement felt in different parts of Europe. The element of the Gothic, primarily rooted in the medieval world, seems to interest the writers of different literary genres for a period more than a century. If the beginning of the interest in the Gothic is marked by Horace Walpole's *The Castle of Otranto* published in 1764, then it continues to inform many Victorian writings including John Ruskin's *Stones of Venice* (1853) with a large body of Romantic writings in between which quite unequivocally deal with the element of the Gothic.

However, finding out the rationale for the adoption of the elements of the Gothic by the writers of such a long stretch of time would demand a thorough analysis of the cultural, social and the political context of the period concerned. Novels had long been confined to the realist and the familiar settings as they were chiefly designed to address the taste of the rising and newly educated middle class. The 'story' of the family and other social institutions with the narrative tropes of marriage, reputation, inheritance and adjustability would reassure the beliefs of the emerging middle class when located in a familiar world. The description of feudal families as in *Pamela* (1740) by Samuel Richardson or *Tom Jones* (1749) by Henry Fielding made even

more palatable with happy-ending code was a ploy to foster the readers'/subjects' faith in society, civilization and human beings vis-à-vis the familiar world. The interest in the Gothic was a strategy to shift the locale of the novels from the familiar bourgeois world to the unfamiliar world of castle, forest, dungeon or a cave. This shift was not meant for only the purpose of providing the readers with a taste they have not experienced before but also for suggesting the ideological implications of a changing society embedded in the narrative. Early novels, squarely steeped in neoclassical sensibilities, would array sequences of events in terms of the law of causality where all events, actions and the presence of characters are explained in a complementary relation between cause and effect. But this relation is based mostly on the materialistic and worldly understanding of events rather than a psychological understanding of them. Gothic novels, thus set in an unfamiliar world, would present a narrative where the sequences and events are not governed by the law of causality. The 'irrationality' of the Gothic narratives, including both, poetry and novels, in late eighteenth and early nineteenth century was a deliberate deviation from the emphasis on reason as found in neoclassical narratives. It is thus very difficult to assess why the ancient mariner killed the Albatross in Coleridge's poem in material and worldly term. The same spirit of the 'inexplicable' continues to inform other poems of Coleridge, 'Christabel' being one fine example. Though there are differences between poetry and novels in relation to the representation of the Gothic, they together develop a major aspect of the Romantic sensibility, the emulation of the sense of wonder. While in poetry the representation of the Gothic was truly 'irrational' it was a little tempered with the 'reason' of the realistic narratives in novels.

The growth of industrialization, emerging in Europe late seventeenth century onwards, which opened up the possibility of industrial reproducibility, is in a way critiqued by the Gothic narratives' love for medieval world. As opposed to the art object produced by the industrial system, that crafted in mediaeval world is considered to be more 'original'; each produced separately and born from within the mind of the creator. The attempt to resort to the medieval art, with an engrained 'grossness', was a stance of resistance against industrialization.

However, considering the trajectory of the genre of the Gothic novels, it is difficult to place *Frankenstein* unequivocally in that generic category. The novel

simultaneously exhibits its affiliation to and deviation from the tradition. A close analysis of the entire oeuvre would reveal that the label Gothic means certain common narrative elements recur quite often. It is just a combination of a few narrative tropes placed in a specific setting that makes a work 'Gothic'. Regarding the narrative tropes, some of them are empirically explicable, the way they are in any realist work. They might, in the beginning appear as irrational; a consequence of some magical charm, but finally by the end of the work they are rationally explained. The object of mystery and terror is explained in terms of the law of causality. The supernatural forces terrifying Emily finally proved to have been done by human agency in Ann Radcliff's *The Mysteries of Udolpho* is a case in point in this connection. As opposed to this there are many examples where the events are not resolved empirically at the end; they remain a source of mystery and terror. Blood running from the nose of Alfonso's statue in Horace Walpole's *The Castle of Otranto* may be cited as an example.

Given the points of departure and acknowledgement, the inclusion of *Frankenstein* in the oeuvre of Gothic novels is problematic. Regarding the narrative components not a single one is 'irrational' and 'inexplicable' in Frankenstein. All mysterious and uncanny events are rationally explained, not just at the end of the novel, but through the entire course of it. Whether explained or not, the novel is full of mysterious events as required by the genre of Gothic novels. The unexplained murder of William in the beginning, the act of revenge taken by the fiend as manifest in the event of the murder of Elizabeth on the very day of wedding as a result of Frankenstein's decision of not creating a female mate for the monster, the sudden appearance of 'a monster', everything squarely fit in the scheme of the narrative of a Gothic novel. But not the chain of these events, rather the language in which they are narrated and the locales where the events take place make them 'Gothic' in nature as the genre is heavily dependent on the form. The trope of the locale of Gothic novels finds a very obvious expression in the beginning of the novel when Frankenstein plans to create a human being. The details of the chamber, the apparatus and the ingredients required for the experiment are truly Gothic as they evoke as sense of mystery, fear and unfamiliarity.

> One secret which I alone possessed was the hope to which I had dedicated myself; and the moon gazed on my midnight labours, while, with unrelaxed

> and breathless eagerness, I pursued nature to her hidingplaces. Whoshall conceive the horrors of my secret toil as I dabbled among the unhallowed damps of the grave or tortured the living animal to animate the lifeless clay? My limbs now tremble, and my eyes swim with the remembrance; but then a resistless and almost frantic impulse urged me forward; I seemed to have lost all soul or sensation but for this one pursuit. It was indeed but a passing trance,that only made me feel with renewed acuteness so soon as, the unnatural stimulus ceasing to operate, I had returned to my old habits. I collected bones from charnel- houses and disturbed, with profane fingers, the tremendous secrets of the human frame. In a solitary chamber, or rather cell, at the top of the house, and separated from all the other apartments by a gallery and staircase, I kept my workshop of filthy creation; my eyeballs were starting from their sockets in attending to the details of my employment. The dissecting room and the slaughter- house furnished many of my materials; and often did my human nature turn with loathing from my occupation, whilst, still urged on by an eagerness which perpetually increased, I brought my work near to a conclusion. (33)

The reference to the spaces like ‘solitary chamber’, ‘slaughter-house’, ‘charnel-house’, ‘gallery’ and ‘staircase’ emulates a sense of eeriness of the Gothic medieval world. They perfectly address the setting vis-a-vis the architectural pattern of the genre of the Gothic novels. Even the solitary figure of Frankenstein involved in a ‘sacrilegious’ act of creating a human being is a very common narrative trope in Gothic novels. But while such an act performed by a sorcerer in a conventional Gothic work is a practice of black magic and necromancy, that in this novel becomes a rational and scientific exercise performed by a formally educated researcher. This is how the novel along with acknowledging the tradition of the Gothic novels makes a departure from the trend too. Thus, the narrative code of an uncanny medieval world, recurring often in the tradition of Gothic novels, is relocated in a world of enlightenment as Frankenstein’s. But whether this relocation marks a departure from the tradition of the genre or contributes to the development of the continuing tradition is a matter of debate.

Nature, despite its dual representation of the 'sublime' and beautiful, as suggested by Edmund Burke, was also was also finding expression as the literature of the supernatural. Sublime, dealing with the grand objects of nature, creates a sense of awe which purges the moral self of human beings. Beautiful, on the other hand, dealing with the little objects of nature, functions as the source of pleasure. Nature, in nineteenth century supernatural writing, does not fall in any of these categories. Nature there is mostly associated with mystery, a phenomenon which explains the Romantics' love for the medieval charm and the 'inexplicable'. Gothic novels often deal with the grand objects of nature like mountain, forest etc. but they do not at any point graduate to being the source of moral purgation. They only serve to evoke terror and mystery. Frankenstein also contains similar representation of nature on many occasions. Frankenstein confronts the monster amidst the grand objects of nature, evoking mystery and fear, immediately after the death of Williams.

> He bounded over the crevices in the ice, among which I had walked with caution; his stature, also, as he approached, seemed to exceed that of man. I was troubled; a mist came over my eyes, and I felt a faintness seize me, but I was quickly restored by the cold gale of the mountains. I perceived, as the shape came nearer (sight tremendous and abhorred!) that it was the wretch whom I had created. I trembled with rage and horror, resolving to wait his approach and then close with him in mortal combat. He approached; his countenance bespoke bitter anguish, combined with disdain and malignity, while its unearthly ugliness rendered it almost too horrible for human eyes. But I scarcely observed this; rage and hatred had at first deprived me of utterance, and I recovered only to overwhelm him with words expressive of furious detestation and contempt. (65)

UNIT 3: FRANKENSTEIN AS AN ARTIST

The element of self-reflexivity is pretty discernible in the entire course of Romantic literature. Poetry talking about poetry or a poet talking about his own self was a common trope of self-reflexivity in this era. The break from neoclassical tradition,

also occasioned by the philosophical shift from Lockean empiricism to Kantian idealism encouraged the writers writing about their own art and composition. The oeuvre of Romantic poetry is replete with such examples. Coleridge in many of his poems is writing about the act, agony and the process of composition with 'Rime of the Ancient Mariner', 'Dejection: An Ode', and 'Kubla Khan' being obvious instances. Wordsworth's 'Immortality Ode' and 'Tintern Abbey' also fall in this category of literature on artifacts. Other Romantic poets too subscribed to this idea of self-reflexivity. Through this process of writing about the moment of composition, the litterateur of the age was obliquely underpinning the 'self', a phenomenon which gained priority over anything else in this period.

This aspect of composing artifact being reflected in another composition is not so common in nineteenth century novels or novels of any specific era for that matter as novels mostly deal with the objects and the events of external reality rather than the subjective understanding of them. Frankenstein may be read just as an exception in this trend. Once directed to this perspective we are summarily reduced to considering Victor Frankenstein as the 'creator'/artist and the monster as the artwork. But the notions of artform, artists and the process of poetic creation sprawl beyond just the relation between Victor Frankenstein and the fiend he has created. Corresponding to the circular structure of the narrative, the novel begins and ends with Robert Walton's narration vis-à-vis experience. The art of the novel, as a narrative form, is revealed through the agency of Robert Walton. In fact, the letters written to his sister during his voyage to the North Pole is the key narrative component of the novel. As the writer of those letters, he enjoys the authorship of the narrative and the mode of this narrative written through the letters is a tribute to the genre of the epistolary novels flourishing during the previous century.

What counts most in this narrative project is the aspect of loneliness, so thoroughly valorized by Romantic artists. The feeling of loneliness, as he was away from society and on his voyage towards the North Pole, his narrative enterprise, manifest through the letters, are in a complementary relation in this novel. This loneliness of Walton occasions the possibility of his union with nature as it happens to any Romantic artist. While amidst the vast sea, a sublime presence of nature, Walton engages himself in a dialogue with self and nature which finds expression in the

letters. Walton's letters thus pretty easily fit in the Romantic design of escaping to different form of nature and compose art forms.

> But I have one want which I have never yet been able to satisfy, and the absence of the object of which I now feel as a most severe evil, I have no friend, Margaret: when I am glowing with the enthusiasm of success, there will be none to participate my joy; if I am assailed by disappointment, no one will endeavour to sustain me in dejection. I shall commit my thoughts to paper, it is true; but that is a poor medium for the communication of feeling. I desire the company of a man who could sympathize with me, whose eyes would reply to mine. You may deem me romantic, my dear sister, but I bitterly feel the want of a friend. I have no one near me, gentle yet courageous, possessed of a cultivated as well as of a capacious mind, whose tastes are like my own, to approve or amend my plans. (10)

This loneliness is a recurring metaphor in the novel and one of Walton with which the novel begins matures into a formidable element and anticipates the same experienced by others. Moreover, this is a creative loneliness which inspires artists to create. Victor Frankenstein's existence and his creative enterprise are informed by this philosophy of loneliness. As Frankenstein chronicles his childhood it seems that he was a keen reader, especially of books on Natural Sciences; the writings of Cornelius Agrippa, Paracelsus and Albertus Magnus and he did not read them as part of a curriculum of any academic institution. He read them privately as a lonely reader.

Frankenstein becomes all the more lonely after the death of his mother. His engagement with natural sciences which inspires his Faustian desire to create life begins after the death of his mother, once he leaves home to study at the University of Ingolstadt. His stay and study, as he mentions, was not one of solidarity with students and the professors. He was discouraged to read his favourite writers of natural sciences by Mr. Krempe, though he was encouraged by Mr. Walton. The process of Frankenstein becoming a scholar was a solitary journey, something which was not only a formidable attribute of the Romantic artists but also of Mediaeval and Renaissance scholars like Prospero and Dr. Faustus. He begins his enterprise of creating a life in a solitary chamber which is symptomatic of the isolated self of the poet and of mind of a poet as artists can create only in solitude. However, regarding

this dialogic relation of loneliness and creativity, Frankenstein does not absolutely conform to the Romantic ideas. Nature plays an important role in this relation between loneliness and creativity. Renouncing the social milieu, the Romantic artists become one with nature. Once this unitary relation is established, the artists become inspired to articulate the benevolence, piety and the regenerative faculty of nature. This aspect is seen clearly in Wordsworth's 'Tintern Abbey' 'Immortality Ode' and many of Coleridge's poems like 'Dejection: An Ode' and 'Frost at Midnight'. The superiority of a greater creator, Nature, is established over the power of the human creator, the poet. Victor Frankenstein does not involve himself in creative preoccupation to once more eulogize Nature as he intends to create a life, not an artifact. His enterprise was rather an act of transgression; he defies nature and usurps the regenerative order of nature. He aspires to become nature itself, a God.

UNIT 4: NARRATIVE STRUCTURE

With the apparent acknowledgement of a specific tradition of realistic novels, i.e. the epistolary one, as evident in the letters of Robert Walton written to his sister, Frankenstein invents a method of narration quite new in the early nineteenth century context. There are three distinct layers of narrative in the novel; the narration vis-a-vis letters of Robert Walton, the narration of Victor Frankenstein told to Walton and finally the narration of the monster expressed to his creator. All these narrators are loners and transgressors. When it comes to the aspect of loneliness, this is rather a self-chosen phenomenon for Walton and to some extent for Frankenstein. Both the narrators carve out a space to enjoy their loneliness and their narration/creation materializes only in this domain of loneliness. As mentioned earlier, Walton's exercise of writing letters as the mode of his narration is a strategy to negotiate with that loneliness. Walton's narrative thus formulated in this sphere of loneliness, anchors all other narratives. His narration forms the narrative of the entire novel. The novel begins and ends with his narration. This overarching and large spherical narrative of Walton contains two other spheres of narratives within it.

Creation and narration were to some extent voluntary for Victor Frankenstein. The narration that he utters in a lonely ship sailing across the sea is a consequence of his experience of and the engagement with his 'creation' which was again was critically amenable to his preoccupation with loneliness. The moment of his narration to Walton is one of pathetic loneliness when he was forced to abandon the society; when he has nobody to fall back upon.

But unlike other two narrators, the monster is a lonely narrator by compulsion. In fact, his narration was an appeal to his master to rescue him from the world of terrible loneliness to the world of companionship. He requests his creator to create a female of similar kind for him to get a respite from this unbearable loneliness. The more, we, as reader, get inside the story more we find this loneliness growing stronger for the narrators. The loneliness of the monster is of an 'originary' nature as he is the first 'being' of his species born on this earth. The narrative of the monster has several implications. Primarily this narrative is the core of all narratives. It occupies the central most position in the matrix of the narrative structure. Due to this centrality in terms of the location in the structure of the narrative, the monster's is a self-sufficient and an independent narrative; a narrative which encapsulates a time span ranging from the moment of his birth to the moment of his first meeting with his creator. This meeting occasions the key narrative of the monster. The narrative primarily explores his identity and experiences; the identity of alienation and the experience of his engagement with human civilization and society. How he was abandoned by his own creator and was abhorred by the human society at large, primarily for his 'look', becomes the chief component of his narrative. In his first meeting with Frankenstein, he opens and closes the story of his own life. Apparently, this narrative of the monster has a greater degree of freedom and self-sufficiency compared to that of the other narrators. But this does not anyway ensure an authority over other narratives.

Narration in the Romantic contexts and other spheres of culture too involves charm, authority and power. Narrator always enjoys a power; a power which makes the listener powerless. It hypnotizes the listener as is seen in Coleridge's 'Christabel' and 'The Rime of the Ancient Mariner'. Both, Christabel and the wedding guest are powerless and charmed by the narration of Geraldine and the ancient mariner respectively. Mary Shelley however does not strictly subscribe to this convention. The

listeners of the narratives are equally empowered as the chronicle and at times contribute to the 'stories' they hear. The listener here may be amazed and enthralled but they are never spellbound. With the apparent autonomy the narrative of the smaller/meta narrative of the narrative of Victor Frankenstein which again is just a part of the narrative of Robert Walton manifest through his letters.

Hence in the first place Frankenstein is not only creating the monster but also carrying his narrative to be chronicled and told by Robert Walton. That apart from the Monster's narrative that he reciprocates to his creator in the first meeting is an incomplete narrative which once again is to be completed, as the monster thought, by Victor Frankenstein as he pledged him to create a female for him. This 'creative' intervention by Frankenstein would confer a sense of completeness to this newly created being and species.

All narrators are locked in a vulnerable state in this novel and they tell their narratives in order to extricate themselves from this helpless and vulnerable condition. In the same manner as the monster Frankenstein's condition is vulnerable and he is physically weak waiting for death only when he starts telling his narrative. The listener, Robert Walton, from a comparatively better and powerful position attempts to restore him.

The structure of the narrative of this novel is like a Russian doll or a Chinese box; a doll inside another doll, a box inside another box. Such is the narrative of this novel. The narrative of Frankenstein inside that of Walton and the narrative of the monster inside that of Frankenstein form the structure of the novel. And all these narratives are brought together by the overhauling narrative of the form of Walton's letters.

One strategy in this narrative structure is whoever, as in a Russian doll or a Chinese box, opens the narrative first must wait for others to close down their narratives and is entitled to close his/hers at the end. The narrative opens with the letters written to Mrs. Saville who might be read as an objective correlative of the persona of Mary Shelley herself. The narrative of letters closes down the novel. The smaller the narratives, the freer the narrators are to open and close their stories

instantly. The monster is thus free to open and close his at one go like the smallest doll in a set of a Russian doll.

SUGGESTED READING

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Maggie Kilgour. *The Rise of the Gothic Novel*. London and New York: Routledge, 1995.

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Neil Cornwell. *The Literary Fantastic: From Gothic to Postmodernism*. New York and London: Harvester Wheatsheaf, 1990.

Paul J. Hunter (ed). *Frankenstein: A Norton Critical Edition*. New York and London. 1996.

Sandra M. Gilbert, Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth Century Literary Imagination*. New Haven: Yale University Press, 1979.

Victor Sage (ed). *The Gothick Novel: A Selection of Critical Essays* (A Casebook) Macmillan, 1990.

ASSIGNMENTS

1) Would you agree with the view that *Frankenstein* is a perfect example of Gothic novels? Give reasons for your answer.

2) Why do you think that the figure of Frankenstein is symptomatic of a Romantic artist? Discuss

3) Is it possible to read *Frankenstein* as a cautionary tale of tapering with nature? Discuss.

4) Discuss *Frankenstein* as a novel inspired by the zeal of revolution.

BLOCK IV

UNITS: 5 - 8

A DEFENCE OF POETRY

BY

P.B. SHELLEY

CONTENT STRUCTURE:

Unit 5 (a): Percy Bysshe Shelley - A Short Introduction

Unit 5 (b): Summary of *A Defence of Poetry*

Unit 6: The Context of the Peacock-Shelley Debate

Unit 7 (a): The Function of the Poet according to Shelley

Unit 7 (b): The Nature of Poetry according to Shelley

Unit 8: Sidney, Shelley and the Moral Function of Poetry

Suggested Reading

Assignments

UNIT 5 (A): PERCY BYSSHE SHELLEY - A SHORT INTRODUCTION

Percy Bysshe Shelley was born in 1792, the year *Vindication of the Rights of Woman* was published, into a wealthy aristocratic family. He was a declared atheist, in the spirit of Locke's and Hume's empiricism, already in his teens. He read Thomas Paine and William Godwin and corresponded with Godwin. In 1811, Shelley got himself

expelled from Oxford for co-authoring a pamphlet, The Necessity of Atheism, and sending it to the heads of Oxford colleges. As a result of his refusal to renounce this work, together with his scandalously bohemian love life – eloping with Harriet Westbrook, then marrying her, then deserting her for Mary Godwin – he was disinherited by his family. He found an intellectual equal in Mary Godwin and together they led a rootless, creatively productive, bohemian life, until his early death in a boating accident in Italy in 1822. Shelley wrote *A Defence of Poetry* in 1821, but it remained unpublished until 1840, when Mary Shelley was finally able to overcome the objections of his family in order to edit it and publish it. It is one of the most widely read theoretical statements on literature to this day and has attracted enormous admiration as well as criticism.

UNIT 5 (B): SUMMARY OF *A DEFENCE OF POETRY*

Shelley's *A Defence of Poetry*, written in 1821 but not published until 1840, was a direct reply to “The Four Ages of Poetry,” an essay by Thomas Love Peacock (1785-1866) which was published in Ollier's *Literary Miscellany* in 1820. Nowhere is the collision between neoclassical detachment and Romantic fervour more acutely represented than in these two essays. Peacock's is essentially comic, yet it conveys a penetrating critique of many fashionable Romantic assumptions. The 'four ages' are those of Iron, Gold, Silver, and Brass. The iron age is the age of primitive panegyric supplied by bards under pressure from royal warriors and in exchange for liquor, itself an inspiration. The golden age is the age in which poetry becomes retrospective. Something like a civil polity has been established, individual heroism has given place to institutionalism. So, poets acclaim an early found whose courage and glory in the misty past can be celebrated as represented in his current successor. 'This is the age of Homer, the golden age of poetry.' In the silver age, there are two kinds of poetry; the imitative which recasts the poetry of the age of gold as Virgil recast Homer, and the original, chiefly comic, didactic, and satiric, in which there is fastidiousness of style and a choice harmony of expression that bores by its repetitiveness. It is only obvious moral truisms that lend themselves to poetic expression, and as the sciences of morals and of mind mature, they move beyond the reach of imaginative and emotional

treatment. Since there is a limited scope for polished versification of good sense and elegant learning, poetry declines towards extinction. In conclusion comes the age of brass. It rejects the 'polish and learning of the age of silver' and regresses to the crude barbarisms of the age of iron, which pretending 'to return to nature and revive the age of gold'.

So far as modern literature is concerned, Peacock identifies the mediaeval age of romance, chivalry and knightly honour as the age of iron. The golden age was the Renaissance when the riches of all ages and nations were compounded in such writers as Ariosto and Shakespeare. The silver age was the reign of authority, the age of Dryden and Pope. But soon the influence of Hume and Gibbon, Rousseau and Voltaire brought every authority into question. The changes had been rung on conventional pastoralism. Even poets began to think it necessary to know something of what they talked about. Thomson and Cowper actually looked at trees and hills instead of just being content to write about them. The effect of this change was revolutionary. Poetical genius began to be reckoned the finest of all things, and only poetical impressions could nourish it:

> “Poetical impressions can be received only among natural scenes: for all that is artificial is antipoetical. Society is artificial; therefore we will live out of society. The mountains are natural, therefore we will be in the mountains. There we shall be shining models of purity and virtue, passing the whole day in the innocent and amiable occupation of going up and down hill, receiving poetical impressions, and communicating them in immortal verse to admiring generations.”

Peacock's attack is wholesale yet good-natured. He ridicules the notion of a poetic return to nature in nineteenth-century England. Historians and philosophers are making progress while poets are 'wallowing in the rubbish of departed ignorance':

> “Mr Scott digs up the poachers and cattle-stealers of the ancient border. Lord Byron cruizes for thieves and pirates on the shores of the Morea and among the Greek islands. Mr Southey wades through ponderous volumes of travels and old chronicles, from which he selects all that is false, useless, and absurd ... Mr Wordsworth picks up village legends from old women and sextons ...”

Coleridge, Moore and Campbell all come in for scathing ridicule. 'A poet in our time is a semi-barbarian in a civilized community', obsessed with the barbaric and superstitious past. The true philosophic poise which surveys the world coolly and justly, gathers and analyses data, and thus develops new and useful thinking is the direct opposite of the poetic mind. For the inspiration of poetry lies in 'the rant of unregulated passion, the whining of exaggerated feeling, and the cant of factitious sentiment'. Poetic composition is simply a waste of time that might be given to useful work.

“Your anathemas against poetry itself excited me to a sacred rage,” Shelley wrote to Peacock, recommending him to read Plato's Ion; and the Platonic influence on Shelley's Defence is evident. He contrasts the synthetic principle of imagination with the analytical principle of reason. 'Reason is to imagination as the instrument to the agent, as the body to the spirit, as the shadow to the substance.' Poetry is 'the expression of the imagination'. In the widest sense of the word, not only artistic creators but the founders of laws and civilisation, as well as other inventors, are all poets. For the poet 'participates in the eternal, the infinite, and the one', and he seeks to express the order and beauty he discerns. The poet in the more restricted sense uses language as his medium. 'A poem is the very image of life expressed in its eternal truth.' It is creating 'actions according to the unchangeable forms of human nature, as existing in the mind of the Creator', that distinguishes a 'poem' from that 'dialogue of detached facts' which constitutes a 'story'. A 'story of particular facts' obscures and distorts what should be beautiful: poetry makes what is distorted beautiful.

Shelley's definitions preclude the distinction between poets and prose writers as 'a vulgar error'. Great philosophers and historians have been poets. Shelley's idealism is such that he speaks as though the poet is generally reduced to making do with inadequate contemporary morals and fashions as his material. Few poets have “chosen to exhibit the beauty of their conceptions in its naked truth and splendour.” Indeed “the alloy of costume, habit, &c' is probably 'necessary, to temper this planetary music for mortal ears.” So the mystic's sense that, as T. S. Eliot puts it, “humankind / Cannot bear very much reality” is appropriated by Shelley as an equivalent limitation on the poet. He seems obsessed by the sheer potency of poetry. Ethical science can

provide us with schemes and models, but poetry acts in a 'diviner manner', awakening and enlarging the mind, and lifting the 'veil from the hidden beauty of the world'. Shelley's prose is nothing if not inspired and inspiring. The imagination is 'the great instrument of moral good' which strengthens man morally as exercise strengthens him physically. Shelley seems to be close to Wordsworth here: but he makes clear that direct moral instruction demeans poetry and diminishes the poet.

As Peacock made a comic survey of the history of poetry, Shelley now makes a serious one. He gives due praise to Greek poetry, but insists that King Lear is 'the most perfect specimen of the dramatic art existing in the world'. Tracing the connection between great drama and the moral health of society, he notes that in our own age 'the greatest degradation of the drama is the reign of Charles II' in which only Milton stood aloof from acclaiming the defeat of liberty and virtue by monarchy. But the peculiar stamp of Shelley's theorizing about poetry emerges most clearly when, comparing the Romans with the Greeks, he argues that 'the true poetry of Rome lived in its institutions'. The disinterested achievements which built the empire amounted to poetry.

'They are the episodes of that cyclic poem written by Time upon the memories of men.' Likewise whatever evil there was in the darkness of the dark ages 'sprang from the extinction of the poetic principle'. It seems that Shelley's concept of what constitutes poetry embraces everything that is good. Small wonder, then, that he rejects Peacock's challenge to poets 'to resign the civic crown to reasoners and mechanists', and the argument that denies poetry its usefulness. On the contrary, 'whatever strengthens and purifies the affections, enlarges the imagination, and adds spirit to sense, is useful'. Those who serve society in seemingly more practical ways merely follow in the footsteps of poets. In fact we have more moral, political and historical knowledge than we can handle. It is for lack of the creative faculty and imaginative power that our civilization remains enslaved to materialism. It is precisely at such periods as the present that the cultivation of poetry is most desperately necessary. Shelley's rhetoric takes wing as he proclaims his gospel:

> “Poetry is indeed something divine. It is at once the centre and circumference of knowledge; it is that which comprehends all science, and that to which all science must be referred.”

Even so, the most glorious poetry is probably but a 'feeble shadow' of the poet's original conceptions. 'Poetry is the record of the best and happiest moments of the happiest and best minds.' It represents 'the interpenetration of a diviner nature through our own'. It immortalizes all that is best and most beautiful in the world. The poet therefore must be incontrovertibly 'the wisest, the happiest, and the best' of men. Indeed poets are 'the hierophants of an un-apprehended inspiration'. 'Poets are the unacknowledged legislators of the world.'

UNIT 6: THE CONTEXT OF THE PEACOCK-SHELLEY DEBATE

Percy Bysshe Shelley (1792-1822) is one of the major English Romantic poets who passionately searched for love and social justice. His essay A Defence of Poetry (published in 1840) eloquently declares that the poet creates human values and imagines the forms that shape the social order: thus each mind recreates its own private universe and "poets are the unacknowledged legislators of the world".

A Defence of Poetry is an essay by Shelley, written in 1821 and first published posthumously in 1840 in Essays, Letters from Abroad, Translations and Fragments by Edward Moxon in London. The essay was written in response to his friend Thomas Love Peacock's The Four Ages of Poetry, which had been published in 1820. Shelley wrote to the publishers Charles and James Olivier (who were also his own publishers):

> "I am enchanted with your Literary Miscellany, although the last article has excited my polemical faculties so violently that the moment I get rid of my opthalmia, I mean to set about an answer to it…It is very clever, but I think, very false."

In response, Shelley wrote to Thomas Love Peacock:
"Your anathema against poetry itself excited me to sacred rage…I had the greatest possible desire to break a lance with you…in honour of my mistress Urania".

A Defence of Poetry was eventually published with some edits by John Hunt, posthumously by Shelley's wife Mary Shelley in 1840 in Essays, Letters from Abroad, Translations and Fragments.

The unfinished critical work *A Defence of Poetry* by Shelley is minutely skilful. The essay by Shelley was originally written, as its title suggests, in a polemic vein, as an answer to Thomas Love Peacock's *The Four Ages of Poetry*. Peacock's work teases and jokes through its definitions and conclusions, specifically that poetry has become valueless and redundant in an age of science and technology, and that intelligent people should give up their literary pursuits and put their intelligence to good use. Shelley takes this treatise and extends it, turning his essay into more of a rebuttal than a reply. In its published form much of the controversial matter was cast out, and only one or two indications remains of its controversial nature. The essay as it stands is among the most eloquent expositions that exist of the ideal nature and essential value of poetry. Its chief distinction lies in the sincerity and enthusiasm of the author.

Peacock's essay is half-serious. There Shelley's friend argued that poetry passed through repeated four-stage cycles: first, an Iron Age, in which literature was crude and simple (the period of court-bards, folk ballads and romances, both primitive and medieval); second, an Age of Gold, in which genius develops the great epic and tragic forms (from Homer to Euripedes and from Dante to Milton); third, a Silver Age of polished and civilized, but derivative poetry governed by fixed rules (the Augustan Period in Rome and the English Augustan Age of Dryden, Pope and their successors) and finally, the Age of Bronze-in which the narrow vein of polished social poetry and satire having been exhausted, poets sought novelty in pseudo-simplicity. This is the stage in which Peacock saw in England at the time of his writing:

> "Mr Scott digs up the poachers and cattle-stealers of the ancient border. Lord Byron cruises for thieves and pirates on the shores of the Morea and among the Greek island. Mr Southey wades through ponderous volumes of travels and old chronicles, from which he carefully selects all that is false, absurd and useless. Mr Wordsworth picks up village legends from old women and sextons and Mr. Coleridge, to the valuable information acquired from similar

> sources, superadds the dreams of crazy theologians and the mysticisms of German metaphysics, and favours the world with visions in verse, in which the quadruple elements of sexton, old woman, Jeremy Taylor and Emanuel Kant, are harmonized into a delicious poetical compound."

Peacock, who after failing as a poet, had recently begun work at the East India Company, urged intelligent men to stop wasting their time writing poetry and apply themselves to the new sciences, including economics and political theory, that could improve the world. Shelley, angrier than he pretended to be about this judgement on the work to which he was dedicated for life, wrote in February and March 1821 an answer that he hoped would appear in a subsequent issue of The Literary Miscellany, when Olivier informed him that the periodical would not be continued. Shelley suggested that his *A Defence of Poetry* be issued as a pamphlet, but he died before he could complete his arrangements. Late in 1822, Mary Shelley tried to include the paper in the Liberal, but that publication also failed before the Defence could appear. Ultimately Mary Shelley, after removing the references to Peacock's by then long forgotten essay, included it in *Essays, Letters from Abroad, Translations and Fragments* (1840).

Like several other essays on poetry, Shelley's *Defence* is based on one of those fundamental distinctions here that between reason and imagination which Coleridge so expounded and which here serves as a main point of departure. There are two main parts-the nature of poetry, as something connate with man, and poetical expression; and the effect of poetry upon mankind. This latter past, though even more eloquent than the former, is more rambling. The critical question at issue in both is a very fundamental one, and is practically the same as that which has been debated for many years between two opposed schools of ethics and philosophy, the intuitional and the utilitarian, and is today rife betwixt rationalists and pragmatists. Of the truth of Shelley's main thesis there is occasion for much discussion, but regarding his own vigour there can be no question.

Shelley sought to show that poets make morality and establish the legal norms in a civil society thus creating the groundwork for the other branches in a community. In *A Defence of Poetry,* Shelley attempts to prove that poets are philosophers; that they

are the creators and protectors of moral and civil laws, and that if it were not for the poets, scientists could not have developed either theories or their inventions.

Poets introduce and maintain morality. Social mores are codified into laws. The social function or utility of poets is that they create and maintain the norms and mores of a society. In The English Romantic Writers David Perkins wrote:

> "Shelley mainly concerned to explain the moral (and the social) function of poetry. In doing so, he produced one of the most penetrating general discussions on poetry that we have."

Shelley begins his discussion thus:

> "According to one mode of regarding those two classes of mental action, which are called reason and imagination, the former may be considered as mind contemplating the relations borne by one thought in another, however produced; and the latter as mind acting upon them with its own light, and composing from them as from elements, often thoughts, each containing within itself the principle of its own integrity".

To explain this matter further, Shelley goes on to say:

> "Reason is the enumeration of quantities already known; imagination the perception of the value of those quantities, both separately and as a whole. Reason suspects the differences, and imagination the perception of the value of those quantities, both separately and as a whole. Reason respects the differences and imagination the similitude of things. Reason is to imagination as the instrument to the agent, as body to the spirit, as the shadow to the substance."

Shelley then proceeds to define poetry in the following manner:

> "Poetry, in a general sense, may be defined to be the 'expression of the imagination'; and poetry is connate with the origin of man. Man is an instrument over which the series of external and internal impressions are driven, like alternations of an ever changing wind over an Aeolian lyre, which move it by their motion to ever-changing melody."

Shelley's argument for poetry in his critical essay is written within the context of Romanticism. In 1858, William Stigant- a poet, essayist and translator wrote in his essay 'Sir Philip Sidney' that Shelley's beautifully written *A Defence of Poetry* is a work which "analyses the very essence of poetry and the reason of its existenceits development from, and operation on, the mind of man."

Shelley writes in *A Defence of Poetry* that while "ethical science arranges the elements which poetry has created, and leads to a moral civil life, poetry acts in a way which "awakens and enlarges the mind itself by rendering it the receptacle of a thousand unapprehended combinations of thought". In *A Defence of Poetry*, Shelley argued that the invention of language reveals a human impulse to reproduce in rhythmic and ordered, so that harmony and unity are delighted in wherever they are found and incorporated, instinctively, into creative activities."

> "Every man in the infancy of art, observed an order which approximates more or less closely to that from which highest delight results."

This 'faculty of approximation' enables the observer to experience the beautiful, by establishing a "relation between the highest pleasure and its causes". The ones who possess this faculty "in excess are the poets." The poets' task is to "communicate the pleasure" of their experiences to the community. In this connection Shelley writes:

> "Poets, or those who imagine and express this indescribable order, are not only the authors of language and of music, of the dance and architecture and statuary and painting; they are the institutors of laws and the founders of civil society and the inventors of the arts of life and the teachers, who draw into a certain propinquity with the beautiful and the true that apprehension of the agencies of the invisible world which is called religion."

Shelley further adds:

> "Poets, according to the circumstances of the age and nation in which they appeared, were called in the earlier epochs of the world legislators: a poet essentially comprises and unites with both these characters."

This very sentiment was expressed by Sir Philip Sidney who pointed out in his *An Apology for Poetry* (1595) where 'vates' is the Roman term for poet which means a 'diviner, foreseer, or prophet'. Shelley explicates this view by saying:

> "For he [the poet] not only beholds intensely the present as it is, and discovers those laws according to which present things ought to be ordered, but he beholds the future in the present, and his thoughts are the germs of the flower and the fruit of latest time."

Shelley then goes on to speak of the role and function of the poet:

> "A poet participates in the eternal, the infinite and the once; as far as relates to his conceptions, time and place and number are not. The grammatical forms which express the moods of time and the difference of persons and the distinction of place are convertible with respect to the highest poetry without injuring it as poetry; and the choruses of Aeschylus, and the book of Job, and Dante's "Paradise" would afford, more than any other writings, examples of this fact, if the limits of this essay did not forbid citation. The creations of sculpture, painting, and music are illustrations still more decisive."

Shelley does not claim language is poetry on the grounds that language is the medium of poetry, rather he recognizes in the creation of language an adherence to the poetic precepts of order, harmony, unity and a desire to express delight in the beautiful. Shelley pointed out:

> "Language, colour, form and religious and civil habits of action are all the instruments and materials of poetry, they may be called poetry by that figure of speech which considers the effect as a synonym of the cause. But poetry in a more restricted sense expresses those arrangements of language, and especially metrical language which are created by that imperial faculty, whose throne is curtained within the invisible nature of man."

Aesthetic admiration of "the true and the awareness". Poetry and the various modes of art it incorporates are directly involved with the social activities f life. Shelley nominated unlikely figures such as Plato and Jesus in their excellent use of language to conceive the unconceivable. In this context Shelley's observation is:

> "An observation of the regular mode of the recurrence of this harmony in the language of poetical minds, together with its relation to music, produced metre, or a certain system of traditional forms of harmony and language."

Shelley even adds:

> "Yet it is by no means essential that a poet should accommodate his language to this traditional form, so that the harmony which is its spirit...the practice is indeed convenient and popular, and to be preferred, especially in such composition as includes much form and action."

About the nature of an entire poem Shelley opines that it is:

> "...the very image of life experienced in its eternal truth. There is this difference between a story and a poem, that a story is a catalogue of detached facts which have no other bond of connexion than time, place, circumstance, cause and effect, the other is the creation of actions according to the unchangeable forms of human nature, as exiting in the mind of the creator, which is itself the image of all other minds."

He concludes his comment about story and poetry by drawing a distinction:

> "The story of particular facts is a mirror which should be beautiful: Poetry is a mirror which makes beautiful that which is distorted".

After having determined what poetry is, Shelley proceeds to state who poets are and then estimate the effects of poetry upon society. He remarks:

> "Poetry is ever accompanied with pleasure: all spirit on which it falls, open themselves to receive the wisdom which is mingled with its delight."

Compared to other great 'defences' of poetry we may find Shelley's *A Defence of Poetry* somewhat unusual. There is little practical analysis of the elements of good literary work. There is no methodical history of poetry, as one finds in Sir Philip Sidney's *Apology for Poesy*. There are no clear pronouncements about the rules of composition. Instead, Shelley offers a philosophical analysis of the role of the poet as a special kind of person, one who can see the essential harmonies of the world beneath the discordant images people find in their everyday lives. Whereas Aristotle,

Sidney, or John Dryden see the poet as a superb craftsman capable of delighting readers through masterful blending of form and content. Shelley assigns the poet a higher calling: the revelation of truth about life and the promotion of universal betterment.

These high claims are justified by Shelley's insistence that the production of poetry is not simply a craft. Rather, the true poet is a visionary who is inspired to create art as a means of revealing something about the nature of the world. The poem itself is merely an attempt to reproduce that vision. Such claims have been misinterpreted. Shelley has been accused of promoting automatic writing or devaluing the importance of craftsmanship. On the contrary, Shelley sees the imagination as a shaping power that gives form to the poet's vision. Only those who master the form can hope to convey their vision to readers. Those who consider Shelley to be a promoter of emotional poetry are wrong-headed. Shelley is insistent that the practice of poetry involves the intellect as well as the heart. He believes that great poets have a special gift that allows them to use the materials of their own time (the forms and subjects that might appeal to their contemporary readers), but transcend the limits of time and place to speak to people of all ages.

In his essay Shelley argued that poetry brings about moral improvement. Poetry exercises and expands the imagination, and the imagination is the source of sympathy, compassion and love, which rest on the ability to protect oneself, into the position of another person. He writes:

> "The great secret of morals is Love; or a going out of our nature, and an identification of ourselves with the beautiful which exists in thought, action, or person, not our own. A man, to be greatly good, must imagine intensely and comprehensively; he must put himself in the place of another and of many others; the pains and pleasures of his species must become his own. The great instrument of moral good is the imagination; and poetry administers to the effect by acting upon the cause. Poetry enlarges the circumference of the imagination."

Shelley defends poetry with the two classes of mental action, one being reason and the other imagination. He states that "reason is to the imagination as the

instrument to the agent, as the body to the spirit, as the shadow to the substance." Shelley argues that every man experiences happiness and delight in certain experiences but those in whom it exists in excess are poets in the most universal sense of the word. He opines that the poet's role in society is to be all-encompassing.

He is here defending poetry by calling it "my mistress Urania" against an attack by Thomas Love Peacock in *The Four Ages of Poetry*. Peacock's point was that poetry never amounts to much in civilized society. Shelley's defence is that poetry is essential. Their views are thus antithetical to each other, even though neither was in contact with the other. Peacock's attack is a boisterous satire, Shelley's defence is an elevated prose poem.

Nevertheless, Peacock's article is still a necessary preface to Shelley's arguments, not because one prompted the other or because Shelley adopted Peacock's historical method in the middle section of his essay, but because as a pair the opposing preferences of the older public for eighteenth century wit and of the younger for enthusiasm. Peacock's essay has also the merit of being amusing; whereas Shelley is never so. Peacock's argument is that poetry belongs properly to the primitive societies, that as they become progressively civilized they become rational and non-poetic. Hence it was not until the late seventeenth century that England equalled, in the work of Shakespeare and John Milton, the Golden Age of Homeric Greece. Early nineteenth century England to him seemed to have reached the Age of Brass in poetry but a kind of Golden Age in science; therefore, poetry should be left to the primitive societies where it belongs.

Peacock is most amusing in the picture of the first Age of Iron, in which the bard of the tribal chief "is always ready to celebrate the strength of his arm, being first duly inspired by that of his liquor." Apart from Homer, Peacock respects no poet, not even Shakespeare, who flouted the unities and thus did grave harm to the art of drama according to Peacock. Peacock's jest turns sour as he tires of his figure and his strictness on contemporary poetry became a diatribe of which the gist is that "a poet of our times is a semi-barbarian in a civilized community". Shelley, to whom Peacock sent his essay, was stirred to write his only prose statement of his craft - *A Defence of Poetry*.

UNIT 7 (A): THE FUNCTION OF THE POET ACCORDING TO SHELLEY

Non merito nome di creatore, se
Non Iddio ed il Poeta

The above quotation of the sixteenth century Italian poet, Torquato Tasso reproduced by Shelley in his essay *A Defence of Poetry*, when translated would read as follows, “None but God and the poet deserve the name of creator.” Shelley considers poetry to be the manifestation of man's creativity and the poet is a "creator" in his own right. He creates through his genius. The generally accepted view of a genius is that of a person of a very high intellectual or creative ability which is consciously or unconsciously aimed at breaking through the existing human situation. Shelley also sees the poet as a genius, who creates "forms of opinion," and achieves a breakthrough in the existing human situation. He aspired to do the same through his own poetry and his work has strong overtones of reform and religious fervor. Being a genius, the creative powers of the poet are almost semi-divine and the mind of a poet is quite close to that of God.

In “Adonais,” an elegy written for John Keats, Shelley refers to his genius as a 'godlike mind':

The sun comes forth, and many reptiles spawn.
He sets, and each ephemeral insect then.
Is gathered into death without a dawn.
And the immortal stars awake again;
So it is in the world of living men:
A godlike mind soars forth, in its delight
Making earth bare and veiling heaven

The poet is essentially a creative genius and his mind is "god-like" with his high intellect. It is the inherent genius of the poet which helps him make his mark on the existing human situation. All the great religious personages were essentially so who created new forms of belief and practice. The sacred writings of these personages

abound in poetry of the highest order. Most of the great poets, who were great philosophers as well, wrote poetry with significant religious overtones. Shelley points out in his essay that the poets of ancient Greece helped in laying the foundation of Greek civilization and also created edifying patterns for the Greeks to follow:

> “The poems of Homer and his contemporaries were the delight of infant Greece; they were the elements of that social system which is the column upon which all succeeding civilization has reposed. Homer embodied the ideal perfection of his age in human character; nor can we doubt that those who read his verses were awakened to an ambition of becoming like to Achilles, Hector, and Ulysses: the truth and beauty of friendship, patriotism, and preserving devotion to an object, were unveiled to their depths in these immortal creations; the sentiments of the auditors must have been refined and enlarged by a sympathy with such great and lovely impersonations, until from admiring they imitated, and from imitation they identified themselves with the objects of their admiration.”

After the age of Homer, the development of Greek civilization continued further till it reached its zenith during "the century which preceded the death of Socrates." The dramatic and lyrical poets of Athens" flourished during this period and Shelley has high admiration for their achievement in creating an ideal order full of beauty and harmony: "never at any other period has so much energy, beauty, and virtue been developed; never was blind strength and stubborn form so disciplined and rendered subject to the will of man, or that will less repugnant to the dictates of the beautiful and the true .... ".

The poets through their poetry brought man closer to god and religion: "Of no other epoch in the history of our species have we records and fragments stamped so visibly with the image of the divinity in man. But it is poetry alone, in form, in action, and in language, which has rendered this epoch memorable above all others. " In Athens the poets created drama which had a profound impact on the lives of the Greeks: "The tragedies of the Athenian poets are as mirrors in which the spectator beholds himself, under a thin disguise of circumstance, stripped of all but that ideal perfection and energy which everyone feels to be the internal type of all that he loves, admires, and would become."

The same role was played by the poets of ancient Rome. Ennius, Varro, Pacuvius, Accius, Lucretius, Virgil, Horace, Catullus, and Ovid are the poets Shelley admires. Of all of them Lecretius and Virgil were the most perfect. "Lecretius is the highest, and Virgil in a very high sense, a creator. The chosen delicacy of expressions of the latter, are as a mist of light which conceal from us the intense and exceeding truth of his conceptions of nature."

The Romans, however did not rise to the high standards of the Greeks. More than the written poetry of Rome Shelley approves of its institutions. "The true poetry of Rome, "says Shelley, "lived in its institutions, for whatever of beautiful, true and majestic they contained, could have sprung only from the faculty which creates the order in which they consist."

The creative principle amongst the Romans was responsible for creating the "beautiful, true and majestic," in institutions and action: "The life of Camillus, the death of Regulus; the expectation of the senators, in their godlike state, of the victorious Gauls; the refusal of the republic to make peace with Hannibal, after the battle of Canne." These things happened because the imagination of the Romans "beholding the beauty of this order, created it out of itself according to its own idea." They are not the less poetry quia carent vate sacro or in other words because they lacked a sacred bard. The creative nature of the Romans was responsible for the creation of such a "rhythm and order in the shows of life."

Poets have been associated with religion from the onset of civilization and this is why Shelley links the poet to God and calls him a creator. In his Defence Shelley cites the example of Christianity and Jesus Christ:

> “At length the ancient system of religion and manners had fulfilled the circle of its evolutions. And the world would have fallen into utter anarchy and darkness, but there were found poets among the authors of Christian and Chivalric systems of manners and religion, who created forms of opinion and action never before conceived, which copied into the imagination of men, became as generals to the bewildered armies of their thoughts.”

The poets created new "forms of opinion and action," and not only achieved breakthroughs but also saved the world from "anarchy and darkness." Through his creative power the poet replaced old values and created new ones, relevant to his time. This does not mean that they discarded the older poets altogether. They worked on what was erected by the older poets to affect further advancement. Shelley mentions that it is probable that the poetry of Moses, Job, David and Solomon, and Isaiah had produced a great effect upon the mind of Jesus and his disciples. Of Jesus Christ he says, "The scattered fragments preserved to us by the biographers of this extraordinary person, are all instinct with the most vivid poetry." "The poetry in the doctrines of Jesus Christ," points out Shelley was responsible for creating a "new fabric of manners and opinion."

The ignorance of the dark ages, Shelley asserts, was due to the lack of the creative principle:

> “It is an error to impute the ignorance of the dark ages to the Christian doctrines or the predominance of the Celtic nations. Whatever of evil their agencies may have contained sprang from the extinction of the poetical principle, connected with progress of despotism and superstition. Men, from causes too intricate to be here discussed had become insensible and selfish: their own will had become feeble, and yet they were its slaves, and thence the slaves of the will of others: lust, fear, avarice, cruelty and fraud, characterized a race amongst whom no one was to be found capable of creating inform, language or institution.”

The extinction of the poetical principle due to the absence of someone who could create, namely the absence of the poet was responsible for all the maladies of the dark ages, emphasize Shelley, it is a historical fact that this period saw very little intellectual or creative activity and hence very few intellectuals, "creators" or geniuses. By the eleventh century however, the effects of the Christian and Chivalric systems began to be felt. Christianity which subsequently caught the imagination of the Western world, is actually eclectical and its sources Shelley points out are the poetry and wisdom of antiquity. One influence was the poet Plato and Shelley has deep regard for his intellectual prowess.

In his *Republic*, Plato had put forward the principle of equality as the theoretical rule of the manner in which the materials of pleasure and power produced by the common skill and labour of human beings ought to be distributed. Following the doctrines of Timaeus and Pythagoras, Plato also taught a moral and intellectual system of doctrine, which comprehended at once the past, the present and the future condition of man. Through religion, Jesus Christ revealed the truth of these views:

> "Jesus Christ divulged the sacred and eternal truths contained in these views to mankind, and Christianity, in its abstract purity, become the exoteric expression of the esoteric doctrines of the poetry and wisdom of antiquity."

Poetry is one of the oldest of arts and one of the most persistent. Religious sentiments initially took their birth· in poetry. The poet had a high place in early civilizations. Shelley has shown that the absence of poetry led to moral, cultural and social degeneration. The poet's creative genius was responsible in arousing noble sentiments and in creating high ideals and "forms of opinion and action," and manners as a consequence of which the quality of life improved, thus we cannot deny the effects of poets, in the large and true sense of the word, upon their own and all succeeding times. The poet for Shelley is therefore someone who is a genius and as a consequence has almost semi-divine powers which he uses to create forms of belief and practice capable of affecting human life and existence.

One of Shelley's best lyrics, in *Prometheus Unbound*, "The Poet's Dream," seems to have been written for the sole purpose of delineating the poet's vocation. The song is sung by one of the healing spirits which comes to soothe and comfort Prometheus who lies chained to the mountain and is suffering untold misery. Prometheus' misery has been greatly aggravated by the torture he undergoes at the hands of the Furies. Shelley creates Prometheus as a champion of mankind and an embodiment of human wisdom and heroism. Prometheus is a prisoner of Jupiter, the oppressor of mankind and a representative of tyranny and superstition. The Furies torture him in order to force him to reveal a secret known only to him-the fear of which is troubling Jupiter. Prometheus does not yield and when the Furies depart, the Earth, out of pity for the suffering Prometheus sends some "fair and subtle spirits" to comfort him. These good spirits who inspire the noblest of human activities, sing lyrics to cheer up Prometheus. The first of these spirits seems to be the patron of heroism, the second of altruism, the

third of wisdom and the fourth of poetry. The song of the fourth spirit, "The Poet's Dream," is an important statement of Shelley's theory of poetry and his concept of the poet:

On a poet's lips I slept
Dreaming like a love adept
In the sound his breathing kept:
Nor seeks nor finds he mortal blisses,
But feeds on the aerie! kisses
Of shapes that haunt thought's wildernesses.
He will watch from dawn to gloom,
The lake reflected sun illume
The yellow bees in the ivy-bloom.
Nor heed nor see what things they be;
But from these create he can
Forms more real than living man,
Nurslings of immortality.”

The poet, like God, causes something to come into existence. Unlike God who can create things out of nothing, the poet creates from "thought's wildernesses" - through the exercise of his imagination. The poet, for Shelley, does not make discoveries of preexistent knowledge, he does not explore the unknown in an effort to find what is hidden. He is a creator who brings into existence what his mind conceives. Though the poet may hardly notice the visible world, he nonetheless, uses it as material to create independent beings having superior degree of reality. Shelley also saw that reason must somehow be related to the imagination, and its special task is simply to analyze the given and to act as an instrument of the imagination which uses its conclusions to create a synthetic and harmonious whole. He calls poetry "the expression of the imagination," because through it, diverse things are brought together in harmony instead of being separated by way of analysis. Shelley recognizes" imagination" to be man's highest faculty through which he realizes his noblest powers and creative capability.

UNIT 7 (B): THE NATURE OF POETRY ACCORDING TO SHELLEY

Poetry for Shelley is essentially an expression of the human creative spirit and in its essence, it is not different from other arts. All have common roots and poetry therefore is not merely literature in verse, but, also whatever prose that is allied to that literature. All actions, inventions, institutions, and ideas and moral dispositions which the imagination brings into being in its efforts to satisfy the desire for perfection is poetry. Painters and musicians are poets. Plato and Bacon, Herodotus and Livy were poets, though there is much in their works which is not poetry. So were the men who invented the arts of life, founded institutions, constructed laws for tribes or cities, revealed, as sages or founders of religion, the excellence of justice and love. For Shelley anyone who can perceive the beauty of an imagined virtue or deed and translate the same into a fact is a poet. All these things can come only from the imagination and Shelley recognizes poetry as the "expression of the imagination."

Thomas Love Peacock in his essay *The Four Ages of Poetry*, called the poet a "semi-barbarian in a civilised community." For Shelley the poet had just the opposite character and it was this accusation of Peacock which hurt Shelley and launched him into a "sacred rage" in the defence of poetry. The result was his essay *A Defence of Poetry*. Written in the penultimate year of Shelley's life, after a considerable poetic output, it is all the more credible and authentic as a piece of literary criticism. Shelley had all through his poetic career strove and achieved perfection through order, harmony and rhythm in his verse and he firmly believed that poetry is a search for order, harmony and rhythm in life that leads to excellence in truth, beauty, love, honor and virtue.

Since *A Defence of Poetry* was written specifically as an answer to Peacock's essay *The Four Ages of Poetry* it places a disproportionate emphasis on points raised by Peacock. The essay has a caustic undercurrent directed against the poetry of Coleridge, Wordsworth, Hunt, Moore, Byron and Shelley himself. The reason for this lay, in part, as Shelley hints, in Peacock's thwarted ambitions as a poet. The fact that he had outlined in detail and written two books of a projected twelve-book epic, Ahrimanes shows how lofty these ambitions had been. Furthermore, there was a

personal as well as an ideological element in dispute. When Peacock wrote of the "degenerate fry of modern rhymesters," he could hardly have intended to exclude Shelley, and when Peacock read in Shelley's Defence of the "low thoughted envy which would undervalue contemporary merit," he might well have felt that the comment was aimed at him.

The essence of Peacock's argument is that poetry has twice passed through four ages-iron, gold, silver and brass-once in the ancient world and once in the modern, and that it is now, in its second brass age, a childish outmoded art. A man with intelligence would be better off turning to science or politics. Poetry, in its origin, that is the iron age was despicable, arising from the untutored superstition of savage hymning the deeds of brutal chieftains. The poets were regarded as prophets only because of the ignorance of the people, whom they misled: "delivering their oracles ex-cathedral, and being indeed often themselves as portions and emanations of divinity, building cities with a song, and leading brutes with a symphony; which are only metaphors for the faculty of leading multitudes by the nose." In the next age, "the age of Homer, the golden age of poetry," poetry is supreme only because it stands alone and "has no rivals in history, nor in philosophy nor in science." From this point on, poetry must of necessity decline. In the next period, the silver age, stretching from Aristophanes to Vigil, this decline is apparent, as poetry degenerates into mere polished repetition of past glories, and other arts develop. With the brass age, the age 'of Nonmus' (a Christian Greek epic poet of the fifth century), this degeneration is complete: Thus ended the four ages of poetry in the ancient world.

In the modern world, contends Peacock, the iron age is the time of the troubadours and romance writers with their absurd "semi-deification of women" and hero-worship of knights and chivalry. The golden age was the age of Ariosto in Italy and of Shakespeare in England. The silver age was the Augustan period, beginning with Dryden, coming to perfection with Pope, and ending with Goldsmith, Collins and Gray. The "brass" age was the romantic period. It is this last that Peacock has really been working towards and once he gets to it, he lets loose with full force, inveighing against "the herd of desperate imitators, who have brought the age of brass prematurely to its dotage," namely, Wordsworth, Coleridge, Southey, Byron, Campbell, and Moore. Poetry has become a cultural anachronism, the poet "a semi

barbarian in a civilized community." As poetry possesses no utility value, intellectual power and intellectual acquisition have turned themselves into other and better channels-mathematics, astronomy, chemistry, ethics, history, politics, political economy-and "have abandoned the cultivation and the fate of modern poetry to the degenerate fry of modern rhymsters." Shelley received the copy of Oilier's *Literary Miscellany* in which Peacock's essay appeared in January 1821 and began a first tentative reply in the form of a letter to the editor. In his first draft, Shelley lists what he considers to be Peacock's main arguments. These are "four ages of poetry ... in which this art or faculty has progressively deteriorated", the early poets were "savages" who wrote only to flatter "semi-barbarians"; poetry has "deteriorated," as civil society and the "arts of life" have progressed; and every intelligent person should desert poetry for "political economy." Although Shelley set out to produce a "reply" he ultimately produced an independent and critical work, one which W.B. Yeats called, "the profoundest essay on the foundation of poetry in English," and Sir Herbert Read echoed him with "the profoundest treatment of the subject in the English Language."

In the beginning of the essay, Shelley attempts to counter Peacock's argument on the barbarous and contemptible origins of poetry. This leads him into a discussion of the nature of poetry. Shelley first states that whatever poetry is, in its essence it cannot be different from other arts. All are an expression of the human creative urge and creative spirit, and must therefore, he argues, have a common base and common roots. Shelley's contention is that all artistic expression is cognate with the origin of man. It is cognate in two ways sociological and psychological. This relationship can be perceived in the child and can be assumed in the origin of society:

> "A child at play by itself will express its delight by its voice and motions; and every inflexion of tone and every gesture will bear exact relation to a corresponding antitype in the pleasurable impressions .... The savage (for the savage is to ages what the child is to years) expresses the emotions produced in him by surrounding objects in a similar manner, - and language and.
>
> gesture, together with plastic or pictorial imitation, became the image of the combined effect of those objects and his apprehensions of them."

Poetry, Shelley maintains, did not arise out of a desire to flatter savage chieftains as was Peacock's contention, but is the expression of an elemental force within human nature; a force that turns the personality out\\lard in imitative and rhythmic response to its environment. Initially, this response was to "objects," natural or man-made but gradually it spread out. Shelley believes that the human mind has certain capacities which have developed as a result of psychological and social forces reacting upon each other. He states that "social sympathies" develop from interactions of human beings in society. These interactions result in certain basic socio-psychological "principles," namely: "equality; diversity; unity; contrast; mutual dependence." These "principles" form the basic structure of the "social being." They provide a base or- "constitute"-the qualities that form the essence of cultural and psychological life: "Pleasure in sensation, virtue in sentiment, beauty in art, truth in reasoning, and love in the intercourse of kind." pleasure, virtue, beauty, truth, and love are not innate qualities. They would not develop in any human being in isolation from his fellows, for they result from the human psychological mechanism with its natural capacities- among which is one for the "social sympathies"- acting in response to social intercourse. It is because of these socio-psychological reactions that art arose. They were, in fact, operative in the very first societies, those of the "savage," and were responsible for turning him to "language and gesture" in dance and song, and to "plastic" and "pictorial imitation." They constitute the "laws" from which art "proceeds."

Although in regard to "art" Shelley mentions only "beauty," this is not because he felt that the other qualities listed are not associated with art, but because he considered that beauty constitutes the essence of art as "truth" constitutes the essence of "reasoning."

Pleasure, virtue, and love are obviously all as much a part of art as they are of human intercourse. All of them arise from the basic "principles" of socio-psychological interaction. In searching for the roots of art, as for the roots of ethics, Shelley attempts to find a natural and social explanation.

At the outset Shelley wished to establish that poetry is not different in essence from the other arts, and that all the arts grow from socio-psychological processes. In

seeking the particular qualities of the mind which, interacting with these processes, result in artistic creativity, Shelley singles out the imagination. It cannot, he argues, be reason, or at least not reason alone, because it is primarily analytic, concerned with "the enumeration of quantities already known," whereas imagination is primarily synthetic. Reason and imagination, however are not antithetical, they work in harmony.

The law by which the imagination operates is that of "association." It creates new concepts by combining materials presented to it by the senses and analyzed by reason. Reasoning, cannot create, it can only operate upon the products of imagination. Shelley defines Poetry as "the expression of the imagination" because he believes the imagination to be the prime source of everything that has intrinsic value in life. For want of imagination we have no sympathy in our hearts and do not feel what we know. It is clear that Shelley considers poetry in general to be a force for good:

> "... poetry acts in another and divine manner. It awakens and enlargens the mind itself by rendering it the receptacle of a thousand unapprehended combinations of thought. Poetry lifts the veil from the hidden beauty of the world, and makes familiar objects be as if they were not familiar, it reproduces all that it represents, ... The great secret of morals is love, ... A man to be greatly good, must imagine intensely and comprehensively he must put himself in the place, of another and of many others; the pains and pleasures of his species must become his own. The great instrument of moral good is the imagination and poetry administers to the effect by acting upon the cause .... poetry strengthens the faculty which is the organ of moral nature of man in the same manner as exercise strengthens a limb…"

Imagination is both creative and expansive. It sends the mind outward end encourages generous and humanitarian feelings. Such also is the general function of "the arts," including poetry. The imagination lies at the root of love, and love is a many-sided force-love between man and woman, between the individual and humanity and nature. As poetry is akin to imagination, it is also akin to love.

For Shelley, poets are those who imagine, or more specifically those who can perceive the beauty of an imagined virtue or deed and translate the image into a fact.

All this can come from the imagination that has before it, or feels within it, certain ideas which answer perfectly to its nature, fills it with delight and arouses the desire to realize what causes it. This idea, as and when it originates, need not be distinctly imagined and is always accompanied by emotion. The reason why such ideas delight the imagining soul is because they are, in fact, images or forebodings of its own perfection and of itself become perfect in one aspect or another. These aspects are as various as the elements and forms of its own inner life and outward existence. They and the idea therefore can be that of perfect harmony of will and feeling 'a virtue' or of the perfect union of soul with soul (love), or of the perfect order of certain social relations or forces (a law or institution), or of the perfect adjustment of intellectual elements ('a truth) and so on. The formation and expression of any such idea is thus the work of poetry in the broadest sense, and such ideas for Shelley can only come from an active involvement of the imagination.

The imaginative idea is always regarded by Shelley as beautiful. It is desirable for itself and not merely as a means to a further result; and it has the formal characters of beauty. This is because it is always the image of an order, harmony, or unity in variety, of the elements concerned. Shelley sometimes even speaks of their 'rhythm' using for example, this word in reference to an action.

The poet is someone who has "a certain order or rhythm" different from that of the rest; and from this "order" the audience receives "an intenser and purer pleasure" than from any other. Hence the poet who creates this particular "order" and has a special "faculty of approximation to the beautiful," writes a kind of poetry based on these principles. Poets and artists in all fields differ not in kind but in degree from their fellows, for as all people have something of this "order or rhythm" in them that they can respond to. Hence, there can be a close link between the artist and the audience. Turning specifically to the poet as writer, Shelley argues that he has more insight into reality than most people, which is conveyed in a language that by its imaginative insight and beauty of rhythm starts a resonance in the mind, giving new insight into life and new meaning to language. The poet, however, is not, as the creative artist in general is not, of a different species, but is a person with an unusual imagination and sense of beauty. He does not create something from nothing or have mystic visions but remolds what he takes in from society and nature.

Shelley believed that truth could be discovered either by reason or by imaginative insight or, best of all, by both acting together. Conveying truth to others can be done by rational analysis alone, but it can be done in greater depth if the mind is put in a responsive state through imaginative, emotional, and rhythmic language, or by music or graphic representation. Shelley does not abandon logic, reason, or science but only argues that poetry has its own pathways to truth.

Nearing the end of his essay Shelley sums up the functions of the poetical faculty as twofold: "by one it creates new materials of knowledge, and power, and pleasure; by the other it engenders in the mind a desire to reproduce and arrange them according to a certain rhythm and order which may be called the beautiful and the good. Since poetry arises from socio-psychological reactions, a poem for Shelley is therefore the "very image of life expressed in its eternal truth." Comparing poetry to the other form of written literature, namely the story he says: "A story of particular facts is as a mirror which obscures that which should be beautiful: poetry is a mirror which makes beautiful that which is distorted." Poetry certainly makes us see the world we live in as different and more shining. Calling poetry as "indeed something divine," Shelley asks a very relevant question: "What were virtue, love, patriotism, friendship-what were the scenery of this beautiful universe which we inhabit; what were our consolations on this side of the grave and what were our aspirations beyond it, if poetry did not ascend to bring light and fire from, those eternal regions where the owl-winged faculty of calculation dare not ever soar?" Poetry is as Shelley says, "If blighted, denies the fruit and the seed, and withholds from the barren world the nourishment and the succession of the scions of the tree of life."

UNIT 8: SHELLEY AND THE MORAL FUNCTION OF POETRY

Although separated by the Elizabethan and Romantic eras, Sir Philip Sidney (1554-1586) and Percy Bysshe Shelley (1792-1822) crafted defences of poetry which identified moral functions that were specific to literature. For Sidney, imbued with

Renaissance humanism, poetry is the ultimate instrument of moral instruction because it "be so good as to teach goodness and to delight the learners".

Shelley, in a typically Romantic privileging of the imagination over reason, believes that poetry is invaluable to society because it enlarges the imagination, stimulates empathy and produces "the moral improvement of man".

Despite his aristocratic birth, military prowess and intellectual brilliance, Sir Philip Sidney was denied public office by a pragmatic queen who distrusted his ardent Protestantism. Banished from court for criticizing Elizabeth Tudor's marriage negotiations with a French Catholic prince and thwarted by more opportunistic rivals for royal patronage, Sidney might well have reflected that poetry alone could, in the classical Greek tradition, teach moral virtues which were so lacking in the sycophantic court.

Stephen Gosson's denunciation of poetry's immorality in *The School of Abuse* (1579) provided Sidney with a perfect opportunity to counter such puritanical bias and proclaim the discipline's unique fitness for the teaching of virtue. Although written in 1579, An Apology for Poetry was not published until 1594, ten years after Sidney's heroic death at the Battle of Zutphen.

Like Sidney, Percy Bysshe Shelley came from a privileged background. Heir to a wealthy baronetcy, he was, however, a political radical whose scandalous private life offended his peers. Deploring the inequities of Regency England, its imperfect democracy, discrimination against the Catholics and brutal oppression of Ireland, Shelley linked this evidence of civic decay to a decline in sensibility towards poetry - a pattern he discerned in the rise and fall of other civilizations in history (Leader and O'Neill 2003: xxii). When Thomas Lovelock Peacock published The Four Ages of Poetry (1820) and challenged poetry's relevance to modern society, Shelley immediately responded by advocating a compelling moral function in *A Defence of Poetry* (published posthumously in 1840): the strengthening of man's moral faculty.

So how then do Sidney and Shelley's arguments for a moral function which is unique to literature proceed? In his Apology for Poetry, Sidney affirms poetry's

credentials for the teaching of virtue, the highest moral object of all human learning. Poetry is the foundation of all knowledge, the treasury into which history and philosophy have traditionally dipped to sweeten their teachings and gain passage into popular understanding (Adams and Searle 2005: 186). While other disciplines are constrained by rules, the poet is liberated by an imagination which perceives man's potential for moral perfection so that he is "lifted up with the vigor of his own invention...making things better than nature bringeth forth, or, quite anew, forms as never were in nature".

It is easy to imagine the Puritans of Elizabeth's court frowning at this usurpation of a function which was the provenance of God. Sidney, however, insists that it is man's proximity to "the Heavenly maker" who "made man in his own likeness" which ensures that "our erected wit maketh us know what perfection is". According to Sidney, divinely inspired imagination, which can "feign" such images of virtue, has resonances with Shelley's perception of the symbiotic relationship between poetic imagination and moral sensibility. It is, Sidney suggests, the poet's ability to craft such wondrous images of perfection which renders his creations superior to those of nature, whose "world is brazen [brass]" whereas "the poets only deliver a golden". Poetry, therefore, can "make better" an historical character such as King Cyrus, or "make anew" one "so excellent a man in every way as Virgil's Aeneas".

The signposts are thus firmly pointing towards both poetry's knowledge of virtue and, perhaps more important, its skill to teach it. In the definition of poetry which now follows, Sidney's draws on Aristotle's concept of mimesis, where poetry provides a role model of heroic virtues worthy of civic imitation. Poetry is "an art of imitation...a speaking picture; with this end, to teach and delight" (189). In one succinct phrase, Sidney has both defined poetry and illutrated its moral function. The best poetry is, therefore, the heroic, tragic and epic and genres, whose poets "do imitate to teach and delight" and "range...into the divine consideration of what may be, and should be" (189). This last phrase is particularly significant because it underscores poetry's interest, not in historical experience and imperfect human actions, but ideal worlds and perfect human behaviour. Such poetry is the very embodiment of virtue because it aims "both to delight and teach, and delight to move men to take that goodness in hand...and teach, to make them know that goodness whereunto they are moved" (189).

By delighting us with beauty and making learning so pleasurable, poetry inspires us to both embrace the concept of goodness it teaches and observe it in our daily lives (189). The teaching of goodness, is, suggests Sidney, "the noblest scope to which ever learning was directed".

Shelley's *A Defence of Poetry* offers a vigorous affirmation of poetry's intrinsic value to society. He refutes allegations of its immorality by demonstrating that it "acts to prove the moral improvement of man" (542). Emulating Sidney's strategy in Apology, Shelley sketches poetry's moral pedigree and then offers a definition which is suggestive of its moral function. He begins by considering two types of mental action, reason and imagination: reason is the "enumeration of quantities already known" while imagination is the "perception of the value of those quantities" (538). This offers an important qualitative distinction between the possession of knowledge per se and an understanding of the value of knowledge, thus underscoring the fundamental differences between philosophy and poetry.

Shelley's definition of poetry is, quite simply "the expression of the imagination" (538). It soon becomes clear that the imagination plays a pivotal role in the moral function performed by poetry. Shelley sees man as "an instrument" who responds to a series of internal and external impressions and who possesses a unique faculty for harmony and melody. This gives man an exquisite responsiveness to the stimuli of beautiful sound, reflected in his ability to produce "internal adjustments of the sounds or motions thus excited to the impressions which excite them" (538). This is a crucial point because it explains the imagination's susceptibility to beautiful poetry and why it can perform the powerful role, shortly outlined by Shelley, as man's moral organ.

Shelley suggests the "faculty of approximation to the beautiful" is most highly evolved in poets, who communicate their exquisite visions in wondrous prose (539). He claims, rather majestically, that "to be a poet is to apprehend the true and the beautiful", to perceive the very essence of goodness inherent to existence and experience. Edith Cameron notes that the twenty-first-century reader might feel uncomfortable with such a sweeping claim (Shelley's'Defence' Today). Yet how surprising that, Cameron, herself a poet, is not more tolerant of such grandiosity particularly when Shelley is merely using standard Romantic phraseology to illustrate

poetry's superior facility for perception and interpretation. What then are the effects of the "excellence of poetry" upon society? (Adams and Searle 2005: 541). In one of Shelley's most beautiful metaphors, "the poet is a nightingale" and men are seduced and entranced by the beauty of his verse (541).

Poetry's capacity to both captivate and teach is immortalized by Homer's ability to inspire the Greeks of classical antiquity. Homer personified "the ideal perfection of his age in human character" and enchanted his peers with the heroism of Ulysses and Achilles. Indeed, men were moved to emulate "the truth and beauty of friendship, patriotism and persevering devotion to an object..."(41). Such mimetic poetry inculcates civic virtue through its power to engage with the emotions and arouse a desire to imitate examples of nobility and goodness. Man's capacity for empathy nudges Shelley towards that all important moral function for literature. Enhanced empathy is an outcome of man's experience of poetry (there is, of course, no mention of woman's experience). Thus "the sentiments of the auditors must have been refined and enlarged by a sympathy with such great and lovely impersonations" (541). Shelley recalls that Greek citizens strove to model their civic behaviour on the worthy models they encountered in Homer, thus "from admiring they imitated, and from imitation they identified themselves with the objects of their admiration" (541).

Yet how does poetry achieve this miraculous moral improvement in man? Like Sidney, who perceived a certain divinity in poetic imagination, Shelley considers that poetry functions "in a divine manner" and "awakens and enlarges the mind by making it receptive to a multitude of exquisite thoughts" (542). For Shelley, "the great secret of morals is love" (542). Why? Because love enables us to transcend the limitations of our own natures and experience "an identification of ourselves with the beautiful which exists whether in thought, action or person which is not our own" (542). Here, selflessness, empathy and imagination converge in a beautifully evocative definition of philanthropy: goodness requires man "to imagine intensely and comprehensively; he must put himself in the place of another...the pains and pleasures of his species must become his own" (542).

Thus, "the great instrument of moral good is the imagination" which poetry nurtures by perpetually stimulating with new images of beauty, delight and joy (542).

For Shelley, therefore, “poetry strengthens the faculty which is the organ of the moral nature of man” in the same manner as “exercise strengthens a limb” (542). This establishes two fundamental points: first, poetry alone can perform this moral function by nurturing the imagination (synonymous with man’s moral sense), and secondly, if Shelley is right, then human society will enjoy its greatest periods of social stability when poetry is at its most dazzling brilliance, and its darkest moments of ignorance and moral depravity when it is extinct.

To illustrate how poetry expands the circumference of the imagination and strengthens morality, Shelley dips into history and suggests a pattern where poetic brilliance is accompanied by epochs of unparalleled moral and cultural vigour. He offers the example of Athenian supremacy, where democracy, sculpture, art and poetry achieved the most dazzling heights of perfection. During this golden period of civilization “never...has so much energy, beauty and virtue been developed” where “poetry alone...has rendered this epoch memorable above all others” (543). Of course, it could be argued that it was the stability and prosperity of a strong democracy and powerful empire, consolidated by Themistocles and later, Pericles, which created an environment in which poetry could prosper. Shelley observes that the brilliant tradition of Greek literature, commenced by Homer, reached its apotheosis in the dramatic art of Sophocles. His tragedies engaged the imagination and sympathy of the audiences where “the imagination is enlarged by sympathy with pains and passions...the good affections are strengthened by pity, indignation, terror and sorrow” and the calming effect of the catharsis which followed was carried into domestic and civil life (543).

What then are the consequences for society when the quality of its poetry dramatically declines? The answer provides further, and for Shelley, compelling, evidence of poetry’s unique moral function. The deterioration of the poetic tradition in Greece was accompanied by the atrophying of Greek power, the imploding of social infrastructures and the disintegration of empire. First Macedon and then Rome subjugated Greece by which time her creative literary brilliance had dimmed. Poetic decline is manifested in the failure of poetic empathy and production of inferior classical and domestic dramas, whose writings were “unimaginative” and portrayed ignoble emotions of “caprice and appetite” (543).

In such periods of decline, the imagination is not engaged, empathy remains dormant and the moral faculty atrophies through lack of use (recalling, of course, his earlier analogy in which poetry strengthens the imagination, the moral organ of man). Literature, in this scenario, becomes a barometer of an epoch's moral fibre. Shelley attributes the rise of despotism and ignorance during the Dark Ages to the extinction of poetry and corresponding decline in creative power. Similarly, he equates the stirrings of the early Renaissance to Dante's rediscovery of poetic language and beauty. During such periods of history, this decay "begins at the imagination and intellect....and distributes itself thence as a paralysing venom" eroding all goodness of character until "all becomes a torpid mass in which hardly any sense survives" (544). Moral function is effectively disabled. Closer to his own century, Shelley refers to the Restoration period where the immorality and decadence of Charles II's court was marked by a decline in the quality of drama. Dramatists wrote for royal favour, rather than love of virtue and Milton alone stood as a beacon of poetic integrity. Well might Shelley observe that "the highest perfection of human society has ever corresponded with the highest dramatic excellence" (544).

Shelley now recalls the two mental actions with which he opened his discussion: reason and imagination. The utilitarian veneration for reason in his own epoch, seen in the calculations of scientists, mechanists and political economists, has yielded social injustices because of its lack of connection to "those first principles which belong to the imagination" (548). The consequences are grim as "the rich have become richer, and the poorer have become poorer" therefore modern man needs the imagination which poetry fosters if he is to recover his social conscience (548). "We want the creative faculty to imagine that we know; we want the generous impulse to act that which we imagine; we want the poetry of life" (549). Ignore this at your peril, warns Shelley, because "the cultivation of poetry" is never more relevant to society than during periods of "the selfish and calculating principle"" (549). It was a prophetic statement: England was on the cusp of an Industrial Revolution which would alter the fabric of society and make redundant all that was poetic and rural (549).

SUGGESTED READING

1. ‘Sir Philip Sidney, Percy Bysshe Shelley and the Moral Function of Poetry’-Susan Laverick.
2. ‘A Defense of Percy Bysshe Shelley’- Joann Deiudicibus.
3. ‘Shelley and the Religion of Joy’-Timothy Webb
4. ‘Shelley's Defence of Science’-Harry White
5. ‘Refocussing Shelley’- George Herbert Clarke
6. ‘Shelley’s Platonism in A Defence of Poetry’ - Tracy Ware
7. ‘A Defence of Poetry’-Colin Falck
8. Brailsford, H.N. Shelley, Godwin and their Circle
9. Cox, Jeffrey. Poetry and Politics in the Cockney School: Keats, Shelley, Hunt and their Circle
10. Eliot, Charles W. English Essays: From Sir Philip Sidney to Macaulay.
11. King-Hale, Desmond. Shelley: His Thought and Work
12. Rogers, Neville. Shelley at Work: An Enquiry
13. Symonds, J.A. Shelley
14. Percy Bysshe Shelley: A Literary Life-Michael O Neill
15. Percy Bysshe Shelley (The Griffin Authors’ Series): Donald H Reiman

ASSIGNMENTS

1. What role does Shelley envisage for poets in an industrial and materialistic culture?
2. How does Shelley put forward imagination as a positive factor against the onslaught of rationality?
3. What, according to Shelley, is the contribution of poetry to the fabric of society?

BLOCK III

UNITS: 9 - 12

WUTHERING HEIGHTS

BY

EMILY BRONTE

CONTENT STRUCTURE:

Unit 9 (a): Objectives

Unit 9 (b): Life and works of Emily Bronte

Unit 9 (c): Substantive Text Summary

Unit 10 (a): Plot and Narrative Structure

Unit 10 (b): Genre

Unit 10 (c): The two Houses: Wuthering Heights and Thrushcross Grange

Unit 11 (a): Brief Study of the characters of Heathcliff and Catherine

Unit 11 (b): Brief Study of the character of Edgar Linton

Unit 11 (c): Brief Study of the character of Isabella

Unit 12 (a): Brief Study of the character of Catherine Linton

Unit 12 (b): Brief Study of the character of Hareton

Unit 12 (c): Brief Study of the characters Ellen (Nelly) Dean and Lockwood

Suggested Reading

Assignments

UNIT 9 (A): OBJECTIVES

The objective is to find out why *Wuthering Heights* is a classic text and why it has a secure position in the canon of English literature. *Wuthering Heights*, when it was published in 1847, sold very poorly and received only a few reviews. Both the texts of *Jane Eyre* and *Wuthering Heights* were denounced as coarse, immoral and subversive. *Wuthering Heights* was condemned as being far too shocking and inappropriate for Victorian readers because of the depiction of passionate unruly love and of cruelty. Even Charlotte Brontë wrote in a preface to the book shortly after Emily Brontë's death: "Whether it is right or advisable to create beings like Heathcliff, l do not know. I scarcely think it is." Now, however, Emily Brontë is revered as one of the finest writers of the nineteenth century.

Salient features of Wuthering Heights include:

1. The Gothic tradition of the late eighteenth century.
2. The non-linear narrative structure involving multiple points of view.
3. The influence of German Romantics and Lord Byron.
4. Social realism

UNIT 9 (B): LIFE AND WORKS OF EMILY BRONTE (1818 – 1848)

Emily Jane Brontë was born at Thornton in Yorkshire on 30th July 1818 to Patrick and Maria Brontë. She was the sister of literary geniuses Charlotte Brontë and Anne Brontë and was the fifth of six children. Two years after her birth, her father was appointed a perpetual curate of Haworth, an isolated village on the moors. Maria Brontë died of cancer shortly after Emily's third birthday. Maria's sister, Elizabeth Branwell came to live as a housekeeper in her sister's family after her death. Both of Emily Brontë's patents had literary leanings; her mother published one essay, and her father wrote four books and tried his hand in poetry too. In childhood, after the death of their mother, the three sisters and their brother Patrick Branwell began creating imaginary lands (Angria, Gondal, Gaaldine, Oceania), which featured in stories that

they wrote. Emily and Anne, the youngest created the enchantcd world of Gondal together.

In 1824, the four Brontë daughters were sent to the Cowan Bridge School, a school for daughters of poor clergymen. The conditions were harsh and an epidemic soon broke out which took the lives of Maria and Elizabeth. Charlotte was also taken ill, and she and Emily were sent home to Haworth. About this time, Branwell, the only boy in the family, received a box of twelve wooden soldiers. The children began to write stories about them and called them the "Young Men" plays. In 1835, Charlotte was appointed a teacher at Roe Head school and Emily joined her as a student. She, however, became violently homesick just after three months and could not stand being away from her beloved moors and she returned home and Anne joined the school in her stead. In September 1838 Emily commenced work in a teaching job at Miss Patchett's Ladies Academy at Law Hill School near-Halifax. The working hours stretched from 6 am to 11 pm, with just half an hour's break, and just after the first term, her health broke under the grueling stress and she returned home in around April 1839. In 1842, Charlotte forced Emily to join a school in Brussels. Emily did well and impressed her teachers with her clear, smooth writing style but here too she made no friends and went back home soon.

Emily collaborated with Charlotte, Branwell, and Anne on plays and tales that developed into the "Glass Town" saga. By 1834, Emily and Anne were thoroughly engrossed in writing their personal saga involving two imaginary islands in the north and south Pacific-Gondal and Gaaldine. Emily had been writing poetry all this time, mostly on Gondal, and in the autumn of 1845, Charlotte found them and read them obviously without her permission. She then approached her sister and urged her to publish the works. Emily was furious at first, and then Anne interceded, giving her own Gondal poems to Charlotte and the three soon made peace. She edited the poems to take away the Gondal flavour and Emily agreed to the publication of Poems in 1846. Interestingly, to evade contemporary prejudice against female writers, the Brontë sisters adopted androgynous first names retaining the initial letter of their first names, Charlotte became Currer Bell, Anne became Acton Bell, and Emily became Ellis Bell.

In 1846, about the time Charlotte finished writing The Professor, Emily finished *Wuthering Heights*. In 1847, Emily published her only novel, *Wuthering Heights*, again under her pseudonym Ellis Bell, as two volumes of a three-volume set, the last being Agnes Grey by Anne. *Wuthering Heights* subsequently became an English literary classic.

In 1848, Branwell became addicted to drugs and alcohol and he died in September 1848 at the age of thirty. Because of Branwell's death, Charlotte succumbed to a psychosomatic illness and Emily too caught a cold at his funeral which forced her to be confined to the home. By October, Emily's death declined further, and it became obvious to the family that she was suffering from consumption. She frustrated the entire family however by her refusal to take any advice about her health and to pay heed to doctors or medicine. On 19th December 1848 she finally collapsed, saying, "If you will send for a doctor, I will see him now." She died early that afternoon, aged thirty.

Charlotte referred to her sister as a "baby god," and always mourned the loss of what Emily might have produced had she lived longer. Yet, there is a possibility that Charlotte destroyed an uncompleted second novel of Emily's. After all, Wuthering Heights was almost universally condemned as being far too shocking for readers and fearing that the subject of her second novel might do harm to Emily's reputation she took this drastic step. Charlotte always felt that there were certain sensitive subjects which should not be dealt with in novels, and it's possible that Emily had started working with one of those subjects, causing Charlotte to fear even nastier reviews than the ones she received for Wuthering Heights. In 1850, Charlotte edited and published Wuthering Heights under Emily's real name. In the biographical note to the 1850 edition of Wuthering Heights, Charlotte Brontë attributed to her sister "a secret power and fire that might have informed the brain and kindled the veins of a hero."

UNIT 9 (C): SUBSTANTIVE TEXT SUMMARY

Summary: Chapter I

Lockwood describes in his diary his initial days as a tenant at Thrushcross Grange, an isolated manor. Shortly after arriving at the Grange, he pays a visit to the landlord, Mr. Heathcliff, a man living in a manor called Wuthering Heights. During the visit, Heathcliff seems distrustful of Lockwood and leaves him alone in a room with a group of snarling dogs. Lockwood is saved from the dogs by a pleasant housekeeper. Lockwood is extremely angry, but eventually takes to his taciturn host when he returns and plans to visit again.

Summary: Chapter II

Lockwood visits Wuthering Heights again after a few days walking, arriving just as a light snow begins to fall. He knocks, no one lets him in, and Joseph, an old servant shouts from the barn that Heathcliff is not in the house. Eventually an uncouth looking young man lets him in, and Lockwood goes into a sitting room where he finds a young and beautiful girl. Assuming she is Heathcliff's wife, he tries to make conversation, but is met with a rude response. Heathcliff arrives and corrects Lockwood by saying that she is his daughter-in-law. Lockwood again assumes that the young man who let him in must be Heathcliff's son but Heathcliff corrects him again stating that the youth Hareton Earnshaw is not his son, and that the girl is the widow of Heathcliff's deceased son. Lockwood is forced to stay at Wuthering Heights and the housekeeper, Zillah leads him to bed.

Summary: Chapter III

Zillah leads Lockwood to a room from which Heathcliff has forbidden all visitors. He notices that someone has scratched words into the paint on the ledge by the bed. Three names are inscribed there repeatedly: Catherine Earnshaw, Catherine Linton, and

Catherine Heathcliff. He also finds a diary written approximately twenty-five years earlier. Apparently, the diary belonged to Catherine Earnshaw, and Lockwood reads an entry that describes a day at Wuthering Heights shortly after her father died, describing the cruelties of her older brother Hindley towards Heathcliff and herself. Lockwood falls asleep and experiences nightmares. The cone from a fir branch begins to tap on his window. Lockwood attempts to break off the branch by forcing his hand through the window but instead of a branch, a cold ghostly hand seizes his own, and a voice, stating that she is Catherine Linton demands to be let in. To free himself, Lockwood rubs her wrist on the broken glass until blood covers the bed sheets. Freeing his hand, Lockwood tries to cover the hole in the window with a pile of books but they begin to fall, and he cries out in terror. Heathcliff rushes into the room and as Lockwood flees from the room, Heathcliff cries out to Catherine, begging her to return and begins to sob uncontrollably. There are no signs of the ghost anymore. In the morning, Heathcliff treats his daughter-in-law unkindly. He later escorts Lockwood home and the servants are overjoyed. Lockwood retreats into his study.

Summary: Chapter IV

Lockwood's housekeeper, Ellen (Nelly) Dean, brings him his supper and he bids her sit and tell him the history of the inhabitants of Wuthering Heights. She first explains the family relationships, stating that the young and beautiful Catherine whom Lockwood met at Wuthering Heights is the daughter of Ellen's first mistress at Wuthering Heights - Catherine and that Hareton Earnshaw is young Catherine's cousin, the nephew of the first Catherine. The first Catherine was the daughter of Mr. Earnshaw, the late owner of Wuthering Heights. Now young Catherine is the last of the Lintons who owned the Orange, and Hareton is the last of the Earnshaws. Ellen tells the story of her early years at Wuthering Heights, growing up along with the Earnshaw children, Hindley and Catherine. Her story runs thus. When Catherine and Hindley are young children, Mr. Earnshaw lakes a trip to Liverpool and returns home with a scrawny orphan whom they christen "Heathcliff" after a son who died in infancy. Mr. Earnshaw announces that Heathcliff will be raised as a member of the family. Both the children resent Heathcliff at first, but Catherine quickly grows to love him and soon they became inscparable, and Hindley continues to treat Heathcliff

cruelly along with Mrs. Earnshaw who dies only two years after Heathcliff's arrival at Wuthering Heights.

Summary: Chapter V

Time passes, and Mr. Earnshaw grows frail and weak. Disgusted by the conflict between Heathcliff and Hindley, he sends Hindley away to college. Joseph with his fanatical religious beliefs exerts more and more influence over his master as he nears his death. Soon Mr. Earnshaw dies and Catherine and Heathcliff turn to Joseph's version of heaven for some comfort while awaiting the return of Hindley, the new master of Wuthering Heights.

Summary: Chapter VI

Hindley returns just in time to Wuthering Heights for Mr. Earnshaw's funeral with a wife - a simpering, silly woman named Frances. Hindley immediately begins to take his revenge on Heathcliff, forbidding him further education and reducing his status to that of a common labourer. But, whenever Heathcliff is free from his responsibilities Catherine goes off onto the moors with him to play. One evening, Heathcliff and Catherine disappear and the furious Hindley orders that the doors be bolted and that the children not be allowed into the house. Ellen waits for them however. Heathcliff returns alone. He tells her that he and Catherine went over to Thrushcross Grange to spy on Mr. Linton's children, Edgar and Isabella. The guard dog of the Lintons chased them and bit Catherine's ankle and she was taken inside Thrushcross Grange by a servant. The following day, Mr. Linton pays a visit to Wuthering Heights and upbraids Hindley for his mismanagement of his sister. After Mr. Linton leaves, the humiliated Hindley sternly tells Heathcliff that he may have no further contact with Catherine.

Summary: Chapter VII

Catherine recuperates for five weeks at the Grange. Mrs. Linton educates Catherine in social manners and turns her into a lady. Catherine returns to Wuthering Heights at Christmastime. Hindley asks Heathcliff to greet Catherine “like the other servants,” And Catherine finds him dirty now in comparison with herself and the Linton children. Heathcliff with wounded pride declares his intention to be “good” and Ellen helps him to wash himself and put on suitable clothes. Hindley orders that Heathcliff be locked in the attic until the end of dinner because this was the condition Mrs. Linton’s imposed before sending her children over. However, before the boy can be locked away Edgar makes a comment about Heathcliff’s hair making Heathcliff fling hot apple sauce in his face. After dinner Catherine goes up to see him and as Ellen brings him supper Heathcliff confides to Ellen that he intends to avenge himself on Hindley.

Summary: Chapter VIII

Ellen continues her story but skips ahead a bit. Frances gives birth lo a baby boy, Hareton, but she dies soon. Hindley begins to drink excessively and also behaves abusively toward his servants and toward Heathcliff. Catherine continues to spend time with Edgar Linton, being a perfect lady with him. However, when she is with Heathcliff, she acts wild. One afternoon, when Hindley is away, Heathcliff expresses his wish not to work in the fields and spend the day with Catherine but she tells him that Edgar and Isabella are planning to visit. Heathcliff expresses resentment about the amount of time she spends with Edgar only to hear that he is ignorant and dull. At that moment. Edgar enters alone, and Heathcliff storms out. Catherine acts petulant. Edgar is appalled by her unladylike behaviour and Catherine boxes his cars too. Edgar leaves and lured by her wild beauty comes in again. Catherine and Edgar confess their love for one another. Hindley returns in a foul temper, and Edgar leaves.

Summary: Chapter IX

Hindley bolls in and seizes little Hareton before Ellen has hidden him and he accidentally drops Hareton over the banister and Heathcliff catches him at the foot of the stairs. Later that evening, Catherine meets Ellen in the kitchen and confides to her

that Edgar has asked her to marry him, and that she has accepted. Heathcliff hears the conversation unnoticed - hears Catherine tell Ellen that she cannot marry Heathcliff because Hindley has cast him so low that marrying him now would be degrading herself. Heathcliff withdraws and fails to hear Catherine say that she loves him more than anything else in the world. That night, Heathcliff runs away from Wuthering Heights. Catherine spends the night outdoors in the rain, sobbing for Heathcliff. She catches a fever and is taken to Thrushcross Grange to recuperate. However, both Mr. and Mrs. Linton catch the infection and die of it. Three years later, Catherine and Edgar marry. Ellen is taken to Thrushcross Grange to serve Catherine and Hareton is left in the care of his drunken father and Joseph.

Summary: Chapter X

Lockwood becomes sick after his traumatic experience at Wuthering Heights. Heathcliff pays him a visit. Ellen continues with her tale at Lockwood's request. About six months after Catherine's marriage to Edgar Linton, Heathcliff returns home, surprising Ellen at Thrushcross Grange. Catherine is overjoyed and Edgar feels awkward and jealous. Heathcliff looks polished and gentlemanly but his eyes look somewhat savage. He surprises everyone by saying that Hindley has invited him to stay at Wuthering Heights after he came across Hindley in a card game with his rough friends. Heathcliff joined them in the gambling and impressed by his wealth Hindley asked him to return. Catherine and Isabella begin to visit Wuthering Heights quite often and Heathcliff too calls at the Grange. Isabella begins to fall in love with Heathcliff. Ellen suspects that he harbours evil intentions.

Summary: Chapter XI

Ellen travels to Wuthering Heights to talk with Hindley, but is shocked to find little Hareton cursing; she learns that Heathcliff has taught him to curse and has forbidden the curate to give the boy any education. The next day, at the Grange, Ellen observes Heathcliff embracing Isabella. In the kitchen, Catherine confronts Heathcliff and offers to convince Edgar to permit his marriage with Isabella only if Heathcliff truly

loves her. Heathcliff delves into their past declaring that Catherine has wronged him by marrying Edgar, and that he intends to take revenge. Ellen informs Edgar of this unpleasantly, and Edgar and Heathcliff fight. Catherine locks herself in a room and refuses to eat for two days and Edgar warns Isabella that if she pursues Heathcliff, he will cast her out of the Linton family.

Summary: Chapter XII

Catherine becomes hysterical, she raves and rants about her childhood with Heathcliff on the moors, and speaks obsessively about death. Catherine says that even though she will die, her spirit will never be at rest until she can be with Heathcliff. Edgar is shocked to find her so frail. That very night, Isabella and Heathcliff elope. Furious, Edgar declares that Isabella is now his sister only in name stating that he won't disown her; it is she who has disowned him.

Summary: Chapter XIII

Edgar and Ellen spend two months nursing Catherine through her illness and she discovers that she is pregnant. Six weeks after Isabella and Heathcliff's marriage, Isabella sends a letter to Edgar begging his forgiveness and then she writes to Ellen, describing her horrible experiences at Wuthering Heights and the unkind behaviour of Hindley, Joseph, and Hareton. She also states that Heathcliff who has now assumed the position of power at Wuthering Heights has vowed to punish her in her brother's stead.

Summary: Chapter XIV

Ellen visits Isabella at her request. When Ellen arrives, Heathcliff urges her for news of Catherine and asks if he may come see her. Ellen refuses and Heathcliff threatens that he will hold Ellen a prisoner at Wuthering Heights and go alone. Ellen however agrees to carry a letter from Heathcliff to Catherine.

Summary: Chapter XV

After four days, as Edgar leaves for church, Ellen gives Heathcliff's letter to Catherine. Surprisingly Heathcliff himself enters the room. The two have a dramatic, emotionally charged conversation during which Catherine claims that both Heathcliff and Edgar have broken her heart and that she cannot bear dying while Heathcliff remains alive. She begs forgiveness. He says that he can forgive her for the pain she has caused him, but that he can never forgive her for the pain that she has caused herself. The church service over, Edgar reaches the house, but Catherine pleads with Heathcliff not to leave. As Edgar hurries toward Catherine's room. Ellen screams, and Catherine collapses. Heathcliff catches her, and forces her into Edgar's arms pleading Edgar to see to her weak condition.

Summary: Chapter XVI

At midnight, Catherine gives birth to a daughter two months prematurely and dies within two hours of giving birth. Ellen informs Heathcliff who curses Catherine for the pain she has caused him, and pleads with her spirit to haunt him for the rest of his life. Edgar keeps a vigil over Catharine's body. At one point when Edgar leaves, Ellen permits Heathcliff a moment along with the body.

Afterwards, Ellen finds that he has opened the locket around her neck and replaced a lock of Edgar's hair with a lock of his own. Ellen entwines Edgar's lock around Heathcliff's, and leaves them both in the locket. Hindley is invited to Catherine's funeral but does not come. while Isabella is not invited at all. Catherine is not buried in the Einton tomb nor by the graves of her relatives. Instead, Edgar orders that she be buried in a corner of the churchyard overlooking the moors that she loved so much.

Summary: Chapter XVII

Isabella arrives at Thrushcross Grange soon and reports to Ellen that the conflict between Hindley and Heathcliff has become violent. Isabella soon leaves for London, where she gives birth to Heathcliff's son, Linton about whom Heathcliff doesn't bother. Isabella corresponds with Ellen for the next twelve years and then dies. Six months after Catherine's death, Hindley dies. Ellen returns to Wuthering Heights to see to the funeral arrangements, and to bring young Hareton to Thrushcross Grange. She is shocked to learn that Hindley died deeply in debt brought about by gambling egged on by Heathcliff and that Heathcliff now owns Wuthering Heights. Heathcliff does not allow Hareton to go to Thrushcross Grange with Ellen, saying that he plans to raise him on his own and also says that he plans to bring back his son Linton sometime. Hareton, who should have lived as the finest gentleman in the area, is reduced to working for his keep at Wuthering Heights.

Summary: Chapter XVIII

Young Catherine or Cathy grows up at Thrushcross Grange, and at thirteen she is a beautiful, intelligent girl, but often strong-willed and temperamental like her mother. Her father raises her without any knowledge of Wuthering Heights, Heathcliff, or Hareton. She longs to visit the fairy caves at Penistone Crags, but Edgar refuses to permit. He receives word one day that Isabella is dying and he hurries to London to take charge of young Linton. While he is gone, Cathy escapes. On her way she stops at Wuthering Heights, where she meets Hareton and they spend a delightful day playing near the crags. Ellen tells Cathy that Hareton is not the son of the master of Wuthering Heights and that he is Cathy's cousin. Cathy agrees not to mention the incident to her father.

Summary: Chapter XIX

Edgar brings young Linton to the Grange, and Cathy is disappointed to find her cousin a pale and weak person. Soon Joseph appears, saying that Heatcliff is determined to take possession of his son. Edgar promises that he will bring Linton to Wuthering Heights the following day.

Summary: Chapter XX

Ellen receives orders to escort the boy to Wuthering Heights in the morning. When they arrive, Heathcliff does not even pretend to love his son: he calls his mother a slut, and he says that Linton is his property. Linton pleads with Ellen not to leave him with his father, but Ellen mounts her horse and rides away hurriedly.

Summary: Chapter XXI

Cathy feels sad over her cousin's sudden departure from Thrushcross Grange. Ellen learns from the housekeeper at Wuthering Heights that Heathcliff loathes his frail, sickly and whining son. One day, when young Cathy is sixteen, she and Ellen are out bird-hunting on the moors. Ellen finds Cathy conversing with Heathcliff and Hareton. Heathcliff tells her that Hareton is not his son but that he does have a son back at the house whom Cathy understands to be his cousin Linton. At Wuthering Heights, Heathcliff tells Ellen that he hopes Cathy and his son will be married someday. Cathy is disgusted with both cousins - because Linton is too sickly and because Hareton is too uncouth. At Thrushcross Grange the next day, Cathy tells her father about her visit and demands to know why he has kept her relatives secret. Edgar gently implores her not to have any contact with Linton, but Cathy begins to exchange letters with him. Ellen discovers the correspondence and destroys Linton's letters and she also sends a note to Wuthering Heights requesting that Linton discontinue the correspondence but all without telling Edgar.

Summary: Chapter XXII

Edgar becomes frail and weak. One winter day suddenly Heathcliff appears, telling Cathy that it was cruel of her to break off her correspondence with Linton. He accuses her of playing with Linton's affections, and he urges her to visit Linton while he is away the following week. He claims that Linton may be dying of a broken heart which Cathy believes.

Summary: Chapter XXIII

The following morning, Cathy and Ellen ride in the rain to Wuthering Heights, where they find Linton whining. He tells Cathy about the possibility of marriage and annoyed Cathy shoves his chair in a fit of temper. Linton begins to cough and wants her to nurse him back to health. Back at the grange. Cathy nurses both her father and Ellen who has caught a cold in the rain and at night she begins clandestine visits to be with Linton.

Summary: Chapter XXIV

After Ellen recovers, Cathy tells her the story of her visits to Wuthering Heights, including one incident in which Hareton proved to her that he could read a name inscribed above the manor's entrance - his own name, carved by a distant ancestor but he couldn't read the date and that prompted her to call him stupid. Enraged, Hareton interrupted her visit with Linton and was repentant but Cathy ignored both and came home only to be blamed by Linton for his humiliation when she visited him next. Cathy told Linton she would never visit him again for which he was contrite. After she has heard Cathy's story. Ellen reveals the girl's secret to Edgar. Edgar forbids her from visiting Linton again, but he agrees to invite Linton to come to Thrushcross Grange.

Summary: Chapter XXV

Ellen speculates for a time before carrying on with the story that Lockwood might fall in love with the beautiful young Cathy. Her story continues. Cathy agrees to abide by her father's wishes and stops sneaking out to visit Linton. But Linton never visits the Grange. Edgar says that he would allow her to marry Linton if it makes her happy knowing fully well that it would ensure that Heathcliff would eventually inherit

Thrushcross Grange. Eventually, Edgar agrees to allow Cathy to mccl Linton, not at Wuthering Heights, but on the moors.

Summary: Chapter XXVI

Cathy and Ellen ride to their meeting with Linton but they do not find him in the spot decided because he has not ventured far from Wuthering Heights. He appears frail and weak and nervous too but he insists that his health is improving.

Summary: Chapter XXVII

Edgar grows more frail. Worried for him, young Cathy only reluctantly meets the nervous Linton who confesses that he is courting her only at his father's bidding and also displays a fear of rejection. Heathcliff arrives and says to Ellen that he worries that Linton will die before Edgar. Heathcliff asks Cathy and Ellen to walk back to Wuthering Heights and out of fear she agrees. At Wuthering Heights, Heathcliff locks them in and refuses to let go of Cathy till she has married Linton. Ellen is imprisoned for five days guarded by Hareton.

Summary: Chapter XXVIII

Zillah the housekeeper frees Ellen. She searches through the house until she finds Linton, who tells her that Cathy who is now married to him is locked away in another room. Linton gleefully states that all of Cathy's possessions are now his, as Edgar is on the verge of dying. Ellen hurries back to Thrushcross Grange. Here, she tells the dying Edgar that Cathy is safe and will soon be home. She sends a group of men to Wuthering Heights to bring Cathy back but they fail. Edgar plans to change his will, placing Cathy's inheritance in the hands of trustees and thus saving it from Heathcliff. He summons Mr. Green, his lawyer, to the Grange. Cathy comes to her father who dies soon, believing that his daughter is happily married to Linton. Shortly after Edgar's death, Mr. Green arrives, and all servants are dismissed except Ellen. He tries

to have Edgar buried in the chapel, but at Ellen's insistence that he obey Edgar's will, he is buried in the churchyard next to his wife.

Summary: Chapter XXIX

Heathcliff appears at Thrushcross Grange shortly after the funeral in order to lake Cathy back to Wuthering Heights. He tells her that he has punished Linton for having helped her escape and declares that she will have to work for her keep at Wuthering Heights. Cathy angrily retorts that she and Linton love each other and pities him because he has no one to love him. Heathcliff tells Ellen his bizarre deed. While the sexton was digging Edgar's grave the previous day, Heathcliff asked him to open Cathy's coffin to look at her face. Moreover, he says that he forced the sexton to remove one whole side of her coffin - the side away from Edgar - and that he would slate in his will that the corresponding side of his coffin be removed, so that he and Cathy might mingle in the earth. He also tells her that Cathy's ghost has tormented him every night for the last eighteen years.

Summary: Chapter XXX

Zillah tells Ellen that Heathcliff refused to allow anyone at Wuthering Heights to be kind or helpful to Cathy after her arrival, and that Cathy tended to Linton by herself until the day he died and that after his death she's become aloof from everybody. Ellen tells Lockwood that she wishes to keep Cathy with her in her own collage or gel her re-married. Lockwood listens to the whole story from Ellen. He writes in his diary that wishes to spend the next six months in London and wishes that Heathcliff look for another tenant for the Grange.

Summary: Chapter XXXI

Lockwood, true to his word, travels to Wuthering Heights to terminate his tenancy at the Grange. He brings Cathy a note from Ellen which Hareton first snatches and men

hands over lo her when she cries. Hareton, it is learnt has been striving for an education, and is still mocked at by Cathy so much so that he tosses the books to the fire. Heathcliff returns and he notes that Hareton has begun lo resemble his aunt Cathy so much that he can hardly bear to look at him. Lockwood passes a cheerless meal with Heathcliff and Hareton, and then departs. As he leaves, he muses how nice it would have been if young Cathy had fallen in love with him and left Wuthering Heights for a more pleasant environment.

Summary: Chapter XXXII

About six months later Lockwood writes in his diary that he has travelled again to the moors. There, he tries to pay a visit to Ellen at Thrushcross Grange but hears that she has moved back to Wuthering Heights and has taken the place of Zillah. The story continues again. One day, Hareton accidentally shoots himself and is forced to remain indoors Cathy bickers but only for a while and then gives Hareton a book, promising to teach him to read and never to mock him again. Ellen says that the two young people are gradually falling in love and beginning to trust one another.

Summary: Chapter XXXIII

The next morning at breakfast Cathy gives Hareton a book and she and Heathcliff become embroiled in an argument over her inheritance and her relationship with Hareton. Heathcliff seizes her and nearly strikes her but looking at her face, he suddenly lets her go, having seen something in her eyes that reminds him of her mother. Moreover, Ellen says that Heathcliff has confided to her that he no longer has the desire to carry out his revenge on Cathy and Hareton.

Summary: Chapter XXXIV

As time passes, Heathcliff retreats more and more into himself and also eats too little. A few days later he spends the entire night walking and returns in a strangely

ebullient mood. He tells Ellen that the previous night he stood on the threshold of hell but now he has had a sight of heaven. He refuses all food and insists that he be left alone. Then Heathcliff begins to interact with Cathy's apparition. Soon, Ellen finds him dead. She tells Lockwood that he has been buried with nothing but "Heathcliff" written on the tombstone and that young Cathy and Hareton shall soon marry. They will wed on New Year's Day and move to Thrushcross Grange. The young lovers now return to the house from outside and as Lockwood leaves, he finds Catherine in her attempts to educate Hareton further and that too gently. He finds his way through the wild moors to the churchyard, where he discovers the graves of Edgar, Catherine, and Heathcliff. Villagers claim that they have seen Heathcliff's ghost wandering about with a second spirit, but Lockwood wonders how anyone could imagine unquiet slumbers for the people who lie under such quiet earth.

UNIT 10 (A): PLOT AND NARRATIVE STRUCTURE

The incidents in Wuthering Heights stretch over a period of a little more than thirty years. The whole action spanning these three decades is presented as eye-witness narrations by people who have played some part in the actions. The narration is non-linear and involves the use of several flashbacks but in spite of the time shifts the narrative structure remains unbroken throughout. The dramatic narrative structure is unified and though the two prime narrations do not run parallel to each other they are closely related and intricately interspersed.

Lockwood's diary acts as the outer framework of the plot. He soon becomes the recipient of Ellen's story, her eye witness accounts of the residents of Wuthering Heights and Thrushcross Grange. Ellen, in turn, becomes the recipient of further tertiary narratives which she presents - those of Heathcliff (Chapters VI and XXIX), Isabella (Chapters XIII and XVII), Cathy (Chapter XXIV) and Zillah (Chapter XXX). Readers are thus presented with various points of view. Since all the narrators are somewhat participants too, the perspectives of the readers keep on changing too. Just like Lockwood, the reader is also drawn into the vortex of tumultuous events. Since each narrative takes place within the action the reader also cannot ever stand

completely outside the story. Thus when the reader judges the actions of the characters, he/she does so from within, not as a detached outsider.

Lockwood's narrative does not just provide the outer and larger framework, it also provides the readers with an objective attitude. The smaller personal narratives along with Catherine's dairy give the readers direct glimpses into the lives of the character. These together make the readers plunge into further recesses within. Auerbach says that these personal narratives appear out of the darkness of an unilluminated past. Though they always remain in the background, yet they remain vibrant.

Brontë's technique of narration is dramatic and abrupt. She engages the readers through the reactions of her narrators and she also confronts the readers with sharply described scenes where every physical object takes on a life of it's own along with the human beings. She manages with exquisite finesse to arouse a complete re-living of the past. This past resonates and interacts with the present which makes the plot of *Wuthering Heights* close knit drama, the co-mingling of the parts - the past and the present - make up a unified single whole.

UNIT 10 (B): GENRE

Wuthering Heights is largely concerned with the romance between Catherine and Heathcliff but it is not primarily a romance novel. Arnold Kettle calls it a 'symbolic' novel. The novel gives the readers a realistic picture of life in the early 19th century. The concerns - social and moral - are those of Victorian society. The novel deals with conflicts present in nineteenth century capitalist society - the standards set by the ruling gentry and me rebellion of workers against them. Marriage in this novel is connected with money and property rights and social security and we must remember that there was no Married Women's Property Act in those days. Heathcliff the outsider, the adopted son reduced to a labourer, eventually beats both the Earnshaws and the Lintons with their own weapons of money and arranged marriages. It is clear

that the author had a sound knowledge of the Inheritance Acts, the Wills Acts and the Law of Entails.

Heathcliff has been sometimes referred to as a Byronic hero. The childhood relationship between Heathcliff and Catherine, one must remember was a brother-sister relationship. After all, Heathcliff was adopted and christened with the name of a son who died in infancy. Catherine Earnshaw's declaration, "I am Heathcliff' is a time-honored Christian-Romantic version of the union of two souls. Catherine and Heathcliff are romantics for whom Christianity has lapsed. She invokes a romantic heresy; the religion of love and they are basically represented all through the text as twin souls. This is reminiscent of the brother-sister-couples in Byron's epics.

The novel contains many gothic and supernatural elements too. Gothic fiction places heavy emphasis on atmospheric, using the setting and diction to build suspense and a sense of unease in the reader. The tumult of the elements in Wuthering Heights is associated with the tumult of supernatural forces. Gothic fiction includes the supernatural, family curses, mystery, and madness and they sometimes include a romantic plot or subplot, particularly in the Victorian era and the 20th century. The mystery of Heathcliff's parentage is never solved and he is described by Hindley as an 'imp of Satan' (IV), and by the end of the novel Ellen Dean also harbours notions that Heathcliff may be some hideous ghoul or vampire. Plus, Heathcliff is shown to snarl in unison with the hounds in the beginning of the novel. The much dreaded and unseen presence of Satan is also alluded to at several points in the novel and it is noted that 'no clergyman will undertake the duties of pastor', (III) at the local chapel, which has fallen into dereliction.

Ghosts feature too in Wuthering Heights. At the beginning of the novel. Lockwood has a horrible nightmare - a vision of Catherine (the elder) as a child, appearing at the window of her old chamber at Wuthering Heights, begging to be allowed in. To Heathcliff the story has credibility. Added to this he tells Ellen that Catherine's spirit has tormented him since she the day she died and moreover when he dies it is noted that the window of his room was left open, again raising the possibility that Catherine returned to him at the moment of his death. After Heathcliff dies, Ellen Dean reports that various superstitious villagers have claimed to see the ghosts of

Catherine and Heathcliff roaming the moors, although in the closing line of the novel Lockwood disregards the idea that there can he “unquiet slumbers for those sleepers in that quiet earth.”

UNIT 10 (C): THE TWO HOUSES: WUTHERING HEIGHTS AND THRUSHCROSS GRANGE

The two houses Wuthering Heights and Thrushcross Grange symbolise contrasting values which add poignancy to the plot. Lockwood explains the meaning of ‘wuthering’ saying that it is a local provincial adjective which describes “the atmospheric tumult to which its station is exposed in stormy weather” (1). Thus, the reader gets to know at the outset that the house Wuthering Heights is exposed to the power of the wind and it is the home of all elemental forces and that it combats natural forces with a fortress like strength. The novel evokes a sharp contrast between the world within and the world outside. The protagonists are repeatedly subjected to the sun, rain, hailstorms, fierce winds and the other elemental forces. The tumultuous raging of these elements is associated with tumultuous passions and with supernatural forces. J. Hillis Miller is of the opinion that these spiritual powers are immanent in nature and identified with its secret life. Brontë expresses all of this with an ancient and primitive symbol - that of the wind. At Thrushcross Orange the weather is diluted, soft and gentle but at the Heights the weather remains harsh. Simultaneously, The inmates of Wuthering Heights are wild and uncontrolled. The Grange unlike the Heights turns out to be a haven of luxury whose dwellers are pampered and closely guarded too. Nature is viewed as a picturesque world, as something removed from human life by the occupants of the Grange.

The two houses symbolize two ways of life, rather two different ways of living and two kinds of reality. According to Dorothy Van Ghent, if Wuthering Heights stands for ungenerate reality of natural energies, Thrushcross Grange stands for a restrictive reality of civilized manners. Wuthering Heights is fortress like, perilously close to the wild elements and a bastion against them and Thrushcross Orange stands in a sheltered park crouched in the lap of a beautiful valley. Catherine’s attitude to

nature changes when she switches residence after getting married to Edgar. Again, her real nature resurfaces when Heathcliff returns with the values of the Heights. The ghost Catherine laments that she was lost in the moors - the pathos in the story arises precisely from this conflict, the conflict of the wild moors symbolized by the Heights with comfort and civilized life symbolized by the Orange. The way she describes the relationship to the two men Heathcliff and Edgar further enhances this point. She says: "My love for Linton is like the foliage in the woods: time will change it, I'm well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath: a source of little visible delight, but necessary." (IX) The exposed wilderness of unrefined nature thus becomes the bedrock under the cultivated soil of human society and the protagonists constantly try to synthesize these contradictory forces.

UNIT 11: A BRIEF STUDY OF THE MAJOR CHARACTERS

11 (a): Protagonists-Heathcliff and Catherine

The action and plot of Wuthering Heights centered around the love between Catherine and Heathcliff. Arnold Kettle states that it is a story which has four stages. The first part, ending in the visit of Heathcliff and Catherine to Thrushcross Orange, deals with the establishing of a special relationship between Catherine and Heathcliff and of their common rebellion against Hindley and his regime in Wuthering Heights. The second part is concerned with Catherine's betrayal of Heathcliff culminating in her death. The third part deals with Heathcliff's degeneration and revenge. The final section, deals with the change that comes over Heathcliff and his death. John Hagan says that one of Emily Brontë's major achievements is to keep the reader's sympathy alive for both Catherine and Heathcliff. Their love may have been immoral by genteel Victorian standards but the author keeps the readers' empathy alive for both.

The mental affinity of Catherine and Heathcliff commences with rebellion. The rebellion has certain concrete reasons. We, the readers, are told by Ellen that Heathcliff was a waif from the Liverpool slums but he was brought by Mr. Earnshaw

to Wuthering Heights to be raised as a son. He was named after a son who died in infancy. After Mr. Earnshaw's death, Hindley begins to insult the boy and reduces him to serfdom. It is against this degradation that Catherine and Heathcliff rebel. Hindley and his wife leave Heathcliff and Catherine under the tutelage of Joseph and their first act of rebellion is shown by throwing books (meant to induce piety), into the fire. Catherine and Heathcliff first fight against the tyranny that Hindley imposes.

The next part of the novel deals with Catherine's betrayal. Taken in by the values of Thrushcross Grange, she decides to say yes to Edgar's proposal of marriage. She reveals to Ellen her understanding that in the present situation, it would degrade her to marry Heathcliff now and she says that she wants to marry Edgar because he will be rich, and she would like to be the greatest woman of the neighbourhood. Yet we find in her a clear understanding of the nature of her relationship to the two men. Catherine says:

> My love for Linton is like the foliage in the woods: time will change it, I'm well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath: a source of little visible delight, but necessary. Nelly, I am Heathcliff! He's always, always in my mind: not as a pleasure, any more man I am always a pleasure to myself, but as my own being. (IX)

The love relationship between Heathcliff and Cathy (who were meant to be brought up together as brother and sister) is reminiscent of the brother-sister-couples in Byron's epics (together with the idea of a romantic shared identity as expressed in the impassioned declaration "I am Heathcliff". This is an affinity which goes beyond all social understanding. Catherine refers to their being one. She becomes his double, his reflection, his doppelganger. Completely effacing herself, she becomes he. After all, three die, she remains buried with Edgar on one side and Heathcliff on the other, reminding the reader once again of her divided loyalties.

Heathcliff runs away hearing only hall of what Catherine says. Ashamed and humiliated to hear that for Catherine, marrying him would he degradation for herself, he runs away to make himself presentable and worthy of his love. Like Pip in Great Expectations, humiliated by the girl he loves, he seeks to transform himself into a gentleman. He returns with the desired transformation without any "marks of [his]

former degradation" (X) hut a trifle too late after three years - only to discover to his dismay that Catherine is already married to Edgar.

Seduced by comforts in middle class bourgeois life, for purely social reasons Catherine marries Edgar however, denying her true self and this causes a spiritual death. After Heathcliff returns, mysteriously rich, he beats the Earnshaws and the Lintons at their own game. Interestingly, Hindley welcomes him back to the Heights because of his money and new social standing which is obviously above his own. Soon he reduces Hindley to drunken impotency. The social conflict is re-emphasized as Heathcliff visits the Grange. Edgar is unwilling to receive Heathcliff with warmth for obvious reasons, but Catherine also emphasizes his lower social status. She asks Ellen to set two tables: "...one for your master and Miss Isabella, being gentry, the other for Heathcliff and myself, being the lower orders". (X)

Catherine's real nature re-surfaces with his return and as the two become united, she reveals nothing but contempt for the values that Thrushcross Grange and the Lintons have to offer her. Catherine in fact, becomes increasingly perverse and petulant. Catherine foolishly presumes that she can persuade her husband to tolerate Heathcliff's presence in her life and when Isabella's infatuation for him is revealed, she again foolishly presumes that if Heathcliff is married and settled, then Edgar and she would sink back into a happy state of marital bliss again. But, nonetheless, she shows a perfect understanding of his character, his growing avariciousness. When she comes to know about her infatuation for him, she tells Isabella that Heathcliff is paying attention to her just because he is eyeing her wealth: "he'd be quite capable of marrying your fortune and expectations: avarice is growing with him a besetting sin...." (X) Heathcliff who returned to "settle his score" (X) with Hindley conceives of yet another idea of avenging himself not just on Hindley Earnshaw but also Edgar Linton, both of whom have instrumented his separation from Catherine. He soon asks Catherine, "She's her brother's heir, is she not?" Making clear what his real intensions behind the eventual elopement are. Heathcliff at this point of the novel, perpetrates his first act of revenge - marriage to Isabella, understanding her girlish attraction for him. Interestingly, John Hagan reminds us that Heathcliff develops his plan of revenge against the two houses of his enemies only after they put themselves in his power by their own volition.

Heathcliff reveals a moral contempt for Edgar and his professed love for Catherine, his sense of “duly and humanity”, “pity and charity” (XIV). Catherine’s fire and passion gives way to pathetic lamentations. She remembers the first lime she was forced by Hindley to sleep in a bed alone and separated from Heathcliff. She goes back to her childhood frolicking with Heathcliff on the moors in her delirium and the last seven years of her life become a blank. Her feverish bewilderments lead her to a frenzy of tearing the pillow with her teeth. As wife to Edgar Linton, as the lady of Thrushcross Grange, she says that she feels like “the wife of a stranger” she says: “an exile, and outcast” (XII). Catherine professes never to rest until Heathcliff joins her even if she is buried twelve feet deep. She develops brain fever and dies, unable to bear her misery. As Heathcliff confronts the dying Catherine, instead of offering words of comfort, he makes a brutal analysis of what she has done to herself and to him.

> You teach me now how cruel you’ve been - cruel and false. Why did you despise me? Why did you betray your own heart, Cathy? I have not one word of comfort. You deserve this. You have killed yourself. Yes, you may kiss me, and cry; and wring out my kisses and tears: they’ll blight you - they’ll damn you. You loved me - then what right had you to leave me? What right -answer me for the poor fancy you felt for Linton? Because misery and degradation, and death, and nothing that God or Satan could inflict would have parted us, you, of your own will, did it. I have not broken your heart you have broken it; and in breaking it, you have broken mine. So much the worse for me that I am strong. Do I want to live? What kind of living will it be when you - oh, God! Would you like to live with your soul in the grave?” (XV)

Arnold Kettle states reightly that this is one of the harshest passages in all literature and also one of the most moving. Heathcliff gives her a full and honest understanding of the relationship they might have enjoyed had she not given in to her poor fancy for Edgar. There is no hope in comfort or compromise and so he gives her a full understanding of the tragic waste that her betrayal has caused.

Then Heathcliff continues the revenge he has begun with his marriage to Isabella and he refers to his emotions as a "moral teething" (XIV). The expression itself shows that he has degenerated into a monstrous being. Yet, after Isabella has revealed to the reader his cruelty towards her, Brontë shows Heathcliff mourning for the dead Catherine in a manner that is profound and heat wrenching. Just as Catherine had said that she couldn't even rest under the earth alone, Heathcliff evokes Catherine's spirit and asks her to haunt him. He also surreptitiously visits Catherine's body and replaces the lock of Edgar's hair from her locket with his own, an act that couldn't have been committed by a heartless monster.

He continues to torment Hindley, Isabella, Linton and Catherine Linton (Cathy) - what he does to each of them is cruel and inhuman and steadily he is shown to achieve new depths of degradation and sadism. In spite of what he does his feelings for Catherine make us readers give him our sympathetic understanding. The weapons he uses against both the families are actually their own weapons. He systematically degrades Hareton to illiteracy and servility just as Hindley has done to him. His omment is worth noting: "I want the triumph of seeing my descendent fairly lord their estates! My child hiring their children to till their father's lands for wages." (XX) The agony he must have experienced as a child and as a youth because of his low birth and lack of pedigree and money which lost him his love are revealed. All of these show Heathcliff as inhuman but at the same time the reader understands why he is inhuman. The reader gets to understand the deep and complex issues behind his cruel acts.

What makes him human once more is the change that comes over him as he watches the love between Catherine Linton and Hareton. Hareton who seemed to him a personification of his own youth achieves something that he couldn't - love. In this change and his slow wait for death, he again achieves human dignity. In him and in Catherine we find tragic sufferers who are turned to inhuman beings because of intolerable grief and frustration.

UNIT 11 (B): A BRIEF STUDY OF THE MAJOR CHARACTERS

Brief Study of the Character of Edgar Linton

Edgar Linton serves as a foil to Heathcliff. He is born into the gentry and becomes a well-bred gentleman. He is graceful, well-mannered and a thoroughbred Victorian gentleman and all these qualities serve as stark contrasts to Heathcliff's cruelty, sadism and savagery. At times he shows himself a coward. For example, at one point, he clearly shows his fear of fighting Heathcliff for which he gets taunted by Catherine.

As a mark of his civilized and cultured disposition, the character of Edgar is constantly associated with books and his library. When Heathcliff comes and disrupts his household, he finds solace in the library. Ellen tells Catherine that he is continually in the library because "he has no other society". For Edgar however, books turn out to be an excuse for weakness of character too. Ellen tells the reader that Edgar "shut himself up among books which he never opened" (XII). Thus, Edgar's apparent resignation shows shallowness of feeling. Amidst domestic strife, when Catherine hears that her husband is 'among his books' she impassionedly cries out: "What in the name of all that he feels has he to do with books, when I an dying" (XII). And after she recovers Edgar Linton tries to nurse her back and bring her back to normalcy by providing her with books.

The refined gentleman turns out to be a poor protector of his wife as well as his daughter. He lives as a helpless, impotent and weak man and dies a feeble death too with the naive belief that his daughter safe and is happily married.

UNIT 11 (C): A BRIEF STUDY OF THE MAJOR CHARACTERS

Brief Study of the Character of Isabella

Isabella, like her brother, represents culture and civilization, both in her refinement and in her weakness. If Edgar serves as a foil to Heathcliff, she serves as a foil to Catherine. The only mistake she commits in her life is to fall in love with Heathcliff.

Catherine warns her of his growing avariciousness and also warns her about his real nature, telling her that Heathcliff is: “an unreclaimed creature, without refinement, without cultivation; an arid wilderness of furze and whinstone.... he’s a fierce, pitiless, wolfish man.... I know he couldn’t love a Linton; and yet he’d be quite capable of marrying your fortune and expectations: avarice is growing with him a besetting sin....” (X) Isabella, however. interprets the warning as jealousy. For this mistake, she pays with her life. Edgar disowns any kinship with her and she dies unforgiven by her brother. Both Hindley and Edgar actually do something to incur the wrath and revenge-motif in Heathcliff but Isabella suffers without having harmed or having hurt Heathcliff in any way. She turns out to be the weakest and the meekest of all the people who suffer in Heathcliff’s hands. Her affections remain unreciprocated by her husband and through Isabella, the reader gets to know the nadir of Heathcliff’s degeneration.

UNIT 12 (A): A BRIEF STUDY OF THE MAJOR CHARACTERS

Brief Study of the Character of Catherine Linton

Catherine Linton or Cathy grows up a beautiful and spirited girl and till the time she is thirteen, she has a very cloistered existence, brought up in her father’s care and without any inkling about any kind of vice of amorality in human beings. From her mother she inherits her fire and passion but from her father she inherits warmth and compassion.

She is also one of Heathcliff’s victims. Cathy is forced into a marriage with Heathcliff’s son Linton so that he can seize the Grange through is son’s inheritance. The entire household ill-treats her and Heathcliff also destroys her books so that she can’t have any access to any kind of refinement and education my more. She too, like her father, view books as a civilizing force. Cathy discovers some volumes in the kitchen which Hareton helps her to reach and though Cathy doesn’t thank him, he feels ‘gratified that she had accepted his assistance’ (XXX). As Hareton steals Cathy’s library, she responds with rage stating that without her books and learning she

would ‘sink into a dunce....’ with the implication, like him (XXXI). The insulted Hareton throws the books into the fire just as his ant had done. At the end however, Lockwood finds Cathy and Hareton united as lovers. Ellen tells him how the intimacy ‘this commenced grew rapidly’ (XXXII). She eventually with her patience and understanding she transforms Hareton into a gentleman.

Moreover, it is because of Cathy that the change in attitude comes over Heathcliff. She makes a scathing remark to Heathcliff stating that in spite of his social standing and power, he is unfortunate because he has no one to love him. Heathcliff watching love grow between Cathy and Hareton, slackens his desire to avenge himself and that brings the novel to a proper conclusion.

UNIT 12 (B): A BRIEF STUDY OF THE MAJOR CHARACTERS

12 (b): Brief Study of the Character of Hareton

Hareton turns out to be one of the characters who is unfortunate right from birth. After his mother dies at childbirth, his father takes to drinking out of grief and it is Heathcliff who controls his life right from infancy. Like Isabella, Hareton is a victim who does not do anything to deserve such harsh treatment. Retaliating the treatment he had received from Hindley, Heathcliff denies Hareton education makes him work in the fields like a common labourer. Hareton remains imbued with a pristine innocence and develops an emotional attachment to his worst enemy, the man who instruments his degradation - namely Heathcliff.

Things begin to change however after Cathy enters his life. Cathy refuses any attempt of intimacy because of his lack of learning and good breeding. As Cathy begins to visit Linton, Hareton somehow comprehends that she avoids his company because he has no learning. His trying to impress her with the statement that he can read the name inscribes above the manor’s entrance, his own name which he shared with a distant ancestor who carved it, is pathetic indeed.

Cathy snubs him by calling him stupid, pointing out to him that he can't read the date. His attempts at interrupting Cathy's intimacy with Linton only shows his deep and growing desire for her. After her marriage to Linton, as Heathcliff destroys Cathy's books, Hareton too joins him. He seizes some volumes she has found and she shows her disgust towards him by stating: "Those books, both prose and verse, were consecrated to me by other associations; and I hate to see them debased and profaned in his mouth!" (XXXI)

Eventually his desire to acquire education gradually brings Cathy and Hareton together. The uncultivated feelings of the fundamentally good-natured Hareton of the old Earnshaw stock are refined and polished with Cathy's educating him with tales and poetry. The last glimpse that Lockwood has is of them as lovers poring over a book together. Along with Cathy, he becomes responsible for Heathcliff's eventual defeat in spirit.

UNIT 12 (C): A BRIEF STUDY OF THE MAJOR CHARACTERS

Study of the Characters Ellen (Nelly) Dean and Lockwood

Nelly or Ellen Dean primarily serves the role of narrator along with Lockwood. Lockwood as narrator provides the outer framework of the story and plot. His is the voice of a detached, objective and sceptic human being. Lockwood as a normal conventional Victorian gentleman goes to Wuthering Heights expecting that he will witness normal middle-class life. Instead, he finds the house seething with hatred and horror. As an outsider, he fails to fully understand the complex happenings that he witnesses in Wuthering Heights. While Lockwood is an outsider to Wuthering Heights and to Thrushcross Grange, Ellen is an 'insider' who has witnessed most of the upheavals of passion that have occurred in these two houses.

Ellen's detailed recounting of the events has a breathless energy involved which gives rise to an effect of immediacy - considering the fact that the events she

describes spans more than three decades. Her account makes the past come alive and she provides Lockwood and the readers with a sense of actuality. Her narration is precise and concrete. The reader is drawn into a vortex of excitement as Ellen concentrates attention on each movement and gesture and the vehemence of the speeches uttered by the characters along with concentrating on the action. She has a conventional and religious attitude towards life which is of course, 'normal' yet her normalcy has no effect whatsoever on the lives of the protagonists because as a person who is inferior in the social hierarchy, she fails to influence them in any way by her skepticism and common sense.

Since she knows the characters since childhood, having grown up alongside Hindley Catherine and Heathcliff and having nursed Cathy, her rendering of the events, some of which are irreligious and amoral also helps the reader to be empathetic. Since she makes the readers familiar with all of them, readers also fail to be too harsh in their moral judgements.

CONCLUSION

Ellen Dean defines her narrative as "The history of Mr. Heathcliff". Thus, Heathcliff's history and his motivations form the core issue of any study of Wuthering Heights. The story revolves around his savagery, his brutality, his sadism and the readers constantly try to find the reason behind it all. Emily Brontë makes teh reader understand that all his cruelty springs from his thwarted love affair. His actions become inseparable from his futile yearning. His reduces Hareton to a common labourer denying him education -just as Hindley reduced him and Hareton becomes a replica of his own earlier self. Cathy's initial rejection and later acceptance of Hareton mirror her mother Catherine's actions. However, Cathy and Hareton are but poor shadows of Catherine and Heathcliff. Klingopulos remarks that they are similar to them but different people and lesser people, people conceived on a less intense and passionate scale than the first-generation lovers. But they symbolize the continuity of life and human aspirations. Eventually, as he becomes aware that Cathy has inherited her defiant nature from her mother and that Cathy and Hareton's love have something

of the same quality that Catherine and he shared, he eases to be vengeful any more. It is not just Heathcliff who changes out of frustration.

Hindley turns from a tyrant and Heathcliff's persecutor to a drunkard and a gambler because of his intense grief that is caused because of Frances's death. Catherine becomes self-destructive when she realizes how happy she might have been had she not chosen the incompatible Edgar as husband and waited a little more for Heathcliff to return. Her daughter Cathy too shows violence when she is trapped into a marriage with Linton. The housekeeper Zillah says: ".....the more hurt she gets, the more venomous she grows" (XXX). We as readers are made to understand that none of these characters, Heathcliff included, are evil or cruel by nature. They become so out of provocation and more so out of intense grief. Neither do we condone, nor do we just condemn - and herein lies the expertise of the novelist in her exquisite handling of the text of *Wuthering Heights*.

SUGGESTED READING

Allott, Mirian Ed. *Wuthering Heights*: A Selection of Critical Essays (Casebook) (Paperback) New York: Palgrave Macmillan; 2Rcv Ed edition, 1992.

Bloom, Harold Ed. Emily Bronte's *Wuthering Heights* (Modern Critical Interpretations) (Hardcover). New York: Chelsea House Publications; Library Binding edition. December 1986.

Goodridge, J. F. Emily Bronte: *Wuthering Heights*. London: Edward Arnold, 1964.

Gregor, Ian Ed. and Compiled. Twentieth Century Views of the Brontës: A Collection of Critical Essays. Englewood Cliffs, New Jersey: Prentice Hall, 1970.

Kettle, Arnold. An Introduction to the English Novel. London & New York: Hutchinson's University Library [1951-53]

Sale, William M. Jr., Cornell University. Emeritus, and Richard J. Dunn, University of Washington Ed. Emily Brontë *Wuthering Heights* Third Edition. New York: Norton, 1990.

Van Ghent, Dorothy. The English Novel: Form and Function. New York: Rinehart, 1953. Vogler, Thomas A Ed. Twentieth Century Interpretations of *Wuthering Heights*: a Collection of Critical Essays by David Daiches.

Albert Guerard, Mark Schorer, Derek Traversi, Dorothy Van Ghent, Virginia Woolf, and 10 Others (Paperback). New Jersey: Prentice Hall, 1968.

ASSIGNMENTS

Essay-type Questions

1. What are the characteristics of each of Catherine's relationships with the two men? Compare Catherine's love for Heathcliff with her love for Edgar.
2. Discuss revenge as a motif in *Wuthering Heights*.
3. Is Heathcliff a hero or a villain?
4. *Wuthering Heights* has both similarities and contrasts between the first and the second generation of characters. Elucidate.
5. What role does social class play in *Wuthering Heights*?
6. Write a short essay on the significance of the moors and the two houses in Wuthering Heights.
7. Discuss the narrative structure of *Wuthering Heights*. Are the narrators trustworthy? What roles do the personalities of the narrators play in the way the story is told? What is the effect of filtering Heathcliff and Catherine's story through narrators' accounts?

Short Answer Type

1. How does Heathcliff first enter the Earnshaw family? How does each of the members of the Earnshaw family respond?
2. How do Heathcliff and Catherine, first see the Linton family and how do they react? Explain the significance of the reaction of each.
3. How does Catherine's abiding love of the moors help us to understand her character?

4. Analyze the scene of Catherine's last meeting with Heathcliff just before her death. What is the significance of this scene?

5. Is the daughter Cathy a 'better' woman than her mother Catherine? If yes, explain why do you think so.

6.Why do you think Heathcliff loses the desire to avenge himself any further? What brings about this change?

7.Comment on the Gothic elements in *Wuthering Heights*.

8. Write short notes on any one: (a) Cathy (b) Hareton (c) Isabella (d) Edgar (e) Hindley

BLOCK IV

UNIT 13 - 16

CULTURE AND ANARCHY

BY

MATTHEW ARNOLD

CONTENT STRUCTURE:

Unit 13 (a): A Brief Introduction to Matthew Arnold (1822-1888)
Unit 13 (b): The Victorian Social Scene
Unit 13 (c): Arnold as a Social Philosopher
Unit 14 (a): Arnold's Culture and Anarchy: its Aims and Objectives
Unit 14 (b): A Brief Discussion on Arnold's 'Sweetness and Light'
Unit 15 (a): A Brief Discussion on Arnold's 'Barbarians, Philistines, Populace'
Unit 15 (b): A Brief Discussion on Arnold's 'Hebraism and Hellenism'
Unit 16 (a): Synopsis of the three articles
Unit 16 (b): Matthew Arnold's Prose Style
Unit 16 (c): Summing up
Suggested Reading
Assignments

UNIT 13 (A): A BRIEF INTRODUCTION TO MATTHEW ARNOLD (1822-1888)

Matthew Arnold was an English poet and cultural critic, whose work remains amongst the best known of 19th century British poetry. Though he wrote on a variety of subjects, he is best known for his themes of nature, modern society, and moral instruction.

Arnold was born to Thomas and Mary Pensworth Arnold in Laleham, England. When Matthew was young, Thomas was named headmaster of the famed Rugby School, and moved his family to Rugby, England to take residence. In 1836, Arnold was sent to Winchester College, but eventually returned to the Rugby School, where he studied under his father. He won multiple prizes there, for English essay writing and for Latin and English poetry.

Arnold had a distinguished career as a student and professional. In 1841, he began studying at Balliol College, Oxford on an open scholarship. His father died in 1842 of heart disease, and his family then moved permanently to their vacation home, Fox How. He graduated Oxford with a 2nd class honors degree in Literae Humaniores, or what we now know as Classics. He went on to teach briefly at Rugby, then was elected Fellow of Oriel College, Oxford. In 1847, he was named Private Secretary to Lord Lansdowne, Lord President of the Council. After being appointed in 1851 as an inspector of schools, Arnold married Frances Lucy and had six children.

However, Arnold's greatest work was as a writer. Though he published his his first book of poetry, *The Strayed Reveler*, in 1849, his literary career really took off in 1852, when he began to publish more poetry volumes. His second volume included a verse drama, *Empedocles on Etna*, though he garnered the most attention for the poetry which he continued to write until his death. Additionally, Arnold was well known as a cultural critic, publishing volumes like *Culture and Anarchy*, in 1869. Today, his work as critic is as well-known as his poetry is.

Throughout this phase of his life, Arnold found great success as a writer. He was elected Professor of Poetry at Oxford in 1857, and re-elected in 1862. Further, he toured both the United States and Canada on the lecture circuit. In 1883, he was elected as a Foreign Honorary Member of the American Academy of Arts and Sciences. Arnold died suddenly in 1888 of heart failure, while rushing to catch a tram. His work has remained popular and loved since his death.

UNIT 13 (B): THE VICTORIAN SOCIAL SCENE

Since Arnold is one of the representative writers of the Victorian era, it may be essential and relevant to know something about the age itself. Chronologically and historically the Victorian period was an age of contradictions. It was a time of refinement and vulgarity, of sophistication and obscenity, of affluence and poverty, of spiritual enrichment and moral decay. These strange contradictions are pointed out by the Victorian men of letters and social historians.

G. K. Chesterton in his book *The Victorian Age in Literature* refers to Carlyle as a man who saw and Arnold as a "man who knew". What Chesterton possibly means is that Arnold as a social thinker has succeeded in feeling the pulse of the age in which he appeared and lived as a writer. Arnold's intimate relation to contemporary society is revealed in two different ways. On the one hand he records through his writings the social changes and developments of the period and on the other, quite unfailingly, he criticizes the limitations, simultaneously moral, spiritual and cultural, of his contemporaries. Arnold's social writings make a critical survey of the contemporary time and in his articles included in *Culture and Anarchy* and *Mixed Essays* he reveals the problems, the morally anarchical situations vitiating the social and moral atmosphere of Victorian England. It is imperative that we should have a fair knowledge of the Victorian period before we go through the essays in *Culture and Anarchy*.

Chronologically and historically, the Victorian period started around the year 1830 and ended in 1880, although the twilight glow of Victorianism persisted till the first decade of the 20th century. The major part of the Victorian period from 1830 to 1870 may be noted as a time of constitutional and parliamentary reforms and a rapid industrialization of society, which ended in the gradual waning of the political powers and dominance of the feudal lords. According to the economic historians of the time, it was also a period of coal and iron. Throughout England the iron and mining industries continued to flourish much to the benefit of the industrial and commercial bourgeoisie. It was also the age of cotton and England continued to thrive as a major economic power by exporting industrial products to the colonies. The development of

England as a major economic force and the extension of British imperialism are related to each other. At the political level England's home politics was still dominated by parliamentary democracy. Victorian morality and moral ethos were still dominated by Utilitarianism, Altruism and Evangelicalism. Utilitarianism, basically an economic and philosophical movement, was much liked by the new industrial bourgeoisie. It was also liked by the philanthropists and reformists who liked the principle of maximum good of the maximum number. The principles of Evangelicalism and Altruism instructed the Victorian mind to be serious and sincere, respectable, decent and conscious of the social and community welfare.

Side by side the reign of Queen Victoria suffered the moral and spiritual decadence on account of the extreme involvement in materialism, pursuit of mean mercenary motive and excessive class consciousness at times. The spiritual decadence, the vulgarization of taste, the restrictions imposed by utilitarianism are discussed by the social thinkers of the period including John Ruskin, Matthew Arnold and John Carlyle. According to Herbert F Tucker these writers may be called the sage writers because they not only criticized the negative aspects of the Victorian period but also acted like prophets, prophesying the future. It goes to the credit of Matthew Arnold that he, along with Carlyle and Ruskin, shows his extreme awareness of the social developments both positive and negative and turns out to be the first ever writer of and commentator on the meaning and definition of 'culture', its purposefulness in an age of materialism. *Culture and Anarchy* is therefore a text which has its importance for two reasons (i) it gives us some idea about the time of which the book was the product and on the other (ii) in this text Arnold suggests definite remedies for the malady of the time. It is significant to note that Culture and Anarchy is not merely a Victorian text but it has its relevance even to our own time—a time which is consumerist, money-oriented and at times strangely apathetic towards the question of social welfare.

UNIT 13 (C): ARNOLD AS A SOCIAL PHILOSOPHER

Arnold's role as a social philosopher and one of the sage writers of the period has been appreciated by the critics like J. D. Jump, Lionell Trilling and Arnold Hauser.

The opinions and views of these critics will be either quoted or referred to in course of our discussion on *Culture and Anarchy*. The critics of Arnold are generally of the opinion that in his writings on social matters and problems Arnold has constantly projected himself as a prophet who can not only visualise the future but at the same time feels dismayed at the growing decay and decadence of his contemporary time. It has already been suggested that Arnold is the incisive critic of the limitations of his time. He has pointed out how the moral and spiritual progress of his own generation has been impeded and obstructed by materialism and the outward progress of the nation. Arnold the sad Jeremiah of the Victorian period finds that the situations prevailing in the life of his contemporaries is nothing hopeful, but really precarious. Arnold's view of life as it is elaborated in Culture and Anarchy has been suggestively foregrounded in 'Obermann poems', in The Scholar Gypsy and perhaps in his most famous poem Dover Beach. According to Stephen Coote (The Penguin short History of English Literature) the following lines in "Dover Beach":

"On a darkling plain
Swept with confused alarms of struggle and fight,
Where ignorant armies clash by night."

This may be considered as "terrifying statements showing a godless Victorian wasteland and a central Victorian moral dilemma." This absence of faith, the moral restlessness, the spiritual confusion and decay are recurringly pointed out by Arnold in his poems and prose works. Culture and Anarchy is therefore a specific prose composition by Arnold in which he introduces himself as a social philosopher almost in the manner of Carlyle and Ruskin.

But the significance of *Culture and Anarchy* as a critique of Victorianism may be attributed to several other factors. The title of this prose-work in this connection may be, taken into consideration. The title, suggests Arnold's idea about culture, vis-a-vis

his idea of anarchy. According to Lionel Trilling the title of the book might have been modified as *Culture or Anarchy*. That is, Arnold supposes two extreme polarities of 'culture' and 'anarchy' as contraries to each other. He seems to be asking his generation about its preference and he points out that the men and women of his own generation have been totally oblivious of the meaning of 'culture', its multiple significations and its impact on human mind and sensibility.

In the essays in *Culture and Anarchy*, Arnold functions in two different ways. First, he attempts to establish himself as an apostle of 'culture' and secondly, he projects himself as a critic of his time. For example, Arnold criticises the class division of the Victorian society into 'Barbarians', 'Philistines' and 'Populace' and he shows their hostility towards one another, the limitations in their attitude to life, and their general apathy towards the welfare of the society. As a social philosopher Arnold suggests that the maladies of the society may be removed only by the cultivation of certain ethical and abiding values in individual characters and in social body. Arnold moralizes on the social issues of his time; he suggests remedial measures to cure the society of these evils and he recommends the Hellenic and Hebraic values to be taken up, grasped and realized, by his contemporaries. Arnold Hauser in his book *The Social History of Art* (Volume IV) has paid rather a left-handed compliment to Arnold's ideas as a social philosopher. He has observed that, notwithstanding Arnold's earnestness, sincerity and genuine conviction, his recommendations to remove 'anarchy', at times, appear to be too vague. In this respect, Arnold is in no way different from the other bourgeoisie thinkers and social philosophers of his own time including Carlyle, Ruskin and Cardinal Newman. In spite of the idealistic abstraction in his thought process and attitude to life Arnold remains a strong believer in classical values, the abiding values of the ancient Greek world. His sense of mourning for the unaccepted values of classical period is poeticized in his famous statement in "Dover Beach":

"that the sea of Faith was at the full
but now we can only hear 'its long melancholy withdrawing roar."

It is evident that here Arnold laments the loss of Faith. This is according to Arnold constitutes the problem of 'anarchy' of which 'culture' is an anodyne thus mutually 'culture' does not stand independent of 'anarchy' just as the nature of anarchy may be

qualified and defined in relation to ‘culture’. Arnold’s ideas about ‘culture’, his observations on the class divisions of Victorian society his advocacy for Hellenism and Hebraism and his criticism of the indiscriminate use of democracy are registered in different articles of *Culture and Anarchy*. We may now discuss one by one each of the articles in Culture and Anarchy. In our task of analysing the essays the attention of the students will be drawn to the core ideas of different essays of in Culture and Anarchy, the significance of some almost proverbial sentences and lastly, on Arnold’s style of writing.

UNIT 14 (A): ARNOLD’S *CULTURE AND ANARCHY*: ITS AIMS AND OBJECTIVES

Before we take up the essays for their close analysis, it may be appropriate to focus on some of the important statements made by Arnold in his ‘Preface’ to *Culture and Anarchy*. In his arguments incorporated in the ‘Preface’ Arnold describes his aims and objectives to write *Culture and Anarchy*. He declares “the whole scope of the essay is to recommend culture as a great help out of our present difficulties, culture being a pursuit of our total perfection by means of getting to know on all the matters which most concern us, the best which has been thought and said in the world; and through this knowledge turning a stream of fresh and free thought upon our stock motions and habits, which we now follow staunchly but mechanically, vainly imagining that there is a virtue in following them staunchly which mix up for the mischief of following them mechanically. “(Preface, *Culture and Anarchy* Pg-VI). In the ‘Preface’, Arnold also defines the basic paradigm of culture which is “the inward operation” constituting “the very life and essence of culture.” In the ‘Preface’, Arnold is critical of the Victorian tendency to worship machinery and he directly observes that the civilization which is going the mechanical way is bereft of moral and spiritual substance. That is why he recommends culture as the direct antidote to anarchy. These basic arguments of Arnold, recorded in the ‘Preface’ are to be studied carefully in order to understand different articles which comprise the anthology Culture and Anarchy. There are altogether six articles. They are serially:

(i) Sweetness and Light

(ii) Doing As one Likes

(iii) Barbarians, Philistines, Populace

(iv) Hebraism and Hellenism

(v) Porro Unum Est Necessatium

(vi) Our Liberal Practitioners.

UNIT 14 (B): A BRIEF DISCUSSION ON ARNOLD'S "SWEETNESS AND LIGHT"

The title is borrowed from Swift's prose satire, *Battle of the Books*. In this satire, the Spider and the Bee in one corner of a library quarrel with each other. The Spider who boasts of the mechanism with which he builds his web is contrasted with the Bee who stands for study, judgement, ability to distinguish one thing from another. The Bee claims that he brings home honey and wax. According to Swift, the Spider represents the jealous and venomous modern writers, while the Bee stands for the ancient writers with some permanent and abiding values. In Swift's book, the Bee finally claims that he is the repository of "sweetness and light". The title of the article is therefore allusive, but as it is applied by Arnold with reference to the Victorian moral and social ethos, it also turns out to be suggestive. The title therefore may have a more extended meaning; it may signify the sweetness of temper and enlightenment of sensibility and Arnold considers these two as the basic paradigm of culture. In "Sweetness and Light," Arnold goes out to define culture. He announces that culture does not mean the open and shameless exhibition of scholarship and learning, as he writes, "the culture which is supposed to plume itself on the mattering of Greek and Latin is a culture which is begotten by nothing so intellectual as curiosity. Arnold is critical of the Victorian idea of culture as a symptom of "social and class distinction separating its holder, like a badge or a title from other people who have not got it."

According to Arnold, culture has its origin in curiosity which is a term to mean "a scientific passion for seeing things as they are, and a desire after the things of mind." (Page-44). A man of culture therefore requires clarity of vision; he should be aware of human misery; he should have the grand aspiration to make the world better and

happier. Arnold's definition of culture is on the one hand a psychic and moral phenomenon and on the other it is societal in its interest. Its distinguishing features are the scientific passion for truth and rationality and the passion of doing good to society. After having discussed these basic paradigms of culture Arnold relates it to religion. According to him, culture "places human perfection in an internal condition." (Page-47). It constantly reminds people that the kingdom of God always lives within them. Culture, Arnold suggests, teaches man that human life is a prolonged quest for perfection: "not a having and a resting, but a growing and a becoming." (Page-48). Culture ensures the continual expansion of the human mind, the unstoppable development of human feelings and sensibilities. It never ends in material possession. It has nothing to do with the external circumstances of life. It is in Arnold's opinion "a study of perfection". Arnold's definition of culture in the present article has its echo in one of the statements in the 'Preface', "Culture, which is the study of perfection, leads us…to conceive of true human perfection as a harmonious perfection, developing all sides of our humanity; and as a general perfection, developing all parts of our society."

After having defined the attributes of culture and its relation to society and religion, Arnold continues to criticize the materialistic tendency of the contemporary time. He points out how the society to which he belongs considers external development more important and meaningful than the progress, uplift and elevation of mind and spirit. Like Carlyle, Arnold feels much aggrieved at the mean mercenary motive of his own generation. He feels dismayed to find that the civilization of the Victorian period has become 'mechanical' and 'material'. There is insistence on the utilitarian idea that individuals are more important than community. The inflexibility in thoughts and ideas, "the inaptitude for seeing more than one side of a thing" (Page-49) runs contrary to Arnold's idea of culture as a state of perfection, a harmonious expansion of mind and spirit.

Arnold observes that, since "faith in machinery" is, the "besetting danger" for Victorians, they have become totally and callously indifferent to the meaning of culture, and its impact on the growth and expansion of human mind. Arnold realises that this faith in machinery has reached an absurd state of existence. With sarcastic eloquence Arnold poses the following questions to the men of his time: "What is

freedom but machinery? What are railroads but machinery? What is wealth but machinery? What are, even, religious organizations but machinery?" (Page-50)

For the debasement of values and for the devaluation of culture it is the Philistines [Arnold's personal and individualistic way of referring to the contemporary middle class] who are responsible. Arnold says that population explosion is the other factor that creates the anarchic condition of England. Arnold accuses the British Philistines of smugness and self-complacency and in one of the sarcastic statements he writes "as if the British Philistine would have only to present himself before the Great Judge with his twelve children in order to be received among the sheep as a matter of right!" (Page-52) Arnold does accuse some of his contemporaries of irresponsibility and it is these persons who contribute to the devaluation of culture. According to Arnold, culture is never an abstract idea; it raises the question of humanization of man in society. It has the society implication because the great men of culture disseminate the best knowledge, the best ideas of their time among the members of the society in general. In order to create an atmosphere of sweetness and light men of cultures should remove the social barriers, class distinctions and unification of people at different levels.

In the essay "Sweetness and Light" we thus find the following ideas:

(i) the meaning of culture

(ii) the need/necessity and relevance of culture in a materialistic society

(iii) the definition of anarchy and its opposition to culture and

(iv) the essentiality of culture as an anodyne to anarchy.

The opening essay thus amply illustrates and justifies the main title of the book and it introduces Arnold as an apostle of culture. It may be pointed out that Arnold's idea of 'culture' to a great extent is supported/sustained by his humanistic reading and scholarship by his broad-based ideological principles and by his faith in classical values particularly the values of ancient Greece and Rome. Perhaps Arnold's idea of culture has its origin in his close familiarity with classical language and literature but a Victorian as he is, Arnold does not fail to interrelate culture with society and religion. His discussion has the solidity of its own and the definition of culture itself is never self-contradictory but uniform, consistent, sublime and great.

UNIT 15 (A): A BRIEF DISCUSSION ON ARNOLD'S "BARBARIANS, PHILISTINES, POPULACE"

The most important essay in *Culture and Anarchy* is obviously "Barbarians, Philistines, Populace". The particular essay introduces Arnold as a thinker who is aware of these classifications of Victorian society. Before we discuss what, Arnold thinks and feels about Barbarians, Philistines and Populace, we are to know primarily the sections of people who are identified by Arnold in such a manner. Barbarians refer to the English aristocrats. 'Philistines' refers to the English middle class and the Populace is the term associated with the English working class. Arnold calls the aristocrats the Barbarians because they represent the outdated values of the feudal society. The middle-class people are called the Philistines (the word is borrowed from The Book of Judges, from *The Bible*) because they are instrumental in subverting the meaning of culture. The working-class people are called populace because in an industrialized society they represent the marginalized section of the populace. Arnold's deliberations on these important classes of the society may be incisive and penetrating, but they are at the same time digressive, discursive and often repetitive. In the present article Arnold makes same meaningful statements on the characteristic lacunae of these three classes. He writes about smugness and self-complacency of the contemporary middle class. This is the characteristic limitation of the said class, mentioned by Dickens as "Podsnappery" in *Our Mutual Friend* and by Carlyle on two occasions, in *Past and Present* and in his better-known and more popular pamphlet, titled 'Chartism'. Thus he writes: ".....The idea of self-transformation, of growing towards some measure of sweetness and light not yet reached, is evidently at clean variance with the perfect self-satisfaction current in my class, the middle class....." (Page-99). Arnold mentions some other negative attributes in the character of middle-class people. They are, for example, "the enemy of the children of light or servants of the idea." (Page-101). Inflexibility of temper, orthodoxy of ideas and insularity of vision constitute the basics of their attitude to life. It is the new Philistines who make their preferential choice of the "machinery of business, chapels, tea-meetings" .... to the pursuit of sweetness and light. To the middle-class people, it is the subfactorial ambience of wealth and property rather than the spiritual glory and moral perfection

that matters much. ‘Philistinism is the term with which the Arnoldian middle class can be easily described. But whatever be the characteristic limitations of the middle-class people, Arnold however appreciates them for their seriousness, and earnestness of purpose which to a great extent redeem their class character.

Arnold’s observations on Barbarians and Populace are equally interesting incisive and finely interpretative. To begin with, we may refer to the Barbarians, that is, the English aristocrats. Arnold calls them Barbarians not because they are barbaric and uncivilized, but because their ancestry is rooted in the remote and feudal past Arnold admits that England as a nation owes much to the Barbarians, since, as Arnold observes, they were the repository of high culture. They “reinvigorated and renewed our worn-out Europe.” (Page-102).

Arnold pays compliment to the authentic ethical values, cherished by the Barbarians, the high aesthetic tastes they fondly treasured with them. Arnold writes, “The chivalry of the Barbarians, with its characteristics of high spirit, choice manners, and distinguished bearing.....” (Page-103). But unfortunately, the so-called culture of English aristocrats is external/outward rather than internal or inward because it consists mainly of gifts and graces, looks and manners, accomplishments and prowess. Thus inspite of the ambience and glamour in their life-style, the aristocrats fail to promote the causes of sweetness and light. It is in this respect that Arnold and Carlyle differ from each other. The latter believed in the power and ‘heroism’ of rejuvenated aristocracy, while the former maintained his conviction that aristocracy would never be the controlling power of the society. Arnold believes that there is something common between the Barbarians (the aristocracy) and the Philistines (the middle class), which is “their natural inaccessibility, as children of the established fact, to ideas.” Both remain the common “enemy of the children of light or servant of the idea.” (Page-101).

After having discussed the characteristic qualities and the class character of the Barbarians and the Philistines, Arnold turns his attention to the working class. The birth of the working class was natural in a society which was rapidly undergoing the process of industrialization. The condition of the working class in contemporary Victorian society was far from being happy. The industrial cities like Manchester and

Liverpool had the large number of working-class population, who used to live in slums in a filthy and unhygienic condition. The pathetic conditions in which the working class was bound to live was described by Dickens in his novels Bleak House and Little Dorrit by Engels in his famous writing The Condition of the Working class in England and by Carlyle in Chartism. In Culture and Anarchy Arnold uses the term 'populace' to refer to the working class. Arnold is fully aware of the working class life of deprivation and depravity. He writes of the working class "which, raw and halfdeveloped, has long lain half-hidden amidst its poverty and squalor....." (Page-105). Arnold divides the working class into three groups. The leading members and trade unionists of this class consider themselves of equal standing with the middle class, and Arnold accuses them of instigating the more ignorant section to a state of anarchy. There is, however, an enlightened section of the working class who follow the path of the middle class. The members of this section consider machinery, an industrial machinery as pre-eminently powerful, and they do not pursue the inward perfection which is the most important paradigm of culture. The last group of the working class are in the midst of ignorance, poverty, deprivation and exploitation. Arnold, the moralist, does not support the moral derelictions of the working class—particularly their addiction to gin and beer drinking.

In the present article Arnold observes that for creating the anarchical state in the society the Barbarians, Philistines and Populace are equally responsible. To counteract the situation Arnold proposes the establishment of reason and rationality. Arnold criticises the unhappy excess of democratic rights, 'doing as one likes', as he calls it in one of his essays in Culture and Anarchy. Arnold feels the need of a powerful and authoritative state which is a collective expression of the nation and which will embody the principles of right reason and best self.

UNIT 15 (B): A BRIEF DISCUSSION ON ARNOLD'S "HEBRAISM AND HELLENISM"

Of all the articles, included in *Culture and Anarchy* "Hebraism and Hellenism" is perhaps the shortest one. The basic theoretical arguments of the article are based on two ideas. They are:
(i) "This fundamental ground is our (Englishmen's) preference of doing to thinking."
(ii) Bishop Wilson's observations: ".....never go against the best light you have" and further, ".....take care that your light be not darkness." (Page-129).

In "Hebraism and Hellenism," Arnold attempts to re-define the terms 'Hebraism' and 'Hellenism' as direct anodyne to the cultural decadence and moral decay of his contemporaries. Almost like Bacon, Arnold makes two pithy and precise statements when he defines Hebraism and Hellenism — "The governing idea of Hellenism is Spontaneity of expression; that of Hebraism, strictness of conscience." (Page-132). Arnold in his own characteristic style brings out the distinction between Hebraism and Hellenism. On this, Lionell Trilling observes: "Hebraism is concerned primarily with conduct and with obedience to a law of conduct, whereas Hellenism is concerned primarily with seeing things as they are—with spontaneity of consciousness." (Page-257). The ultimate goal of both Hebraism and Hellenism remains the same—the perfection of man—his inward development, the gradual advancement to a state of culture. Arnold also brings out the distinction between Hebraism and Hellenism; as Lionell Trilling has suggested: "Hebraism is concerned primarily with conduct and with obedience to a law of conduct.....whereas Hellenism is concerned primarily with seeing things as they are—with spontaneity of consciousness." (Trilling, p. 257). The points of argument, forwarded by Trilling, are further extended as he writes; 'where Hellenism is chiefly occupied with the beauty and rationality of the ideal and tends to keep difficulties out of view. Hebraism lacks this sunny optimism, and marked by the sense of sin, pessimistic of perfection, asks whether man is indeed "a gentle and simple being, showing the traces of a noble and divine nature; or an unhappy hired captive, labouring with groanings that cannot be uttered to free himself from the body of this death." The contrast finally ensures the distinction between rationalism and Christianity.

In spite of Arnold's difference in attitude to the ideas underlying Hebraism and Hellenism, Arnold recommends both as anodynes to the moral crisis, spiritual decadence, dilemma and confusion prevailing in contemporary England. For Arnold

the immediate result of the doctrine of one thing needful is the value given to personal liberty by the keepers and administrators of democracy. Arnold situates all these maladies of mind and spirit in the context of some social and political disturbances. These are the destruction of the Hyde Park railings; the Home Secretary in tears before the deputation; the Aldermanic Colonel Wilson refraining from the use of the city militia upon a mob of "roughts;" the labour disturbances in Manchester; the vituperative Mr. Murphy who had the power and the willingness to move his Nonconformist audience to bloody riot and whom the police would not stop. Arnold discovers in all these incidents the signs of anarchy springing from the mechanical treatment of the idea of personal liberty.

UNIT 16 (A): SYNOPSIS OF THE OTHER THREE ARTICLES

The three other articles in *Culture and Anarchy* are "Doing As One Likes," "Porro Unum Est Necessarium" and "Our Liberal Practitioners". It is desirable that I should refer to the abovementioned three as constituting singular group of articles because in each of the articles Arnold attempts to diagnose the root causes of social and moral ailments of the Victorian period. He reiterates what he means by anarchy—a word which etymologically means 'the absence of government'. It is obvious that Arnold does not use the word in its original, etymological connotation. In the article 'Doing As One Likes' Arnold is critical of the misuse of democratic rights by common people. That is why almost at the very beginning of the article, he raises a number of questions regarding the indiscriminate use of democratic rights by common people, the members of the working class and trade unionists. With genuine feelings of anger and discontent, he questions his own generation. "But what if rough and coarse action, ill-calculated action, action with insufficient light, is, and has for a long time been, our bane? What if our urgent want how is, not to act at any price, but rather to lay in a stock of light for our difficulties?" (Page-73). Arnold demonstrates his dislike for "the assertion of personal liberty." He bemoans that the Englishmen have no idea of the 'State' which, according to Arnold, is "the nation in its collective and corporate character, entrusted with stringent powers for the general advantage, and controlling individual wills in the name of an interest wider than that of individuals." Arnold

suggests that the three different classes of the society are too individualistic and they are forgetful of the common interests of the society. He opposes the riotous agitations of the working class. He considers the middle class as socially irresponsible and he criticizes aristocracy for its self-oriented thoughts and activities. It is quite unfortunate that none of them think of the general welfare of the society; none of them focus their attention on the enlightenment of spirit, the cultivation of "Sweetness and light" which are the essential requisites of culture.

In the two other essays 'Porro Unum Est Necessarium' which is taken from The Gospel of St. Luke Chapter X, 11.41-2, and which bears the meaning of 'But one thing is needful' and 'Our Liberal Practitioners' Arnold is, however, repetitive in his ideas. He writes about the unhealthy excess of democratic rights, the so-called liberalism of the politicians and trade union leaders, the sufferings and exploitation, perpetrated by the industrial and commercial middle class ('Philistines') on the working class (populace); the state of anarchy prevailing everywhere in England and the recommendation of cultures as an effective anodyne to cure the social body of its malady.

In the chapter, entitled 'conclusion' Arnold sums up all the ideas, discussed throughout Culture and Anarchy and lastly, he raises his accusing finger against the Barbarians and Philistines who have failed to perform their social commitments. He writes in the concluding chapter: "So that, for the sake of the present, but far more for the sake of the future, the lovers of culture are unswervingly and with a good conscience the opposers of anarchy. And not as the Barbarians and Philistines, whose honesty and whose sense of humour make them shrink, as we have seen, for treating the State as too serious a thing, and from giving it too much power'—for indeed' the only state they know of and think they administer, is the expression of their ordinary self." Arnold accuses the Barbarians and Philistines of generating disruptive forces in the society: ".....Our Secretaries of State let the Park railing be broken down, and our Philistine Alderman-Colonels let the London roughs rob and beat the bystanders." (pp. 204-205)

UNIT 16 (B): MATTHEW ARNOLD'S PROSE STYLE

Matthew Arnold together with Thomas Carlyle, John Ruskin and Cardinal Newman is one of the leading non-fictional prose writers of Victorian period. Like his three equally famous contemporaries he was committed to analyzing social, economic, political, religious, philosophical and literary problems. Arnold had also the intention to familiarize his own generation with the spirit of his time. Accordingly, Arnold should make his prose easy and lucid, clear, precise and easily comprehensible. It is true that Arnold's prose in his literary criticism at times tends to be abstract, vague and therefore, not much appealing to the general readers. His critical and literary writings are more for meant elitist group of readers than for the average, educated Englishmen of his own time. But *Culture and Anarchy* as a text, or more particularly, as a specimen of Victorian sage writings is intended for the comparatively common readers. Consequently, there was an urgency on part of Arnold to make his prose more simple, and less complex, more precise and less elaborate. To textually illustrate the statements, the reference may be given to the opening paragraph of 'Sweetness and Light': "The disparagers of culture make its motive curiosity; sometimes, indeed, they make its motive more exclusiveness and vanity. The culture which is supposed to plume itself on a smattering of Greek and Latin is a culture which is begotten by nothing so intellectual as curiosity." (p. 43) Later on, in the same article he writes, "Population, again, and bodily health and vigour, are things which are nowhere treated in such an unintelligent, misleading, exaggerated way as in England." (p. 52)

The engrossing charm and variety which characterize Arnold's prose style is nowhere better discernible than in Culture and Anarchy. The title itself is a brilliant example of the antonymic use of language. Arnold can be colloquial or conversational, ironic and sarcastic at the same time. His prose style tends to be colloquial when we read a passage like this: "Culture says: consider these people then, their way of life, their habits, their manners, the very tones of their voice; look at them attentively observe the literature they read, the things which give them pleasure, the words which come forth out of their months..." (p. 52). The prose style is qualitatively different from that of Carlyle and Ruskin. The unnecessary elaboration of ideas; the flamboyance of high rhetoric and the emphatic oratorical outbursts, characteristic of

Carlyle ('Heroes and Hero Worship') and Ruskin ('Unto the Last') are happily missing here, much to the relief and comprehensibility of the readers.

Arnold is ironic and sarcastic when either he criticizes the British Philistines or ridicules the Englishmen's shallow and superficial idea of 'greatness'. The following excerpts from the text may be illustrative of this aspect in Arnold's prose style:

> Again, "Our coal, thousand of people were saying, is the real basis of our national greatness; if our coal runs short, there is an end of the greatness of England." (p. 51).

In the essay "Doing As One Likes," he mocks at the Philistinian notion of culture, which, he rightly and appropriately comments, is shallow:

> ".....this gentleman (i.e., An American gentleman of Arnold's time), taking the the industrialists the men of culture, and then of course there can be no longer any misapprehension about their true character…"

Arnold's prose style sometimes reflects the seriousness of tone and the earnestness of his purpose. In the essay "Hebraism and Hellenism," the sentences read as grave, sublime as those in the *Bible*. The sentences, quote below, seem to have the melody and cadence of Scriptural statements:

(i) "Hebraism and Hellenism—between these two points of influence moves our world." (p. 130).

(ii) "That partaking of the divine life which both Hellenism and Hebraism, as we have said, fix as their crowning aim....." (p. 134).

Linda H. Peterson has pointed out that the sage writers of the Victorian period have employed some common rhetorical strategies in their prose writings, the purpose being to sound prophetic in their essays and articles (Herbert Tucker [ed.] p. 376). The use of aphorism and metaphor is also too common. The references may be given to Arnold's definitions of culture, and his encapsulated description of Hebraism and Hellenism.

(i) "Culture is the love of perfection: it is a study of perfection," (p. 45)

(ii) "The Governing idea of Hellenism is spontaneity of conscience; that of Hebraism, strictness of conscience." (p. 132).

According to Linda H. Peterson, “Such aphorisms evoked the prestige of wisdom writing, as seminally found in the Book of Proverbs of Ecclesiastes: they gave sage writers a vehicle for clarifying and condensing thought and simultaneously challenged readers to ponder the multiple, profound ramifications of the sage’s words” (Tucker 377).

UNIT 16 (C): SUMMING UP

I may now draw a conclusion to my deliberation on *Culture and Anarchy*. The core ideas of Arnold’s book concern the concept of culture as opposed to anarchy. It is obvious that Arnold does not use the word ‘anarchy’ in its political connotation, since the political implication of the word is ‘the chaotic condition due to the absence of government, or of any legal authority’ Arnold gives an altogether different meaning to the word. In his opinion it means ‘moral confusion’, ‘spiritual dilemma’, the decay and decadence of taste. Arnold intends to situate culture as a binary opposite to anarchy. Culture has nothing to do with the external behaviour, the flamboyant and superficial social habits, the progress of machinery, or the monetary affluence. It is related to the improved, and elevated state of mind. It is, as Arnold repeatedly claims, is the study and pursuit of perfection. It is the liberation of the self. It implies the healthy expansion of mind and spirit. Culture is also societal because true culture can neither germinate nor bloom without the general welfare of the society and community. That is why, culture and anarchy have the relationship of opposition. There is no question of preference, or the question of choice between two opposites. Culture means order and discipline; anarchy means disorder and indiscipline. Thus, the title of Arnold’s book is quite appropriate. It should always read Culture and Anarchy, but not Culture or Anarchy.

SUGGESTED READING

1. Matthew Arnold: Culture and Anarchy, ed. J. Dover Wilson (Cambridge University Press, 1960).

2. Lionel Trilling: Matthew Arnold, OUP, London, 1950.
3. Raymond Williams: Culture and Society 1780-1950, Columbia University Press, NY. 1958.
4. Herbert F. Tucker (ed.): Victorian Literature and Culture, Blackwell Publishers, 1999.

ASSIGNMENTS

Essay type questions

1. Do you think that the title "Culture and Anarchy" may be replaced by "Culture or Anarchy"? Discuss with close reference to the text.

2. Examine the distinctive features of Arnold's prose style with reference to *Culture and Anarchy*.

3. In *Culture and Anarchy*, Arnold is intensely critical of his own age. Do you accept this view? Give reasons for your answer.

4. Reproduce in your own words Arnold's observations on the characteristic limitations of Barbarians, Philistines and Populace.

5. How does Arnold define Hebraism and Hellenism? What does he say about their common goal'? Answer with illustrative references to the text.

Short-answer type questions

1. Comment critically on the allusion contained in the phrase "Sweetness and Light".
2. Give the English meaning of "Parro Unum Est Necessarium".
3. Explain the following:
(a) Culture is "the study and pursuit of perfection."

(b) ‘The governing idea of Hellenism in spontaneity of consciousness, that of Hebraism Strictness of conscience.’

(c) Hellenism is of Indo-European growth, Hebraism is of semitic growth.

4. Comment critically on the allusion contained in the word ‘Philistines’. Who amongst Arnold’s contemporaries were considered so, and why?

5. Why does Arnold address the Victorian aristocracy as ‘Barbarians’?

6. Mention some of the ‘riots’ which broke out in Arnold’s time.

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POST GRADUATE DEGREE PROGRAMME (CBCS)

M.A. in E N G L I S H

Semester – II

COR – 207

TWENTIETH CENTURY POETRY AND DRAMA

Self-Learning Material

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Director's Message

Satisfying the varied needs of distance learners, overcoming the obstacle of distance and reaching the unreached students are the threefold functions catered by Open and Distance Learning (ODL) systems. The onus lies on writers, editors, production professionals and other personnel involved in the process to overcome the challenges inherent to curriculum design and production of relevant Self Learning Materials (SLMs). At the University of Kalyani, a dedicated team under the able guidance of the Hon'ble Vice-Chancellor has invested its best efforts, professionally and in keeping with the demands of Post Graduate CBCS Programmes in Distance Mode to devise a self-sufficient curriculum for each course offered by the Directorate of Open and Distance Learning (DODL), University of Kalyani.

Development of printed SLMs for students admitted to the DODL within a limited time to cater to the academic requirements of the Course as per standards set by Distance Education Bureau of the University Grants Commission, New Delhi, India under Open and Distance Mode UGC Regulations, 2021 had been our endeavour. We are happy to have achieved our goal.

Utmost care and precision have been ensured in the development of the SLMs, making them useful to the learners, besides avoiding errors as far as practicable. Further suggestions from the stakeholders in this would be welcome.

During the production-process of the SLMs, the team continuously received positive stimulations and feedback from Professor (Dr.) Manas Kumar Sanyal, Hon'ble Vice-Chancellor, University of Kalyani, who kindly accorded directions, encouragements and suggestions, offered constructive criticism to develop it within proper requirements. We, gracefully, acknowledge his inspiration and guidance.

Sincere gratitude is due to the respective chairpersons as well as each and every member of PGBOS (DODL), University of Kalyani. Heartfelt gratitude is also due to the faculty members of the DODL, subject-experts serving at the University Post Graduate departments and also to the authors and academicians whose academic contributions have enriched the SLMs. We humbly acknowledge their valuable academic contributions. I would especially like to convey gratitude to all other University dignitaries and personnel involved either at the conceptual or operational level at the DODL, University of Kalyani.

Their persistent and coordinated efforts have resulted in the compilation of comprehensive, learner-friendly, flexible texts that meet the curriculum requirements of the Post Graduate Programme through the Distance Mode.

Director
Directorate of Open and Distance Learning
University of Kalyani

COR – 207

Twentieth Century Poetry and Drama

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UNITS: 1-4

***The Waste Land* by T. S. Eliot**

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Unit 4: Use of Myths and Allusions

Unit 1 (a): Life and Works of T.S. Eliot

Thomas Stearns Eliot (26 Sept. 1888 – 4 Jan. 1965) was born in St. Louis, Missouri, the son of Henry Ware Eliot, president of the Hydraulic-Press Brick Company, and Charlotte Champe Stearns, a former teacher, and an energetic social work. Eliot was the youngest of seven children, born when his parents were prosperous and secure in their mid-forties. Afflicted with acongenital double hernia, he was in the constant care of his mother and five elder sisters. His paternal grandfather founded the Unitarian church in St. Louis and soon became a pillar of the then southwestern city's religious and civic life. Eliot knew both the city's muddy streets and itsexclusive drawing rooms. He attended Smith Academy in St. Louis until he was sixteen. In 1905he departed for a year at Milton Academy outside of Boston, a preparatory to follow his elder brother Henry to Harvard.

Among his teachers ät Harvard, Eliot was drawn to the moralizing of Irving Babbitt and the stylish skepticism of George Santayana, both of whom reinforced his distaste for the reform-minded, progressive university. In December 1908 a book Eliot found in the Harvard Union library changed his life. Arthur Symons's *The Symbolist Movement in Literature* (1895) introduced him to the poetry of Jules Laforgue, and Laforgue's combination of ironic eleganceand psychological nuance gave his juvenile literary efforts a voice. By 1909-1910 his poetic vocation had been confirmed. In autumn 1910 he went on to undertake a postgraduate year in Paris. Eliot attended Bergson's lectures at the College de France and was temporarily convertedto Bergson's philosophical interest in the progressive evolution

of consciousness. Eliot also drifted toward the politically conservative (monarchist), neoclassical, and Catholic writing of Charles Maurras. Warring opposites, these ideas worked together to foster a professional interestin philosophy and propelled Eliot back to a doctoral program at Harvard the next year. In 1910and 1911 Eliot copied into a leather notebook the poems that would establish his reputation:

"The Love Song of J. Alfred Prufrock," "Portrait of a Lady," "La Figlia Che Piange," "Preludes," and "Rhapsody on a Windy Night."

Combining some of the robustness of Robert Browning's monologues with the incantatory elegance of symbolist verse, and compacting Laforgue's poetry of alienation with the moral earnestness of what Eliot once called "Boston doubt," these poems explore the subtleties of the unconscious with a caustic wit. Their effect was both unique and compelling, and their assurance staggered his contemporaries who marveled ät "how sharp and complete and sui generis the whole thing was, from the outset. The wholeness is there, from the very beginning."

In 1911 Eliot was as preoccupied with ideas as with literature. A student in what has been called the golden age of Harvard philosophy, he worked amid a group that included Santayana, William James, the visiting Bertrand Russell, and Josiah Royce. He also deepened his reading in anthropology and religion, and took almost as many courses in Sanskrit and Hindu thought as he did in philosophy. By 1914, when he left on a travelling fellowship to Europe, he had persuaded a number of Harvard philosophers to regard him as a potential colleague. In August he was in London with Aiken and by September Aiken had shown Eliot's manuscript poems to Pound. Pound called on Eliot in late September and wrote to Harriet Monroe, the editor of *Poetry* magazine that Eliot had "actually trained himself and modernized himself *on his own.*" The two initiated a collaboration that would change Anglo- American poetry. In early spring 1915 Eliot was introduced to Vivien Haigh-Wood. Eliot was drawn instantly to Vivien's exceptional frankness and was charmed by her family's Hampstead polish. Abandoning his habitual tentativeness with women, in June 1915 he married Vivien. His parents were shocked over Vivien's history of emotional and physical problems. The marriage nearly caused a family break, but it also indelibly marked the beginning of Eliot's English life. Vivien refused to cross the Atlantic in wartime, and Eliot took his place in literary London. They had no children. To placate his parents, Eliot labouredon with his Ph.D. thesis, "Experience and the Objects of Knowledge in the Philosophy of F. H. Bradley." He finished it in April 1916, but did not receive his degree because he was reluctant to undertake the trip to Massachusetts required for his dissertation

defense. He became assistant editor of the avant-garde magazine *the Egoist* and in spring 1917 he found steady employment in the foreign section of Lloyds Bank, where he evaluated a broad range of continental documents. The job gave him the security he needed to turn back to poetry.

In 1917 he received an enormous boost from the publication of his first book, *Prufrock and Other Observations.* In 1920 he collected a second slim volume of verse, *Poems,* and a volume of criticism, *The Sacred Wood.* Both displayed a winning combination of erudition and jazzy bravura, and both were built upon the discipline of a decade of philosophical seriousness. The years of Eliot's literary maturation were accompanied by increasing family worries. Eliot's father died in January 1919, producing a sense of guilt in the son who had hoped he would have time to heal the bad feelings caused by his marriage and emigration. At the same time Vivien's emotional and physical health deteriorated. The financial and emotional strain of her condition took its toll. 1921 Eliot suffered a nervous collapse and, on his physician's advice, took a three-month's rest cure, first on the coast at Margate and then ät Lausanne, Switzerland. During this period he completed a long poem he had been working on since 1919. Assembled out of dramatic vignettes based on Eliot's London life, *The Waste Land's* extraordinary intensity stems from a fusing of diverse materials into a rhythmic whole of great skill. A poem suffused with the contemporary horror of life, it was received by the postwar generation as a rallying cry over its sense of disillusionment.

In 1922, Eliot had at an offer from Lady Rothermere, wife of the publisher of the *Daily Mail,* to edit a high-profile literary journal. The first number of the *Criterion* appeared in October1922. Like *The Waste Land,* it took the whole of European culture in its sight. The*Criterion's* editorial voice placed Eliot at the center of London literary circle. Geoffrey Faber,of the new publishing firm of Faber and Gwyer (later Faber and Faber), saw the advantagesof Eliot's dual expertise in business and letters and recruited him as literary editor. At aboutthe same time, Eliot turned to the Anglican Church. In June 1927 Eliot baptised into theChurch of England.

A furor grew in November 1927 when Eliot took British citizenship, and again in 1928 when he collected a group of politically conservative essays, entitled *For Lancelot Andrewes,*prefacing them with a declaration that he considered himself a "classicist in

literature, royalist in politics, and anglo-catholic in religion." Eliot's poetry now addressed explicitly religioussituations. In the late 1920s he published a series of shorter poems in Faber's Ariel series -short pieces issued in pamphlet form with striking modern covers. These included "Journeyof the Magi" (1927), "A Song for Simeon" (1928), "Animula" (1929), "Marina" (1930), and'Triumphal March" (1931). Steeped in Eliot's study of Dante and the late Shakespeare, all ofthem meditate on spiritual growth and anticipate the longer and more celebrated *Ash-Wednesday* (1930). "Journey of the Magi" and "A Song for Simeon" are exercises indramatic monologue, and fulfil Eliots desire, pronounced since 1922, to exchange thesymbolist fluidity of the psychological lyric for a more traditional dramatic form.

Eliot spent much of the last half of his career writing one kind of drama or another, and attempting to reach a larger and more varied audience. As early as 1923 he had written partsof an experimental and striking jazz play, *Sweeney.* In early 1934 he composed a churchpageant with accompanying choruses entitled *The Rock.* Almost immediately following theseperformances, Bishop Bell commissioned a church drama having to do with CanterburyCathedral, which, as *Murder in the Cathedral,* was performed at Canterbury in June 1935.Though Eliot based *The Family Reunion* on the plot of Aeschylus's *Eumenides,* he designedit to tell a story of Christian redemption. After the war Eliot, fashioned more popularcombinations of the same elements to much greater success. *The Cocktail Party,*modernaizing Euripides's *Alcestis,* opened to a warm critical reception in August 1949.Eliot's last two plays, *The Confidential Clerk* (1953) and *The Elder Statesman* (1958) faredless well. Eliot's reputation as a poet and man of letters far outstripped his theatrical success.As early as 1926 he delivered the prestigious Clark Lectures at Cambridge University,followed in 1932-1933 by the Norton Lectures at Harvard, and just. In 1948 Eliot receivedthe Nobel Prize for literature.

After 1925 Eliot's marriage steadily deteriorated. During the tenure of his Norton year at Harvard in 1932, he separated from Vivien, but did not consider divorce because of his Anglican beliefs. He also reestablished communication with Emily Hale. Out of his thinking of "what might have been," associated with their visit to an abandoned great house, Eliot composed "Burnt Norton," published as the last poem in his *Collected Poems 1909-1935* (1936). Withits combination of symbolist indirection and meditative gravity, "Burnt Norton" gave Eliot a model for another decade of major verse. In 1939, the

Criterion, which had occupied itself with the deepening political crisis of Europé, ceased publication. During the Blitz, Eliot served as an air-raid warden, but spent long weekends with friends in the country. In these circumstances, he wrote three more poems, each more somber than the last, and called the collection "Four Quartets"

After the war, Eliot turned entirely to his plays and to literary essays. After Vivien died in January 1947, Eliot led a protected life as a flat mate of the critic John Hayward. In January1957, he married Valerie Fletcher and attained a contentedness that had eluded him all his life. He died in 1965 at London and, according to his own instructions; his ashes were interred in the church of St. Michael's in East Coker. A commemorative plaque on the church wall bears his chosen epitaph — lines chosen from *Four Quartets*: "In my beginning is my end. In my end is my beginning."

Unit 1 (b): Eliot and Contemporary Scene

Poetry tends in every age to confine itself to the ideas that the age considers essentially poetic. When the conditions change, if the poet does not change his material and form, the sensitive minds are barred out of poetry. The predicament of a modernist poet has been exactly in understanding what the voice of his time was. Several essential changes occurred during thelate nineteenth and early twentieth century in every walk of life. Art could not remain untouched by them. Politically there is the increasing challenge to Capital by Labour, no longer prepared to accept a completely subordinate role. Socially this was paralleled in the efforts of other dominated groups to improve their status: the feminists are a striking example. The weakening of the idea of subordination in the more open, flexible and competitive situation and the increased social mobility meant that the old simple verities no longer seemed true. Accepting ones place, loyalty to authority, unquestioning obedience, began to break down; patriotism, doing ones duty, even Christianity, seemed questionable ideals. Man's understanding of himself was changing. Anthropology was probing the roots of religion : James Frazer's The *Golden Bough* appeared in twelve volumes between 1890 and 1915. Philosophers like Nietzsche and Bergson had already emphasized the importance of instinct rather than reason. Psychologists like Freud and Jung were showing the power and significance of the unconscious. Scientific explanations were becoming more subtle and harder for the

layman to understand. Put in the most simplified terms, it can be said that the world of 1910 was much more complex than the orderly world presented in Victorian literature. The war of 1914- 18 dramatically crystallized and hastened the changes. The new poetry that the modernists attempted to write could not follow the existing English models. The poets from whom they sought to learn this new art were the Continental writers - Rimbaud, Mallarme, Laforgue and Baudelaire. The new poetry which came into being in and around 1910 was a complex and demanding art.

What it meant was that the modern western world was less sure of its values than most previous cultures; relativism and subjectivism were facts of every day experience. Not only did the modernist artist find himself confronted with the infinite complexity of reality, he also saw that his medium itself was part of the problem. Spender writes,

'The quality, which is called modern, shows in the realized sensibility of style and form more than in the subject matter.' If experience was felt enormous in complexity, it followed, that traditional modes of representation were inadequate to render it. Again, this change in social orientation led to an insistence on economy and concentration: poetry was not to be made easy for the relaxed general reader. The repudiation of tidy logical exposition in poetry often brought with it a constant laconic juxtaposition of ideas rather than an ordering of them in a banally lucid exposition.

Various experiments in method characterized the development of modernism. The emphasis was on fragmentation, on the breaking up and the progressive disintegration of thosemeticulously constructed 'systems', 'types' and 'absolutes' that lived on from the earlieryears of the century. A sense of flux, of continuum, of the running together of things in ways often contrary to the dictates of simple common sense seemed help understanding certain bewildering and otherwise inexplicable phenomena of cotemporary life. Chronological method of narration was replaced by what is called 'spatial form'; the unity of the work was sought in 'the entire pattern of internal references' or in the principle of 'reflexive reference.' The reader was asked to follow not a story but to discern a pattern.

The defining characteristic of Modernism was its insistence that the mind is subjected to this wholly new kind of stress. Poetry became a mode of intolerable wrestle with words and meanings, hauling and straining, a racking of the mind's power of comprehension. The

moretraditional definitions of poetry - 'the spontaneous overflow of powerful feeling', 'the bestwords in the best order' - were impatiently dismissed. Not only literature but also all art ofthe period seemed to be intent on stretching the mind beyond the very limits of humanunderstanding.

The modern aim was essentially the re-invention of reality : re-presentation of the shapes and forces of a new world, and also of the modern sensibility. Eliot wrote in his review of *Ulysses*when it first appeared that 'It has the importance of a scientific discovery.' He admired theparallel of the Homeric myth as a wonderful inventive device for conveying the chaos andanarchy of modern life, which Joyce set as the foil of a heroic age. Already with the Frenchimpressionists, this double aspect of the modem trend - that the thing observed is changed,and the observer also is changed began to appear. It also suggests the way in which the eye,conscious of the mechanism of vision, sees light. The mode of perceiving itself becomes an object of perception, and is included as part of the thing perceived in a work of art.

Modern art literature then is acutely aware of the problems of art, projecting an unremitting self-consciousness. Evidence of this may be seen in the energy and variety of the criticism that accompanied and presumably assisted the development of modernist literature. The aim ofthis criticism was to introduce the new ideas about art rather than to apply the accepted standards. In criticism the emphasis had been given falls on the inclusiveness of the sensibility expressedin art. The modernist poets seemed to be the extreme cases of exaggerated subjectivity. Some of them were busy criticizing the society, others plunged into the abyss of personal and fundamentally incommunicable experiences. What is common in all the modernist poets isthat they felt themselves exiles in an unrefined world with their exceptionally refined sensibility. They did not know how to resolve their predicament.

UNIT – 2

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2 (a): Critical Summary of *The Waste Land*

The Title

The basic symbol of the wasteland is introduced right in the title of the poem. Eliot acknowledged his debt to Miss Jessie Weston's *From Ritual to Romance* and J. G. Frazer's*The Golden Bough* for the title and the structure of his poem. In the legends treated by Miss Weston, the land has been blighted by a curse. The crops do not grow; the animals cannot procreate in this cursed land. The plight of the land is manifested in the king of the land, the Fisher King, who has been rendered impotent either by maiming or sickness. The curse can only be removed by the appearance of a knight who would answer correctly the meanings of different symbols that he is shown in a castle. The physical paralysis can be easily taken as a symbol of spiritual sterility that Eliot presents in the poem.

The Epigraph

The passage in the epigraph is taken from the Roman playwright Petronius' play *Satyricon.* The words are spoken by a character, Trimalchio, drunkenly boasting to surpass his companions in stories of wonder. The passage can be paraphrased as:

'For once I saw with my very own eyes the Sibyl at Cumae hanging in a cage, and when the boys said to her, "Sibyl, what do you want?" She answered, "I want to die?" In Greek mythology and literature the Sibyls are the women of prophetic power. The Sibyl at Cumae had asked Apollo to grant her as many years of life as the sand that she held in her hands, but she foolishly forgot to ask for eternal youth. Consequently as she aged her prophetic powers declined. Sibyl becomes a powerful symbol of sterility and imprisonment in *The Waste Land.* The people inhabiting Eliot's mental and physical landscape suffer similar fate. Eliot had originally chosen a passage from Joseph Conrad's "Heart of Darkness" (1899) for the epigraph. There the protagonist of the novel, Marlow, speculates on the last thoughts of Kurtz:

"Did he live his life again in every detail of desire, temptation, and surrender during supreme moment of complete knowledge? He cried in a whisper at some image, at some vision, - he cried out twice, a cry that was no more than a breath – "'The horror! The horror!"'

Ezra Pound rejected the original epigraph as not 'weighty' enough for the poem. Eliot, however,

thought it to be more ‘appropriate’ and ‘elucidative’. The passage from Conrad would have been more effective to represent the horror of ‘The Waste Land’ caused by the ‘improper’ desire of its inhabitants.

This section begins with presentation of the attractiveness of death, or the difficulty in rousing oneself from the death in life in which the people of the wasteland live. Men are afraid to live in reality. They do not want the awareness of pain and suffering, nor the burden of consciousness. The anxiety about change, growth and sexuality is immediately followed by a description of rapid movement. The apparent joy and dynamism of the tour ends in boredom and loneliness. In fact it is the memory of futility in the past experiences that instigates the desire for the stability of death. The experience recorded here is of an aimless tour of Europe and the indulgence in trivial activities as casual ‘talking’ and ‘drinking coffee’. The confusion is further intensified with the German quotation meaning ‘I am not Russian at all; I come from Lithuania; I am a real German.’ The quotation is derived from a conversation of Countess Marie Larisch, the niece and confidante of Austrian Empress, Elizabeth. The remark of the countess recalls the violent breaking up of Europe which serves as a symbol for disintegration.

The reverie is resumed with the question; “What are the roots that clutch, what branches grow/Out of this stony rubbish?” Soon the perceiving consciousness answers what men no longer know in a world thoroughly secularized. The lines seem to parody the certainties of the biblical prophets. Eliots note refers to Ezekiel ii, l where God gave him the mission of preaching God’s words to the rebellious people of Israel. The notes also refer to Ecclesiastes xii, 5 where the preacher reminds men of the vanity of life and exhorts them to remember God in the days of youth. The inhabitants of the wasteland seem to have forgotten the warnings of the scripture. Consequently they suffer absolute meaningless and the abject fear of death. Had they understood the words of the prophet the same suffering would have given their life and death a significance. In the episode of the hyacinth garden a different kind of death is described. The hyacinth garden presents a death which may be called life at its greatest intensity. The episode begins with a quotation from a song in Act I of Richard Wagner’s opera, *Tristam and Isolde*. The opera is based on a medieval romance. Tristam brings Isolde from Ireland to Cornwall where she is to marry his old Uncle. But onboard the ship Tristam and Isolde fall in love by drinking a love potion. After reaching Cornwall they meet in a garden at the castle and their love is discovered. Tristan is wounded on a bank of flowers before he is taken to Brittany by one of his friends where he awaits Isolde. When she finally comes, he breathes his last in her arms. The German quotation from Wagner’s opera is from a song being

sung by a jubilant young sailor, meaning my Irish girl where are you lingering? Though the song is not meant for Isolde, she thinks it does and breaks into a rage. She wishes the ship to sink rather than continue the voyage. The whole episode serves as a tragic irony of the fate that waits Tristam and Isolde. The quotation invokes the whole drama in "The Waste Land" and acts as an epigraph to the hyacinth garden section. While looking at the hyacinth girl coming back from the garden it seemed to the protagonist that his eyes failed, 'I was neither/Living nor dead, and I knew nothing, /Looking into the heart of light, the silence.'

The Hyacinth garden episode forms the nucleus of 'The Burial of the Dead'. It is fraught with irreconcilable contradictions. It records an experience of intense passion as well as of the annihilation of ordinary consciousness. It almost achieves the state of a mystical awareness. The episode is followed immediately by a German line from Wagner's opera meaning 'Empty and wide the sea'. This line is the answer given to Tristam by a watcher, who reports that the ship carrying Isolde is no where to be seen. The line initially seems to echo the feeling in the last line of the hyacinth passage. The two quotations from the opera that frame the eestasy-of-love passage takes on a new meaning in the altered context. In the first quotation love is happy, in the second love is absent implying that love is not possible in the wasteland.

The passage on Madame Sosostris and her fortune telling directs attention to both the corruption in the practice as well as to the limited intellect of the inhabitants of the wasteland. Jessie Weston has shown in her book how the Tarot cards were originally used to determine the event of highest importance to the people, the rising of the waters. Madame Sosostris engages it to vulgar fortune telling. She represents a vulgär civilization. But the symbols of the Tarot pack have remained unchanged. The various characters are still inscribed on the cards and the famous clairvoyante reads really reads the future of the wasteland inhabitants, though she does not know it. She has no perception of the spiritual dimension that the cards foresee. She finds that the card of her client is that of the drowned Phoenician soldier, and she warns against death by water, little knowing as the other inhabitants of the wasteland that the only way to everlasting life can be through death itself. The Phoenician soldier also refers to the fertility god; an image well explored in part IV of the poem. She cannot find the 'Hanged god' in her pack, which Eliot's note equates with the figure of Christ. There is a sea of difference between what Madame sees and what the images actually mean. The images seem to be explained in their real sense in the other parts of the poem thus connecting the apparently isolated sections into one whole.

After the Madame Sosostris episode, Eliot proceeds to show the sterility and unreality of the wasteland by associating it with Baudelaire's *fourmillanle cite* and with Dante's Limbo. In his notes to the poem Eliot refers to 'Les Septs Vieillards' by Charles Baudelaire, quoting the opening lines, 'swarming city, city full of dreams,/Where in broad daylight the spectre stops the passer-by'. Eliot also refers to Dante, *Inferno* iii, 55-57: 'so long a train of people, that I should never have believed death had undone so many'. This is Dante's reaction when in the outskirts of hell, he sees and recognizes the wretched souls, displeasihg to God and to His enemies alike, who lived without infamy and praise, choosing neither good nor evil and therefore rejected in both Heaven and Hell. They have 'no hope of death', and they 'never were alive.' Eliot draws a parallel between London, the centre of world trade and Limbo. The workers walking towards the business capital are called inhabitants of Limbo because they have lost their feelings which might have given them to a more wholesome existence. And the city is 'unreal' not only because it lacks the real life of passion, but because it does not even realize that it lacks it. It is a picture of Ennui that Baudelaire speaks of, in a poem which is as much the model for this last part of Part l as Dante's Limbo. The wastelanders like Baudelaire are not only possessed by every sin and evil, they are also inert with boredom, apathy and despair.

The reference to Stetson stresses again the connection between the modern London of the poem and Dante's hell. After the statement, 'I could never have believed death had undone so many', follows the words 'After I had distinguished some among them, I saw and knew the shade of him who made, through cowardice, the great refusal'. The protagonist, like Dante, sees among the inhabitants of the wasteland one whom he recognizes. Mylae is the name of a battle fought berween the Romans and Carthaginians in the Punic wars. It is plain that in making the protagonist address his friend as someone he met in the Punic wars and not in the Great War, Eliot points out that all wars are the same in destroying the victor and vanquished both. 'That corpse you planted last year in your garden' refers to Webster's Play, The White Devil, V. iv. But Eliot's changing the animal from wolf naturally hostile to man to dog trusted for it loyalty, is significant. The corpse in the poem definitely refers to the ritual of burying the gods made of earth and corn in fertility rites with the hope of good harvest. But the burial of the dead now is a sterile planting - without hope. The warning to 'keep the dog far hence' refers to the Humanitarian philosophies who discount the supernatural and spiritual aspects in life thereby promote a secular world view. The concluding lines from Baudelaire complete the universalizing Stetson in every man, including the poet and his readers. In calling Stetson

‘hypocrite’ Eliot makes a sharp comment on the secular world, where the ideas that are promoted cannot bring hope and peace. This disunity between what is felt and what is proclaimed is one of the essential features of secular culture.

A Game of Chess

The second part of the poem illustrates the abstractions that are stated in the first part. The two scenes taken from two diametrically opposite social settings may be apparently contradictory but essentially both validate the same fact about the wasteland, the loss of meaning. There is pointed reference to Shakespeare’s Cleopatra in the first lines of the section. Whereas Cleopatra in Shakespearean play is described as the one whom ‘Age cannot whither her, nor custom stale/Her infinite variety’ the life of the woman in ‘A Game of Chess’ is staled. Cleopatra represents the pinnaue that love can reach. She who could throw away an empire for love. In contrast, to the woman in the poem love simply does not exist. The art works that fill the room are characterized as ‘other withered : stumps of time’. Such a sudden change in the description of sculptures and paintings from the magnificent to the insignificant only reflects the condition of the inhabitants of the wasteland, who cannot participate in the grandeurs of the past. The reference to the myth of Philomela is particularly significant in the context.

The painting, another item of inert art objects in the room, is ‘As though a window gave upon the sylvan scene’. Here there is a natural music expressing evil and suffering, as well as a compelling need for release from it. However, the dead sensibility of the wastelanders cannot read transcendence through suffering in the ‘inviolable voice’. It is changed to ‘Jug Jug’ to dirty ears. The rape of Philomela also refers to the story in the Grail legends, which tells how the rich Fisher King remained unaware when certain maidens who used to frequent the shrine were raped and their golden cups were taken away from them. The curse on the land followed from this act.

Miss Weston suggests that such a story symbolizes the old mysteries that were openly highlighted in the past but were later forced into secrecy. Seduction and violation of a woman’s chastity also make good symbols of secularization. The wasteland is largely a result of scientific skepticism and secular attitude. John Crowe Ransom in his *God Without Hope*,

points out very neatly that love is the aesthetic of sex; lust is the science. Love implies a deffering of the satisfaction of desire; it implies even a certain amount of asceticism and ritual; lust drives forward urgently to immediate extirpation of the desire. However, lust only defeats itself. Thus the painting of the change of Philomel by the barbarous king is a fitting commentary on the scene it ornaments.

The theme of life, which is death, is stated specifically in the conversation between the man and woman where all communication seems to fail. The woman asks 'Are you alive, or not?' She also asks 'Is there nothing in your head?' These people in the wasteland know nothing, see nothing and do not even live. Not only that life is meaningless in the wasteland, even death is sterile - 'I think we are in råts' alley/ Where the dead men have löst their bones'. To highlight the sterility of death in wasteland this line is followed by remembrance of another death 'Those were pearls that were his eyes'. The song from Tempest describes a death which is an opening into a rich and strange realm, a death which is another birth. This can be connected to the image of the drowned or buried god that was thrown into water or buried deep in the earth only to be revived as a symbol of fertility and growth.
The second part of the section presents yet another picture of spiritual emptiness but this time the social scale is different. The monologue in this part presents a mind which simply records a flux of incidents and emotions, all on the surface, living only in the present moment. The past just bears withered stumps of time and though 'HURRY UP PLEASE ITS TIME' may remind a reader of the warning of 'Time's winged chariot hurrying near', it is beyond the comprehension of the speaker.

The conversation ends with a quotation from Ophelia's speech in Shakespeare's *Hamlet* that serves as a sharp contrast to the lover in wasteland. The refined sensibility of Ophelia turning mad ; Hamlet's refusal is opposite to the insensibility of Lil. The contrast of the cockney 'Ta ta. Goodnight. Goodnight' with 'Goodnight, ladies' from Ophelia also juxtaposes the superior psychological conflict in *Hamlet* with that of trivial maneuvers in sexual game as displayed in the pub in The *Waste Land*. Both the parts of "A Game of Chess" show the passionlessness and insensibility in a totally secularized world where every thing is looked at from the individual self-centred perspective. Eliot had originally planned to entitle this section 'In the Cage'. It would not only have served to maintain an explicit continuity with the epigraph but also would have highlighted the imprisonment of the inhabitants of the wasteland to their own self. The present title diagnoses the problem of the wasteland. Eliot's notes refer to Thomas Middleton's play (i) Women Beware (ii) Women as the source for the title. In the play Bianca is seduced by a duke, while in the foreground the duke's accomplice plays a game of chess

with Bianca's mother-in-law to hold her attention. Every move on the board corresponds to the steps of forcible seduction of Bianca.

The title suggests that the relationship between sexes the secularized world is akin to a game of chess where meanings are assigned by arbitrary conventions alone. Men and women look at each other as adversaries and all are concerned with moves and counter-moves to outmanoeuvre each other. Both the scenes show the desolation of men and women when the conventional outward show of love ceases to be meaningful. It also manifests the predicament of sensibility which cannot cope with such a state, and as a consequence no longer knows what it feels, nor feels what it knows. But this also involves the recognition that the individual sensibility is a product and expression of a common culture. It is the failure to recognize the common culture that makes the couples confined to their individual prison house. In setting this plight of *The Waste Land* couples against the myths and literary allusions of the past and the poet tries to diagnose the cause of the despondency of the present and seek a cure.

The Fire Sermon

The title refers to the sermon preached by Buddha on the purification of desire, fires of passion, hatred and infatuation. The fire refers to the sterile burning of lust. The third part of *The Waste Land* opens with a divided feeling, the Prothalamian scene of Spenser altered with harsh realism. The leafy boughs that provided shelter during the summer are now broken as summer is over and the leaves have fallen. The lines also imply loss of something valuable. In the Old Testament 'tent' refers to the tabernacle that housed the sacred Commandments.

In the Prothalamian there is a scene of Thames with nymphs and their paramours strewing flowers on the stream to honour a bridal. In place of the beautiful imagined creatures of Spenser, the paramours in Eliot's poem are 'the loitering heirs of city directors', and for the nymphs, several of them are described through out the section. The contrast between the Spensarian scene and the present sordidness is jarring. The sordidness is reinforced with linking Thames with Leman. The allusion refers to the Isrealites' longing for their homeland during Babylonian captivity. Leman can also mean one who is loved illicitly. The biblical reference thus makes overt the despair and alienation one feels in the wasteland. At the same time there is a yearning for a different world.

The sordid scene is followed by the picture of Fisher King, the maimed and impotent king of the Grail legends. The image of the Fisher King is already well developed in the poem. '*A*

Game of Chess' had shown the rape of maidens as the cause of the king's maiming and impotency. This part which shows the fires of lust as one of the characteristic features of the inhabitants of the wasteland further builds the image. The physical impotency easily becomes a symbol of the spiritual paralysis that the wasteland suffers. The spiritual impotency is fully exposed in the reference to Ferdinand mourning his father's death in the *Tempest* just before Ariel sings of the miraculous sea-change that his father has undergone. The musings show the consciousness of death and loss that preoccupies the wasteland inhabitants. The death is a sterile one from which no life emerges. Here, in fact there is a repetition of images from the previous part thus linking the two parts if not sequentially at least in the continuity of concern. This section also has reference to the myth of Diana and Acteon. In his notes on lines 197-198, Eliot refers to John Day's *Parliament of Bees* that refers to the hornsof hunting that bring Acteon to Diana. The allusion to this myth intensifies the consequence of lust in the wasteland. It refers to the futile burning of the inhabitants of the wasteland in the fire of their own lust lust as Acteon transformed into a stag was hunted by his own hounds. The bathing of Diana with her nymphs is changed to 'O the moon shone bright on Mrs. Porter/ And on her daughter/ They wash their feet in soda water'.

Horns of hunting are replaced to modern automobile sounds that do not bring an Acteon to Diana, the goddess of chastity, but bring Sweeney a vulgar bourgeois to not so chaste Mrs. Porter. There is also a washing of feet in the Maundy ritual in the Grail legends, when Parsifal the hero passes successfully the temptations of flesh. The children singing on the occasion express the ecstasy of his passing from the rushly to the immortal life. The song heard here instead, are broken fragments of swallow and nightingale intensifying the failure to experience the rites of transformation in the wasteland.

This failure to experience spiritual rejuvenation finds further reaffirmation in the lacerating parody that follows Ihe incoherent song. Mr. Eugenides is the one-eyed merchant mentioned by Madame Sosostris in part I, though she was unable to see what he carried on his back. The function of the Syrian merchants, as commented by Jessie Weston was to bring the ancient mysteries in the grail legends. But the Smyrna merchant carries only pocket full of currants in the wasteland predominated by lust. The representatives of ancient cults, the tarot divining Madame Sosostris and the currant carrying Mr. Eugenides, both reflect the decay and degradation of mystery. Mr. Eugenides ought to have invited the protagonist to some esoteric cult of spiritual rejuvenation; instead he invites him to a cult of homosexuality. The new cult does not promise a richer life, but ironically, sterility.

The incident between the typist and the carbuncular young man is a picture of 'love' so exclusively and practically pursued that it is not love at all. The evening hour, which in Sappho's poem brings rest to all and brings the sailor home, brings the typist to her travesty of home and the carbuncular young man to her. The meeting of the lovers ends not in peace but in sterile burning. Tiresias sees this objectively. He does not suffer a sense of loss that has been evident in the reference to Ferdinand a little earlier in the poem. The typist and the young carbuncular man, as presented by Tiresias are a complete opposite to the lovers in the hyacinth garden in part I. Without passion, ecstasy or anguish, the spectacle of love makes the whole event more depressing and disgusting. It is to be marked that the episode is seen dispassionately, without pity, sympathy or disgust. The detachment is that of a voyeur, seeing from outside the window. He sees only what he already knows and has foresuffered. Thus the aspect of imprisonment within ones own dead mind, a theme introduced in part II is again reiterated here.

It is significant that Eliot has chosen the eighteenth century poets for the style of describing the typist episode. The description of the evening closely follows Gray and Collins. There is explicit allusion to Goldsmith's song in the description of the typist after her lover has departed. Such allusions go a long way to exposé the utter breakdown of the traditional the values in the wasteland. Eliot in his essays has time and again reiterated that the poets of the eighteenth century had 'lost that hold on human values, that firm grip on human experience which is a formidable achievement of the Elizabethan and Jacobean poets'.

However, Eliot's claim that Tiresias acts as a unifying consciousness in the cacophony of voices in the Waste Land does not hold much validity. 'What Tiresias sees, in fäet, is the substance of the poem', but his way of seeing it needs scrutiny. Tiresias sees but does not feel, he has objective knowledge of how sexual act ends but his knowledge is dissociated from the soul suffering in such an experience. He observes without love, passion or pathos. As such he is the representative figure of the dead heart of the wasteland. Even in Greek or Latin sources Tiresias is never the protagonist but one who knows what others have done and must suffer. What he sees and says is a crucial turning point for Odysseus or Oedipus; but the action is never his own. Even as a seer he does not suffer what he sees as does Cassandra. Whereas other prophets are possessed by the gods, Tiresias is always himself; he never undergoes any significant transformation. The consciousness of *The Waste Land* must either pass beyond Tiresias' way of seeing things or simply perish. The song of the Thames daughters that follows Tiresias' monologue opens up other possibilities of experiencing *The Waste Land* and seeking release from it. A new development begins in the poem at this point. There is a striking development in the music of the verse. The music now heard is 'The

pleasant whinning of mandoline'. The city is no longer unreal; the anguish is dissipated and answered by the music. Instead of the antiphony with which Tire Sermon' opens, there is now a harmony between the mandoline, the fishermen's charter and the 'Inexplicable splendour lonian white and gold'. The reference to fishmen and the church is significant here. Fish has always been a symbol of life and church the refuge of the tired souls. It is as if the discord of the wasteland could be resolved in accepting the shelter of church and in the revival of the ancient mysteries. With the Thames-daughter's song the change is complete. It is a purely lyrical and subjective vision as opposed to the objective understanding of Tiresias or Ferdinand earlier in the poem. The scenes are now recreated with intense particularity. Though there is allusion to Marlow's description of Thames in Conrad's *Heart of Darkness*, it has no explicit narrator. Even though there are intellectual associations there is no analytic wit or irony to divide the mind or build up lacerating parodies. Elizabeth, Cleopatra, Mrs. Porter all contrast and coalesce without the disgust explicit in the earlier parts. Both the functions of contrasting the Cleopatra aspect of Elizabeth with the sordidness of lust in the wasteland, and of equating Elizabeth with the typist as love is sterile for both of them, are performed in the second song. The third Thames' daughter's song depicts yet another sordid 'love' affair. The words have a tone of finality that characterize the souls in Dante's the Inferno or in the Purgatario.

There is no illusion or evasion; no rationalizing or sentimentalizing; the clear honest voice of self-recognition in the lines is rarely heard in Eliot's poetry so far.
There is no doubt that the Thames daughters are there in the wasteland. They are really suffering the failure and breakdown of sensual passion. There is sympathy for them as felt by Dante for certain souls in the Inferno or the Purgatorio. This sympathy rises from the fact that the Thames' daughters present a universal predicament. The songs express a common condition in ordinary language. The pub monologue in 'A Game of Chess' with its cockney diction was mere mimicry. Here common language is made to produce its own poetry. The process of simplifying what was so far complicated in the experience of the wasteland is marked in the difference between the alienated blankness of 'Nothing again nothing' in part II and the direct acknowledgement in 'I can connect/Nothing with nothing'. The complete acceptance of frustration, failure, desolation and mortality is essential before an escape from it is to be sought. The truth about wasteland has been affirmed but there is need of an active and creative suffering to replace the passive acceptance of the Thames' Daughters.
The Thames' daughters' song is followed by quotations from St. Augustine and Buddha to end the Fire Sermon'. Eliot stated that 'The collocation of these two representatives of eastern

and western asceticism as the culmination of this part of the poem, is not an accident'. The positive action needed to get released from the horrors of wasteland is asceticism. Both Augustine and Buddha had used the image of fire to symbolize lust. In the wasteland the secular mind freed from all restraint, cultivating experience for experience's sake, burn in the sterile fire of lust not in the 'hard and gemlike flame'. Augustine's "to Carthage then I came where raged a cauldron of unholy lust," reinforced by Buddha's denunciation of sensual life as burning of fires confiims Tiresias' vision of the Unreal City, but in Augustine's call—'O Lord Thou pluckest me out' the fire of mortality is transformed into the fire of Purgatory to which one submits voluntarily to get the soul out of sins through severe penance and penitence. The fragments from Augustine and Buddha prepare us for the final part of the Waste Land. Death by Water makes this transition smooth.

Death by Water

In his notes, Eliot states that the 'merchant ...melts into the Phoenician Sailor, and the latter is not wholly distinct from Ferdinand Prince of Naples.' The death by water seems to be the death described in Ariel's song in the *Tempest* where the drowning brought sea change in the characters so that Ariel could claim 'those were pearls that were his eyes'. Death by water is the final image of water associated with mortality, but the death in this section of *The Waste Land* takes a different tone; 'A current under the sea/Picked his bones in whispers' is different from the description of death as 'bones cast in little low dry garret, / Rattled by the rat's foot only, year to year' in the earlier section of the poem. The death in this section is no more a nightmare. The Phlebas the Phoenician unites all the previous personages of the poem. Stetson, Mr. Eugenides, Ferdinand and Tiresias all melt into the Phoenician sailor and are drowned with him. The irony in Madame Sosostris' warning of death by water is finally exposed here. The death here is no longer something to be feared but is welcomed as a release and relief from the horror of wasteland.

It is death that actually brings life. The drowned Phoenician soldier recalls the drowned gods of the fertility cults. Jessie Weston tells of the ritual at Alexandria, where each year the head of the god was thrown into the water amidst mourning; the head was carried by currents to Babylon where it was taken ont of water and exhibited as a symbol of rebirth of the god. In this section though the death by water is not shown to bring about a rebirth, bur only a reminder of human mortality as the drowned sailor moves back in lime through the stages of his old age and youth, yet the syntactic connections of the lines and the rhythmic pairs suggest

a gentle acceptance of change and death as opposed to the anxiety about death and change as in the earlier parts of the poem.

Though the drowned sailor enters the whirlpool of his memories of youth and age, the unwanted life is being dissolved; he forgets about 'profit and loss'. The nightmarish experience of death in life is now being experienced as a purging away of the disturbing negative feelings. The death is accepted and suffered. The last section has a warning for both the 'Gentile and the Jews' who want to turn their wheel of fortune by their own hand. The warning is that unless they join the Phoenician sailor in his surrender and acceptance, there is no escape form the horrors of self deception in their life in the wasteland. The death by water thus is a Christian baptism where water symbolizes the purging of the old self, and ushers in a spiritual rebirth. To be Christian is to accept the imperfectness of life and suffer for all sin and offences so that the peace can ultimately be attained. This is exactly what takes place in "What the Thunder Said", the concluding part of *the Waste Land*.

What the Thunder Said

In a letter to Bertrand Russell, Eliot vvrote that this part was 'not only the best part, but the only part that justifies the whole, ät all'. The way out of *the waste land* is not a romantic dream, but a voluntarily acceptance of suffering to purge it as the 'souls in purgatory suffer because they *wish to suffer* for purgation'. It is like suffering the 'passion' of Christ that will ultimately bring redemptive love capable of giving peace.

It is to be noted that the cacophony of voices of different personages get united in a new voice, that of 'we', a voice that is at once personal and inclusive. In the previous sections there were four or five voices speaking different states of mind, here all the voices are change themselves into a cornmon voice as in a song or incantation. The lyrical voice express a shared state of suffering, united by the intensity and depth of feeling. With the recognition of a common culture, the suffering loses its sting and leads on to mutual love and sympathy to speak or sing so inclusively means to enter the realm of an intensified or more developed form of consciousness. 'What the Thunder Said' begins with reference to events of Christ's betrayal, Passion and Crucifixion. The images, 'torchlight red on sweaty faces' and 'frosty silence in the gardens' evoke the image of Christ. The 'agony in stony places' refers to Golgotha, Gethsemane or the förty days of fast in the desert. In the presence of Christ the thunder of spring is charged with reverberations that are not mere natural forces. There is also reference to the angels who told the disciples 'why seek ye the living among the dead? He is

not here, but risen', when the disciples did not find the body of Christ in the sepulchre. It is here that the poem first accepts that those inhabiting the wasteland are deprived of divine presence. But such awareness does not lead to hopelessness or anxiety. That the perceiving consciousness is no more perturbed is also reflected in the simplicity and straight forwardness of the images. The calm acceptance is also born by the smooth rhythm in these lines.

The suffering has not ceased but there is peaceful, patient acceptance of it. This is brought out by the contrast of the prophet's song in part I of the poem to the song of water dripping in part V. While there was only objective observation of the fear and sterility in part I the present song expresses immediate experience, urgent and intense. The repeated words and images present a frustration that has reached the state of hallucination. The voice in its hallucinated trance realizes water dripping and has a sensation of refreshment. But soon the fact is realised that there is no water. Eliot thought that these were the only 'good lines in The Waste Land' and the rest were ephemeral. Eliot's vision does not come in a flash but is the result of great labour and suffering. It is a moment when the truth is realized.

The questioning passage marks a further development of the mind. There is unbroken rhythm in these lines and the question is framed in a formal order. Though Eliot in his notes refers to an account of an Arctic traveller who experienced such hallucinations in moments of intense pain, there is enough evidence in literature to suggest another meaning. There is clear evocation of the experience of the two Disciples of Christ who were travelling to Emmaus when they encountered Resurrected Christ. In Dante's *Vita Nouva,* love accompanies the poet as an unknown co-traveller.

The questioning thus is very different from the hysterical questions of the nervous lady in 'A Game of Chess'. The unknown company is made distinct in the description 'wrapt in a brown mantle, hooded'; he is sensed but not seen and there is genuine desire to seek answer to the question of who the traveller is. The presence of the other is more distinct than the water dripping song of the hermit thrush in the preceding passage. Once the subjection to suffering is accepted, one is able to sense a force beyond nature, though not yet able to comprehend it completely. What follows is an exploration of the horrors that are already known. There is an echo of Christ's warning to the women lamenting at his being taken to be crucified. He told them to weep for themselves and not for him, implying that the source of sorrow needs to be recognized. The hooded hordes may be the 'crowds of people walking in a ring'; they may also be the crowds that crossed the London Bridge, they might be even an invading army or displaced people or the pilgrims.

They represent the pattern of suffering common to all mankind. All the cities become one city and the falling towers of the cities, representing destruction is accepted as a fact without the characteristic anxiety in other parts of the poem. All human plights become 'Unreal', no longer in denunciatory terms, but in simple acceptance of facts. In the calm acceptance of universal suffering and the inevitability of mutability, suffering turns to a purgatory. The patient suffering itself can give the 'rite de passage' out of the horrors of this worldly existence.

The perceiving consciousness recalls the sufferings of earlier parts, which were the hopeless sufferings of Hell. Eliot in writing these lines may have been inspired by the painting of Hieronymus Bosch, the fifteenth century Dutch artist. Eliol may have drawn directly from Bosch's panel entitled 'Hell' which depicts a bat like creature, with dull human features, crawling with tits head down a rocky wall. The paintings were essentially religious allegories of the nightmarish visions of hell. This passage recreates the bizarre and nightmarish world of Bosch's paintings as it compares the sufferings in the wasteland to that in the paintings. However, these lines are written in a gentle rhythm with assonances, alliterations and even rhymes. Moreover, these lines are written in past tense. This indicates that after one has understood the real meaning of suffering, such a hellish nightmare does not have any effect.

Having gone through purgatorial suffering and the horrors of hell, has to confront the ultimate truth, the path of deliverance from all sufferings. The Chapel here is the Chapel Perilous of the Grail legend, where after having passed through his ordeals, the knight had to confront the questions to rejuvenate the wasteland. The Chapel has been described as empty in the legend. There could also be a reference to the tomb of Christ that was found to be empty by his Disciples before they were told that Christ is Resurrected. Such moments are intense and beyond the ordinary. All fears vanish; the dry bones no longer evoke horror and there is no anguish over the wind blowing over the dry grass. There is great expectancy in the moment. The cock, the bird of dawn may be a symbol of resurrection here. It can also be the charmed voice that dispels all evil of the night and the heralds day break. The lightening flash of truth descends and washes all guilt and suffering.

There is now a sudden shift of location from the unreal cities of Europe to the tropical plains of India where the sunken Ganga and withered vegetation wait for rain clouds to come and enliven them. It is after the patience has been adequately tested that the thunder finally speaks the words of wisdom. What the thunder says is 'DA'. The reference is to Brihadaranyaka Upanishad, where the creator says the same word to his threefold offsprings - the gods, the

humans and the demons who interpret the word in three different ways according to their own dispositions. The interpretations as given, by the sacred book are 'Control yourselves, give alms and be compassionate'. Eliot changes the order for his own purpose to '*Datta, Dayadhvam, Damayata*' meaning 'Give, Sympathize, Control'. It is in surrender that life attains value. Surrender may be a virtual death, but it is in the death ones ego that one finds fulfillment.

The moment of surrender in the Hyacinth garden episode now finds an affirmation: 'By this, and this only, we have existed'. To be free from being imprisoned within itself as we see the personages in Part II and Part III, the mind needs to sympathize with the other. The poem alludes to Shakespeare's Coriolanus who was banished from Rome for has arrogance and contempt for people. Though he had to die a pitiable death, it was only after he sympathized with his mother, wife and son to save the people from imminent annihilation. Coriolanus serves as a reminder to all about how dire could be the consequence of lack of sympathy. It is sympathizing alone that can and rescue the mind from its own prison. The last instruction of the thunder is control. Control ståndsfor ascetic self abstinence, which is selfcontrol of very high order. It is in self-control that the intellect, 'the hand expert with sail and oar' can make the 'heart' obedient and refrain from sins. The poem breaks off into a bunch of fragments. There is acceptance of mortality and thus of weakness.

At the same time the nursery rhyme pattern mocks the pride and sense of importance of the builders of great cities and bridges. Reference to Aquitaine perhaps suggests that even such beautiful love songs produced by the troubadour poets of the region could not survive destruction during the crusades. It is in such a background of waste and aridity that the mind is to set its lands in order, is to recover its spiritual integrity. One needs to be like Hieronymo, Kyd's hero in Spanish Tragedy. Though a prototype of Hamlet, Hieronymo did carry out his revenge with resource and resolution. The perceiving consciousness in the poem is to be resolved and draw resource from the instructions of the thunder—'*Datta, Dayadhvam, Damayata*'. It is only such a resolution that can promise him *Shantih* - a peace that surpasses all suffering.

Unit 2 (b): Significance of the Title

Eliot had originally intended to entitle the poem, 'He Do the Police in different voices'. It is a quotation from Charles Dicken's novel, *Our Mutual Friend*. Old Betty Higden boasts of her adopted son Sloppy's accomplishments : 'Sloppy is a beautiful reader of a newspaper. He do

the Police in different voices'. This title would have been sufficient to focus the variety of voices and styles introduced in the poem. It would have also drawn reader's attention to the use of parody in the poem.

For the present title, 'The Waste Land', Eliot acknowledged his debt to Jessie Weston's book *From Ritual to Romance*. The book attempts to explain the evolution of religious bcliefs by studying the legend of the Holy Grail. Grail was the cup used by Christ at the Last Supper with his disciples before crucifixion. According to the legend, Joseph of Arimathea, a follower of Christ, caught the blood from Christ's wound in the Grail and brought it to Glastonbury in the west of England. The legend says that the Grail was lost as a consequence of some immoral activity in the kingdom. The loss of the Grail turned the fertile lands barren; all beings were inflicted by infertility. The fertility could be restored only if a noble knight answered correctly some questions at the Perilous Chapel, where he would go only ätter suffering great ordeals. The legend could easily be read as a symbol for loss of spiritual wisdom and a subsequent search to get it back.

B. C. Southam suggested the possibility of the title being taken from St. *Augustine's Confessions*. In Book II of the *Confessions* St. Augustine writes, 'I wandered, O my God, too much astray from Thee my stay, in these days of my youth, and I became to myself a wasteland'. Such a reference for the title makes the theme of loss of spiritual wisdom explicit in the poem. Whichever be the source of the title, the suggestions are very clear. The title anticipates the major themes in the poem. The Waste Land is a poem depicting spiritual, intellectual and emotionally arid condition of an individual or a people living in a secular world, and a search for answers to the distress. 'The Fire Sermon' opens with description of the Prothalamian scene of Spenser. The leaf boughs that provided shelter during the summer are now broken as summer is över and the leaves have fallen. The lines imply loss of something valuable. In the Old Testament 'tent' refers to the tabernacle that housed the sacred Commandments. In the Prothalamian there is a scene of Thames with nymphs and their paramours strewing flowers on the stream to honour a bridal. In place of the beautiful creatures of Spenser, the paramours in *The Waste Land* given to sensual indulgence and arrogance. The note of loss and sordidness is reinforced with linking Thames with Leman. The allusion refers to the Isrealites' longing for their homeland during Babylonian captivity. The biblical reference also describes the despair and alienation one feels in exile. The spiritual impotency is also expressed in the reference to Ferdinand mourning his father's death in the *Tempest* miraculous. The musings reflect the consciousness of death and loss that preoccupies the wasteland inhabitants. The image of Fisher King, the maimed and impotent king of the Grail legends,

follows the sordid scene. esoteric cult of spiritual rejuvenation; instead he invites him to the cult of homosexuality. The new cult only promises sterility. The painting depicting the rape of Philomela is an inert object in the room. Though it is 'As though a window gave upon the sylvan scene', the dead sensibility of the wastelanders cannot read transcendence through suffering. The 'inviolable voice' of the nightingale is changed to 'Jug Jug' to dirty ears. It draw no lesson or spiritual sustenance from the past.

In the second part 'The Game of Chess' presents yet another picture of spiritual emptiness. The monologue in this part presents a mind, which is simply a flux of incident and emotion, living only in the present moment. The past is simply withered stumps of time and though the 'HURRY UP PLEASE ITS TIME' may remind a reader of the warning of 'Time's winged chariot hurrying near' it is beyond the apprehension of the speaker. The conversation ends with a quotation from Ophelia's speech in Shakespeare's *Hamlet* that serves as a sharp contrast to the lover in wasteland. The sterile sensibility finds a strong expression in Tiresias' narration of the two lovers in the spiritually arid cityscape. The incident between the typist and the carbuncular young man is a picture of 'love' so exclusively and practically pursued that it is not love at all. The meeting of the lovers ends not in peace but in sterile burning. John Crowe Ransom (*God Without Hope*), points out that Love is the aesthetic of sex; lust is the science. Love implies a differing of the satisfaction of desire; it implies even a certain amount old asceticism and ritual, lust drives forward urgently to immediate extirpation of the desire. However, lust only defeats itself. The typist and the young carbuncular man, as presented by Tiresias authenticate the idea.

The world devoid of love relationship between sexes is akin to a game of chess where meanings are assigned by arbitrary conventions alone. Both scenes in 'The Game of Chess' show the predicament of men and women in the secularized world, who cannot cope with the state and as a consequence break down and no longer know what they feel, nor feel what they know. The couples cannot transcend their individual prison house. In setting the plight of the wasteland couples in relation to the myths and literary allusions of the past the poet tries to diagnose the cause and seek a cure of the present sickness. In a world where there is no passion, sensibility and hope, life is more like death. The epigraph very effectively presents this the theme of death-in-life existence, the primary theme in The Waste Land. In Greek mythology the Sibyl at Cumae had asked Apollo to grant her as manyyears of life as the sand she held in her hands, but foolishly forgot to ask for eternal youth.

Consequently as she aged her prophetic powers declined. The stupidity of the Sibyl launched

her into a life where her only wish was to die. The theme is repeated in the very opening line of the poem. The opening lines of poem present the attractiveness of death, or the difficulty in rousing oneself from the death in life in which the people of the wasteland live. Men are afraid to live in reality. They do not want the awareness of pain and suffering, Consequently they prefer oblivion from the burden of consciousness. This desire of death is immediately followed by a description of rapid movement and change in the immediate past experience. The apparent joy and dynamism of the European tour ends in boredom and loneliness. The confusion is further intensified with the German quotation meaning: 'I am not Russian at all; I come from Lithuania; I am a real German.' The quotation, derived from a conversation of Countess Marie Larisch, the niece and confidante of Austrian Empress, Elizabeth recalls the violent breaking up of Europe, which serves as a symbol for disintegration of all certainties in a thoroughly secularized world. In fact it is the memory of futility in past experiences that instigates the desire for the stability of death.

To show the sterility of the wasteland Eliot asociates it with Baudelaire's *fourmillante cite* and with Dante's Limbo. In his notes to the poem Eliot refers to 'Les Septs Vieillards' by Charles Fisher King was unaware that certain maidens who used to frequent the shrine were raped and their golden cups were taken away from them. The curse on the land followed from this act. Spiritually inactive, the inhabitants of the wasteland do not draw sustenance from the past traditions anymore. 'What are the roots that clutch, what branches grow/Out of this stony rubbish? Men no longer know the answers to these questions in a thoroughly secularized world. The lines seem to parody the certainties that were known by the biblical prophets.

Eliot's note refers to Ezekiel ii, l where God gave him the mission of preaching God's words to the rebellious people of Israel. The notes also refer to Ecclesiastes xii, 5 where the preacher reminds men of the vanity of life and exhorts them to remember God in the days of youth. The inhabitants of the wasteland seem to have forgotten the warnings of the scripture. Had they understood the words of the prophet, their suffering would have given their life and death great significance.

The tarot divining Madame Sosostris in part I as well as the currant carrying Mr. Eugenides in part II, both pictures the decay and degradation of ancient mystery cults. The Tarot cards were originally used to determine the event of the highest importance to the people, the rising of the waters. Madame Sosostris engages the cards in merely vulgar fortune telling. The function of the Syrian merchants was to bring the ancient mysteries of the grail legends. But the Smyrna merchant carries only pocket full of currants. Mr. Eugenides ought to have

invited the protagonist to some Baudelaire, quoting the opening lines, ‘swarming city, city full of dreams,/Where in broad daylight the spectre stops the passer-by’. Eliot also refers to Dante, Inferno iii, 55-57: ‘so long a train of people, that I should never have believed death had undone so many’. This is Dante’s reaction when in the outskirts of hell, he sees and recognizes the wretched souls, displeasing to God and to His enemies alike, who lived choosing neither good nor evil and therefore had been rejected from both Heaven and Hell. They had ‘no hope of death’, and they ‘never were alive.’ Eliot draws a parallel between London and Limbo. The workers walking towards the business capital of the world are called inhabitants of Limbo because they have lost their feelings, which might have given them a wholesome existence. And the city is ‘unreal’ not only because it lacks the real life of passion, but also because it does not even realize that it lacks it. The wastelanders are not only possessed by every sin and evil, they are also inert with boredom, apathy and despair.

Even death seems to have lost all significance in the wasteland. The corpse in the poem definitely refers to the ritual of burying the gods made of earth and corn in fertility rites with the hope of good harvest. But the burial of the dead now is a sterile planting—without hope. The warning to ‘keep the dog far hence’ refers to the Humanitarian philosophies that discount the supernatural and spiritual aspects in man. In a world where meanings are ascribed only by arbitrary and empty conventions, communication is bound to fail. These people in the wasteland know nothing, see nothing. Not only that life is meaningless in this wasteland, even death is sterile—‘I think we are in rats’ alley/ Where the dead men have lost their bones’. This line is followed by the remembrance of another death, ‘Those were pearls that were his eyes’. The song from *Tempest* describes a death, which is an opening into a rich and strange realm, another birth. This can be connected to the image of the god thrown into water only to be revived as a symbol of fertility and growth.

If hope is to be restored, a fresh and different set of beliefs and realities are needed. Just as the noble knight underwent great ordeal to confront the questions at the Perilous Chapel, the modern consciousness has to undergo a journey to restore fertility. The song of the Thames daughters opens up other possibilities of experiencing this world and being rescued from “it. There is a striking development in the music of the verse, which begins a process of profound transformation. The music now heard is ‘The pleasant whinning of mandoline’. The clear honest voice of self-recognition in the lines is rarely heard. The waste land inhabitants are aware of the suffering. There is sympathy as felt by Dante for certain souls in the Inferno or in the Purgatory. The advance can be marked in the difference between the alienated blankness of ‘Nothing again nothing’ in part II and the direct acknowledgement in ‘I can

connect/ Nothing with nothing'. The complete acceptance of frustration, failure desolation and mortality is essential before lessation of suffering is sought the truth about wasteland has been affirmed but there is need of an active and creative suffering.

'Death by water' is the final image of water associated with mortality in the poem. 'A current under the sea/Picked his bones in whispers' is different from the description of death as 'bones cast in little low dry garret, / Rattled by the rat's foot only, year to year' in earlier section of the poem. Phlebas the Phoenician unites all the previous personages of the poem. Stetson, Mr. Eugenides, Ferdinand and Tiresias all melt into the Phoenician sailor and are drowned with him. The irony in Madame Sosostris' warning of death by water is finally exposed here. The death here is no longer something to be feared but is welcome as a release from the horror of wasteland. It is a death that actually brings life. The drowned Phoenician soldier recalls the drowned gods of the fertility cults. Though the drowned sailor enters the whirlpool of his memories of youth and age, the unwanted life is dissolved. he forgets about 'profit and loss'. The nightmarish experience of death in life is now being experienced as a purging away of the disturbing negative feelings. The death is accepted and suffered. There is warning for those who want to turn the wheel of fortune by their own hand. The warning is that unless they join the Phoenician sailor in his surrender there is no escape form the horrors of self-deception in the wasteland. The death by water thus is a Christian baptism where water symbolizes the purging of the old self and ushers in a spiritual rebirth.

The way out of this waste is not any romantic. The suffering is like suffering the 'passion' of Christ that will ultimately bring redemptive love capable of giving peace. In 'What the Thunder Said' the cacophony of differen voices gets united in a new voice, at once personal and inclusive. The individual voices become one in a song or incantation. With the recognition of this common culture, the suffering loses its sting and leads on to mutual love and sympathy. To speak or sing so inclusively means to enter the realm of what is recognized as more developed form of consciousness.

After intensely feeling the sterility of the landscape the voice in its hallucinated trance realizes the reviving impart of water and almost has a sensation of refreshment. This is the dream like experience of a man at the brink of collapse but soon the fact that there is no water returns, though it is no more associated with the hopelessness of the previous sections. There is evocation of the experience of two Disciples of Christ who were travelling to Emmaus when they encountered Resurrected Christ. It is wondering at an experience that is real and felt. The

presence of the other is more distinct than the water dripping song of the hermit thrush in the hallucination passage. One is able to sense a force beyond nature, though not yet able to comprehend it completely. Further, in the calm acceptance of universal suffering and inevitability of mutability, one finds all cities, all human plights 'Unreal', no longer in denunciatory terms. The patient suffering itself gives the 'rite de passage' out of the horrors of this worldly existence. It is in the Chapel Perilous of the Grail legends, where after having passed through his ordeals, the knight had to confront the questions to rejuvenate the wasteland. The tomb of Christ was found empty by his Disciples before they were told that Christ was Resurrected. Such moments are intense. The dry bones no longer evoke horror and there is no anguish over the wind blowing over dry grass.

There is great expectancy in the moment. There is now a shift of location from the unreal cities of Europe to the tropical plains of India where the sunken Ganga and withered vegetation wait for the rain clouds to come. The thunder finally speaks the words of wisdom. What the thunder says is 'DA'. In Brihadaranyaka Upanishad the creator says the same word to his threefold offsprings - the gods, the humans and the demons who interpret the word in three different ways according to their own dispositions, 'control yourselves, give alms and be compassionate'. Eliot changes the order to '*Datta, Dayadhvam, Damayata*' meaning 'Give, Sympathize, Control'. It is in surrender that life attains value. The mind needs to sympathize with other. In spite of self-transcendence, sympathy is necessary to break the indestructible barriers between one human being and another. Coriolanus serves as a reminder to all about how dire the consequence of lack of sympathy could be. The last instruction of the thunder is control. There is an affirmation of Buddha's denunciation of sensual life as well as of Augustine's call - 'O Lord Thou pluckest me out'. Control stands for ascetic self-abstinence, which is self-control of very high order which the intellect, 'the hand expert with sail and oar' can make the 'heart' obedient and refrain from sins.

The nursery rhyme pattern of the ending lines evidently mocks the pride and sense of importance of all the proud builders of great cities and bridges. It is in such a background of waste and aridity that the mind is set to recover its spiritual integrity. The perceiving consciousness in the poem draws sustenance from the instructions of the thunder — '*Datta, Dayadhvam, Damayata*'. It is only such a resolution that can promise *Shantih* peace. The legend of the Holy Grail not only narrates the cause of infertility but also gives hope of recovery. Eliot's poem finds a solution to the torments suffered in the wasteland, but to make the solution effective it requires hard and sustained effort that became the theme Eliot's poems that followed *The Waste Land.*

Unit 3: Artistic Unity in *The Waste Land*

The Waste Land diagnoses the disease of modern mind and seeks the means of remedy. It was almost necessary to have a complex structure to express the complex theme. The variety of sources ranging from scriptures, myths legends to romances, past literature and autobiographical writings to be fused into one poem was an extremely challenging task. Another difficulty was to fuse the plurality of voices in which the poem speaks. Eliot wanted to spread the poem through four issues of *Dial* and even thought of splitting the poem into two in *The Criterion*. However, the poem does have a definite organization and structure. Every individual part of the poem is organized neatly both in terms of structure and theme. All the parts make a complete whole. The title performs a vital role in holding the parts together and the epigraph presents the psychological state that dominates the poem. The basic method of structuring the first three parts is to have an image at the centre with the other images symmetrically set around. The fourth part serves as a transition between the turmoil of the first three and the peace of the last part. The fifth part of the poem is a summary of the first four. It works out the answers to the problems raised in the first three. Though the poem does not resolve the problems, prescription for cure is laid down. The initial plurality of voices is unified into one voice, and the several allusions only express the same situation. The unity of The Waste Land is like the musical unity of an orchestra where different instruments play the same theme in variety of tones and finally unites to present the crescendo. In 'The Burial of the dead' the episode of the hyacinth garden seems to be the central image around which all other images are symmetrically arranged. If the earlier parts presenting life devoid of meaning, which is death, the hyacinth garden presents a death, which may be called life at its greatest intensity. While looking at the hyacinth girl coming back from the garden it seemed to the protagonist that his eyes failed, 'I was neither/Living nor dead, and I knew nothing, /Looking into the heart of light, the silence.' The lines are too rich in meaning. It is a moment of intense passion.

It almost achieves the state of a mystical awareness. These lines stand in sharp contrast to the meaning conveyed by the images preceding as well as following it. The images preceding the episode display the various horrible aspects of life in the wasteland, the death-in-life as well as staticity, sterility and fear. This section begins by showing the difficulty in rousing oneself from the death in life in which the people of the wasteland live. There is anxiety about change, growth and sexuality. This desire is immediately followed by a description of rapid movement and change that ends essentially in boredom and loneliness. The certainties that

were known by the biblical prophets are long forgotten by men in a thoroughly secularized world.

The inhabitants of the wasteland seem to have forgotten the warnings of the scripture. The passage on Madame Sosostris and her fortune telling directs attention to both corruptions of traditions as well as the limited intellect of the inhabitants of the wasteland. The Tarot cards were originally used to determine the event of highest importance to the people, the rising of the waters. Madame Sosostris engages the cards to vulgar fortune telling. Madame Sosostris passage contributes to the unity of the poem. Various images that recur in the Tarot card appear in different parts of the poem, but their meanings are not the same as interpreted by the famous clairvoyante. Eliot proceeds to show the sterility and unreality of the wasteland by associating it with Baudelaire's *fourmillante*. *cite* and with Dante's Limbo. 'So long a train of people, that I should never have believed death had undone so many'. This is Dante's reaction when in the outskirts of hell, he sees and recognizes the wretched souls. The workers walking towards the business capital of the world are called inhabitants of Limbo because they have lost their passion. The wastelanders like Baudelaire are not only possessed by every sin and evil, they are also inert with boredom, apathy and despair. The second part of the poem illustrates the abstractions that are stated in the first part. The theme of life which is death is stated specifically in the conversation between the man and woman where all communication seems to fail. Not only the life is meaningless in this wasteland, even death is sterile -'I think we are in rats' alley/ Where the dead men have lost their bones'. This line is followed by remembrance of another death. 'Those were pearls that were his eyes'. The nervous woman's monologue is the nucleus of the second part as it were. It is presented between two scenes taken from two diametrically opposite social settings that are apparently contrasting but essentially validate the same fact about the wasteland, loss of meaning.

The art works that fill the room are characterized as 'other withered stumps of time'. Allusions to Cleopatra and Pope's Belinda only accentuate the difference of the present woman from the famous heroines of past literarure. The lady neither has the grandeur of Cleopatra nor the innocent folly of Belinda. The second part of the section presents yet another picture of spiritual emptiness but this time the social scale is different. The monologue in this part presents a mind, which simply records a flux of incident and emotion, all on the surface, living only in the present moment. The conversation ends with a quotation from Ophelia's speech in Shakespeare's *Hamlet* indicating her refined sensibility, which is in sharp contrast to the insensible Lil. Both the parts of A Game of Chess show the passionlesness and insensibility in

a totally secularized world where every thing is looked at from individual selfcentred position. Eliot had originally planned to entitle this section as 'In the Cage'. But the present title not only describes but also diagnoses the problem of the wasteland. Eliot's notes refer to Thomas Middleton's play Women Beware Women as the source for the title. In the play every move on the board corresponds to the steps of forcible seduction of Bianca. The title suggests that the relationship between sexes in the secularized world is akin to a game of chess where meanings are assigned by arbitrary conventions alone.

In 'The Fire Sermon', Tiresias's account of the sexual act between two lovers is at the centre. Eliot claimed that Tiresias acts, as a unifying consciousness in the cacophony of voices in *The Waste Land*, 'What Tiresias sees, in fact, is the substance of the poem'. The incident between the typist and the carbuncular young man is a picture of 'love' so exclusively and practically pursued that it is not love at all. The meeting of the lovers ends not in peace but in sterile burning. Tiresias sees this objectively. The typist and the young carbuncular man, as presented by Tiresias are a complete opposite to the lovers that were presented in the hyacinth garden in part I. Here there is neither ecstasy nor anguish. The aspects of wasteland introduced in the poem; sterility, insensitivity, self imprisonment and absence of love; are all presented together in this episode. The images in this section, from the beginning till the incident narrated by Tiresias describe the passionless lust indulged in by the inhabitants of the wasteland. There is no fulfillment here but only sterility and disgust. The section opens in a divided feeling, the Prothalamian scene of Spenser alternated with harsh realism. The leafy boughs that provided shelter during the summer is now broken. The lines imply loss of something valuable. In the Prothalamian there is a scene of Thames with nymphs and their paramours strewing flowers on the stream to honour a bridal. In the Wasteland the paramours are 'the loitering heirs of city directors'. The note of loss and sordidness is reinforced linking Thames with Leman. The allusion refers to the Isrealites' longing for their homeland during Babylonian captivity. The biblical reference thus describes the despair and alienation one feels in wasteland.

The physical impotency of the Fisher King easily becomes a symbol of the spiritual paralysis that the wastelanders suffer. The spiritual impotency is more exposed in the reference to Ferdinand mourning his father's death in the *Tempest*. The musings show the consciousness of death and loss that preoccupies the wasteland inhabitants. Here, in fact there is a repetition of images from the previous part thus linking the parts if not sequentially ät least in continuity of concern. Mr. Eugenides is the one-eyed merchant mentioned by Madame Sosostris in part I, though she was unable to see what he carried on his back. The representatives of ancient

cults whether the tarot divining Madame Sosostris or the currant carrying Mr. Eugenides, both make evident the decay and degradation of ancient mystery cults. Mr. Eugenides ought to have invited the protagonist to some esoteric cult of spiritual rejuvenation; instead he invites him to the cult of homosexuality. With the song of the Thames daughters a new development begins in the poem. The music of the verse begins a process of profound transformation. In the music, 'The pleasant whinning of mandoline', the anguish is dissipated and answered by the new music. Instead of the antiphony with which 'Fire Sermon' opens, there is now a harmony between the mandoline, the fishermen's chatter and the 'Inexplicable splendour Ionian white and gold. The reference to fishmen and the church is significant here. Fish has always been a symbol of life and church the refuge of the tired soul. It is as if the discord of the wasteland could be resolved in accepting the shelter of church and revival of ancient mysteries. The complete acceptance of frustration, failure, desolation and mortality is essential before a release from it is sought. The positive move can be asceticism. Both Augustine and Buddha had used the image of fire to symbolize. The mind cultivating experience for experience's sake burns in sterile fire of lust. Buddha's denunciation of sensual life as burning of fires confirms Tiresias' vision of the Unreal City, and in Augustine's call - 'O Lord Thou pluckest me out'. The fire is transformed into the fires of Purgatory to which one must submit voluntarily to get the soul cleansed of sins through severe penance and penitence.

Death by water is the final image of water associated with mortality in the poem but death in this section of wasteland takes a different tone. 'A current under the sea/Picked his bones in whispers' is different from the description of death as 'bones cast in little low dry garret, / Rattled by the rat's foot only, year to year'. Phlebas the Phoenician unites all the previous personages of the poem. Stetson, Mr. Eugenides, Ferdinand and Tiresias all melt into the Phoenician sailor and are drowned with him. The irony in Madame Sosostris' warning of death by water is finally exposed here. The death here is but welcomed as a release from the horror of wasteland. It is death that actually brings life. The drowned Phoenician soldier recalls the drowned gods of the fertility cults. As the drowned sailor moves back in time through the stages of his old age and youth, the syntactic connections of the lines and the rhythmic pairs suggest a gentle acceptance of change and death as opposed to the anxiety about death and change in the earlier parts of the poem. In a letter to Bertrand Russell, Eliot wrote that 'What the Thunder Said' was 'not only the best part, but the only part that justifies the whole, at all'. In the previous sections there were four or five voices speaking different states of mind, here all the voices are changed into a

common voice in a song or incantation expressing a shared state of suffering, and depth of feeling, The images, 'torchlight red on sweaty faces' and 'frosty silence in the gardens' evoke the figure of Christ. The 'agony in stony places' refers to Golgotha, Gethsemane or the forty days of fast in the desert. There is also reference to the angels who told the disciples 'why seek ye the living among the dead? He is not here, but risen'. It is here that the poem first accepts that those inhabiting the wasteland embrace the suffering with patience.

The suffering is so intense that it causes hallucinations. The questioning passage marks a further development of the mind. There is clear evocation of the experience of two Disciples of Christ who were travelling to Emmaus when they encountered Resurrected Christ. The unknown company is made distinct in the description 'wrapt in a brown mantle, hooded'; he is sensed but not seen and there is genuine desire to seek the answer. Once the suffering has become complete, the one is able to sense a force beyond nature, though not yet able to comprehend it completely. There is echo of Christ's warning the women to weep for themselves and not for him, implying that the source of their sorrow and failures is to be recognized. The hooded hordes may be the 'crowds of people walking in a ring'; they may also be the crowds that crossed the London Bridge, they might be even an invading army or displaced people or even pilgrims, but they are no more perceived with horror or disgust. They represent the universal pattern of suffering. All cities, all human plights become 'Unreal', in simple acceptance of facts. The calm acceptance of universal suffering and inevitability of mutability itself gives the 'rite de passage' out of the horrors of this worldly existence to the path of deliverance from all sufferings. The Chapel here is the Chapel Perilous of the Grail legends, where after having passed through his ordeals, the knight had to confront the questions to rejuvenate the wasteland. There is also a reference to the tomb of Christ that was found to be empty by his Disciples before they were told that Christ is Resurrected. There is great expectancy in the moment. The cock, the bird of dawning is a symbol of resurrection here, the charmed voice that dispels all evil of night and heralds daybreak. The moment of revelation requires dispelling of all ordinary concerns before the lightening flash of truth descends and washes all guilt and suffering. The thunder finally speaks the words of wisdom. What the thunder says is 'DA'.

In Brihadaranyaka Upanishad the creator says the same word to his threefold offsrings-the gods, the humans and the demons who interpret the word in three different ways according to their own dispositions, 'Control yourselves, give alms and be compassionate'. Eliot changes the order to '*Datta, Dayadhvam, Damayata*' meaning 'Give, Sympathize, Control'. It is through the surrender of one's ego that life attains value. Surrender to such a degree might be

a virrual death. The moment of surrender in the Hyacinth garden episode now finds an affirmation: 'By this, and this only, we have existed'. For the consciousness to be free, it needs to sympathize with others to break the indestructible barriers between one human being and another.

Coriolanus serves as a reminder to all about how dire could be the consequence of lack of sympathy. The last instruction of the thunder is control. Control may also stand for ascetic self-abstinence, which is self-control of very high order. The poem breaks off into a bunch of fragments. At the same time the poem mocks the pride and sense of importance of all the proud builders of great cities and bridges. In other words the transformed mind can see that failure is a common plight. It is in such a background of waste and aridity that the mind is set to recover its spiritual integrity. The perceiving consciousness in the poem draws sustenance resource from the instructions of the thunder — '*Datta, Dayadhvam, Damayata* and it is only such a resolution that can promise him *Shantih,* peace.

Thus we find that the apparently separate parts of the poem are interconnected to make The Waste Land one poem. The poem lacks organic unity but it presents a higher sense of order. In his critical writings, Eliot often talked about unity of sentiment. A poem is to appeal more to sensibility than to intellect. The images in wasteland directly appeal to sensibility and feelings, creating powerful and immediate effect. The content and form are intrinsically related. This gives the poem an autonomy that characterizes all immortal works of art.

UNIT – 4

Unit 4: Use of Myth and Allusions

I.A. Richards remarked that allusions in *The Waste Land* are a device for compression, for the poem is equivalent in content to an epic. Without this device twelve books would have been needed. The poem is a description of the horrors experienced in a secularized world and prescribes the means to overcome it. It is natural that such a theme would require a vast expanse where religion, philosophy, history, politics, literature and culture in general would surface as reference points. Allusions from myths, scriptures, literary works, autobiographical writings and several other sources perform significant role in expressing the meaning and holding the structure of the poem. Allusions from a variety of contexts and historical epochs are juxtaposed, as in a collage, to create a remarkable effect. In his notes to the poem Eliot acknowledged his debt to Sir James Frazer's *The Golden Bough* and Jessie Weston's *From*

Ritual to Romance not only for the material he used but also for the structure of the poem. The title of the poem is taken from the legend of the Holy Grail, a myth explored in both these works. According to the legend, Joseph of Arimathea, a follower of Christ, caught the blood from Christ's wound in the Grail and brought it to Glastonbury in the west of England. The legend says that the Grail was lost as a consequence of some immoral activity in the kingdom. The loss of the Grail turned the fertile lands barren all beings were inflicted by infertility.

The fertility could be restored only if a noble knight answered correctly some questions at the Perilous Chapel, where he would go only after suffering great ordeals. The legend could easily be read as a symbol for loss of wisdom and a subsequent search to recover it. The first three parts of the poem explores the cause of sterility in the modern wasteland the last two parts depict the process to escape the horrors. Reference to the legend of the Holy Grail can be found interspersed throughout the poem. The poem has several allusions to the Christian Scriprures. Every allusion is treated differently to focus different meanings. In 'Burial of the Dead' there are references to the prophetic Books from the Bible. 'What are the roots that clutch, what branches grow/Out of this stony rubbish?' Eliot's note refers to Ezekiel ii, l where God gave him the mission of preaching God's words to the rebellious people of Israel. The notes also refer to Ecclesiastes xii, 5 where the preacher reminds men of the vanity of life and exhorts them to remember God in the days of youth. The lines seem to parody the certainties that were known by the biblical prophets. The inhabitants of the wasteland seem to have forgotten the warnings of the scripture. Whereas, the Biblical allusions in 'What the Thunder Said' bring out hope in purgatorial suffering. 'What the Thunder Said' in the poem begins with reference to events of Christ's betrayal, Passion and Crucifixion. The images, 'torchlight red on sweaty faces' and 'frosty silence in the gardens' evoke the figure of Christ. The 'agony in stony places' refers to Golgotha, Gethsemane or the förty days of fast in the desert. In the presence of Christ the thunder of spring was charged with reverberations that are not mere natural forces. After the intense purgatorial sufferings the mind can a better understanding of the experienced world. To depict the experience Eliot alludes to the experience of two Disciples of Christ who were travelling to Emmaus when they encountered Resurrected Christ.

Allusions in The Waste Land often serve as important commentary on the prevalent condition The autobiographical line from a conversation of Countess Marie Larisch, the niece and confidante of Austrian Empress, Elizabeth, 'I am not Russian at all; I come from Lithuania; I am a real German.' recalls the violent breaking up of Europé, which serves as a symbol for disintegration of all certainties in the Waste Land. Again, Eliot refers to Dante, Inferno iii,

55-57: ‘so long a train of people, that I should never have believed death had undone so many’. This is Dante’s reaction when in the outskirts of hell, he sees and recognizes the wretched souls, choosing neither good nor evil and therefore rejected from both Heaven and Hell. With reference to Dante, Eliot draws a parallel between London, the centre of world trade and Limbo. The workers walking towards the business capital of the world are called inhabitants of Limbo because they have lost their passion; they have lost their feelings. Further in bringing the context of the Punic wars in the poem Eliot makes a comment on the conditions of the wasteland. Mylae is the name of a battle fought between the Romans and Carthaginians in the Punic wars. In making the protagonist address his friend as someone he met in the Punic wars. Eliot points out that all wars are the same in destroying the victor and vanquished both.

On other occasions allusions highlight the meaning by contrast with the lines written in the poem. There is pointed reference to Shakespeare’s Cleopatra in the first lines of ‘The Game of Chess’. Whereas Cleopatra in Shakespearean play is described as one whom ‘Age cannot whither her, nor custom stale/Her infinite variety’ the life of the woman in ‘A Game of Chess’ is staled. Cleopatra represents the pinnace that love can reach, one who could throw away an empire for love in contrast to the woman in the poem for whom love simply does not exist. Not only that life is meaningless in the wasteland, even death is sterile—‘I think we are in rats’ alley/ Where the dead men have lost their bones’. This line is followed by remembrance of another death, ‘Those were pearls that were his eyes’. The song from Tempest describes a death that is another birth. The quotation from Ophelia’s speech in Shakespeare’s *Hamlet* at the end of the second part of ‘The Game of Chess’ serves as a sharp contrast to the lover in wasteland. The refmed Ophelia turning mad at Hamlet’s refusal is opposite to the insensible Lil. The contrast of the cockney ‘Ta ta. Goonight. Goonight’ with ‘Goodnight, ladies’ from Ophelia’s speech also highlights the trivial maneuvers in sexual game as displayed in the pub in the *Waste Land.*

On several occasions allusions from several contexts are juxtaposed and the composite of these contexts create a powerful effect. The third part of Waste Land opens with the Prothalamian scene of Spenser alternating with harsh realism. The leafy boughs that provided shelter during the summer is now broken as summer is over and the leaves have fallen. The lines also imply loss of something valuable. In the Old Testament ‘tent’ refers to the tabernacle that housed the sacred Commandments now lost. The combination of these two references powerfully builds up the theme of past beauty and comfort lost in the present. In his notes on lines 197-198, Eliot refers to John Day’s *Parliament of Bees* that refers to the

horns of hunting brought brings Acteon to Diana. The allusion to this myth intensifies the consequence of lust in the wasteland. The inhabitants of the wasteland burn in the fire of their own lust just as Acteon transformed into a stag was hunted by his own hounds. The bathing of Diana with her nymphs has become 'O the moon shone bright on Mrs. Porter/ And on her daughter/ They wash their feet in soda water'. Horns of hunting have changed to modern automobile sounds that do not bring an Acteon to Diana, Sweeney a vulgar bourgeois, to not so chaste Mrs. Porter. There is also reference to the washing of feet in the Maundy ritual in the Grail legends where Parsifal the chaste hero passed successfully the temptations of flesh.

The children singing on the occasion express the ecstasy of his passing from the worldly to immortal Iife. The song heard here instead, are broken fragments of swallow and nightingale intensifying the failure to experience spiritual transformation in the wasteland. Allusions also combine to intensify expectations for the moment when the ultimate truth is spoken by the thunder in the last part of the poem. The Chapel here is the Chapel Perilous of the Grail legends, where after having passed through his ordeals, the knight had to confront the questions to rejuvenate the wasteland. The Chapel has been described as empty in the legends. There could also be a reference to the tomb of Christ that was found to be empty by his Disciples before they were told that Christ is Resurrected. The moment of revelation requires garnering of all courage, dispelling of all concerns before the lightening flash of truth descends and washes all guilt and suffering.

Regarding the selection of allusions used for several functions in the poem, allusions from sixteenth century plays, Eliot's one of the favourite ages, always seems to represent positive elements in the positive negative binary. Be it the quotations from Shakespearean plays or from Spenser, the sixteenth century literature represents faith, beauty and certainty as against the represents modern sordidness. Eliot has chosen the style of the eighteenth century poets for describing the typist episode. The description of evening closely follows Gray and Collins. There is explicit allusion to Goldsmith's song in the description of the typist after her lover has departed. Such allusions go a long way to expose the utter breakdown of traditional human values in the wasteland. Eliot in his essays time and again reiterated that the poets of the eighteenth century had 'lost that hold on human values, that firm grip on human experience which is a formidable achievement of the Elizabethan and Jacobean poets'. Thus the past does not exist as a unified entity in The Waste Land. Tradition in the poem is not passively inherited but subjectively constructed. The poet interprets the past in his selection, arrangement, and treatment of allusions, styles and genres. Also the tradition in the poem is not

restricted merely to the allusions from canonical modern European writtens, but also includes scriptures from India as well from the ancient European classical text along with French and German lines spread throughout the poem.

It is significant that both the epigraph and the conclusion are in alien languages. The passage in the epigraph is taken from Roman playwright Petronius' play *Satyricon*. A character, Trimalchio, trying to surpass his other companions in stories of wonder, speaks the words. The lines refer to the Sibyl at Cumae who had asked Apollo to grant her as many years of life as the sand that she held in her hands, but foolishly she forgot to ask for eternal youth. Consequently as she aged her prophetic powers declined. Sibyl becomes a powerful symbol of sterility and imprisonment that the people inhabiting Eliot's wasteland suffer from. It is the injudicious choice that has brought failure and frustration, which is even worse than death. What the thunder says is 'DA'. Here is a reference to Brihadaranyaka Upanishad, where the creator says the same word to his threefold offsrings-the gods, the humans and the demons who interpret the word in three different ways according to their own dispositions. The interpretations as given by the sacred book are 'Control yourselves, give alms and be compassionate'. Eliot changes the order to '*Datta, Dayadhvam, Damayata*' meaning 'Give, Sympathize, Control'. As Hieronymo, in *Spanish Tragedy* carried out his revenge with resource and resolution, the perceiving consciousness in the poem is resolved to and draws resource from the instructions of the thunder—'*Datta, Dayadhvam, Damayata* ' and it is only such a resolution that can promise *Shantih* - a peace that surpasses all the emotional and intellectual turmoil of the wasteland. The allusions, thus, bring different historical epochs, cultural contexts, and states of consciousness into a close orpit. The wasteland described in the poem cannot be a phenomena of a particular age or culture. It is a state of mind that has rejected faith and its spiritual fertility can be restored only if the instructions in the scriptures are once again followed, faith is once again made alive.

Suggested Reading

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2. Southam, B. C., A Student's Guide to the Selected Poems of T. S. Eliot (London : Faber and Faber, 1981)

3. Bloom, Harold (ed), T. S. Eliot's The Waste Land (New York. Chelsea House, 2007)
4. Moody, A. D., Thomas Stearns Eliot: Poet (Cambridge. Cambridge University Press, 1979, 1997)
5. Moody, A. D. (ed), The Cambridge Companion to T. S. Eliot (Cambridge: Cambridge University Press, 1994, 1997)
6. Rajan, B. (ed), T. S. Eliot. A Study of His Writings, by Several Hands (London : Dennis Dobson, 1947)
7. Smith Grover, T. S. Eliot's Poetry and Plays : A Study in Sources and Meaning (Chicago :University of Chicago Press, 1956)

Assignments

Essay Type

1. Do you think *The Waste Land* has unity of form and content? Discuss.
2. Consider the significance of the various allusions play in *The Waste Land*?
3. Discuss whether *The Waste Land* is an appropriate title of the poem.
4. *The Waste Land* describes a journey but the end is invisible. Discuss.
5. *The Waste Land* is a critique of the Modern Western civilization. Comment on the observation.

Short Answer Type

1. Comment on the allusion from Wagner's opera, 'Tristam and Isoide' in 'The Burial of the dead'.
2. Bring out the significance of the allusions from Dante and Baudelaire in the last part of 'The Burial of the Dead'.
3. Explain the significance of the sub-title 'A Game of Chess'.
4. Comment on the significance of the allusion to the legend of Philomela in the poem.
5. Bring out the relevance of the epigraph in *The Waste Land*.
6. What role does Tiresias play in the poem ?
7. Which ancient ritual is alluded to in the 'Death by Water'? What does it signify?
8. Comment on the use of the Sanskrit chanting at the end of the poem.

BLOCK – II

UNIT – 5

The Poetry of W. B. Yeats

CONTENT STRUCTURE

Unit 5 (a): Introduction to W. B. Yeats

Unit 5 (b): "Leda and the Swan" – Text and Analysis

Unit 5 (c): "Sailing to Byzantium" – Text and Analysis

Unit 5 (d): "Byzantium" – Text and Analysis

Unit 5 (e): "Coole Park and Ballylee, 1931" – Text and Analysis

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Unit 5 (a): Introduction to W. B. Yeats

William Butler Yeats, (born June 13, 1865, Sandymount, Dublin, Ireland—died January 28, 1939, Roquebrune-Cap-Martin, France), Irish poet, dramatist, and prose writer, one of the greatest English-language poets of the 20th century. He received the Nobel Prize for Literature in 1923.

Yeats's father, John Butler Yeats, was a barrister who eventually became a portrait painter. His mother, formerly Susan Pollexfen, was the daughter of a prosperous merchant in Sligo, in western Ireland. Through both parents Yeats (pronounced "Yates") claimed kinship with various Anglo-Irish Protestant families who are mentioned in his work. Normally, Yeats would have been expected to identify with his Protestant tradition—which represented a powerful minority among Ireland's predominantly Roman Catholic population—but he did not. Indeed, he was separated from both historical traditions available to him in Ireland—from the Roman Catholics, because he could not share their faith, and from the Protestants, because he felt repelled by their concern for material success. Yeats's best hope, he felt, was to cultivate a tradition more profound than either the Catholic or the Protestant—the tradition of a hidden Ireland that existed largely in the anthropological evidence of its surviving customs, beliefs, and holy places, more pagan than Christian.

In 1867, when Yeats was only two, his family moved to London, but he spent much of his boyhood and school holidays in Sligo with his grandparents. This country—its scenery, folklore, and supernatural legend—would colour Yeats's work and form the setting of many of

his poems. In 1880 his family moved back to Dublin, where he attended the high school. In 1883 he attended the Metropolitan School of Art in Dublin, where the most important part of his education was in meeting other poets and artists.

Meanwhile, Yeats was beginning to write: his first publication, two brief lyrics, appeared in the Dublin University Review in 1885. When the family moved back to London in 1887, Yeats took up the life of a professional writer. He joined the Theosophical Society, whose mysticism appealed to him because it was a form of imaginative life far removed from the workaday world. The age of science was repellent to Yeats; he was a visionary, and he insisted upon surrounding himself with poetic images. He began a study of the prophetic books of William Blake, and this enterprise brought him into contact with other visionary traditions, such as the Platonic, the Neoplatonic, the Swedenborgian, and the alchemical.

Yeats was already a proud young man, and his pride required him to rely on his own taste and his sense of artistic style. He was not boastful, but spiritual arrogance came easily to him. His early poems, collected in The Wanderings of Oisin, and Other Poems (1889), are the work of an aesthete, often beautiful but always rarefied, a soul's cry for release from circumstance. Yeats quickly became involved in the literary life of London. He became friends with William Morris and W.E. Henley, and he was a cofounder of the Rhymers' Club, whose members included his friends Lionel Johnson and Arthur Symons. In 1889 Yeats met Maud Gonne, an Irish beauty, ardent and brilliant. From that moment, as he wrote, "the troubling of my life began." He fell in love with her, but his love was hopeless. Maud Gonne liked and admiredhim, but she was not in love with him. Her passion was lavished upon Ireland; she was an Irish patriot, a rebel, and a rhetorician, commanding in voice and in person. When Yeats joined in the Irish nationalist cause, he did so partly from conviction, but mostly for love of Maud. When Yeats's play Cathleen ni Houlihan was first performed in Dublin in 1902, she played the title role. It was during this period that Yeats came under the influence of John O'Leary, a charismatic leader of the Fenians, a secret society of Irish nationalists.

After the rapid decline and death of the controversial Irish leader Charles Stewart Parnell in 1891, Yeats felt that Irish political life lost its significance. The vacuum left by politics might be filled, he felt, by literature, art, poetry, drama, and legend. The Celtic Twilight (1893), a volume of essays, was Yeats's first effort toward this end, but progress was slow until 1898, when he met Augusta Lady Gregory, an aristocrat who was to become a

playwright and his close friend. She was already collecting old stories, the lore of the west of Ireland. Yeats found that this lore chimed with his feeling for ancient ritual, for pagan beliefs never entirely destroyed by Christianity. He felt that if he could treat it in a strict and high style, he would create a genuine poetry while, in personal terms, moving toward his own identity. From 1898, Yeats spent his summers at Lady Gregory's home, Coole Park, County Galway, and he eventually purchased a ruined Norman castle called Thoor Ballylee in the neighbourhood. Under the name of the Tower, this structure would become a dominant symbol in many of his latest and best poems.

In 1899 Yeats asked Maud Gonne to marry him, but she declined. Four years later she married Major John MacBride, an Irish soldier who shared her feeling for Ireland and her hatred of English oppression: he was one of the rebels later executed by the British government for their part in the Easter Rising of 1916. Meanwhile, Yeats devoted himself to literature and drama, believing that poems and plays would engender a national unity capable of transfiguring the Irish nation. He (along with Lady Gregory and others) was one of the originators of the Irish Literary Theatre, which gave its first performance in Dublin in 1899 with Yeats's play The Countess Cathleen. To the end of his life Yeats remained a director of this theatre, which became the Abbey Theatre in 1904. In the crucial period from 1899 to 1907, he managed the theatre's affairs, encouraged its playwrights (notably John Millington Synge), and contributed many of his own plays. Among the latter that became part of the Abbey Theatre's repertoire are The Land of Heart's Desire (1894), Cathleen ni Houlihan (1902), The Hour Glass (1903), The King's Threshold (1904), On Baile's Strand (1905), and Deirdre (1907).

Yeats published several volumes of poetry during this period, notably Poems (1895) and The Wind Among the Reeds (1899), which are typical of his early verse in their dreamlike atmosphere and their use of Irish folklore and legend. But in the collections In the Seven Woods (1903) and The Green Helmet (1910), Yeats slowly discarded the PreRaphaelite colours and rhythms of his early verse and purged it of certain Celtic and esoteric influences. The years from 1909 to 1914 mark a decisive change in his poetry. The otherworldly, ecstatic atmosphere of the early lyrics has cleared, and the poems in Responsibilities: Poems and a Play (1914) show a tightening and hardening of his verse line, a more sparse and resonant imagery, and a new directness with which Yeats confronts reality and its imperfections.

In 1917 Yeats published The Wild Swans at Coole. From then onward he reached and maintained the height of his achievement—a renewal of inspiration and a perfecting of technique that are almost without parallel in the history of English poetry. The Tower (1928), named after the castle he owned and had restored, is the work of a fully accomplished artist; in it, the experience of a lifetime is brought to perfection of form. Still, some of Yeats's greatest verse was written subsequently, appearing in The Winding Stair (1929). The poems in both of these works use, as their dominant subjects and symbols, the Easter Rising and the Irish civil war; Yeats's own tower; the Byzantine Empire and its mosaics; Plato, Plotinus, and Porphyry; and the author's interest in contemporary psychical research. Yeats explained his own philosophy in the prose work A Vision (1925, revised version 1937); this meditation upon the relation between imagination, history, and the occult remains indispensable to serious students of Yeats despite its obscurities.

In 1913 Yeats spent some months at Stone Cottage, Sussex, with the American poet Ezra Pound acting as his secretary. Pound was then editing translations of the nō plays of Japan, and Yeats was greatly excited by them. The nō drama provided a framework of drama designed for a small audience of initiates, a stylized, intimate drama capable of fully using the resources offered by masks, mime, dance, and song and conveying—in contrast to the public theatre—Yeats's own recondite symbolism. Yeats devised what he considered an equivalent of the nō drama in such plays as Four Plays for Dancers (1921), At the Hawk's Well (first performed 1916), and several others. In 1917 Yeats asked Iseult Gonne, Maud Gonne's daughter, to marry him. She refused. Some weeks later he proposed to Miss George Hyde-Lees and was accepted; they were married in 1917. A daughter, Anne Butler Yeats, was born in 1919, and a son, William Michael Yeats, in 1921.

In 1922, on the foundation of the Irish Free State, Yeats accepted an invitation to become a member of the new Irish Senate: he served for six years. In 1923 he was awarded the Nobel Prize for Literature. Now a celebrated figure, he was indisputably one of the most significant modern poets. In 1936 his Oxford Book of Modern Verse, 1892–1935, a gathering of the poems he loved, was published. Still working on his last plays, he completed The Herne's Egg, his most raucous work, in 1938. Yeats's last two verse collections, New Poems and Last Poems and Two Plays, appeared in 1938 and 1939 respectively. In these books many of his previous themes are gathered up and rehandled, with an immense technical

range; the aged poet was using ballad rhythms and dialogue structure with undiminished energy as he approached his 75th year.

Yeats died in January 1939 while abroad. Final arrangements for his burial in Ireland could not be made, so he was buried at Roquebrune, France. The intention of having his body buried in Sligo was thwarted when World War II began in the autumn of 1939. In 1948 his body was finally taken back to Sligo and buried in a little Protestant churchyard at Drumcliffe, as he specified in "Under Ben Bulben," in his Last Poems, under his own epitaph: "Cast a cold eye/On life, on death./Horseman, pass by!"

Had Yeats ceased to write at age 40, he would probably now be valued as a minor poet writing in a dying Pre-Raphaelite tradition that had drawn renewed beauty and poignancy for a time from the Celtic revival. There is no precedent in literary history for a poet who produces his greatest work between the ages of 50 and 75. Yeats's work of this period takes its strength from his long and dedicated apprenticeship to poetry; from his experiments in a wide range of forms of poetry, drama, and prose; and from his spiritual growth and his gradual acquisition of personal wisdom, which he incorporated into the framework of his own mythology.

Yeats's mythology, from which arises the distilled symbolism of his great period, is not always easy to understand, nor did Yeats intend its full meaning to be immediately apparent to those unfamiliar with his thought and the tradition in which he worked. His own cyclic view of history suggested to him a recurrence and convergence of images, so that they become multiplied and enriched; and this progressive enrichment may be traced throughout his work. Among Yeats's dominant images are Leda and the Swan; Helen and the burning of Troy; the Tower in its many forms; the sun and moon; the burning house; cave, thorn tree, and well; eagle, heron, sea gull, and hawk; blind man, lame man, and beggar; unicorn and phoenix; and horse, hound, and boar. Yet these traditional images are continually validated by their alignment with Yeats's own personal experience, and it is this that gives them their peculiarly vital quality. In Yeats's verse they are often shaped into a strong and proud rhetoric and into the many poetic tones of which he was the master. All are informed by the two qualities which Yeats valued and which he retained into old age—passion and joy.

Unit 5 (b): Leda and the Swan

One of W. B. Yeats' most widely anthologized poems, 'Leda and the Swan' was published initially in the literary magazine *The Dial*. The following year it was included in Yeats' 1924 collection of poems titled *The Cat and the Moon and Certain Poems*.

Leda in Mythology

Leda was the daughter of King Thestius of Pleuron in Aetolia. She was married to the King of Sparta, Tyndareus. Leda was famously seduced by Zeus when the king of the Olympian gods took the form of a swan. The result of this union, which occurred on the banks of the River Eurotas, was an egg from which the beautiful Helen and Polydeuces were born. The second twin son, Pollux, was born to Leda's husband Tyndareus on the very same night the egg hatched. This explains why one of the twins was considered mortal and the other immortal, but some writers, notably Homer and Pindar, have the twins daily share the boon of immortality.

Treatment of the Mythological Leda and the Swan by Leonardo da Vinci:

Leonardo was very absorbed with the theme of Leda during the time he was working on Mona Lisa and while in Milan he made many sketches of the swans in the moat around the Castello. The picture was described by Cassiano del Pozzo in 1625; at this stage it was in the royal collection in Fontainebleau: "A standing figure of Leda almost entirely naked, with the swan at her and two eggs, from whose broken shells come forth four babies, This work, although somewhat dry in style, is exquisitely finished. The poem 'Leda and the Swan' by William Butler Yeats takes the form of a sonnet, divided into 3 quatrains and a concluding couplet. Through this sonnet form the poet presents the violent sexual act between the beautiful woman Leda and the God Zeus in the disguise of a swan, which ravishes and impregnates Leda.

Text of the Poem

A sudden blow: the great wings beating still
Above the staggering girl, her thighs caressed

By the dark webs, her nape caught in his bill,
He holds her helpless breast upon his breast.
How can those terrified vague fingers push
The feathered glory from her loosening thighs?
And how can body, laid in that white rush,
But feel the strange heart beating where it lies?
A shudder in the loins engenders there
The broken wall, the burning roof and tower
And Agamemnon dead.
Being so caught up,
So mastered by the brute blood of the air,
Did she put on his knowledge with his power
Before the indifferent beak could let her drop?

Analysis of the Poem

The poem begins by describing the violent activity of the swan, which delves "a sudden blow" to the inadvertent Leda, who had been taking her bath in a pool. The swan arrives out of nowhere and indulges in a struggle to take control of her body. The attempt is utterly physical and awkward since the swan being a bird has body structure incongruent with that of a human being. Leda must have been caught unawares by the unforeseen activity of the bird. The image of the bird as violent rapist and Leda as the sufferer is built up through the use of words and phrases such as "sudden blow", "wings beating still", "staggering girl", "nape caught in his bill" and "helpless breast" depict the poignancy of the situation before our eyes sufficiently. The densely packed expressions convey profound meanings, besides suggesting deeper implications borne out in the 2nd stanza.

In the 2nd stanza, the helplessness of Leda is brought out even further. The physical force of Zeus in the disguise of a swan starts telling on her physical as well as psychological resistance. Leda is terrified at this sudden onslaught and shudders at the "vague" suggestion of rape (grotesquely by a non-human creature). But at the same time, understanding that her resistance might come to naught, she considers the possibility of physical union-which arouses her senses, suggested by the "loosening" of her thighs. The "rush" of the white feathery creature on Leda's soft flesh makes her heart beat faster than usual-due to the physical exertion caused by the attempt to resist the impending rape as well as the beginning

of sexual arousal. The change in attitude from hostile opposition to curious compliance is mildly hinted by the poet here.

The following stanza-the 3rd of the poem, conjures before the eyes of the reader the image of consummation in the sexual act, by referring to "shudder in the loins", leading to the procreation of Helen, for whom the historical Battle of Troy would be fought in a later age. The fall of the boundary wall of Troy, the burning of its "roof and tower" might suggest the onset of the destruction that would result from the mating process between the human and the divine. Clytemnestra-another daughter born to Leda later on, was married to Agamemnon. Upon returning from the Trojan War to his own country, Agamemnon was murdered by Clytemnestra, since he had traded his own daughter to the Gods to get favorable winds in return. Yeats logically extends the act of union between the Swan and Leda to its consequence; the birth of Helen and Clytemnestra were results of the sexual act and by extension their birth and development led to marriage and the catastrophe that followed in each case. The third stanza, beginning with consummation of the sexual encounter, leads on to the impending catastrophe in the lives of those who are born out of this act of physical union. Here Yeats hints at the mysterious paradox of copulation and procreation-"the overpowering strength of a moment engenders events whose meaning will become clear only in their result in time" (Leo Spitzer).

The concluding couplet ends with a rhetorical question-did the human participant in the sexual act, Leda, share the knowledge of the powerful events of history that were to follow from her copulation with Zeus? Yeats' powerful imagination mingles Zeus' knowledge of destiny as God with his Divine power, leading to the aforementioned question: is transference of powerful knowledge possible, from the Divine to the human? Though Zeus grabbed Leda with violent passion during the sexual encounter, the consummation is followed by his slackening of interest, borne out by the indifference of his beak, which had so long held her tight, but now "let her drop". Regarding the concluding couplet of the poem, Professor Anna Hatcher draws our attention to the use of 'put on' by Yeats points out the triumphant passage in St. Paul's Epistle to the Corinthians, I, 5:51-54:

> Behold! I shew you a mystery; we shall not all sleep, but we shall all be changed…for the trumpet shall sound and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must *put on*

incorruption, and this mortal shall have *put on* immortality."

The rhetorical question that concludes 'Leda and the Swan' seems to suggest that the sexual act is tragic after all-though two beings (one human, the other divine) participate in it, there is no transference of immortal knowledge from the Swan (Zeus in disguise) to Leda. On the contrary, Leda merely functions as a channel through which the forces of history are made to pass. She has neither the foreknowledge of what shall be, nor any agency of altering its course. But she is the one who suffers the onslaught.

Unit 5 (c): Sailing to Byzantium

(published in the 1928-collection titled *The Tower*)

Text of the Poem

I

That is no country for old men. The young
In one another's arms, birds in the trees,
—Those dying generations—at their song,
The salmon-falls, the mackerel-crowded seas,
Fish, flesh, or fowl, commend all summer long
Whatever is begotten, born, and dies.
Caught in that sensual music all neglect
Monuments of unageing intellect.

II

An aged man is but a paltry thing,
A tattered coat upon a stick, unless
Soul clap its hands and sing, and louder sing
For every tatter in its mortal dress,
Nor is there singing school but studying
Monuments of its own magnificence;
And therefore I have sailed the seas and come
To the holy city of Byzantium.

III

O sages standing in God's holy fire
As in the gold mosaic of a wall,
Come from the holy fire, perne in a gyre,
And be the singing-masters of my soul.
Consume my heart away; sick with desire
And fastened to a dying animal
It knows not what it is; and gather me
Into the artifice of eternity.

IV

Once out of nature I shall never take
My bodily form from any natural thing,
But such a form as Grecian goldsmiths make
Of hammered gold and gold enamelling
To keep a drowsy Emperor awake;
Or set upon a golden bough to sing
To lords and ladies of Byzantium
Of what is past, or passing, or to come.

Analysis of the Poem

Yeats's two arch-canonical poems on the capital city of the Byzantine Empire, "Sailing to Byzantium" and 'Byzantium' are the exquisite crystallization of his persistent longing for spiritual redemption through the timelessness of art. Yeats equated the architecture of Byzantium during the reign of Justinian (527–65) with "the Sacred City in the Apocalypse of St. John" and conceived the city as the reification of the harmonies of the 15th lunar phase of the millennial cycle, the "phase of complete beauty" and 'Unity of Being' Simultaneously, Byzantium belonged to the eighth phase of the 2,000-year era that began with the birth of Christ and represents what Hazard Adams calls "the supreme antithetical moment of a Millennium that belongs to a primary Era". In 'A Vision' Byzantium is the pretext for Yeats's most vivid and comprehensive evocation of culture under the full moon. If given the chance to spend a month in the antique world, Yeats says, he would choose to visit Byzantium just before Justinian opened St. Sophia inand closed the Platonic academy: "I think that in early Byzantium, maybe never before or since in recorded history, religious, aesthetic and practical life were one, that architect and artificers— though not, it may be, poets,

for language had been the instrument of controversy and must have grown abstract—spoke to the multitude and the few alike. The painter, the mosaic worker, the worker in gold and silver, the illuminator of sacred books, were almost impersonal, almost perhaps without the consciousness of individual design, absorbed in their subject-matter and that the vision of a whole people. They could copy out of old Gospel books those pictures that seemed as sacred as the text, and yet weave all into a vast design, the work of many that seemed the work of one, that made building, picture, pattern, metalwork of rail and lamp, seem but a single image. "Sailing to Byzantium" is Yeats's most overt and audacious attempt to imagine himself reborn within the holy moonlight of the 15th lunar phase. As so often in Yeats, the template is the romantic quest of Shelley's 'Alastor' (1816), but Yeats recognizes, as the Alastor-poet does not, that all journeys are metaphors of self-transformation or preparations for self-transformation. There is nothing to discover or embrace beyond the self's readiness, its welled intensity, its ability to imagine the terms of its new beginning. Byzantium, then, is less a place than a condition of triumph into which the imagination enters when it has finally thrown off all sense of its own limitation. The poem opens with a valediction to the realm of "sensual music" that decisively severs the attachment so carefully preserved in 'To the Rose Upon the Rood of Time' For all the bluffness of the poem's opening gambit—"That is no country for old men"—the poem quickly assumes an immense pathos and complexity of motive. It is neither possible nor desirable to join in the sensual music of the natural world, and yet the vision of the young "in one another's arms," of the natural world in its summer revelry of birth, life, and death, is so irresistibly vibrant that Yeats half confesses to making a virtue of necessity. "Sensual music" and the "Birds in the trees . . . at their song" have their answering image in the following stanza and in the final lines of the poem, while the "salmon-falls" and "mackerel-crowded seas" await the transfiguration of the final lines of "Byzantium," in which the sea becomes the image of eternity and the dolphin the image of a breasting transcendence. "Caught" suggests that the cycle of birth and death has the aspect of a snare. It is precisely this capture that Yeats claims to have resisted or outgrown, tutored by the example of "Monuments of unageing intellect" ('The Tower', lines 157-159).

In the second stanza, Yeats figures himself as a "tattered coat upon a stick," a version of the "comfortable kind of old scarecrow" imaged in 'Among School Children' a poem likewise dating from 1926. The self as scarecrow creates a deliberate contrast with the fleshiness depicted in the first stanza, and this emphatic decrepitude makes all the more surprising and dramatic the sudden revelation of reserves of imaginative energy and spiritual

ambition. The vestments of decrepitude are incidental and can be thrown off: the soul need only "clap its hands and sing." Unlike the melodists of the first stanza, whose song is "sensual"—a matter of untutored bodily inspiration—the soul of the "aged man" sings the more ineluctably for having schooled itself in "monuments of its own magnificence." In the cross-texture of the poem, "monuments of its own magnificence" obviously modifies "monuments of unageing intellect." The suggestion seems to be that the soul contains within itself the image of what it might become, is itself the vessel of unageing intellect. Thus schooled—disciplined— readied—Yeats has "sailed the seas and come / To the holy city of Byzantium," where the individual energy may achieve its climax by joining itself to a larger social and historical energy, an emphasis that explains Yeats's own attempts to wed himself to coterie, class, and nation. At the same time the journey to Byzantium is the geographical allegory of an approach to an internal threshold.

The poem's third stanza plunges into the maelstrom of purification and selftransformation. Yeats calls to the "sages standing in God's holy fire, / As in the gold mosaic of a wall. . . ." The simile suggests that the worldly realization of the holy fire, the closest correlative of its disciplined intensity, is the kind of art that belongs to an *antithetical* tradition come to greatness, as in Byzantium. Yeats would have the holy sages "perne in a gyre," which is to say, surround him, baffle him, gather him into the kind of centripetal unity of the self that he attributes to the dancer in "The Double Vision of Michael Robartes." It may be that as the sages "perne in a gyre" time itself is sped to transcendental stasis, again as in "The Double Vision of Michael Robartes" ("Mind moved yet seemed to stop / As 'twere a spinning-top"). It may also be that the gyre—the geometrical representation of the cycles of history and personality that are the gear-work of the philosophy of *A Vision* (see "The Gyres")—is invoked as a figure of ultimate reality. Yeats would have the sages consume his heart, which is "sick with desire / And fastened to a dying animal" (cf. "The Tower," lines 3–4). "Fastened," hinting at a metaphor of strap or harness, accentuates the inessential relation between inner and outer reality.

"God's holy fire" is the purgatorial fire so pervasive in Yeats's thought. The "holy fire" withers everything that is not of eternal spirit or substance, which explains the injunction of the soul to the heart in "Vacillation," "Look on that fire, salvation walks within." Yeats touches on the same recognition in 'Blood and the Moon', in which he speaks of "Everything that is not God consumed with intellectual fire", and in 'My Table' in which

he equates the fire of the forge and the "aching heart" as crucibles of "changeless art." As the sword assumes eternal form by the intensity of fire in "My Table," so the soul in "Sailing to Byzantium." The purgatorial fire also has inevitable associations with the "athanor," the furnace used by alchemists in their related attempt to transmute the perishable into imperishable, dross into gold. In "Rosa Alchemica", Yeats explains, in terms relevant to 'Sailing to Byzantium', that the doctrine of the Alchemists was "no merely chemical phantasy, but a philosophy they applied to the world, to the elements and to man himself; and that they sought to fashion gold out of common metals merely as part of an universal transmutation of all things into some divine and imperishable substance". The story ends in an ecstatic, reality-baffling dance, likewise joined by mosaical divinities, that anticipates the whirling, transcendental intensity by which the sages of "Sailing to Byzantium" gather Yeats into the "artifice of eternity." The purgatorial fire and the dance, then, are differing manifestations of the same transformational energy.

In the fourth stanza, Yeats imagines himself remade of just the "imperishable substance" that the alchemists sought, declaring, "Once out of nature I shall never take / My bodily form from any natural thing. . . ." Having "read somewhere that in the Emperor's palace at Byzantium was a tree made of gold and silver, and artificial birds that sang"—in fact having read this in Gibbon's *History of the Decline and Fall of the Roman Empire* and *The Cambridge Medieval History*—Yeats chooses to become a bird of hammered gold singing to "lords and ladies of Byzantium / Of what is past, or passing, or to come". Thus he is at once freed from the decay of the body, the strictures of time, and the defilement of a popular audience, and a clean sweep is made of his most persistent grievances. The inspiration of these most famous lines has inevitably been the subject of much critical discussion. Keats's "Ode to a Nightingale" (1820) and Shelley's "To a Sky- Lark" (1820) are likely precedents. In both poems, the bird represents liberation, bodily and artistic, from the mire of mortality. George Bornstein notes as well an echo of Shelley's *Hellas* (1822), in which Hassan describes the sage Ahasuerus: "[From] his eye looks forth / A life of unconsumed thought which pierces / The present, and the past, and the to-come". G. Wilson Knight instances the "enchanted" bird ("eyes of fire, his beak of gold, / All else of amethyst!") of Coleridge's play *Zapolyta*. T. R. Henn cites Marvell's "The Garden": "Casting the Bodies Vest aside, / My Soul into the Boughs does glide: / There like a Bird it sits and sings, / And, till prepared for longer flight / Waves in its Plumes the various light". John Stallworthy draws attention to Blake's Introduction to *Songs of Experience*

(1794): ‘Hear the voice of the bard, / Who present, past and future sees”. Harold Bloom sees something similar in Blake’s *Jerusalem*: ““I see the past, present & future, existing all at once” To this long list of possible influences might be added Shelley’s *Queen Mab* (1813), in which the Fairy tells Ianthe, “Spirit, come! / This is thine high reward:—the past shall rise; / Thou shalt behold the present; I will teach / The secrets of the future”.

The golden bird is also precedented in Yeats’s own earliest work, indicating the long gestation of the image. In ‘The Wanderings of Oisin’ Yeats describes “painted birds” that keep “time with their bright wings and feet” as the “Immortals” sing of the ordeal of time. He describes also a “storm of birds in the Asian trees” that join the waves in murmuring “Unjust, unjust” at the spectacle of the world’s evanescence. The birds of ‘Oisin’ thus seem both to mark and to protest the passing of time. There are slews of related images in Yeats’s subsequent work. Particularly relevant are ‘At Algeciras-A Meditation Upon Death’, with its cattle-birds gathered in “the rich midnight of the garden trees”; ‘My Table’, which which ends with the apocalyptic scream of Juno’s peacock; *The Shadowy Waters* with its souls fleeing in the form of man-headed birds; and ‘Solomon and the Witch’, with its vatic cockerel. The image of the golden bird, violently *antithetical* rather than serenely transcendent, is reprised in “Byzantium.”

Yeats’s preoccupation with Byzantium was inspired, as A. Norman Jeffares notes, by W. G. Holme’s *The Age of Justinian and Theodora* (1905), O. M. Dalton’s *Byzantine Art and Archeology* (1911), and Eugénie Strong’s *Apotheosis and After Life: Three Lectures on Certain Phases of Art and Religion in the Roman Empire* (1915) Yeats was also inspired by his exposure to Byzantine mosaics during his May 1907 visit to Ravenna with Lady Gregory and Robert Gregory and during his January 1925 visit to Monreale, Sicily, with Ezra Pound and his wife Dorothy.

Unit 5 (d): Byzantium

(published in the 1933 collection titled *The Winding Stair and Other Poems*)

Text of the Poem

The unpurged images of day recede;
The Emperor’s drunken soldiery are abed;

Night resonance recedes, night-walkers' song
After great cathedral gong;
A starlit or a moonlit dome disdains
All that man is,
All mere complexities,
The fury and the mire of human veins.
Before me floats an image, man or shade,
Shade more than man, more image than a shade;
For Hades' bobbin bound, in mummy-cloth
May unwind the winding path;
A mouth that has no moisture and no breath
Breathless mouths may summon;
I hail the superhuman;
I call it death-in-life and life-in-death.
Miracle, bird or golden handiwork,
More miracle than bird or handiwork,
Planted on the starlit golden bough,
Can like the cocks of Hades crow,
Or, by the moon embittered, scorn aloud
In glory of changeless metal
Common bird or petal
And all complexities of mire or blood.
At midnight on the Emperor's pavement flit
Flames that no faggot feeds, nor steel has lit,
Nor storm disturbs, flames begotten of flame,
Where blood-begotten spirits come
And all complexities of fury leave,
Dying into a dance,
An agony of trance,
An agony of flame that cannot singe a sleeve.
Astraddle on the dolphin's mire and blood,
Spirit after spirit! The smithies break the flood,
The golden smithies of the Emperor!
Marbles of the dancing floor

Break bitter furies of complexity,
Those images that yet
Fresh images beget,
That dolphin-torn, that gong-tormented sea.

Analysis of the Poem

In its chiseled perfection of language, "Byzantium" is one of Yeats's indubitable masterpieces; in the lucidity of its agonized vista, it is his most ineluctable vision; in its comprehensive structure of idea, it is arguably his foremost statement. Helen Vendler calls the poem "Yeats's greatest single triumph," adding that in "Byzantium" the "sense of agonizing balance between opposites which was his primary poetic intuition receives its most acute rendering". Yeats began the poem in the spring of 1930 while recovering from a month long bout of Malta fever at Rapallo. An April 30, 1930, diary entry records the germ of the poem: "Describe Byzantium as it is in the system towards the end of the first Christian millennium. A walking mummy. Flames at the street corners where the soul is purified, birds of hammered gold singing in the golden trees, in the harbour, offering their backs to the wailing dead that they may carry them to Paradise." Yeats adds, "These subjects have been in my head for some time, especially the last". Yeats sent a draft of "Byzantium" to T. Sturge Moore on October 4, 1930, and explained that the poem was prompted by Moore's criticism of 'Sailing to Byzantium': "You objected to the last verse of *Sailing to Byzantium* because a bird made by a goldsmith was just as natural as anything else. That showed me that the idea needed exposition. Gongs were used in the Byzantine church".

The late millennial setting of "Byzantium" importantly distinguishes it from "Sailing to Byzantium." Where the latter poem belongs to the unity of the sixth century (Phase 15 of the millennial cycle), the former finds in the apocalyptic disintegration of this unity the energy of a fiercer creation and more vexed salvation. This moment mattered particularly because it precedented the second Christian millennium as it likewise rounded to a rough close In the waning days of Byzantium, then, Yeats found the image of his own era and a context in which to play out his own metaphysics. Taking a different view, Vendler calls "Byzantium" Yeats's "most authoritative poetic word on Phase 15".

The scene opens upon Byzantium. Night has fallen, but there is no sense of rest or resolution. The "images of day" recede, but they remain "unpurged"; the night cannot, as in the normal

order of things, release the tension of the day. The “Emperor’s drunken soldiery,” like the unheeding falcon in “The Second Coming,” at once implies social disorder and loose menace, while the implication of coarse revelry suggests the breakdown of the refinement pictured in the final stanza of “Sailing to Byzantium.” The allusion to soldiers may also play on the memory of the Anglo-Irish War and the horror related in the first section of ‘Nineteen Hundred and Nineteen’ (“a drunken soldiery / Can leave the mother murdered at her door”) and in “Reprisals”. The sounds of the night likewise recede as the evening deepens into silence. The song of the “night-walkers”—prostitutes presumably, spiritual counterparts to the drunken soldiers—follows upon the echo of the “great cathedral gong”. The two “songs” signify the fundamental antithesis of all experience and reality, the opposition, in the terms of ‘The Dialogue of Self and Soul’, between earth and heaven, sword and tower, ditch and stair, human and inhuman. The stanza’s final four lines make explicit this tension in the very fabric of things: “A starlit or a moonlit dome disdains / All that man is, / All mere complexities, / The fury and the mire of human veins.” Vendler comments, “The dome may be starlit (at Phase 1) or moonlit (at Phase 15); the perfect objective and the perfect subjective are alike independent of ‘the fury and the mire of human veins’ ”.

The second and third stanzas respectively represent the two means—the esoteric and the artistic— by which passion delivers humanity from the antitheses of mortality. In the second stanza, a figure neither man nor shade, neither living nor dead, but “superhuman,” presents itself to the visionary eye. In explanation of the mystery of this transcendence, Yeats offers that “Hades’ bobbin bound in mummy-cloth / May unwind the winding path. . . .” In this instance, “to unwind” means “to unspool” (in keeping with “bobbin”) but also “to straighten”; it is to say that beyond living or natural confines the “winding path”—the vacillation treated in the first stanza—resolves into unity. In explanation of his own ability to summon such a figure, Yeats plays complicatedly upon the word “breath”: “breathless mouths” may summon mouths with “no breath,” that is, in moments of “excited reverie” (‘A Prayer For My Daughter’). we are able to beckon to mysteries beyond life; as the third stanza of “Sailing to Byzantium” establishes, our own ecstasy is the medium of our communion with eternity. In its imagery of wound mummy-cloth the stanza echoes ‘All Souls’ Night’ and it may be that Yeats achieves something of the vision to which he commits himself in the final stanza of the poem (“Nothing can stay my glance / Until that glance run in the world’s despite / To where the damned have howled away their hearts, / And where the blessed dance . . .”).

The third stanza is counterpart to the second. As the second envisions neither man nor shade, but the image of the superhuman, so the third envisions neither bird nor "golden handiwork," but a "miracle" that belongs neither to life nor to art, though produced by the artist. The bird upon its "star-lit golden bough" can like the "cocks of Hades crow," which, remembering figures the bird as an apocalyptic agent. In keeping with this agency, the bird can "by the moon embittered, scorn aloud / In glory of changeless metal / Common bird or petal / And all complexities of mire or blood." In its scorn of mire or blood, the bird is akin to the dome of the first stanza, but while the dome is "moonlit" the bird is "by the moon embittered": it rebels against the temporal cycle of the moon (or perhaps against everything that does not share in the purity of the moon) and refuses everything but its own perfection. Its scorn, conceivably, is the energy of its own apocalyptic annunciation.

The fourth stanza arrives at midnight, the witching hour, as in "All Souls' Night." The streets flicker with uncanny flames equatable with the "holy fire" postulated in the third stanza of "Sailing to Byzantium." The flames are begotten of themselves (the self-born mockers of 'Among School-Children') and thus being entirely to the unity of their own energy or passion. The flames draw "blood-begotten spirits" as if irresistible in their intensity or in their promise of deliverance. In the purgatorial fire these spirits are shrived of "all complexities of fury," of everything that belongs to the order of nature ("Everything that is not God consumed with intellectual fire," Yeats writes in 'Blood and the Moon') Dance, trance, and flame, the triple metaphors of the stanza, are expressions of the same deepening into the unity of the self that is the essential rebirth and the essential salvation, a conception variously explored in the final stanza of "Among School Children," in the second section of 'The Double Vision of Michael Robartes' and in the third stanza of 'Sailing to Byzantium'. The "agony of flame" cannot "singe a sleeve" because it is purely internal, a conflagration of the soul. Richard Ellmann draws attention to an unpublished note to *A Vision* that seems to flesh out the mysteries of the stanza:" At first we are subject to destiny […] but the point in Zodiac where the whirl becomes a sphere once reached we may escape from the constraint of our nature and from that of external things, entering upon a state where all fuel has become flame, where there is nothing but the state itself, nothing to constrain it or end it. We attain it always in the creation or enjoyment of a work of art, but that moment though eternal in the Daimon passes from us because it is not an attainment of our whole being. Philosophy has always explained its moment of moments in much the same way; nothing can be added to it,

nothing taken away; that all progressions are full of illusion, that everything is born there like a ship in full sail".

Out of the fourth stanza's maelstrom of death and rebirth comes a vision of salvation inspired by Raphael's statue of "the Dolphin carrying one of the Holy Innocents to Heaven," as Yeats wrote to Moore on October 8, 1930. Spirits straddle the dolphins in symbolic expression of their victory over mire and blood or perhaps in their sublimation of the energy of mire and blood (the dolphin similarly appears as the chariot of departed souls in 'News for the Delphic Oracle'). Inclining at the close to a conception of art as the organized expression of the transcendent agony described in the previous stanza, the poem shifts terms and ends with a declaration of aesthetic faith. The image of the dolphins breasting the flood metamorphoses into the image of imperial smithies breaking the flood, which is to say, disciplining and transcending the tumultuous accident of nature. The image of the imperial smithies—a slightly retrograde image out of "Sailing to Byzantium"—in turn gives way to the more acute epitomization of art in the image of the marble dancing floor breaking "bitter furies of complexity," which better encompasses the paradox of discipline and freedom, calculation and spontaneity, that is the mystery of all high expression. The poem's final lines, massive in their compression of idea, explain these furies of complexity as the infinite ramification of image by which the self-conscious mind or the world or the 'Anima Mundi' baffles baffles and overwhelms the attempt at redemptive intensity. These furies have their image in that "dolphin-torn, that gong-tormented sea," an image that seems to encompass all of natural life. That the sea is "dolphin-torn" and "gong-tormented"— momentarily disturbed by our sexual or religious or artistic aspiration but not altered in its massive and inscrutable inertia—implies that the serene finality of "Sailing to Byzantium" is misplaced; that the struggle to "break the flood" is the impossibility by which we rouse ourselves to miracle.

Unit 5 (e): Coole and Ballylee, 1931

'Coole and Ballylee, 1931' is the second poem by Yeats where the poet pays his homage to Lady Gregory and Coole Park. Coole Park was once the family home of Lady Augusta Gregory-dramatist, folklorist and co-founder of the Abbey Theatre with Edward Martyn. It was a favorite haunt of William Butler Yeats .In the early 20th century, Coole Park was the site of many significant episodes to feature in the Irish Literary Revival. Yeats, Sean O'

Casey, George Bernard Shaw, John Millington Synge and many others came to experience the magic of the locale. They and many others carved their initials on the Autograph Tree which stands on the grounds of Coole Park. Although the house no longer stands, one can still appreciate the surroundings that drew all the luminaries to this area.

Text of the Poem

Under my window-ledge the waters race,
Otters below and moor-hens on the top,
Run for a mile undimmed in Heaven's face
Then darkening through 'dark' Raftery's 'cellar' drop,
Run underground, rise in a rocky place
In Coole demesne, and there to finish up
Spread to a lake and drop into a hole.
What's water but the generated soul?
Upon the border of that lake's a wood
Now all dry sticks under a wintry sun,
And in a copse of beeches there I stood,
For Nature's pulled her tragic buskin on
And all the rant's a mirror of my mood:
At sudden thunder of the mounting swan
I turned about and looked where branches break
The glittering reaches of the flooded lake.
Another emblem there! That stormy white
But seems a concentration of the sky;
And, like the soul, it sails into the sight
And in the morning's gone, no man knows why;
And is so lovely that it sets to right
What knowledge or its lack had set awry,
So arrogantly pure, a child might think
It can be murdered with a spot of ink.
Sound of a stick upon the floor, a sound
From somebody that toils from chair to chair;
Beloved books that famous hands have bound,
Old marble heads, old pictures everywhere;

Great rooms where travelled men and children found
Content or joy; a last inheritor
Where none has reigned that lacked a name and fame
Or out of folly into folly came.

A spot whereon the founders lived and died
Seemed once more dear than life; ancestral trees,
Or gardens rich in memory glorified
Marriages, alliances and families,
And every bride's ambition satisfied.
Where fashion or mere fantasy decrees
We shift about -- all that great glory spent --
Like some poor Arab tribesman and his tent.
We were the last romantics -- chose for theme
Traditional sanctity and loveliness;
Whatever's written in what poets name
The book of the people; whatever most can bless
The mind of man or elevate a rhyme;
But all is changed, that high horse riderless,
Though mounted in that saddle Homer rode
Where the swan drifts upon a darkening flood.

Analysis of the Poem

A couple of years earlier, Yeats had composed another poem commemorated to Lady Gregory and Coole Park, titled 'Coole Park 1929'. In that earlier poem Yeats dwelt more on the great house and its mistress, whereas in the latter-'Coole and Ballylee, 1931' he elegizes everything the house and its mistress had come to stand for. Yeats concludes the latter poem with a dark vision of the trajectory of history. Although he doesn't mention his theory of the 'gyres' of history explicitly in this poem, it underlies the framework of the last stanza. Like Yeats' other poem 'A Prayer for My Daughter', the present poem also deals with the ideal of permanence of place and 'traditional sanctity and loveliness'.

In a radio broadcast of October 29, 1937, W.B. Yeats introduced the poem in his own terms:

"From my twenty-seventh year until a few years ago all my public activities were

> associated with a famous country house in County Galway. In that house my dear friend, that woman of genius, Lady Gregory, gathered from time to time all men of talent, all profound men, in the intellectual life of modern Ireland. I have a house three or four miles from where her gate was, a mediaeval tower whose winding stair I am too old to climb.
>
> The river that passed my window sank into the earth in a round pool which the blind, or dark, poet Raftery called a cellar, then rose again and fell into a lake in Lady Gregory's park. The poem I am about to read was written shortly before Lady Gregory's death. It is typical of most of my recent poems, intricate in metaphor, the swan and water both emblems of the soul, not at all a dream, like my earlier poems, but a criticism of life".

The first stanza of 'Coole Park and Ballylee' begins with the description of an enchanting landscape-under the moonlit sky the waters flow on, with aquatic animals as well as avians frolicking around. Yeats describes the course of the stream further down from his house, as they enter a hole in the ground, flow underground for a considerable distance, before reemerging back to the surface, taking the form of a lake at Coole Park. The rherorical question: "What's water but the generated soul?" echoes the Neoplatonic Philosopher Porphyry's theory that "all souls come to be born of water", including the "generation of images in the mind". The stream that Yeats describes in this stanza runs, submerges, spreads and drops, similar to Man's passage through youth, crisis, maturity and death. Yeats alludes to Raftery-the blind Gaelic poet. Earlier in 1899 he had made a passing reference to the same, mentioning 'Raftery's cellar"-which is a poetic way of referring to the underground flow of the stream.

The lake carries Yeats's thought to the surrounding wood, where he remembers standing amid dry sticks under a "wintry sun." Mirroring Yeats's mood, nature had "pulled her tragic buskin[1] on". The moment is full of passionate contradiction: even as woods and sun betoken death, the reaches of the lake are "glittering," a word that consistently carries transcendental implications in Yeats. While the poet looks on, mesmerized, a swan suddenly takes flight. "Another emblem there!" Yeats cries, reminding that everything in the poem is emblematic, that the world itself, or everything that matters in the world, is a collage of emblems whose source is the 'Anima Mundi'[2]. The 'swan', in this instance, symbolizes inspiration, simultaneously fleeting and susceptible. In a 1902 contribution to the theatrical periodical

Samhain, W.B. Yeats referred to Villiers de l'Isle-Adam's novel *M. Triboulat Bonhomet*, stating: "Did not M. Tribulat Bonhomet discover that one spot of ink would kill a swan?" where the 'spot of ink' refers to the writing process.

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[1] High, thick-soled boot worn by actors in tragic drama in ancient Athens

[2] Anima Mundi refers to the 'world soul'. According to several systems of thought, it is an intrinsic connection between all living things on the planet, which relates to the world in much the same way as the soul is connected to the human body

In the following stanza, Yeats finally comes to a poignant description of the house- once the seat of several remarkable gatherings and incidents, under the supervision of its magnanimous owner Lady Augusta Gregory. Sadly, at the moment of Yeats' composing this poem, he notices that Lady Gregory has been reduced to a mere shadow of her former self on account of old age and disease. All she can manage now is hobble from chair to chair, supporting her body on a walking stick. The two stanzas devoted to Coole compress the vanished glory of the place. Here is the "inherited glory of the rich," in the phrase of "Ancestral Houses"—books, pictures, rooms, trees, and gardens, all bound by the traditions of the family and sustained over generations by clear eyes and firm hands ("alliances" says as much). Modernity, in contrast, knows nothing of the strength by which traditions are held together and made to endure ("We shift about—all that great glory spent—/ Like some poor Arab tribesman and his tent"). The emphasis on permanency of place—notable in both the first and last lines of the fifth stanza—is recurrent in Yeats' poems such as 'In Memory of Alfred Pollexfen', 'In Memory of My Daughter', etc. In the lines "We shift about—all that great glory spent—/ Like some poor Arab tribesman and his tent"- the plural 'We' is to be understood as partnership of Yeats and Lady Gregory, as well as all those who gathered about them in that great house and contributed to their enterprise.

'Coole Park 1929'particularly mentioned Douglas Hyde, J.M. Synge, Hugh Lane and John Shawe Taylor as sharers in the heyday of Coole. According to Yeats, "We were the last romantics—chose for theme / Traditional sanctity and loveliness; / Whatever's written in what poets name / The book of the people" writes Yeats, in what may be his most clarion statement of purpose. The romantic tradition coming to an end may be that of the high romantic poets, chiefly Blake and Shelley who dominated Yeats's youthful imagination, but more likely, as suggested by the combined resonance of tradition, sanctity, loveliness, and

rootedness, he means the tradition that he had come to identify with the Irish Georgians lionized in “Blood and the Moon” and “The Seven Sages,” and that he had epitomized in the former poem:

> “The strength that gives our blood and state magnanimity of its own desire;
> Everything that is not God consumed with intellectual fire.”

The emphasis on the “book of the people” reiterates the understanding of “The Seven Sages” and looks forward to the understanding of ‘The Municipal Gallery Revisited’ that strength comes from contact with the soil. The phrase “book of the people” fittingly comes from Raftery. In his essay “Literature and the Living Voice” (1906), Yeats writes that the “minstrel never dramatised anybody but himself. It was impossible, from the nature of the words the poet had put into his mouth, or that he had made for himself, that he should speak as another person. He will go no nearer to drama than we do in daily speech, and he will not allow you for any long time to forget himself. Our own Raftery will stop the tale to cry, ‘This is what I, Raftery, wrote down in the book of the people’; or, ‘I, myself, Raftery, went to bed without supper that night’ ”
But, as Yeats goes on to say-

“…all is changed, “that high horse riderless,
Though mounted in that saddle Homer rode
Where the swan drifts upon a darkening flood.”

Like his early poems such as ‘At Galway Races’, ‘In Memory of Major Robert Gregory’ and ‘Under Ben Bulben’, the horseman symbolizes the combination of passion, strength, and ceremony that Yeats attributes to the tradition that he and Lady Gregory bring to an end. That the horse is “mounted in that saddle Homer rode” suggests the idiosyncrasy of the word “romantic,” for, as now becomes clear, Yeats has in mind nothing less than the “great song” (“The Nineteenth Century and After”) of Western civilization itself, which is “romantic” only in the general sense that its essence is passionate and questing. The saddle, however, is empty: Homeric strength has given way. In a revision of the third stanza, the swan drifts upon “a darkening flood”— the swan a vision of twilit grace, an image of Coole and its traditions, of the West and its traditions, the flood a version of the “blood-dimmed tide” that signals the apocalypse in ‘The Second Coming’. In an interview published in 1931, Yeats explained the historical conception that informs the poem’s final stanza. “We are in our Hellenistic

Age," Yeats told his interlocutor. "I think we have seen the best of European literature. We may have a Virgil ahead of us, but certainly not a Homer. The romantic age is over—and by romantic I mean the expression of personality and passion".

Suggested Readings

1. *Commentary on the Collected Poems of W.B. Yeats*-A. Norman Jeffares. Palgrave Macmillan, 1968.
2. *Critical Companion to William Butler Yeats*-David A. Ross. Facts on File, 2009.
The Cambridge Introduction to W.B. Yeats-David Holderman. Cambridge University Press, 2006.
3. *Yeats the Initiate: Essays on Certain Themes in the Writing of W.B. Yeats*-Kathleen Raine. Barnes and Noble, 1990.
4. *Yeats' Poetic Codes*-Nicholas Grene. Oxford University Press, 2006.
5. *Yeats: The Man and the Masks*-Richard Ellmann. W.W. Norton and Company, 1960.
6. *The Thought of W.B. Yeats*-Brian Arkins. Die Deutsche Nationalbibliothek, 2010.
7. *The Yeats Reader: A Portable Compendium of Poetry, Drama and Prose*-Richard J. Finneran. Scribner, 2002.

Assignments

1. Write a note commenting on W.B. Yeats's treatment of mythology with reference to the poems in your syllabus.
2. What is Leda myth?
3. Critically comment on the orientalist aspect in the poems "Byzantim" and "Sailing to Byzantium".
4. Critically appreciate the poem "Coole and Ballylee, 1931".

UNIT – 6

Poetry of Philip Larkin

CONTENT STRUCTURE

Unit 6 (a): Philip Larkin – An Introduction

Unit 6 (b): "Ambulances" – Text and Analysis

Unit 6 (c): "At Grass" – Text and Analysis

Unit 6 (d): "Church Going" – Text and Analysis

Unit 6 (e): "Next Please" – Text and Analysis

Unit 6 (a): Philip Larkin – An Introduction

Philip Larkin was born on 9 August 1922 at Coventry. His education till the age of 8 was at home, following which he went on to attend Coventry's King Henry VIII Junior and Senior Schools in succession. He then attended St John's College, Oxford before getting admission at Oxford University in 1940. It was here he was introduced to the writer Kinglsey Amis who saw Larkin's early works and encouraged him to cultivate his taste for ridicule and irreverence. Amis, Larkin and other university friends formed a group they dubbed "The Seven". In June 1950 Larkin was appointed sub-librarian at The Queen's University of Belfast, a post he took up that September. In 1955 Larkin became University Librarian at the University of Hull, a post he held until his death. Professor R.L. Brett, who was chairman of the library committee that appointed him and a friend, wrote, "At first I was impressed with the time he spent in his office, arriving early and leaving late. It was only later that I realised that his office was also his study where he spent hours on his private writing as well as the work of the library. Then he would return home and on a good many evenings start writing again." Of the city itself Larkin commented: "I never thought about Hull until I was here. Having got here, it suits me in many ways. It is a little on the edge of things, I think even its natives would say that. I rather like being on the edge of things. One doesn't really go anywhere by design, you know, you put in for jobs and move about, you know, I've lived in other places." One of Larkin's colleagues at Hull said he became a great figure in post-war British librarianship. Under his tutelage, it became the first library in Europe to install a GEAC system. He was awarded a Visiting Fellowship at All Souls College, Oxford, for two academic terms, allowing him to consult Oxford's Bodleian Library. In the 1973-1974 period

Larkin became an Honorary Fellow of St John's College, Oxford, and was awarded honorary degrees by Warwick, St Andrews and Sussex universities. He died from cancer in the year 1985.

Works of Philip Larkin

From his mid-teens Larkin "wrote ceaselessly", producing both poetry, initially modelled on Eliot and W. H. Auden, and fiction: he wrote five full-length novels, each of which he destroyed shortly after completion. While he was at Oxford University he had a poem published for the first time: "Ultimatum" in *The Listener*. Around this time he developed a pseudonymous alter ego for his prose, Brunette Coleman. Under this name he wrote two novellas, *Trouble at Willow Gables* and *Michaelmas Term at St Brides*. After these works Larkin started his first published novel *Jill*. Around the time that *Jill* was being prepared for publication, Caton inquired of Larkin if he also wrote poetry. This resulted in the publication, three months before *Jill*, of *The North Ship* (1945), a collection of poems written between 1942 and 1944 which showed the increasing influence of Yeats. Immediately after completing *Jill*, Larkin started work on the novel *A Girl in Winter* (1947), completing it in 1945. This was published by Faber and Faber and was well received, *The Sunday Times* calling it "an exquisite performance and nearly faultless".

The bulk of poems included in his next collection-*The Less Deceived* (1955) were composed during his stay at Belfast. At first the volume attracted little attention, but in December it was included in *The Times'* list of Books of the Year. In 1963 Faber and Faber reissued *Jill*, with the addition of a long introduction by Larkin that included much information about his time at Oxford University and his friendship with Kingsley Amis. This acted as a prelude to the release the following year (1964) of *The Whitsun Weddings*, the volume which cemented his reputation; almost immediately after its publication he was granted a Fellowship of the Royal Society of Literature. In the years that followed Larkin wrote several of his most famous poems, followed in the 1970s by a series of longer and more sober poems, including "The Building" and "The Old Fools". All of these appeared in Larkin's final collection, *High Windows*, which was published in June 1974. Its more direct use of language meant that it did not meet with uniform praise. For some critics it represents a falling-off from his previous two books, yet it contains a number of his much-loved pieces, including "This Be The Verse" and "The Explosion", as well as the title poem. "Annus Mirabilis". Later in 1974 he started

work on his final major published poem, "Aubade". It was completed in 1977 and published in 23 December issue of *The Times Literary Supplement.*

Larkin was a notable critic of modernism in contemporary art and literature. His skepticism is at its most nuanced and illuminating in *Required Writing*, a collection of his book reviews and essays and at its most inflamed and polemical in his introduction to his collected jazz reviews, *All What Jazz*, drawn from the 126 record-review columns he wrote for *The Daily Telegraph* between 1961 and 1971, which contains an attack on modern jazz that widens into a wholesale critique of modernism in the arts.

Unit 6 (b): "Ambulances"

Ambulances' was completed in January 1961 and published in Philip Larkin's third major collection, *The Whitsun Weddings* (1964).

Text of the Poem

Closed like confessionals, they thread
Loud noons of cities, giving back
None of the glances they absorb.
Light glossy grey, arms on a plaque,
They come to rest at any kerb:
All streets in time are visited.
Then children strewn on steps or road,
Or women coming from the shops
Past smells of different dinners, see
A wild white face that overtops
Red stretcher-blankets momently
As it is carried in and stowed,
And sense the solving emptiness
That lies just under all we do,
And for a second get it whole,
So permanent and blank and true.
The fastened doors recede. Poor soul,

They whisper at their own distress;
For borne away in deadened air
May go the sudden shut of loss
Round something nearly at an end,
And what cohered in it across
The years, the unique random blend
Of families and fashions, there
At last begin to loosen. Far
From the exchange of love to lie
Unreachable inside a room
The traffic parts to let go by
Brings closer what is left to come,
And dulls to distance all we are.

Analysis of the Poem

'Ambulances' is a 30-line poem divided into 5 stanzas. The poet begins with an arresting description, likening ambulances to 'closed confessionals'. The ambulance-a vehicle for carrying sick/injured patients to treatment facilities, reminds the poet of the small wooden cubicle inside the church, where the priest sits to hear confessions. Moving through streets and localities without partaking in their share of grief or joy, the ambulance is a world in itself. It is fuelled by one sole purpose-to transport the sick/injured to a medical facility at the earliest, irrespective of the mood or emotions of the people around, the weather or other variables. In this single-mindedness of purpose, Larkin finds a similarity with the confession box, designed to extract truths too deep for society to stomach; they are ones which require divine cure utilizing mediation by the clergy. While passing through a certain locality, an ambulance invariably attracts the attention of people around towards itself. But being singlemindedly devoted to its own task, the ambulance neither stops for them, nor casts a glance back at them. Describing the ambulances further, Larkin presents before the readers a picture of ambulances-"light glossy grey". Historical data suggests that ambulances run by the British Ambulance Society in the 1960s were characteristically of this colour. Used in a connotative sense, the 'grey' colour further insinuates death-which lurks dangerously close to the patient carried by the ambulance to the medical facility; ill health and death might visit any household, thus bringing the ambulance "to rest at any kerb". Moreover, death is the singular inevitability that will unavoidably visit each household, each individual in due time.

The arrival of an ambulance alerts the residents of that locality immediately-be it children "strewn on steps or road", or women returning from the markets-the arrival of an ambulance puts one and all at alert. The ambulance traverses alleys lined by houses where people are busy with their motley lives (suggested by "smells of different dinners"). But the arrival of the ambulance breaks their apathy and they all stare at the vehicle-which is so much more than just a vehicle. All they can see is just a glance of the stricken person-often his/her unnaturally white, flushed visage while the rest of the person's body is covered in stretchercloth of red hue.

As the body of the immobile person is hurriedly brought and loaded inside the vehicle, the people-indifferent to the fate of others not so long ago, are moved by an epiphanic realization. Death is lurking around each and everyone of us at all times. Though we remain largely indifferent to this grim reality, we are reminded of the ticking clock and our gradual proximity to the end with every passing moment. As people gaze at the stricken fellow, they let a sigh of sympathy at his/her plight. But Larkin says that even while people express their sympathy, moved by this feeling-"permanent and blank and true", at the plight of others, they are more worried about their own impending fortune. The feeling of helplessness that underlies this dreary realization is underlain by a paralyzing fear. Also observable is the indistinct 'whisper' uttered by the bystanders, in sharp contrast to the loud and clear siren, which announces the arrival of the ambulance.

As the person is carried away hurriedly by the ambulance, what is left behind is a heavy sense of loss-a premonition that the bonds of love and memories which strung the members of a family together for a lifetime are on the verge of being torn asunder. The bystanders contemplate this profound, impending transformation both subjectively and objectively. While on the one hand the family standing thus on the verge of irreparable loss may be imagined as any family and thus looked upon objectively. But simultaneously the sick person might be a near and dear one, the family might be one's own, thus forcing the bystander to adopt a perspective which is no longer detached by emotional.

As the person requiring medical attention is placed inside the ambulance is ready to leave. Sounding its siren once again, the ambulance makes its way across the city. Its arrival creates the sensation of reverence and sympathy among the traffic, which "parts", letting the ambulance pass. All this while, the sick person lies inside the ambulance-immobile and (more

often than not) unconscious, unaware of the gaze of people all around. The poet depicts the helpless person as one who lies beyond the power of love to restore, depending solely on medical treatment. Always in the prayers of the family members, the stricken individual nears the medical facility, which is the destination the ambulance is headed towards. However, it may ironically be the death-bed of the person concerned. Therefore, as the traffic parts and the ambulance hastens towards its destination, the patient's chances of survival increase. But simultaneously he is brought nearer to "what is left to come"; an ambiguous phrase, "what is left to come" may suggest both polarities of probability-impending death, or cure and temporary return to normalcy. The last line of the poem describes how apathy takes over our consciousness once the stricken person has vanished from our sight for some time. While the ambulance carrying him/her had reminded us of the inevitability of our own old age and death, we go back to lead our narrow, contented daily lives inside the tightly woven cocoons of habit and necessity, once the incident has receded to the back of our minds with passing time. But the consciousness of the life's limitation is one of the pillars of our existence, defining who we are and what we become. As this key consciousness vanishes, we are reduced to mere captives of habit, waiting to be cut off by the Grim Reaper sooner or later.

Unit 6 (c): "At Grass"

'At Grass' was a part of Philip Larkin's 1955 collection of poems titled The Less Deceived.

Text of the Poem

The eye can hardly pick them out
From the cold shade they shelter in,
Till wind distresses tail and main;
Then one crops grass, and moves about
- The other seeming to look on -
And stands anonymous again

Yet fifteen years ago, perhaps
Two dozen distances surficed
To fable them : faint afternoons
Of Cups and Stakes and Handicaps,

Whereby their names were artificed
To inlay faded, classic Junes -

Silks at the start : against the sky
Numbers and parasols : outside,
Squadrons of empty cars, and heat,
And littered grass : then the long cry
Hanging unhushed till it subside
To stop-press columns on the street.

Do memories plague their ears like flies?
They shake their heads. Dusk brims the shadows.
Summer by summer all stole away,
The starting-gates, the crowd and cries -
All but the unmolesting meadows.
Almanacked, their names live; they

Have slipped their names, and stand at ease,
Or gallop for what must be joy,
And not a fieldglass sees them home,
Or curious stop-watch prophesies :
Only the grooms, and the grooms boy,
With bridles in the evening come.

Analysis of the Poem

This piece begins in the middle of a pastoral scene. The speaker is looking out into a pasture and noting how the creatures standing there are hard to see. In the first two lines it is doubtful what exactly the speaker is looking at, but with the mention “tail and main”- two features generally attributed to horses, it becomes clear what exactly the speaker is looking at.

It is not until the wind blows around their hair that they become truly noticeable. The horses make a number of small movements. They are apparently at peace in the pasture, and have no real desire to do anything else other than “crop...grass” and “move...about.” This is all they

really seem to do at this point, move from one spot to another before standing “anonymous again.”

Although the horses seem to be quite ordinary now, the speaker reminds us that they had been so much more in the past. “Fifteen year ago” to be precise, they were race horses. Their lives were much different then and their past activities have left their names fabled. The speaker vaguely outlines what the races were like, with “Cups and Stakes and Handicaps.” Eventually the names of these particular horses “were articifced / To inlay faded.” They were well known for that period of time when they were of service. But when they could no more be put to use they were discarded and mostly forgotten.

The third stanza comprises of several other bits of memory. These are the ones which, according to the speaker horses might remember about the past. These include a glimpse of the sky, the eagerly-awaited moment for the race to begin, and all the people looking on with breathless expectation. The speaker takes note of the “parasols” carried by women and the huge numbers of “empty cars” outside the racetrack. Everyone watched when these horses competed. He concludes this stanza with the image of the crowd cheering on the race. The sound hung over the track “unhushed” until the race was over.

In the fourth stanza the speaker wonders over what the horses actually remember of the past and what impact it has one their lives nowadays. At first he thinks that perhaps they are “plague[d]” by the memories as a human would be. Maybe the thoughts of past fame flit around the horses’ minds like flies around their ears— unceasing and eventually annoying. The speaker quickly changes his mind about this line of thought. He does not actually believe the horses are bothered by the lives they used to live. They are able to shake off the past and live in the present. They are much more concerned with the natural world around them. “Summer by summer” has gone by and “stolen away” the sounds of the crowds cheering. The only thing that’s left is what they have now, the “unmolesting meadows.” Their names have been “Almanacked,” or filed away and allowed to live on far from the horses themselves.

The speaker emphasizes this fact by stating that the horses have managed to “slip...their names.” They’ve shrugged off their fame and are now able to “stand at ease” away from the crowds. He presents this was being an entirely good change in their circumstances and interprets all their actions in support of this particular conclusion.

He sees them move and it concludes that it “must be” with “joy.” They have a much greater freedom now than they’ve ever known before. There are no “stop-watch prophesies” or rules and obligations. Now the only people they interact with are the “grooms, and the groom’s boy.” They come in the evening with “bridles” to guide the horses back to the barn for the night. Although the horses are not completely free, the speaker clearly sees the transition from the racetrack to the pasture as a marked improvement.

Unit 6 (d): “Church Going”

One of his best-loved poems, ‘Church Going’ was part of Philip Larkin’s collection of poems titled *The Less Deceived.*

Text of the Poem

Once I am sure there's nothing going on
I step inside, letting the door thud shut.
Another church: matting, seats, and stone,
And little books; sprawlings of flowers, cut
For Sunday, brownish now; some brass and stuff
Up at the holy end; the small neat organ;
And a tense, musty, unignorable silence,
Brewed God knows how long. Hatless, I take off
My cycle-clips in awkward reverence,

Move forward, run my hand around the font.
From where I stand, the roof looks almost new-
Cleaned or restored? Someone would know: I don't.
Mounting the lectern, I peruse a few
Hectoring large-scale verses, and pronounce
"Here endeth" much more loudly than I'd meant.
The echoes snigger briefly. Back at the door
I sign the book, donate an Irish sixpence,
Reflect the place was not worth stopping for.

Yet stop I did: in fact I often do,
And always end much at a loss like this,
Wondering what to look for; wondering, too,
When churches fall completely out of use
What we shall turn them into, if we shall keep
A few cathedrals chronically on show,
Their parchment, plate, and pyx in locked cases,
And let the rest rent-free to rain and sheep.
Shall we avoid them as unlucky places?

Or, after dark, will dubious women come
To make their children touch a particular stone;
Pick simples for a cancer; or on some
Advised night see walking a dead one?
Power of some sort or other will go on
In games, in riddles, seemingly at random;
But superstition, like belief, must die,
And what remains when disbelief has gone?
Grass, weedy pavement, brambles, buttress, sky,

A shape less recognizable each week,
A purpose more obscure. I wonder who
Will be the last, the very last, to seek
This place for what it was; one of the crew
That tap and jot and know what rood-lofts were?
Some ruin-bibber, randy for antique,
Or Christmas-addict, counting on a whiff
Of gown-and-bands and organ-pipes and myrrh?
Or will he be my representative,

Bored, uninformed, knowing the ghostly silt
Dispersed, yet tending to this cross of ground
Through suburb scrub because it held unspilt
So long and equably what since is found
Only in separation – marriage, and birth,

And death, and thoughts of these – for whom was built
This special shell? For, though I've no idea
What this accoutred frowsty barn is worth,
It pleases me to stand in silence here;

A serious house on serious earth it is,
In whose blent air all our compulsions meet,
Are recognised, and robed as destinies.
And that much never can be obsolete,
Since someone will forever be surprising
A hunger in himself to be more serious,
And gravitating with it to this ground,
Which, he once heard, was proper to grow wise in,
If only that so many dead lie round.

Analysis of the Poem

The poem begins with the speaker describing, through initial action phrases, his entering into a place. In the first two lines it is unclear to the reader where exactly this speaker is and what is so important about making sure, "there's nothing going on." The reader might ask, what is this place that it needs to be empty for one to enter? What could have been "going on?" The speaker checks to make sure the structure is clear and steps inside. He mentions the fact that the door closes with a "thud" behind him. It is both sealing him into the space, and keeping the exterior world out.

If one had not assumed the identity of the structure from the title, the next line makes known to the reader that the speaker is exploring a church. Immediately it becomes clear why the space needed to be empty so that he could explore inside it. There is an important word mentioned in this section which changes the feeling of the poem, "Another." This is not the first time that he has entered into an abandoned, or simply empty, church. The speaker glances around and notices all the items that are consistent throughout all the churches that he has visited. There are books, and sets, and "stone." He is unsurprised by these sights. He also takes in the fact that there is some "brass and stuff / Up at the holy end."

This mundane way of referring to the altar at the front of the church says a lot about the speaker. He does not hold any reverence or respect for the space he is in. Amongst all the physical things he notices, he also feels an "unignorable silence" that is overwhelming in the space. It seems to the speaker that the church has been absent of people for quite a long time.
The speaker moves "forward" to the front of the church and "run[s]" his hand over the pews. Once he has made it to the front he looks around and notices what seem to be complete repairs and restorations done to the roof. This is a curious fact about the space as it is so devoid of people. There is no one there to ask why this is the case. The speaker continues his journey through this religious space and takes to reading from the Bible. He speaks a few "large-scale verses" in an increased volume, spreading the words around the space. His projected voice comes back to him in an echo. This ends his tour of the church and he departs after leaving an "Irish sixpence," an incredibly small amount of money, in the donation box. He comes to the conclusion that this place was not worth visiting.

The speaker seems to have some kind of inner conflict about his attraction to churches. He knows, and knew, that there would not be anything new inside, but he stopped anyway. This is not unusually for him. He "often" does it and winds up in this same mental space. The man is frequently entering into the churches, searching through their religious objects, and then leaving unsatisfied. He does not yet know what he is looking for but is always left with one specific question.

He is curious about what the church will be like, or what the human race will utilize all the churches for, when the very last believer is gone. When they have fallen "completely out of use" will they be avoided "as unlucky places?" Or will the "sheep" have full rein over their interiors? In the fourth stanza the speaker continues his contemplation of what the churches will become when all the religiously devoted have passed on. One idea the speaker has about the fate of these place is the continued existence of their power. He considers the possibility that in the future people will still come to them for a variety of spiritual reason. Mothers might bring their children to "touch a particular stone" for luck, or perhaps people will come to see the dead "walking."

He knows that "Power of some sort will go on" even if the traditional religious context is lost. The "superstition" he knows will surround the place "must die" as well. One day, even the "disbelief" of the superstitions will be lost. All that the building will be is "Grass...brambles,

buttress, sky." It will be no more than its walls. As time passes this conglomeration of architectural elements will fall further into disrepair. It will become "less recognizable" as the days more forward until its original purpose is completely unknown. The speaker embraces a new question in this stanza. He is considering who the very last believer, or pilgrim, or seeker of true will be who enters the building. Will this person even comprehend where he or she is? What, he wonders, will this man or woman think as the final remainder of a dead religion?

The last person, he assumes, will be "one of the crew" who knows what a "rood-loft" is. This is a reference to what is more commonly known as a rood screen. It is a feature of late medieval church architecture that was situated between the chancel and nave at the front of the church. In the final lines of this stanza the speaker contemplates who this person is. Will they be a "Christmas-addict" or someone who is there solely to seek out "organ-pipes and myrrh," and all the religious ephemera of the church? Lastly, he considers the option that the seeker will be as is he, someone who is "uninformed" and unclear on the purpose of religion.

As the poem begins to conclude the speaker continues his prospective description of who the last visitor of the church will be. This person might be as he is, curious about the place because of its long-lasting nature. It has "held unsplit" for so long, one might wonder what has allowed it to survive. The onlooker might think on further in the same vain as he, wondering what the "frosty barn is worth" and how, without knowing its worth, it can please one to "stand in silence here."

The final stanza of the piece returns to the speaker's own thoughts, he has finished contemplating what could be, and resumes his own present musings. Up until this point the reader might be under the impression that the speaker holds no real regard for religion, or the true structure of the church. This is quickly dismissed with the first line of this stanza. He states that the church is, "A serious house on serious earth." It has a true and worthy purpose and should not be made fun of. It is a place where al the "compulsions" or impulses of human beings meet.

Here, the truth of human existence is "recognized" and celebrated. The fact of this, he thinks, should not ever become "obsolete." It is important enough to be remembered forever. The church will "forever" bring out a "hunger" in one that cannot be discovered through any other means. The discovery of "serious[ness]" will remain with one until the end. A man or woman

who has rediscovered something in themselves, will take it with them to “this ground.” They will return to the churchyard and the place where “so many dead lie round.”

Unit 6 (e): “Next Please”

The poem ‘Next, Please’ was published in the 1964 collection of poems by Philip Larkin titled *Whitsun Weddings*.

Text of the Poem

Always too eager for the future, we
Pick up bad habits of expectancy.
Something is always approaching; every day
Till then we say,

Watching from a bluff the tiny, clear
Sparkling armada of promises draw near.
How slow they are! And how much time they waste,
Refusing to make haste!

Yet still they leave us holding wretched stalks
Of disappointment, for, though nothing balks
Each big approach, leaning with brasswork prinked,
Each rope distinct,

Flagged, and the figurehead wit golden tits
Arching our way, it never anchors; it's
No sooner present than it turns to past.
Right to the last

We think each one will heave to and unload
All good into our lives, all we are owed
For waiting so devoutly and so long.
But we are wrong:

Only one ship is seeking us, a black-
Sailed unfamiliar, towing at her back
A huge and birdless silence. In her wake
No waters breed or break.

Analysis of the Poem

"Next Please" opens with a statement of the emotional concept with which it is concerned:

Always too eager for the future,
We Pick up bad habits of expectancy.
Something is always approaching; every day
Till then, we say.

and a parable begins, the poet grasping the arm of the reader on a rocky headland, looking out to sea. He is not referring to the habit of expecting things per se, but rather how we act, based on our expectations. Larkin states that “Something is always approaching” as a way of confirming that there is something to expect, and allowing the reader to discern precisely what about expecting things he is referring to; expecting a specific event to happen does not give an excuse for expecting extravagant consequences to come along with the event. Larkin shows that these expectations are built upon pretenses that have not been proven, but are merely of the nature of speculation. The poem goes on to elaborate the concept through a metaphor. Life's events are seen as a line of approaching ships. Watching from a bluff the

tiny, clear
the sparkling armada of promises

-long awaited, ready to unload their cargoes into the lives of poet and reader. (Larkin uses the words 'we' and 'our' throughout.) Larkin uses the word bluff to show that the foundation from which one looks to the future is not solid ground; it is pure speculation. The thing forgotten (death) lies as the hidden groundwork for all other expectations; an armada can be recognized as something associated with war, and the main outcome of war is death.This is a parable, consciously overblown and made ridiculous, description replacing purpose, but it is done, for a purpose of the poet's own:

though nothing balks

Each big approach, leaning with brasswork prinked,

Each rope distinct,

Flagged, and the figurehead with golden tits

Arching our way

But, however distinct, these vessels and their cargoes are illusory. Yet we deserve all that they do not bring, the poet says. They owe us because we have waited: we should be rewarded for our patience.In the event, of course, there is no such thing as reward. At its root is the unspoken assertion that what is desired takes on the form of a metaphor, shimmering but unreal, while that which happens is intellectually ungraspable, real, and inescapable. The words “flagged” and “figurehead” represent the idealization of the future that is not based upon a solid fact; the ideal is just a pleasant way that man “[arches his] way”, or envisions his path, into the certainty of death. Each time a situation presents itself to man, he is inclined to believe that all the best will come from it.

The image of our watching for the future is similar to someone who watches for ships from a cliff. When we watch, the ships approach like hope, but growing clearer all the time. So there is no stop for our hopes and wishes. This in itself is a gift from God to continue and never stop. The wishes are sparkling beautifully in our mind's portrayal eyes. When we are disappointed, we try again and start imagining our desires dreamily. Oliver Boyd believes that: “In the poem, the ships are glittering sailing vessels, with ornamented figure-heads - the objects of our desires are always more attractive before they are realized. When they are realized they begin to pale; the ships reach us, but do not anchor. They turn, and recede once more into the distance.”

Larkin is making the point that our hopes are never fulfilled, but that, when they are fulfilled, the fulfillment is only temporary. Here Larkin uses the sparkling ships for our coloured wishes. These wishes fill our hearts with happiness and we eagerly watch for the ships to come near to fulfill our desire. Along our ages and when young, we hurry to reach our aim but only

“But we are wrong;”

Here the author strikes down any hope that man has for the happier tomorrow. And it is here that the works emotionally and metaphysically diverge. In Larkin's poem, comedy is dropped like a mask to reveal what he sees as the future truth. A kind of portal becomes apparent:

“Only one ship is seeking us, a black-
Sailed unfamiliar, towing at her back

a huge and birdless silence.
In her wake no waters breed or break.”

Death itself comes, at the end, in the form of a metaphor. There is a delicate craftsmanship in this poem. All aspects of meaning and ornament are carefully counterpoised. Under the humour is an emotion that is saved from being terror only by its orderliness; and, beneath that, the fear of the end of order cannot be spoken, because it is mute. Only one ship is seeking us, death itself.

When we become old and the wishes will no longer seem sparkling and the reality unfolds itself like a black sailed ship which is the only factual symptom .Thus, death will be waiting for us but this time our feeling is just the opposite. Larkin warns all human beings to be modest in their wishes and not exceed the normal limit. Larkin uses a very simple language to denote the meaning he wants to convey: The theme of wish and disappointment moves in a cycle without a stop. As usual Larkin sticks to the systematic rhymes as AA BB but the theme is about disillusionment after waiting for a long time. The run on lines of poetry (enjambments) continue as if a driver were very quick and wanted to reach his aim but the conclusion of this poem contrasts strongly with the rest of the poem.

Suggested Readings

Philip Larkin: The Critics Debate-An Introduction to the Variety of Criticism-Stephen Regan. Macmillan, 1992.

Out of Reach: The Poetry of Philip Larkin-Andrew Swarbrick. Macmillan, 1995.

Philip Larkin: The Man and His Work-Dale Salwak (ed). Macmillan, 1989.

Philip Larkin and His Audiences-Gillian Steinberg. Palgrave Macmillan, 2010.

Philip Larkin: The Poet's Plight-James Booth. Palgrave Macmillan, 2005.

Philip Larkin- Art and Self: Five Studies- M.W. Rowe (ed). Palgrave Macmillan, 2011.

Assignments

1. Critically analyze the poem "Church Going."
2. Critically comment on the poem "Ambulances".

UNIT – 7

Poetry of W. H. Auden

CONTENT STRUCTURE

Unit 7 (a): Introduction to W. H. Auden

Unit 7 (b): "The Shield of Achilles" – Text and Analysis

Unit 7 (a): Introduction to W. H. Auden

Wynstan Hugh Auden was born into a middle class family in York in 1907. His father was a medical officer with extensive interests outside his profession. The family soon moved to Birmingham. Auden was given a typical middle class education. He went to Gresham School in Holt, Norfolkshire and later joined Christ Church in Oxford. His early poems were written in imitation of Hardy. But he soon changed his allegiance to T.S. Eliot whom he began considering as the only modern poet worth emulating. His friendship with Stephen Spender and his links with other members of the 'Pylon School' can be dated from his undergraduate days. On going down from Oxford he spent a holiday in pre-Hitler Germany and did a stint in school teaching. He worked for a period in documentary films. In 1930 his first volume of poems appeared followed by The Orators (1932). He drove an ambulance and served as stretcher bearer on the Republican side during the Spanish Civil War. He married Erika, Thomas Mann's daughter, in 1935. A few months before the outbreak of the Second World War, he settled down in the US. This event marked an entirely new phase in the life and poetic career of W.H. Auden. "The shift broadly speaking, is from active to comtemplative". Also, it is a shift from corporate to lonely. The new Auden has ceased to advocate practical intervention in the world's affairs; henceforth his main message will be that what we do matters less than what we are".

In the thirties, Auden identified himself with Marxist ideology, "inspired chiefly by his irgent search for spiritual order and moral responsibility" (Richard Hoggart). To this period belong three plays he wrote in collaboration with Christopher Isherwood: The Dog Beneath the Skin, The Ascent of F6, On the Frontier. In the poems written during the thirties we detect the epigrammatic line and the conversational style. A new interest in religion became apparent in his poetry from the early forties. "If Freud and Marx were the most striking and typical

intellectual influences in the thirties, then those of the forties were Kierekegaard and Niebuhr". His 1941 book titled New Year Letter includes a long title poem with a joyful invocation to God and the sonnet sequence 'The Quest'. A Christmas oratorio, For the Time Being (1945) contains a commentary on The Tempest. The Enchanted Flood (1951) contains his most sustained collection of critical prose. Other important collections of essays include The Dyer's Hand (1963), Forewords and Afterwords (1973) and Secondary Worlds (1968).

In 1956, Auden was elected Professor of Poetry at the University of Oxford, a post which he held for five years. He died at Oxford in September, 1973. The most significant poet of the century after T.S. Eliot, Auden's versatility is remarkable. A spokesman of the scientific culture, a leader of second generation modernism, creator of operatic libretti, a devotee and author of light verse, Auden is the most extraordinary literary phenomenon to appear in recent decades.

Unit 7 (b): "The Shield of Achilles"

Written in 1952, "The Shield of Achilles" was included in his volume of poetry of the same name, which was published in 1955. The volume won the National Book Award in 1956.

Text of the Poem

She looked over his shoulder
For vines and olive trees,
Marble well-governed cities
And ships upon untamed seas,
But there on the shining metal
His hands had put instead
An artificial wilderness
And a sky like lead.

A plain without a feature, bare and brown,
No blade of grass, no sign of neighborhood,
Nothing to eat and nowhere to sit down,
Yet, congregated on its blankness, stood
An unintelligible multitude,

A million eyes, a million boots in line,
Without expression, waiting for a sign.

Out of the air a voice without a face
Proved by statistics that some cause was just
In tones as dry and level as the place:
No one was cheered and nothing was discussed;
Column by column in a cloud of dust
They marched away enduring a belief
Whose logic brought them, somewhere else, to grief.

She looked over his shoulder
For ritual pieties,
White flower-garlanded heifers,
Libation and sacrifice,
But there on the shining metal
Where the altar should have been,
She saw by his flickering forge-light
Quite another scene.

Barbed wire enclosed an arbitrary spot
Where bored officials lounged (one cracked a joke)
And sentries sweated for the day was hot:
A crowd of ordinary decent folk
Watched from without and neither moved nor spoke
As three pale figures were led forth and bound
To three posts driven upright in the ground.

The mass and majesty of this world, all
That carries weight and always weighs the same
Lay in the hands of others; they were small
And could not hope for help and no help came:
What their foes like to do was done, their shame
Was all the worst could wish; they lost their pride
And died as men before their bodies died.

She looked over his shoulder
For athletes at their games,
Men and women in a dance
Moving their sweet limbs
Quick, quick, to music,
But there on the shining shield
His hands had set no dancing-floor
But a weed-choked field.

A ragged urchin, aimless and alone,
Loitered about that vacancy; a bird
Flew up to safety from his well-aimed stone:
That girls are raped, that two boys knife a third,
Were axioms to him, who'd never heard
Of any world where promises were kept,
Or one could weep because another wept.

The thin-lipped armorer,
Hephaestos, hobbled away,
Thetis of the shining breasts
Cried out in dismay
At what the god had wrought
To please her son, the strong
Iron-hearted man-slaying Achilles
Who would not live long.

Analysis of the Poem

The title of the poem is derived from an episode in Homer's Iliad. Imagining that he had been slighted by Agamemnon, Achilles sulked in his tent. Finally he let his friend Patroclus enter the combat in his borrowed armour, thinking that the Trojans would mistake him for Achilles and run away. But Patroclus was killed by Hector who despoiled him of his armour. Thetis, Achilles' mother, appeared to him in a dream and promised to return the next morning with a splendid set of armour from Hephaestos (or Vulcan), the god of metal-work. At her request Hephaestos made a large and powerful shield adorned all over, with designs of the celestial bodies, beautiful cities

full of people, wedding and banquet scenes, a beleagured and embattled city with the spirit of death hovering over it, peaceful pastures, vineyards, farms and dancing scenes.

Auden imagines Thetis looking over the shoulder of the divine smith as he fashioned the shield expecting to see vines, olive trees, ritual pieties and dancing scenes, but what is revealed to her is the wilderness of modern society where totalitarian rulers order the multitude about, and bored bureaucrats watch a scene resembling the Crucufixion and a juvenile delinquent prone to violence and hatred pelts a passing bird with stones. The divine artificer is a symbol of the poet, while his shield stands for art or poetry. What is depicted on the shield is the state of our culture. Thetis has a role analogous to the public. “The ‘Shield’ is a totally unvarnished, direct, non-ironic statement...it shows us Auden speaking without any reservations or distancing: it uses the brief and poignant fable as a means of voicing the poet’s deepest convictions about the human condition.” The clarity, simplicity and order of the diction lend the poem an air of dignified assurance and authority. The images assume a symbolic, at times, allegorical valuation.

The first stanza sees the poet juxtaposing the delectable experiences and the harsh reality in the cultural wasteland. In the second stanza he depicts the menace of war caused by the ruthless ambition of power-hungry despots. In lieu of a community inhabiting a moral world in the shadow of the eternal, in stanzas IV, V and VI we have a ritual parody of the Crucifixion as bored bureaucrats watch three pale figures being led forth to be killed. In the final two stanzas a weed-choked field is what the artist can predict for modern man’s destiny.

The representative figure of our times is a juvenile delinquent devoid of pity and compassion. Like the short-lived Achilles the poet is apprehensive of the man’s future and feels that he may not long survive. Auden's poem is replete with images of the absence of hope and meaning in modern life, and these images are made all the more poignant for their juxtaposition with the vibrance of the classical imagery of the Iliad. The world Auden describes in "The Shield of Achilles" is a horrific one, one bereft of inner meaning and whose only catalyst is the posturing of figures of authority. The environment is, as Auden describes, a "plain without a feature, bare
and brown, / No blade of grass, no sign of neighborhood, / Nothing to eat and nowhere to sit down" (9-11). A featureless expanse physically and metaphorically, it is an environment in which the individual is a pointless being without any singular meaning. In essence, it is a world in which the individual has been crushed under the weight and enormity of life itself.

The narrative of the poem describes a modern variation of the human race that can no longer be reduced to single individuals; it is, rather, an "unintelligible multitude" that is, at best, less a body of human beings than a statistical anomaly (Auden, 13). Their world is one defined by the absence of personal meaning, and they have become so degraded that they have taken to silently occupying their space as a "million eyes, a million boots in line, / [w]ithout expression, waiting for a sign," seeking not for personal revelations but for any sign of authority (14-15).

It is a form of life far removed from the vibrance and singular personal experience that defines the classical imagery of the Iliad, which Auden references in his description of Hephaestus's creation of Achilles' shield. The world that Thetis inhabits is one that stands in sharp contrast to Auden's modern environment, being defined in Auden's verse by the sheer brilliance of its construction, one in which "vines and olive trees" and "[m]arble well- governed cities" are prominent features (2-3). As Thetis watches Hephaestus fashion her son's shield, she imagines futilely that the imagery he crafts upon it will reflect her world's magnificence, its "ritual pieties, / [w]hite flower-garlanded heifers," and "[l]ibation and sacrifice" - for her, unlike the masses of modern life, there is no question as to life's hope and inherent worth (Auden, 24-26). Thetis's world is the antithesis of the cruel, impersonal world that Auden describes. Robert Pack explores this in his article "The Idea in the Mirror: Reflections on the Consciousness of Consciousness," stating that Auden uses the Homeric, mythical vision of life to provide a sharp contrast with the mundane, scientific reality that modern people live in, one in which the individual cannot appeal to personal or social meaning (61).

Rendered against the fantastic imagery of Homer, the meaninglessness of that modern life is made all the more stark and unmerciful. Such as in Homer's epic, Auden's poem also alludes to brutal fits of warfare and mindless slaughter resulting from the stagnant torpor of modern life, which he equates with his version of the shield of Achilles. In the modern world Auden depicts in the poem, the masses march blindly to conflict, being roused by ethereal voices of authority to take up any number of meaningless, supposedly just causes. In the words of Auden,

No one was cheered and nothing was discussed;
Column by column in a cloud of dust
They marched away enduring a belief
Whose logic brought them, somewhere else, to grief (19-21).

They do not question the bizarre situation that compels them to fight, and thus they willfully partake in militaristic actions against whatever other masses they are exhorted to destroy. As such, their world is propagated with horrifying events resulting from their acts and those of their enemies, such as the binding of "three pale figures ... [t]o three posts driven upright in the ground," an event that Auden describes in rather Biblical imagery (36- 37). These occurrences do not trouble the masses, however; rather, they are simply taken as reality. This mindless acceptance is hardly surprising, given the futility and hopelessness of the world they exist in. Humanity in Auden's modern world has actually ceased to be, as life has left them stunted; as the poem mentions, they "lost their pride / And died as [individuals] before their bodies died" (43-44).

The stagnation of their life has destroyed them, and it is that stagnation that Auden so potently equates with the shield Hephaestus fashions for Achilles. As the article "Hephaestus' World: The Shield" by Eva Brann notes, the desolation of Hephaestus's shield is thoroughly modern in its imagery (42). Unlike the shield constructed in the Iliad, which is defined by its beauty and wonder, the eponymous shield of the poem is adorned with cruel, unbroken expanses of nothingness, featuring only an "artificial wilderness / [a]nd a sky like lead" (Auden 7-8). The base monotony of the shield is unrelieved by expanses of Thetis's lush greenery and seas; indeed, its only truly distinguishing feature is the harsh horizon between land and sky, a line which is, according to the article "The Poet and the Postwar City," largely meaningless in the "irrational wildernesses of metallic artifice" (Pearsall). Like modern life, the shield is stagnant, deadened, and featureless; it is cruel in its ambiguity and lack of meaning, and that absence of hope is the very essence that drives the people of Auden's poem to commit acts of horror in the hope of pleasing ethereal authorities.

At the heart of Auden's poem is a critique of the social realities that generate people willing to engage in such bloodshed, and Auden makes magnificent use of Thetis's harsh realization to illustrate the unanticipated consequences arising from false and immoral values. The unbridled cruelty and horror of the modern world Auden describes is best detailed in a passage from the poem about an unnamed boy's perception of reality:

> That girls are raped, that two boys knife a third,
> Were axioms to him, who'd never heard
> Of any world where promises were kept,
> Or one could weep because another wept (56-59).

The boy, like most others of his world, lives in an atmosphere that is beyond hellish; it is illogical and viciously arbitrary. Auden's modern world has not only anesthetized its inhabitants on an individualistic and creative scale, but it has also destroyed any moral sensation that might have stayed their hand from committing acts of atrocity. Without the barest perception of a world that might abhor strife and violence, humanity has become simply unable to conceive of a reason not to propagate both. When the masses of Auden's world seek to please ethereal voices of authority, they do so likely hoping that they will find some sense of meaning. Because of their conditioning, however, although they do not aspire to become murderers, they become so nonetheless.

Their harsh epiphany is echoed by Thetis, who finds that the shield she has so desperately sought in order to protect her son is adorned not with images of beauty but of meaningless monotony. Like the inhabitants of Auden's modern world, Thetis is a product of her environment, which, although quite different from that of the harsh, impersonal modern masses, is just as misleading and deadening. Her world is that of classical Homeric virtue and beauty great cities of wonders, religious rites that pervade life and grant it meaning, and an individualistic need for glory. That glistening fantasy obscures hard social realities, however;
it does not show the privations of the poor or the dying wounded of the battlefield, choosing instead to celebrate pleasant imagery such as "athletes at their games" and "[m]en and women in a dance" (Auden 46-47). That world shapes her entire being, and as John Lucas comments in his essay "Auden's politics: power, authority, and the individual," what Thetis truly wishes is that Hephaestus will honor her distorted, "heroic" view of reality (162).

What she finds in his shield, however, is a symbol of the futility of her son's life, of the hopeless future of "[i]ron-hearted man-slaying Achilles / [w]ho would not live long" (Auden, 66-67). The shield's barren visage reminds her of that stark truth, which is, in its inevitability and hopelessness, quite akin to the desolation of the hideous world Auden describes. Her perception, like that of the anesthetized masses, is ultimately proven misguided, and it leads to consequences that will define not only her life but that of her son's. Such realizations lie at the center of "The Shield of Achilles," Auden's harsh juxtaposition of classical vitality and wonder and the hopelessness, warfare, and cruel social realities of modern life. In Hephaestus's shield, Auden depicts lives irreparably damaged by an absence of meaning, and ultimately driven to violence in the vain hope of achieving it. The cruel logic that runs throughout the poem is that of modern life, of wars

motivated by the thinnest of justifications and lives defined not by their expression but by their lack thereof. In many ways, the poem is the realization of Auden's hell and humanity's reality, and its relevance has only deepened as the very fabric of life becomes continually more absurd. By contrasting the quiet horror of existence and warfare with the splendor and beauty of Thetis's hopes for Hephaestus's creation, Auden makes a damning observation of the darker aspects of an impersonal, amoral modern world. For Auden, dispirited by World War II and the loss of any remaining innocence he might have had about the motivations of humanity, "The Shield of Achilles" was not only a magnificent artistic achievement, but the startling articulation of a hope dispelled. If Thetis is left in anguished realization at the end of the poem, so too is the reader.

Suggested Readings

The Making of the Auden Canon-J.W. Beach. University of Minnesota Press, 1957.

The Poetic Art of W.H. Auden-John G. Blair. Princeton University Press, 1965.

A Reader's Guide to W.H. Auden-John Fuller. Thames and Hudson, 1970.

Changes of Heart: A Study of the Poetry of W.H. Auden-Gerald Nelson. University of California Press, 1971.

The Poetry of W.H. Auden- Monroe K. Spears. Oxford University Press, 1963.

Assignments

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1. Critically comment on the poem "Shield of Achilles".

UNIT – 8

Poetry of Ted Hughes

CONTENT STRUCTURE

Unit 8 (a): Introduction to Ted Hughes

Unit 8 (b): "The Thought Fox" – Text and Analysis

Unit 8 (a): Introduction to Ted Hughes

One of the giants of 20th century British poetry, Ted Hughes was born in Mytholmroyd, Yorkshire in 1930. After serving as in the Royal Air Force, Hughes attended Cambridge, where he studied archeology and anthropology, taking a special interest in myths and legends. In 1956 he met and married the American poet Sylvia Plath, who encouraged him to submit his manuscript to a first book contest run by The Poetry Center. Awarded first prize by judges Marianne Moore, W.H. Auden, and Stephen Spender, *The Hawk in the Rain* (1957) secured Hughes's reputation as a poet of international stature. According to poet and critic Robert B. Shaw, "Hughes's poetry signaled a dramatic departure from the prevailing modes of the period. The stereotypical poem of the time was determined not to risk too much: politely domestic in its subject matter, understated and mildly ironic in style. By contrast, Hughes marshaled a language of nearly Shakespearean resonance to explore themes which were mythic and elemental." Hughes's long career included unprecedented best-selling volumes such as Lupercal (1960), Crow (1970), Selected Poems 1957-1981 (1982), and The Birthday Letters (1998), as well as many beloved children's books, including The Iron Man (1968). With Seamus Heaney, he edited the popular anthologies The Rattle Bag (1982) and The School Bag (1997). Named executor of Plath's literary estate, he edited several volumes of her work. Hughes also translated works from Classical authors, including Ovid and Aeschylus. An incredibly prolific poet, translator, editor, and children's book author, Hughes was appointed Poet Laureate in 1984, a post he held until his death. Among his many awards, he was appointed to the Order of Merit, one of Britain's highest honors.

The rural landscape of Hughes's youth in Yorkshire exerted a lasting influence on his work. To read Hughes's poetry is to enter a world dominated by nature, especially by animals. This holds true for nearly all of his books, from The Hawk in the Rain to Wolfwatching (1989) and Moortown Diary (1989), two of his late collections. Hughes's love of animals was one of the catalysts in his

decision to become a poet. According to London Times contributor Thomas Nye, Hughes once confessed "that he began writing poems in adolescence, when it dawned upon him that his earlier passion for hunting animals in his native Yorkshire ended either in the possession of a dead animal, or at best a trapped one. He wanted to capture not just live animals, but the aliveness of animals in their natural state: their wildness, their quiddity, the fox-ness of the fox and the crow-ness of the crow." However, Hughes's interest in animals was generally less naturalistic than symbolic. Using figures such as "Crow" to approximate a mythic everyman, Hughes's work speaks to his concern with poetry's vatic, even shamanic powers. Working in sequences and lists, Hughes frequently uncovered a kind of autochthonous, yet literary, English language. According to Peter Davison in the New York Times, "While inhabiting the bodies of creatures, mostly male, Hughes clambers back down the evolutionary chain. He searches deep into the riddles of language, too, those that precede any given tongue, language that reeks of the forest or even the jungle. Such poems often contain a touch—or more than a touch—of melodrama, of the brutal tragedies of Seneca that Hughes adapted for the modern stage."

Hughes's posthumous publications include Selected Poems 1957-1994 (2002), an updated and expanded version of the original 1982 edition, and Letters of Ted Hughes (2008), which were edited by Christopher Reid and showcase Hughes's voluminous correspondence. According to David Orr in the New York Times, Hughes's "letters are immediately interesting and accessible to third parties to whom they aren't addressed... Hughes can turn out a memorable description (biographies of Plath are 'a perpetual smoldering in the cellar for us. There's always one or two smoking away'), and his offhand observations about poetry

can be startlingly perceptive." The publication of Hughes's Collected Poems (2003) provided new insights into Hughes's writing process. Sean O'Brien in the Guardian noted, "Hughes conducted more than one life as a poet." Publishing both single volumes with Faber, Hughes also released a huge amount of work through small presses and magazines. These poems were frequently not collected, and it seems Hughes thought of his small-press efforts as experiments to see if the poems deserved placement in collections. O'Brien continued: "Clearly [Hughes] needed to be writing all the time, and many of the hitherto uncollected poems have the provisional air of resting for a moment before being taken to completion—except that half the time completion didn't occur and wasn't even the issue... as far as the complete body of work went, Hughes seems to have been more interested in process than

outcome."

Though Hughes is now unequivocally recognized as one of the greatest poets of the 20th century, his reputation as a poet during his lifetime was perhaps unfairly framed by two events: the suicide of Plath in 1963, and, in 1969, the suicide of the woman he left Plath for, Assia Wevill, who also took the life of their young daughter, Shura. As Plath's executor, Hughes's decision to destroy her final diary and his refusal of publication rights to her poems irked many in the literary community. Plath was taken up by some as a symbol of suppressed female genius in the decade after her suicide, and in this scenario Hughes was often cast as the villain. His readings were disrupted by cries of "murderer!" and his surname, which appears on Plath's gravestone, was repeatedly defaced. Hughes's unpopular decisions regarding Plath's writings, over which he had total control after her death, were often in service of his definition of privacy; he also refused to discuss his marriage to Plath after her death. Thus it was with great surprise that, in 1998, the literary world received Hughes's quite intimate portrait of Plath in the form of Birthday Letters, a collection of prose poems covering every aspect of his relationship with his first wife. The collection received both critical praise and censure; Hughes's desire to break the silence around Plath's death was welcomed, even as the poems themselves were scrutinized. Yet despite reservations, Katha Pollitt wrote in the New York Times Book Review that Hughes's tone, "emotional, direct, regretful, entranced—pervades the book's strongest poems, which are quiet and thoughtful and conversational. Plath is always 'you'—as though an old man were leafing through an album with a ghost."

Though marked by a period of pain and controversy in the 1960s, Hughes's later life was spent writing and farming. He married Carol Orchard in 1970, and the couple lived on a small farm in Devon until his death. His forays into translations, essays, and criticism were noted for their intelligence and range. Hughes continued writing and publishing poems until his death, from cancer, on October 28, 1998. A memorial to Hughes in the famed Poets' Corner of Westminster Abbey was unveiled in 2011.

Unit 8 (b): "The Thought Fox"

'The Thought Fox' was part of Ted Hughes' 1957 collection of poems titled *The Hawk in the Rain.*

Text of the Poem

I imagine this midnight moment's forest:
Something else is alive
Beside the clock's loneliness
And this blank page where my fingers move.

Through the window I see no star:
Something more near
Though deeper within darkness
Is entering the loneliness:

Cold, delicately as the dark snow
A fox's nose touches twig, leaf;
Two eyes serve a movement, that now
And again now, and now, and now

Sets neat prints into the snow
Between trees, and warily a lame
Shadow lags by stump and in hollow
Of a body that is bold to come

Across clearings, an eye,
A widening deepening greenness,
Brilliantly, concentratedly,
Coming about its own business

Till, with a sudden sharp hot stink of fox
It enters the dark hole of the head.
The window is starless still; the clock ticks,
The page

is printed.

Analysis of the Poem

‘The Thought-Fox’ has a special place among Ted Hughes’s early poems. It is at least partly a poem about writing poetry – one might say about poetic inspiration. In his collection of radio talks, Poetry in the Making, he wrote that he composed it after writing nothing for a year. So we might see the fox as representing the renewal of the poet’s imaginative powers. In Poetry in the Making he also writes that ‘The Thought-Fox’ was ‘the first “animal” poem I ever wrote’. When he read it in public he used to introduce it by telling the audience about a dream he had had two years before writing it, when studying English at Cambridge. He believed that academic study of literature stifled his creativity, and in the dream a burnt and bloody fox, the size of a man with human hands, entered his room, put a bloody hand on the essay he was writing and said, “Stop this – you are destroying us.” When he wrote ‘The Thought-Fox’, he may not have been thinking about this dream at all, but it is significant that he later made the connection.

Much later in life Hughes said that by the time he went to university he had constructed a 'sacred canon’ of the poets who were most important to him. Three of these poets are echoed in the first stanza of ‘The Thought-Fox’:

I imagine this midnight moment's forest.
Something else is alive
Beside the clock's loneliness
And this blank page where my fingers move.

The most obvious echo is the ‘forest of the night’ in which William Blake’s ‘Tyger’ burns bright. In Hughes’s imaginary forest, too, lives a predatory animal, if a less awesome one from a human point of view. The most obvious poetic effect of the first line is the alliteration of the letter ‘m’, which echoes the most famous poem of a second of Hughes’s ‘sacred canon’, Gerard Manley Hopkins’s ‘The Windhover’: ‘I caught this morning morning’s minion’. Again the opening line introduces a symbolic animal, the kestrel whose ‘hurl and gliding’ embodies the rhythm of Hopkins’s poetry, and which in this case symbolises not merely the poetic imagination but Jesus Christ himself. The situation that Hughes evokes, the poet sitting alone at night, imagining what is going on outside his room, recalls that of Samuel Taylor Coleridge in one of his greatest poems, ‘Frost at Midnight’. Coleridge imagines the ‘secret ministry, / Unhelped by any wind’ of the frost, which contributes to the

‘solitude’ and ‘strange / And extreme silentness’ that favour his ‘Abstruser musings’. This is a classic image of the Romantic poet, deeply in tune with the natural world, but alone with his thoughts. Hughes embraces this image of the poet, not only in ‘The Thought-Fox’ but throughout his work.

The densely poetic opening line is followed by the simple statement, ‘Something else is alive’: the brevity of the line reinforces the uncertainty of the statement to create a sense of expectation and mystery: the first stirring of what will become the poem. Apart from this ‘Something’ the only things in the poet’s world are ‘the clock’s loneliness’ and the ‘blank page where my fingers move’. ‘The clock’s loneliness’ is a classic example of the ‘transferred epithet’: literally it is the poet, not the clock, who is lonely. But the ticking of the clock, emphasising second by second time passing and nothing happening, intensifies the loneliness. This is a special kind of loneliness: not so much the absence of other people as the poet’s alienation from his own creative powers: his ‘fingers move’ but the page remains blank. This feeling about the mechanical passage of time was powerfully expressed by another writer Hughes admired, D H Lawrence: ‘The terrible bondage of this tick-tack of time, this twitching of the hands of the clock, this eternal repetition of hours and days. Hughes is about to be rescued from the tyranny of clock-time and enter another realm:

Through the window I see no star:
Something more near
Though deeper within darkness
Is entering the loneliness.

The poem has a pattern of half-rhymes which, in every other stanza, alternate. In this stanza the rhymes form couplets. This combines with the brevity of the second line to make the half-rhyme ‘near’ come much sooner than expected, emphasise the nearness and echo the mystery of the poem’s similarly abbreviated second line. But it is a paradoxical nearness: nearer than a star but ‘deeper within darkness’. It is an inner depth, but unimaginably distant from the conscious mind. The animal emerging from such an inner depth and darkness is a trope that recurs in Hughes’s poetry: in, for example, ‘the dream / Darkness beneath night's darkness had freed, / That rose slowly towards me, watching’ of ‘Pike’ and the ‘depth darkness’ from which the ‘Ghost Crabs’ emerge.

This ‘Something’ is identified as a fox in the third stanza, and the following 12 lines give us a

paradoxically vivid impression of the creature moving in the snowbound forest. Paradoxically because this brilliantly realised fox is at the same time something that inhabits the inner darkness of the poet's mind. The fox emerges in parts: nose, eyes, prints, shadow. It is never described as a whole, but we as readers form a whole impression of it. The language of this section of the poem is perfectly accomplished: the way that 'delicately' the nose 'touches twig, leaf', the quietness and brevity of the repeated 't' sound echoing the delicacy of the touch, and the omitted 'and' between 'twig' and 'leaf' gives us one moment swiftly following another, preparing for the 'now, / And again now, and now, and now' in which the poet's time – and the reader's – is no longer the empty time of the clock ticking but a mesmerised absorption in the present, such as one has when intently observing a wild animal. Perhaps the most brilliantly accomplished lines in the poem are:

warily a lame
Shadow lags by stump and in hollow
Of a body that is bold to come
Across clearings.

The fox is both wary and bold. This contradiction is handled by projecting the wariness on to the shadow. Hughes doesn't explicitly say that the shadow is broken by the terrain over which the fox is passing – this is an unstated metaphor for the wariness. 'Shadow lags by stump and in hollow' has a heavy, lumbering, front-loaded rhythm that is transformed into the light, skipping rhythm of 'Of a body that is bold to come' and the leap across the stanza-break.

The fifth stanza is entirely devoted to the fox's eye. This organ features perhaps more often than any other in Hughes's poetry, especially about predatory animals. It is prominent in 'The Hawk in the Rain', 'The Jaguar', 'Esther's Tomcat', 'Hawk Roosting', 'Cat and Mouse', 'Thrushes' and 'Pike'. The eye stands for the whole fox, 'Coming about its own business'. This is what all wild animals are doing, regardless of the feelings humans might have about them, but this line's deeper meaning concerns the fox's symbolic role as representative of the poet's hidden self, the self from which his poetry comes, the 'deeper darkness' that he can access only by escaping from the mechanical world of clock-time.

In these three stanzas the fox has been evoked by touch and vision (not, however, by sound – the only sound in the poem is the ticking of the clock) and the final stanza opens with a third

sense, ‘a sudden sharp hot stink of fox’. Rarely do we come so close to a wild animal that we can smell it, so there is a startling intimacy about this line, and a reinforcement of the sense that the inner self is rarely accessed – as rarely as the stink of a fox. In the last two lines we are suddenly returned to the world of the ticking clock, as if from a waking dream. The final line, ‘The page is printed’, is the only one where Hughes’s judgement might be questioned. Apart from the two words at the start, ‘I imagine’, the poet has represented himself as entirely passive. Agency is handed over to the fox which ‘sets neat prints into the snow’ as if composing the poem. In Poetry in the Making he claims to have written the poem ‘in a few minutes’, reinforcing the Romantic notion (like Coleridge claiming to have transcribed ‘Kubla Khan’ from a dream) of the poet visited by inspiration. I suspect it was only the first draft that was written in a couple of minutes – all of his poems went through numerous drafts.[6] Nevertheless, the poem is a representation of such an inspired process. When the poet awakens, as it were, he finds the ‘page is printed’ – the ‘neat prints’ that the fox of his vision set into the snow are there in reality, rather as if he had woken from his dream of the burnt fox and found a bloody handprint on his essay. But the pun on the printed page and footprints of the fox is the one point at which the poem seems merely ‘clever’ and contrived – the only slight let-down in an otherwise totally convincing account of the marriage of inner and outer worlds.

Suggested Readings

Ted Hughes as Shepherd of Being-Craig Robinson. Palgrave Macmillan, 1989.

Ted Hughes and Trauma: Burning the Foxes-Danny O’ Connor. Palgrave Macmillan, 2016.

Ted Hughes: Alternative Horizons-Joanny Moulin. Routledge, 2005.

The Laughter of Foxes: A Study of Ted Hughes- Keith Sagar. Liverpool University Press, 2006.

The Challenge of Ted Hughes- Keith Sagar. St. Martin’s Press, 1994.

Ted Hughes, Nature and Culture-Neil Roberts, Mark Wormald and Terry Gifford. Palgrave Macmillan, 2018.

Ted Hughes: Environmentalist and Ecopoet- Yvonne Reddick. Palgrave Macmillan, 2017.

Assignments

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1. Critically comment on the animal imagery in the poem “Thought Fox” .
2. Critically appreciate the poem “Thoght-Fox”.

BLOCK – IV

UNITS: 9-12

***Waiting for Godot* by Samuel Beckett**

CONTENT STRUCTURE

Unit 9 (a): Life and Works of Samuel Beckett
Unit 9 (b): Synopsis of the Play

Unit 10 (a): Significance of Godot in *Waiting for Godot*
Unit 10 (b): Character Analysis

Unit 11: Critical Observations on *Waiting for Godot*
Unit 12: *Waiting for Godot* as an 'Absurd Drama'

Unit 1 (a): Life and Works of Samuel Beckett

Samuel Barclay Beckett was born on 13 April, 1906 at Foxrock, Dublin. His father was William Frank Beckett, a quantity surveyor and his mother Marie Jones Roe was a nurse by profession. Beckett's family members were members of the Anglican Church of Ireland. Beckett's early education was taken place at Dublin. He was a student of Dublin University. Beckett studies French, Italian and English at Trinity Colllege, Dublin. At Trinity college Beckett's teacher was A.A. Luce who introduced young Beckett with the works of Henri Bergson. Beckett was largely influenced by the concept of time as propounded by Bergson. Beckett can be considered as one of the masters in the genre of absurd drama which flourished after the atrocities of the World War II. The massacre and brutality in the World War II caused a rupture in the thought pattern of the humans. The logic, reason and the belief on the human potentials have undergone through radical alterations. The myth of Christian benevolent God has completely done away with. Therefore, absurd drama gives the essence of pessimism. It portrays a bleak vision of the future of humanity where the faith on the myth of benevolent Christian God has completely erased. Absurd drama captures the post-World War II atrocities of the world and the prevalence of irrationality and chaos. As a result this new genre gives focus on the language and stage setting. The linear development of the storyline and time frame have been disrupted. The minimalist tendency has been expressed in the settings and stage decoration. Very significantly the characters have been placed amidst the vast backdrop of the meaningless, chaos, and disorder. The disorder in the external

atmosphere has extended into the minds of the characters as a result the characters become the byproduct of the time. They imbibe the eccentricity and chaotic tendency. The language also undergoes in the hands of the playwrights a radical alterations. The speech does not demand prime focus instead the dramatist like a dumb spectator takes recourse to silence, repetitive gestures and monosyllabic words. The silence speaks much in the absurd drama. The silence of the playwright in the drama is connotative of the silence of human rationality in the post War phase in the World.

Beckett's most remarkable works are:

Murphy (1938)

Molloy(1951)

Malone Dies (1951)

The Unnamable (1953)

Waiting for Godot (1953)

Watt (1953)

Endgame (1957)

Krapp's Last Tape (1958)

How It is (1960)

Happy Days (1960)

Samuel Beckett own the Nobel prize in literature in 1969.Beckett's writing career can be divided into three categories: Early, Middle, and the later phases. In the early phase of his writing he was deeply moved by the style of the Irish master James Joyce. In his writings of this early phase the style is much like Joycean. The early period is stretched till the end of the World War II in 1945. The second phase is called middle phase of his writing. The time frame of the priod can be located from 1945-1960. This period is marked by the most remarkable creations of Beckett where we can find mature works by the Author. The later phase of his writing career can be marked as the years between 1960 to the year of his death which is 1989. In the later phase of his writings there is a growing focus on the minimalist approach. Here his expressions and thought both become compact and pithy. In 1969 he penned Breath. The play titled Breath has only thirty five seconds duration and it has no characters. Not I and Catastrophe both are also remarkable examples of Beckettian penchant for compact expression in the later phase of his writing. The play Waiting for Godot has been composed by Beckett in French as En attendant Godot. Beckett adds the subtitle in his English translation of the play Waiting for Godot : "A Tragicomedy in two acts". The French text was penned between October 1948 to January 1949.

Unit 9 (b): Synopsis of the Play

Act I

The play has an outdoor setting. The two major characters are Vladimir and Estragon. Vladimir is philosophical by nature and Estragon is a weary soul. The sense of unease is first conveyed in the play through the Character of Estragon who is unable to remove his boots from his aching feet and utters " Nothing to be done". The term "nothing" rings the note of emptiness in the entire play from the beginning to the end. It is the stark realization of the socio-political situation in the post-War phase and also it is the sense of atrophy. The play goes on with the sense of weariness and monotony. Estragon wants to leave the place but Vladimir gives him reminder of their promised meeting with an unknown person called Godot who is suppose to meet them under the dead tree. The leafless dead tree becomes a prominent symbol is the play. It is symbolic of the decay atrophy and loss of faith and optimism in the post-War phase. Even the Christian mythology sometimes believes that the tree of life is ever green because it signals the interminable flow of life on Earth. The tree is dead means the life giving force is already dead. So there is the sense of loss and emptiness. The dead tree is symbolic of death. It is not only death in very physical sense but also it is death in a spiritual sense. The existence of Christian benevolent God has been done away with in the play from the skeptic gaze of the playwright. God has mockingly being addressed as Gogot. The character Godot never comes in the play. Vladimir and Estragon go on waiting for him and they go on speculating about their conversations with the person Godot; but very significantly the person Godot never turns up. The promised meeting with Godot thus becomes a futile plan. The person Godot can be comprehended as an unreliable and unpredictable character who is basically whimsical. Therefore Beckett's aim of disdaining the myth of Benevolent Father God has been fulfilled. The unpredictable nature and whimsical behaviour of Godot in the play both directly comment on the nature of Christian God. Like Godot this God is incapable of saving the human race from such brutality and irrationality. In between two new characters appear on stage Lucky and Pozzo. Lucky is a slave around his neck a rope was tied with. His terrible cry heralds his entry. Pozzo is his master who deliberately maltreats him. Pozzo drinks wine and having chicken but he reluctantly throws the bones in the ground giving Lucky nothing. Seeing his selfish behaviour Vladimir criticizes Pozzo . Pozzo reveals his plan of selling Lucky . Estragon tries to sympathize Lucky but Lucky kicks him.

Then Pozzo broods over his long relationship with Lucky. In such a situation Lucky starts a monologue which is about theology but gradually his talk takes shape of gibberish and nonsensical words and verbosity. Finally he had to stop for the intervention of Vladimir. Then Lucky and Pozzo left the stage. After their departure from the stage Vladimir and Estragon contemplate on the fact whether in reality they have met Lucky and Pozzo or not. In between the boy comes and delivers the message that Godot will not come today. May be he can meet them " but surely tomorrow".

Act II

Act II deals with Vladimir and Estragon initially. They want to be entertained so Vladimir sings a song about the death of a dog but he forgets the lyric. The bare denuded tree now looks like a leafy tree and Vladimir and Estragon go on counting their experience. The change in their circumstances does affect their memory. They are unable to differentiate between their memories. They find themselves to be placed in a circular motion of experience where psychologically they return back to the same point from where exactly they have started their psychic explorations. Now Lucky and Pozzo come on the stage but this time their roles have been reversed. Lucky now dominates Pozzo and he holds the rope around the neck of Pozzo. Pozzo is now blind and Lucky is dumb. Pozzo has lost his sense of time and memory also. As a result he cannot recollect his meeting with Estragon and Vladimir at yesterday. After the departure of Lucky and Pozzo the same sense of timelessness and forgetfulness embrace Vladimir and Estragon. A boy comes with the message that Godot will not come this evening but he will surely come tomorrow. Both Vladimir and Estragon think whether it is the same boy whom they met at yesterday or it is the brother of the boy. But they ask him further about the arrival time of Godot tomorrow. From their talk it becomes evident that both of them will go on waiting for Godot and if the person Godot does not arrive they will commit suicide.

Unit 10 (a): Significance of Godot in Waiting for Godot

Samuel Beckett in an innovative way with the unconventional plot and setting in his play Waiting for Godot intends to dramatize to put it in his own words " the irrational state of unknowingness wherein we exist". The interpretability of the ever-absent eponymous figure Godot has always been the most crucial point of critical concern. But the notion of Godot, by virtue of its being indefinite and indefinable has always eluded all attempts of readers and

critics to prioritize any specific and fixed meaning pertaining to the word. Even Beckett himself, on being asked by M. Alan Sehneider, the first American director of his play, who or what Godot stands for, replied, " if I knew, I would have said so in the play." If this statement is to be taken for granted as an honest and unambiguous confession, it has to be amitted that there is no possibility to privilege and validate any one single meaning of Godot. Therefore this words stands for aporia which deliberately creates the slippage of meaning in the narrative. It resists any generic or ideological oversimplification.

However, the title of the original French version of the play, En attendant godot, seems to privilege the significance of the act of waiting rather than that of the object being awaited, since this title means in English "while waiting for godot". Slightly different as the title is, Waiting for Godot too illustrates the happenings during the time awaiting the arrival of godot. In this respect the importance or function of godot, at the most primary level, seems to be in manifesting what Eugene Ionesco calls "the outward projection onto the stage of an inner world". In the context of the play the act of waiting for godot's arrival exposes the fear, anxiety and scepticism of Vladimir and Estragon. It also creates an ambience of despair, futility, nihilism, and self-deceiving hope which permeates throughout the play so as to emphasize the stark absurdity of human existence and human enterprise. By the very absence godot functions as an effective device in the absurdist drama "to reveal the irrationality of the human condition and the illusion of what we thought was its apparent logical structure"(Martin Esslin, The Theatre of Absurd.)

Godot can be defined as an omnipotent "signified" due to whose absence all the speeches and actions in the playappear to be wanting their value as 'signifiers', and consequently, incongruous and meaningless. A. Maria Minich Brewer observes, Signs degenerate and fall apart in space and time because their signification, which is assigned to godot, is lacking.... godot's absence is the absence of a center (a signified) that would guarantee that a character's speech could coincide with the actions he performs('Performing Theoery', Theatre Journal 1985).

Hence in the realm of such an absurdist play, godot is far beyond the notion of a character with a particular assigned role to perform. As Beckett seems to be revealing, godot exists in the complexities and predicaments of human psyche as an elusive concept of meaning or rationality or "good faith"- which entices human beings with the lure of restoring peace, dissolving all dichotomies and confusions. In the logocentric human culture godot may be epitomize all the preconceived ideas, codes and standards

on whose basis the society measures and defines everything, or at least tries to do so. By dramatizing the impact of the absence of such a set of ethos, embodied in the name of godot, Beckett shows the unendurable but inescapable misery and crisis of human existence in some way.

Godot may be also stand for death---- by which human beings can at least evade boredom and frustration of meaningless existence, even though they do not succeeded in reaching the meaning. It may be for this that Vladimir and Estragon want to hang themselves. But the absence of godot negates even the possibility and hope of escape through death. It is a sharp irony that while everything else is lacking signification due to the absence of godot the set of values, meanings, and definitive codes, the meaning of godot itself resists own definition like a "self-defeating mask". To quote Lawrence Graver: Godot can hardly be considered a figure in a realistic narrative, or even in a coherent allegory, both of which have been subverted or exploded at every point.... godot has become a concept- an idea of promise and expectation- of that for which people aware of the absence of coherent meaning in their lives wait in the hope that it will restore significance to their existence".

The Cambridge Guide to Waiting for Godot.

There is, however, no denying of the fact that the most instant concept godot alludes to is that of God- both by the phonemic similarity and by the frequent references of the saviour. Vladimir and Estragon hope that their anxiety and boredom will cease with the arrival of Godot, as people hope for salvation by divine grace. There is also such direct hint as godot's being a white bearded person who keeps goats and sheep- which connotes to God the father as he is figured in popular Christian imagination. The bilingual semantic amelioration of the word godot gives way to several associations of ideas. A good number of common French words beginning with 'g-o-d' has some connection to the theme, as well as the incoherent array of allusions, of Beckett's play.'Godillot' in French means 'shapeless old shoe', and 'godasses' are military boots. 'Godallier' is to go pub-crawling', and 'goddam' is French slang for an 'Englishman'. 'Godot' the name of a popular cagnac , means in French 'a bowl' or 'a mug'; in a different sense 'godot' also means the small receptacles filled with combustible materials and wicks to light the street lamps.

Such diminutive connotations of Godot imply that its existence "is indeed everywhere in the physical and spiritual world, but is of disputed etymology", for which it "can never be made manifest in one entity and has no fixed meaning". Besides in French, to add the suffix '-ot' to a word functions to add a certain diminutive but endearing connotation to that word. Hence,

to coin the name ‘godot’ is to invest a figure who may be regarded as a ‘little God’ with an implied note of fond familiarity. Beckett might have deliberately coined this word in order to problematize any sort of semantic fixation of such an idea of whose meaning he himself had not been quite sure. If Godot is to be considered God, it refers to so powerless and useless a God that he is unable to ascertain his own identity effectively, not to speak of saving those who are expecting him to do so. Godot is even as much degraded as to be confused with Pozzo.

Therefore in his tour de force Waiting for Godot Samuel Beckett represents a powerful symbol which is also present in the narrative as a character. Thus the weight of the implications of the character of Godot has redoubled. Godot finally becomes the major symbol which is connotative of uncertainty of the post-war socio-political scenario in Europe. Besides Godot also stands for the lost sense of reason and logic and sanity –all these remain absent in the post-war world. The absence of Godot also implies by default the absence of rationality and sanity.

Unit 10 (b): Character Analysis

The play Waiting for Godot basically deals with Six characters. Though at the beginning of the discussions on the play I mention that absurd drama goes on experimenting with the traditional concept of plot and character. Therefore the full fledged development of the characters we cannot witness in the plays by the dramatists who are practising the genre of absurd drama. The same thing happens in case of Beckett’s play Waiting for Godot. The six characters in the play are: Vladimir, Estragon, Lucky, Pozzo, Godot, and the boy who acts as a messenger of Godot.

Vladimir: At the beginning of the play Vladimir occupies the stage. He is philosophical by nature and he is represented as the companion of Estragon. Both of them came to the place under the denuded tree to wait for a promised meeting with a person called Godot. The person Godot never comes and so is the waiting period of both Vladimir and Estragon never gets over. They stuck in the eternal punishment like Sisyphus. In his seminal work “Myth of Sisyphus” (1942) Albert Camus talks about the predicament of modern man who stuck in a Sisyphus like condition. Sisyphus is a mythic figure who was punished by zeus eternally to

take the stone on top of the mountain and the stone will roll down thus he is stuck in his eternal punishment. Camus views Sisyphus as an absurd hero who lives life remaining stuck in the same meaningless task.

Estragon: Estragon is another character whose life is stuck in the absurdity of life where the very meaning of existence has been nullified. The sense of unease and hostility of the universe both are well captured by the trivial act of Estragon's effort to remove his shoes from his aching feet. His inability to do so simply indicates the oddities of life against which the protagonists of absurd drama are helpless victims.

Lucky: Lucky appears on stage first time as a slave around whose neck a rope was tied. He remains docile and his master Pozzo maltreats him. Finally when Pozzo asks him to entertain Both Vladimir and Estragon then he starts a talk which is about theology. Suddenly his words degenerates into verbosity and meaninglessness. The debasing quality of his talk is extremely symbolic. It symbolizes the destruction of the sense of order, meaning, and a definite purpose of human life after the atrocities of the World War II. Lucky's role gets reversed in the second act of the play. He becomes the master of his former master Pozzo. The role reversal also signifies the arbitrary nature of human condition which is devoid of any logical or rational explanation.

Pozzo: Pozzo in the first act appears as master who dominates and maltreats Lucky. He wants to sell Lucky and his maltreatment of Lucky infuriates Vladimir. The role of Pozzo gets reversed in the second act when he becomes the slave of Lucky. In the second act very significant transformations happened. Pozzo becomes blind and he loses the sense of time. Pozzo's blindness is symbolic. It is connotative of degeneration, darkness ,and pessimism in the world where ultimate "nothing happens, nobody comes, nobody goes, it's awful". Pozzo's memory also getting affected in the second act where he cannot recollect whether he meets Vladimir and Estragon or not. The memory and sense of time both he lost. These two vital faculties of human minds Pozzo loses. Sense of time and memory both exist when someone is living. The sign of life is best reflected by the two faculties. After death there remains timeless sphere. Death also destroys the sense of memory capacity as in popular mythology it is believed that after death the souls cross the river Lethe as a result they lose their memories of life and past. Therefore Pozzo's sense of timelessness and his sense of amnesia both are metaphoric of his death-in-life existence.

Boy: The boy appears in both the acts. He is basically the messenger from the person called Godot who comes to deliver the news that this evening godot will not come he will come surely tomorrow. The boy again appears in act two where he repeats the same words. The repetitive gestures and monotony of modernist condition of living is best captured by the boy's words. Even his role is very dull without any element of excitement. The benumbing effect of drudgery and dullness of life are best represented by the character of the boy.
Godot: Godot is the eponymous hero in the play. He is supposed to come and meet Vladimir and Estragon. He never comes but both Vladimir and Estragon go on believing that he will come surely. The binary between absence and presence certainty and uncertainty both are well conveyed by the character of Godot. He remains absent in the entire play but his presence is more vividly felt by his absence. He is the logos in the text around which every single movement and gesture is directed to. He may be a parody of Christian God, may be the absence of human rationality and sanity. He can also be all the positive forces of life therefore his perpetual absence from life makes the living beings lifeless husks.

Unit 11: Critical Observations on *Waiting for Godot*

Hugh Kenner wisely observes that, in Waiting for Godot, bowler hats "are removed for thinking but replaced for speaking." Such accurate observation is truly Beckettian, even as was Lyndon Johnson's reflection that Gerald Ford was the one person in Washington who could not walk and chew gum at the same time. Beckett's tramps, like President Ford, keep to one activity at a time. Entropy is all around them and within them, since they inhabit, they are, that cosmological emptiness the Gnostics named as the kenoma. Of the name Godot, Beckett remarked, "and besides, there is a true Godot, a cycling racer named Godot, so you see, the possibilities are rather endless." Actually, Beckett seems to have meant Godet, the director of the Tour de France, but even the mistake is Beckettian and reminds us of a grand precursor text, Alfred Jarry's "The Passion Considered as an Uphill Bicycle Race," with its superb start: "Barabbas, slated to race, was scratched." Nobody is scratched in Waiting for Godot, but nobody gets started either. I take it that "Godot" is an emblem for "recognition," and I thereby accept Deirdre Bair's tentative suggestion that the play was written while Beckett waited for recognition, for his novels to be received and appreciated, within the canon. A man waiting for recognition is more likely than ever to be obsessed that his feet

should hurt continually and perhaps to be provoked also to the memory that his own father invariably wore a bowler hat and a black coat. A play that moves from “Nothing to be done” (referring to a recalcitrantboot) on to “Yes, let’s go,” after which they do not move,charmingly does not progress at all. Time, the enemy above all others for the Gnostics, is the adversary in Waiting for Godot, as it was in Beckett’s Proust. That would be a minor truism, if the play was not set in the world made not by Plato’s Demiurge but by the Demiurge of Valentinus, for whom time is hardly the moving image of eternity: When the Demiurge further wanted to imitate also the boundless, eternal, infinite, and timeless nature of the Abyss, but could not express its immutable eternity, being as he was a fruit of defect, he embodied their eternity in times, epochs, and great numbers of years, under the delusion that by the quantity of times he could represent their infinity. Thus truth escaped him and he followed the lie. Blake’s way of saying this was to remind us that in equivocal worlds up and down were equivocal. Estragon’s way is: “Who am I to tell my private nightmares to if I can’t tell them to you?” Lucky’s way is the most Gnostic, since how could the kenoma be described any better than this? the earth in the great cold the great dark the air and the earth abode of stones in the great cold alas alas in the year of their Lord six hundred and something the air the earth the sea the earth abode of stones in the great deeps the great cold on sea on land and in the air I resume for reasons unknown in spite of the tennis the facts are there but time will tell I resume alas alas on on in short in fine on on abode of stones who can doubt it I resume but not so fast I resume the skull fading fading fading and concurrently simultaneously what is more for reasons unknown. Description that is also lament—that is the only lyricism possible for the Gnostic, ancient or modern, Valentinus or Schopenhauer, Beckett or Shelley:

Art thou pale for weariness Of climbing heaven and gazing on the earth,
Wandering companionless
Among the stars that have a different birth—
And ever changing, like a joyless eye
That finds no object worth its constancy?

Shelley’s fragment carefully assigns the stars to a different birth, shared with our imaginations, a birth that precedes the Creation-Fall that gave us the cosmos of Waiting for Godot. When the moon rises, Estragon contemplates it in a Shelleyan mode: “Pale for weariness . Â€.Â€. of climbing heaven and gazing on the likes of us.” This negative epiphany, closing act 1,

is answered by another extraordinary Shelleyan allusion, soon after the start of act 2:

VLADIMIR: We have that excuse.
ESTRAGON: It's so we won't hear.
VLADIMIR: We have our reasons.
ESTRAGON: All the dead voices.
VLADIMIR: They make a noise like wings.
ESTRAGON: Like leaves.
VLADIMIR: Like sand.
ESTRAGON: Like leaves.
Silence.
VLADIMIR: They all speak at once.
ESTRAGON: Each one to itself.

Silence.
VLADIMIR: Rather they whisper.
ESTRAGON: They rustle.
VLADIMIR: They murmur.
ESTRAGON: They rustle.
Silence.
VLADIMIR: What do they say?
ESTRAGON: They talk about their lives.
VLADIMIR: To have lived is not enough for them.
ESTRAGON: They have to talk about it.
VLADIMIR: To be dead is not enough for them.
ESTRAGON: It is not sufficient.
Silence.
VLADIMIR: They make a noise like feathers.
ESTRAGON: Like leaves.
VLADIMIR: Like ashes.
ESTRAGON: Like leaves.
Long silence.
VLADIMIR: Say something!

It is the ultimate, dark transumption of Shelley's fiction of the leaves in the apocalyptic "Ode to the West Wind." Involuntary Gnostics, Estragon and Vladimir are beyond apocalypse, beyond any hope for this world. A tree may bud overnight, but this is not so much like an early miracle (as Kenner says) as it is "another of your nightmares" (as Estragon says). The reentry of the blinded Pozzo, now reduced to crying "Help!" is the drama's most poignant moment, even as its most dreadful negation is shouted by blind Pozzo in his fury, after Vladimir asks a temporal question once too often: POZZO: (suddenly furious). Have you not done tormenting me with your accursed time! It's abominable! When! When! One day, is that not enough for you, one day he went dumb, one day I went blind, one day we'll go deaf, one day we were born, one day we shall die, the same day, the same second, is that not enough for you? (Calmer.) They give birth astride of a grave, the light gleams an instant, then it's night once more. Pozzo, originally enough of a brute to be a Demiurge himself, is now another wanderer in the darkness of the kenoma. Estragon's dreadful question, as to whether Pozzo may not have been Godot, is answered negatively by Vladimir but with something less than perfect confidence. Despite the boy's later testimony, I suspect that the tragicomedy centers precisely there: In the possible identity of Godot and Pozzo, in the unhappy intimation that the Demiurge is not only the god of this world, the spirit of Schopenhauer's will to live, but the only god that can be uncovered anywhere, even anywhere out of this world.

Unit 12: *Waiting for Godot* as an 'Absurd Drama'

Samuel Beckett's masterpiece Waiting For Godot breathes the essence of absurdist philosophy. After the atrocities of the World War II the belief in benevolent Christian God has completely shattered. Therefore, the time was ripe enough to question the horror of the War from a humanist lens. As a consequence to this question finally no reliable answer comes up that could soothe the agonized psyche of the people after the booldbath of the World War II. As a corollary to that the absurd drama appears as a demand of the time when the playwrights in their arts try to redefine the agony and loss of the war in the backdrop of the bewildered human psyche. As a result absurd drama takes its essence from the seminal work of Martin Esslin in 1961 titled The Theatre of the Absurd. Esslin's book gives three major ideas related to the concept of absurd:

1. The experience or sensation of the absurd is unforeseen and is sudden and wretched

because nothing ordains it. The feeling of the absurd arises out of the most petty, banal everyday circumstances.

2. The experience of the absurd is very deeply personal and it is impossible to communicate. As a result in absurd plays language is a major area of critical discussion. The plays capture the failure of language to convey the

3. Life goes on easily until when the experience of the absurd leads to uneasiness. "Before encountering the absurd, man lives his daily life with aims, a concern for the future or finding justification...." Man has a bondage of principles, values, aims ,prejudices functions and expectations until the experiences the absurd. "But after the absurd, all is disrupted."

The experience of absurdity is not exactly the sense of the irrationality of the outer world. Nor is it the sense of "human nostalgia" alone. In fact, the absurdity comprises of the link or confrontation between the irrationality of the outer world, the sequence of events surrounding one's life, and the nostalgia, the desire of the human consciousness for clarity of meaning. Albert Camus said, "the absurd is basically a divorcement". It separates the man from the the world around him , and the man, after the awareness of absurdity, perceives the world as a somewhat alien place. The absurd implies the very shock of consciousness "discovery" of the meaninglessness and purposelessness of all human motives, values, and desires. This shock separates the conscious self from the irrational world. Camus considered the man with the conscious discovery of absurdity to be like a body without a soul- "the soul has disappeared from this inert body which no blow can any longer affect. This elementary and definitive side of the adventure is the feeling of the absurd." Being thus alienated from the world the absurd subject does not any more feel involvement with the everyday experiences; and besides, the feeling of absurdity implies a certain replacement of "quanlity" of experiences with "quantity". If we consider all these above mentioned features as essential for absurd plays then if we try to trace all the features in Waiting for Godot we will find most of them over there.

First of all, Beckett's play continuously talks about the sensation of unease and creeping horror as all of his characters are placed against the vast backdrop of the meaningless universe. Here ultimately nothing happens. The sense of nothingness echoes a note of emptiness. The entire play talks about vacuity; it is vacuity of human expectations and human faith. The play captures the sense of a bizarre universe where ultimately nothing happens. The meaningless is an all pervasive feeling against which all human potentials

have been crippled. There Vladimir and Estragon both are victims of such a situation. Their predicament is worse as they have no choice but to reside in this meaninglessness.

The feeling of absurdity is an inexpressible one as a result to that in Beckett's play Waiting for Godot we can see how minutely Beckett has focused on portraying the sense of failure of language. The verbal language fails to convey properly they sensation of meaningless and existential angst from which each and every character of the absurd fiction is suffering. The language fails to communicate the sensation of bewilderment and depression of the absurd man. Therefore absurd drama takes recourse to the silence and mute gestures to convey the sensations of the loss and atrophy. The language proves to be the insufficient medium for articulating the sense of loss. In Waiting for Godot silence becomes eloquent. It speaks much. It conveys the sense of futility and the unanswerable quality of the bizarre universe where all the characters of the absurd fiction do reside. The unfamiliar alien place of the universe questions remain unanswered. The characters in the play raise questions ; they want their questions to be addressed but finally no answer comes up with a proper solution. The hostility of the universe and the victimhood of all characters who reside here give the sense of awe.

Assignments

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1. Critically comment on the significance of the character Godot in the play.
2. Critically evaluate *Waiting for Godot* as an absurd drama.
3. Comment on the characters of Lucky, Pozzo, Vladimir, and Estragon.
4. Critically comment on the aspect of language in the play *Waiting for Godot.*
5. Write a note on the symbolism in the play *Waiting for Godot.*

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BLOCK – IV

UNITS: 13-16

***The Birthday Party* by Harold Pinter**

CONTENT STRUCTURE

Unit 13 (a): Objectives

Unit 13 (b): Short Biographical Sketch of Harold Pinter

Unit 13 (c): His Writings

Unit 14 (a): Introduction to His Plays

Unit 14 (b): The Setting of the Play

Unit 15 (a): Characterization

Unit 15 (b): Language

Unit 15 (c): What *The Birthday Party* is about and what Pinter says about it

Unit 16 (a): The Menace of the Unknown: *The Birthday Party* as 'Comedy of Menace' and a Specimen of 'Absurd Drama'

Unit 16 (b): Significance of the Room and Stanley's Life in it

Unit 16 (c): Treatment of Language in *The Birthday Party*

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13 (a): Objectives

This unit introduces you to the post-second-World-War British dramatist Harold Pinter and his 'comedy of menance', *The Birthday Party* (1958). At the end of your study of this unit, you will be able to :

i) recognize the ways in which Pinter uses a sparse setting, minimal action, significant pauses in dialogue to suggest an unknown menance or violence;
ii) probe how in Pinter's play the individual is threatened by unidentified power mechanics;
iii) interpret Pinter's play as a specimen of the Absurd Drama.

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13 (b): Short Biographical Sketch of Harold Pinter

The son of Jewish tailor, Harold Pinter was born in Hackney, East London on October 10, 1930 and educated at Hackney Downs Grammar School. In 1948 he entered the Royal Academy of Dramatic Art (RADA). His schooling in dramatic art continued through the Central School of Speech and Drama. His earliest writing was poetry, which he published in various periodicals before the age of twenty. On leaving the drama college, he worked as a professional actor, mainly in repertory companies, under the stage name David Baron. Pinter's early plays include *The Room* (1957), *The Birthday Party* (1958), *The Dumb Waiter* (1958) and *A Slight Ache* (1959), and are influenced by Samuel Beckett and Kafka in the depiction of individuals who eke out their precarious existence in a strangely incomprehensible world. Pinter's first major success, however, came with *The Caretaker* (1960), in which a tramp is taken in by two brothers to live in a junk-filled room in their house to work as their caretaker. The play shows the shifting relationships of power between the three, accompanied by varying degrees of intimidation. Critics began to perceive Pinter as the creator of the 'comedy of menace' with a prevailing atmosphere of potential violence. With *The Caretaker*, Pinter developed his characteristic style and theme, and was accepted as a major dramatist of the 20th century. *The Caretaker* was followed by *The Lover* (1962), *The Homecoming* (1965), *Old Times* (1971), *No Man's Land* (1975), and *A Kind of Alaska* (1982). The last mentioned play was inspired by Dr. Oliver Sacks' book Awakenings. Pinter's work often focuses on themes of sexual obsession, jealousy, family tensions, and mental breakdown. Pinter continued to write through the sixties, seventies and eighties. In the 1980s his well-known plays were *One for the Road* (1984), and *Mountain Language* (1988). His last notable plays include *Party Time* (1991), *The New World Order* (1991), *Moonlight* (1993), and *Ashes to Ashes* (1996). Pinter worked extensively in television and radio, and wrote the screenplays for L P Hartley's *The Go-Between* (1969), John Fowles's *The French Lieutenants Woman* (1982), Margaret Atwood's *The Handmaid's Tale* (1987), and lan McEwan's *The Comfort of Strangers* (1990). His poetry and prose appeared in a collected edition in 1978. He has been the associate director of the National Theatre, London 1973-83, and director of the United British Artists since 1983. Since 1988, Pinter has also been the editor and publisher of the Greville Press, Warwick. Pinter was awarded the Nobel Prize for Literature, 2005 for his *The Birthday Party*.

Given below is a list of Pinter's works:

13 (c): Selected Works

The Room, 1957; The Birthday Party, 1958; Pieces of Eight, 1959; The Caretaker, 1959; The Dumb Walter, 1960; A Night Out, 1960; The Dwarfs, 1960; Night School, 1961; TheCollection, 1961; One To Another, 1961; A Slight Ache and Other Plays, 1961; The Pumpkin Eaters, 1963; The Lover, 1963; The Servant, 1963; The Pumkin Eater, 1964; The Homecoming, 1965; Tea Party, 1965; The Quiller Memorandum, 1966; The Party and Other Plays, 1967; Accident, 1967; New Poems, 1997 (ed.); Poems, 1968; Mac, 1968; Landscape, 1968; Silence, 1969; Night, 1969; Old Times, 1971; The Go-Between, 1971; Monologue, 1973; The Proust Screenplay, 1977; No Man's Land, 1975; The Last Tycoon, 1976; Betrayal, 1978; I Know the Place, 1979; The Hothouse, 1980; Family Voices, 1981; The French Lieutenant's Woman, 1981; A Kind of Alaska, 1982; The French Lieutenant's Woman and Other Screenplays, 1982; Other Places, 1982; Victoria Station, 1982; The Big One, 1983; Players, 1983 ; One for the Road, 1984; Players, 1985; Turtle Diary, 1985; 100 Poems by 100 Poets, 1986; (ed. with A. Astbury, G. Godberi) : Mountain Language, 1988; Heat of the Day, 1989; Reunion, 1989; The Comfort of Strangers and Other Screenplays, 1990; The Comfort of Strangers, 1990; Victory, 1990; The Handmaid's Tale, 1990; The Dwarfs, 1990; Complete Works, 1990; Party Time, 1991; Plays, 1991; The Trial, 1991; Ten Early Poems, 1992; Moonlight, 1993; Pinter At Sixty, 1993; 99 Poems in Translation, 1994.

14 (a): Introduction to his Plays

In 1957, the year he wrote The Room and The Dumb Waiter, Harold Pinter finished *The Birthday Party*. His first full-length play, *The Birthday Party*, was first performed by Bristol University's drama department in 1957 and produced by Michael Codron and David Hall on 28 April, 1958 at the Arts Theatre, Cambridge. The play, which closed with hostile reviews after one week, dealt in Kafkaesque manner with an apparently ordinary man who is threatened by strangers for an unknown reason. He tries to escape from their clutch but is hunted down. Although most reviewers were hostile, Pinter produced in rapid succession the body of work which made him the master of 'the comedy of menance'. "I find critics on the whole a pretty unnecessary bunch of people", Pinter said decades later in an interview. "We don't need critics to tell the audiences what to think."

However, the respected critic Harold Hobson recognized a significant voice in *The Birthday Party*, observing that its author 'possesses the most original, disturbing and arresting talent in theatrical London.' Pinter's plays are ambivalent in their plots, presentation of characters, and endings, but they are works of undeniable power and originality. They typically begin with a pair of characters whose stereotyped relations and role-playing are disrupted by the entrance of a stranger; the audience sees the psychic stability of the couple break down as their fears, envy, aversion, sexual preoccupation, and loneliness emerge from beneath a facade of bizarre yet commonplace conversations. In *The Caretaker,* for instance, a wheedling, garrulous old tramp comes to live with two neurotic brothers, one of whom underwent electro-shock therapy as a mental patient. The tramp's attempts to establish himself in the household upset the precarious balance of the brothers' lives, and they end up evicting him. *The Homecoming* focuses on the return to his London home of a university professor who brings his wife to meet his brothers and father. The woman's presence exposes a tangle of range and confused sexuality in this all-male household. But in the end she decides to stay with the father and his two sons after having accepted their sexual overtures without protest from her detached husband. Dialogue is of central importance in Pinter's plays and is perhaps the key to his originality.

His characters' colloquial speech consists of disjointed and oddly ambivalent conversations which are punctuated by resonant silences. The characters' speeches, hesitations, and pauses reveal not only their own alienation and the difficulties they suffer in communicating with one another but also multiple layers of meaning forming a subtext beneath the most innocuous statements.

In addition to works for the stage, Pinter wrote radio and television dramas and a number of successful screenplays. Among the latter are those for three films directed by Joseph Losey, *The Servant (1963), Accident (1967),* and *The Go-Between (1971),* as well as ones for *The Last Tycoon (1974), The French Lieutenant's Woman (1981),* and the screen version of Pinter's play *Betrayal* (1982).

Harold Pinter grew up during one of the most devastating periods of British history. Born in 1930**,** he was evacuated twice during the Second World War. He was in London's East End through the most ruthless bombing campaigns of the Blitz. "The condition of being bombed has never left me," Pinter later said. As a teenager he saw streets mauled by bombs, watched

his backyard garden go up in flames, and suffered endless nights in complete darkness. “The blackout...left a sharp memory,” Pinter recalled to his biographer, Michael Billington. “You lived in a world in which in winter after five o’clock it was totally black...with chinks of light flashing on the horizon...It was also a world that was highly sexual...there was a sexual desperation about the place. People really felt their lives could end tomorrow.” The memory of those pitch-black nights would resurface years later in *The Birthday Party,* a play in which a game of blind man’s buff turns into a disorienting, violent, sexually frenzied nightmare. A play of blindness and blackouts, *The Birthday Party* keeps its characters and its audience in the dark. Did Stanley defect from an organization? Did he abscond from an asylum? Does he know Goldberg and McCann? Are these outsiders figments of Stanley’s imagination? Are they personifications, as some critics have suggested, of the Judeo-Christian tradition come to reintegrate a renegade into polite society? Where have they come from? Where are they going? Pinter denied Peter Wood’s request for clarification, and answered his questions by posing a more frightening one of his own : “Couldn’t we all find ourselves in Stanley’s position at any given moment?” Stanley gives voice to the horror of the unknown, the existential angst of a modern man.

The war and its ravages sharpened Pinter’s political awareness. In Ocotober 1948, in the middle of the Berlin Airlift, he was called into National Service. Pinter immediately reacted as a conscientious objector. “I was aware of the suffering and of the horror of war,” he reminisces, “and by no means was I going to subscribe to keeping it going.” He was summoned before two military tribunals and had to go through two civil trials. The degrading experiences gave him a distaste for governmental bureaucracy. An outspoken critic of U.S. foreign policy in Latin America and the Middle East, Pinter withstood pressure to conform to the militant-bureaucratic browbeat. At the end of *The Birthday Party,* as Goldberg and McCann drag Stanley away, Petey tells him, “Stan, don’t let them tell you what to do!” In a 1988 interview with Mel Gussow, Pinter reflected, “All Petey says is one of the most important lines I’ve ever written...I’ve lived that line all my damn life.”

Like a few other Pinter plays, *The Birthday Party* was inspired by the dramatist’s personal experience. In 1954, he stayed at a filthy boarding house while on tour as an actor in the seaside town of Eastbourne. In the digs he met an overbearing landlady and her solitary lodger – the prototypes for Meg and Stanley. “I said to the man one day, ‘What are you doing here?’ ” remember Pinter. “And he said, ‘Oh well I used to be...I’m a pianist. I used to play in

the concert-party here and I gave that up'.....And when I asked why he stayed, he said, 'There's no where else to go.'

That remark stayed with me and, three years later, the image was still there and.....this idea came to me about two men coming down to get him." Hemingway's short story, *The Killers* gave Pinter models for his two hit men. Like many of his early works, the play is steeped in ambiguity and mystery. Before the rehearsals for the 1958 London premiere began, the director Peter Wood asked the twenty-seven-year-old playwright for clarification. "We agreed," Pinter responded, "the hierarchy, the Establishment, the arbiters, the socio-religious monster arrive to effect alteration and censure upon a member of the club who has discarded responsibility...towards himself and others." But the playwright refused to make any kind of moral judgments about his characters or to write an explanatory note that would specify the menace that pervades the play. The uncertainty and doubt that Pinter sustains throughout *The Birthday Party* confused London's critics in 1958. Harold Hobson was one of the few who recognized and praised Pinter's use of ambiguity as a dramatic device. "The fact that no one can say precisely what it is about," Hobson wrote, "or give the address from which the intruding Goldberg and McCann come, or say precisely why it is that Stanley is so frightened by them is, of course, one of its greatest merits. It is exactly in this vagueness that its spine chilling quality lies."

Critics began to perceive Pinter as the creator of the absurd situations with a prevailing atmosphere of unrealized, potential violence. In *The Caretaker,* Pinter developed his characteristic style - mundane and yet shocking dialogue; long, scripted pauses, known as the 'Pinter Pause' and widely used in contemporary theatre; and a blend of naturalism and the surreal. *The Caretaker* became a theatrical success in 1960 establishing his fame as a major dramatist. The opening performance of *The Homecoming* in London in 1965 elicited Penelope Gilliatt's praise that Pinter was 'a man in total command of his talent.' The theatrical staple of Pinter-play is the cluster of conventions and components that characterize the 'well-made repertory' play of the 1950s. The essentials of such plays are : characters in modern work-a-day dress; a typical domestic interior in small-town provincial England; plain and bland speech with ironic and suggestive understatements and pauses; familiar domestic relationships and all that owes to the naturalist tradition in drama since Henrik Ibsen.

Pinter spoke of his options:

Whenever I write for the stage I merely see the stage I've been used to...
I always think of the normal picture-frame which I used as an actor.
He spent a few years of acting in repertory theatre before beginning to write for the stage.

Unit 14 (b): The Setting of the Play

Many of Pinter's plays are about a room - and what happens outside is unknown and dangerous. The outer world is ready to intrude into the room that stands for the refuge of the individual from the danger of the outside in its warmth, comfort, companionship or togetherness forming the basis of an individual's identity.

Act One of *The Birthday Party* opens with the stage direction - 'The living room of a house in a seaside town.' As the curtain goes up, the two house-keepers / hosts appear talking between them, with pauses and short questions followed by silence and affirmations :
Meg. Is that you, Petey?
Pause.
Petey, is that you?
Pause.
Petey?
Petey. What?
Meg. Is that you?
Petey. Yes, It's me.

It is typical of Pinter's opening, with words drooling out or bubbling forth in the casual comedy of everyday. These are words between two people in a room - words across which two people share their intimacies, creating a context for the unfolding drama of the strangers' intrusion into their private space. Pinter himself spoke of this form as the most pure for the theatre. The opening sequences of all his early plays begin with a comic exchange between two characters. In *The Room,* Rose speaks for five pages without interruption about the comfort and joy of her home of her silent husband. *The Birthday Party* also begins with a comic, domestic situation. The simplicity of Meg's language reveals a generally sympathetic character, an affectionate, old innkeeper.

For Pinter, one room, a few characters, a door, and the fear of what will come through the door are all that is necessary for a good play. His own observation was:
Two people in a room - I am dealing a great deal of the time with this image of two people in a room. The curtain goes up on the stage, and I see it as a very potent question: What is going to happen to those two people in the room? Is someone going to open the door and come in?

The room has a door that suggests it may lead up to the intrusion of a stranger or of strange outside forces into shared privacy of characters. Dramatic interest thickens with the intrusion, first apprehended and then invariably materialized in the course of the play. Actions in *The Birthday Party, The Caretaker* and *The Homecoming* share a common *motif* : the invasion of a private spaceby strangers. Even his later plays such as *Old Times* and *No Man's Land* do not eschew the *motif* of threatened privacy. The shrinkage of private space by professional obligations or large external forces links Pinter's play to the modernist theme of individual's anonymity the over-riding socio-economic-political systems. Intrusion into an individual's private life also signals the loneliness of the individual. Pinter's major plays are, indeed, usually set in a single room, whose occupants are threatened by forces or people whose precise intentions neither the characters nor the audience can define.

Unit 15 (a): Characterization

Characterization in Pinter's play does not conform to conventional moral standards and psychological definitions. This makes it difficult to define or pinpoint his characters as good or bad, flat or round characters. Nor is it relevant for his characters to be socially identified or located. The paramount question of personal insecurity, of threatened privacy puts up a veil of mystery around his characters. They take to silence, evasion, linguistic games and artifices to protect themselves.

They do all this wishing to be 'not known', and to be holed up in protective isolation. So the conventional character study of individual identity is problematic in Pinter's play. His individual character achieves a universal dimension as a nameless entity, and then is lost in an overbearing system, in the post-war actualities of life and its defacement. Significantly, Pinter's *dramatis personae* bear only the age and sex of the characters, and nothing more than their names that can be anybody's. The ongoing drama itself unfolds how the characters

relate to each other or one another in the stress of their threatened personal life. Whatever little they relate, they do it within the family as a unit fraught with the looming possibility of its disintegration by the large, unknown (so far the stage allows for inference) forces of the society. Caught in this predicament, the characters present themselves as indefinable 'monads' in a hierarchy of power without ever being individuals in the real sense of term.

In *The Birthday Party* through Stanley the theme of the 'individual' being bullied and overshadowed by a superior external force, whether of a secret political / religious organization or of an asylum, is explored. It is explored through the clash between Stanley's awed silence, and the bluster of the overweening system represented by Goldberg and McCann. If Stanley is metaphorically related to the motif of threatened privacy, Goldberg and McCann represent the voice and power of the hierarchy poised to abrogate the individual. Between them, Meg and Petey make the base of the family. They create an ambience of parent-child relationship in the boarding house, although cannot hold back Stanley from being swamped into the large exploitative system. As characters, Meg and Petey are the metaphors of family life which can no longer sustain its components, that is, the individuals. Goldberg and McCann are personifications of the dark, intrusive forces that oppress and dislocate the family, which is structured between Stanley the boarder behaving the child and Meg and Petey, the old couple behaving the parents to him, thus providing a private space of family affection in their boarding house. boarding house, although cannot hold back Stanley from being swamped into the large exploitative system. As characters, Meg and Petey are the metaphors of family life which can no longer sustain its components, that is, the individuals. Goldberg and McCann are personifications of the dark, intrusive forces that oppress and dislocate the family, which is structured between Stanley the boarder behaving the child and Meg and Petey, the old couple behaving the parents to him, thus providing a private space of family affection in their boarding house.

Unit 15 (b): Language

Pinter employs in *The Birthday Party* an elliptical style which often leaves the audience guessing about the motivations, thoughts and feelings of his characters. It is an absurdist family drama in which much of what goes on is between the lines and in the audience's own imagination. Pinter departs from the conventional theatrical dialogue and speech pattern, forfeiting the

audience's expectation that characters are syntactically articulate and finished in their conversation. Mr. Kidd in *The Room* says about Riley, 'he won't indulge in any conversation.' The reticence of Riley is shared more or less by other characters of Pinter. They speak less to mean more about their crises and anxieties. Dialogue is of central importance in Pinter's plays and is perhaps the key to his originality.

His characters' colloquial speech consists of disjointed and oddly ambivalent conversations, punctuated by resonant silences. The characters' speech, hesitations, and pauses reveal not only their own alienation but also several under-layers of meaning. The style that Pinter adopts for his stage is not artificial or affected, either. A little stylized,it gains 'a tape-recorder accuracy' in the exactitude of barbed articulation, significant pauses, suggestive silence, ejaculative catches, elliptical statements and understatements. At points, long discourses/speeches cut in, to accentuate the significance of silence, or to break the monotony of too-frequent pauses. Self-consciuosly, Pinter invents his own language for the stage. His remark about the kind of theatrical language close to everyday speech idiom and least infected with the wordiness of English stage, say the Shavian drama, is apposite here:

One way of looking at speech is to say that it is a constant stratagem to cover nakedness..... I think that we communicate only too well, in our silence, in what is unsaid, and what takes place is a continual evasion, desperate rearguard attempts to keep ourselves to ourselves. Communication is too alarming.

"Pinter's dialogue is as tightly - perhaps more tightly - controlled than verse," Martin Esslin writes in *The People Wound* (1970).
Every syllable, every inflection, the succession of long and short sounds, words and sentences, is calculated to nicety. And precisely the repetitiousness, the discontinuity, the circularity of ordinary vernacular speech are here used as formal elements with which the poet can compose his linguistic ballet.

Pinter's plays are noted for their use of silence to increase tension. understatement, and cryptic small talk. Equally recognizable are exposure the 'Pinteresque' themes - nameless menace, erotic fantasy, obsession jealousy, family hatred and mental disturbance in terms of wordless language. At points, Pinter's language takes on the significance of music in its suggestiveness and resonance.

I don't know how music can influence writing, but it has been very important for me, both jazz and classical music. I feel a sense of music continually in writing, which is a different matter from having been influenced by it. (Harold Pinter in *Playwrights at Work*, ed. by George Plimpton, 2000).

Unit 15 (c): What *The Birthday Party* is About and What Pinter Says About It

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The Birthday Party revolves around the lodger Stanley who has been at the boarding house for a year and appears to be in some kind of danger. The danger is not specified, only suggested by the surprise appearance of two menacing men, Goldberg and his partner McCann.

The Birthday Party is one of the great black comedies of the twentieth century. It is a puzzling comedy in which Pinter explores the menace of the unknown with the breakdown of communication, cryptic small talk and use of pauses. A classic of the modern theatre, *The Birthday Party* promises to shock, amuse and leave the audience puzzled about the final effects. The action is set in a dilapidated boardinghouse owned by Petey Boles and his wife, Meg. Stanley Weber is a boarder who has been in hiding for the past year. Stanley Webber, the pianist, is the only lodger in Meg and Petey Boles' seaside boarding house. One morning, while Meg and Stanley are bantering over breakfast, Meg mentions that two visitors are coming to stay for the night. Stanley immediately grows apprehensive, sensing imminent danger. His fears are confirmed when Goldberg and McCann arrive.

Meg announces that it is Stanley's birthday, and even though Stanley insists it is not, Goldberg demands a celebration. An affair ensues between Lulu, the girl next door and Goldberg, making for an unusual evening of humour, mystery and menace. After a few glasses of drinks and a game of blindman's buff, Stanley's birthday party turns into a nightmare. Goldberg and McCann drag Stanley off to an upstairs room, and by morning he is rendered mute. Pinter refuses to provide rational justification for the actions of Goldberg and McCann, but offers existential glimpses of the bizarre or terrible moments in people's lives, warped by the terrorizing forces of politics religion state. Pinter himself provides a clue to the mechanics of power and menace embedded in the types of Goldberg and his henchman, McCann.

> *believe that there are extremely powerful people in apartments in capital cities in all countries who are actually controlling events that are happening on the street in a number of very subtle and sometimes not so subtle ways. But they don't really bother to talk about it, because they know it's happening and they know they have power.* (Harold Pinter in an interview with Mireia Aragay and Ramon Simo from the **Universitat de Barcelona** in 1996.)

All through the play there is a looming shadow of the imperilled individual who has opted out of an unnamed mammoth system. The real theme of the play is this nameless danger or a painfully understated sense of it. Pinter conjures, by the principle of the unsaid, an apprehension of a nameless menace haunting the individual and his human values:

> *To join an organization whose main purpose is mass-murder, whose conception of the true human values is absolutely nil, speeding on the utter degradation of a prematurely fatigued man, and whose result and indeed ambition is to destory the world's very, very precious life, is completely beyond my human understanding and moral conception.* (From Harold Pinter's *Conscientious Objector Speech,* written when he was nineteen.)

Pinter recognizes the universality of his theme which is endemic to the existential impulse of modern living:

> *I'm convinced that what happens in my plays could happen anywhere, at any time, in any place, although the events may seem unfamiliar at first glance. If you press me for a definition, I'd say that what goes on in my plays is realistic, but what I'm doing is not realism.* (Pinter in "Writing for Myself.")

About the theatrical situation of his play, Pinter remarks:

Given a man in a room, he will sooner or later receive a visitor.....There is no guarantee, however, that he will possess a visiting card, with detailed information as to his last place of residence, last job, next job, number of dependents, etc.Nor, for the comfort of all, an identity card, nor a label on his chest. The desire for verification is understandable but cannot always be satisfied. There are no hard distinctions between what is real and what is unreal, nor between what is true and what is false. The thing is not necessarily either true or false; it can be both true and false. The assumption that to verify what has happened and what is

happening presents few problems I take to be inaccurate. A character on the stage who can present no convincing argument or information as to his past experience, his present behaviour or his aspirations, nor give a comprehensive analysis of his motives is as legitimate and as worthy of attention as one who, alarmingly, can do all these things. The more acute the experience the less articulate its expression. (Pinter in his programme note for The Caretaker.)

Another comment of Pinter is the apposite :
I knew perfectly well that The Birthday Party and The Dumb Waiter, in my understanding then, were to do with states of affairs which could certainly be termed political, without any questions. .....And Goldberg and McCann, I knew who they were and what they were up to. (Interview with Mel Gussow in 1993.)

Commenting on Stanley's tormentors, Pinter makes more pertinent comments, time and again:

> *Goldberg and McCann? Dying, rotting, scabrous, the decayed spiders, the flower of our society. They know their way around. Our mentors. Our ancestry.* (Pinter in a letter to Peter Wood, the director of the London premiere production of *The Birthday Party*). *I suppose that Goldberg and McCann in The Birthday Party are regarded as an evil pair. But I'm very fond of them.* (Interview with Mel Gussow in 1971). *I think that we communicate only too well, in our silence, in what is unsaid, and that what takes place is continual evasion, desperate rearguard attempts to keep ourselves to ourselves. Communication is too alarming.* (Harold Pinter at the National Student Drama Festival, Bristol, 1962.)

Pinter evaluates the technique by which he wrings the suspense and possibility of drama out of an atmosphere charged with meaningful silence and menace:

> *I start off with people, who come into a particular situation. I certainly don't write from any kind of abstract idea. And I wouldn't know a symbol if I saw one. .....I take a chance on the audience.* (Ibid.)

Indeed, The Birthday Party experiments boldly with language, form and theatricality. The experiment has made it a seminal drama of the twentieth century. Pinter's originality as a playwright is best illustrated by his unexpected blend of brutality and comedy. Humour entices the audience into Pinter's world. But his humour is deceptive. Much of Stanley's

dialogue gives the impression of deception. The arrival of Goldberg and McCann heightens the menance. They too seem to be operating within a web of deception. Goldberg gives us several alternate first names, which confuse even his partner. Despite a private conversation between the pair, the only information we ever glean is that they are here to do a "job". We begin to understand the nature of the job only when they encounter Stanley. Goldberg and McCann's interrogation of Stanley exemplifies the blend of comedy and violence until the latter shatters the former. Stanley is the victim of verbal abuse that seeks to intimidate and subjugate. Through the tongue-lashing Goldberg and McCann strip him of his individuality and control him. The torture reaches the peaks when the questions the pair ask are the most absurd*:*

Goldberg : Why did the chicken cross the road?
Stanley : He wanted. ...
McCann : He doesn't know. He doesn't know which came first!
Goldberg : Which came first?
McCann : Chicken? Egg? Which came first?
Goldberg and McCann : Which came first? Which came first? Which came first?
Stanley screams.

Goldberg and McCann go threatening Stanley but the source of his undoing lies in the power of language, not in physical violence. Goldberg and McCann's verbal assault is fashioned around the degradation of meaning which in turn, defeats Stanley. The loss of self-posession is hardly a comic matter, yet Pinter's approach is not altogether serious. Instead, he undercuts the surface comedy with a brutality of language. Pinter enfolds within the layers of silence, ambiguity and understatement the disparate emotions in an effort to put the audience into discomfort. The final effect of the Pinter play is an awareness of unrealized danger to our survival as individuals centred in the family.

Unit 16 (a): The Menace of the Unknown: *The Birthday Party* as 'Comedy of Menace' and a Specimen of 'Absurd Drama'

In 1958 Irving Wardle applied the term 'comedy of menace' to *The Birthday Party*, a term coined by David Campton in 1957 as a terminological definition of his one-act plays collectively called *The Lunatic View*. The phrase 'comedy of menace', often applied to his early plays such as *The Birthday Party, The Room* and *A Slight Ache* suggests that although

these plays are **funny,** they are also frightening or menacing in a vague and indefinable way. Even as they make are laugh, the audience is left uncomfortable, vaguely guessing about the motivations and dramatic consequences of the actions on stage. Rankling at the back of their mind is, however, a creeping awareness of the protagonist's insecurity vis-à-vis the unknown forces of society and perhaps politics, too. Pinter's own comment is:

> *more often than not the speech only seems to be funny-the man in question is actually fighting a battle for his life.*

The atmosphere of menace is created by sudden, unexpected drop from a comic surface to an uncanny and underlying seriousness. By this technique the audience is made aware that the comedy is only a surface layer. The sudden outbreaks of violence (usually verbal) in the play confirm this and leave the audience unsure of what will come next. Just as Stanley (or Meg) is the main vehicle for comedy in the play, so is he the main vehicle for the presentation of fear. The room or house represents only a fragile sense of security from the outside world. The menace in the form of Goldberg and McCann represents the intrusion of a hostile outside force. The general setting of the play is naturalistic and mundane. However, one of Pinter's greatest skills is his ability to make an apparently normal and trivial object, like a toy drum, appear strange and threatening. Pinter can invoke an atmosphere of menace from ordinary everyday objects and events, and one way in which this is done is by combining two apparently opposed moods, such as terror and amusement. Much of *The Birthday Party* is both frightening and funny. Stanley is destroyed by a torrent of words and blusters from Goldberg. Such serious accusations as *"He's killed his wife* are pressed against trivial and ludicrous one like *"Why do you pick your nose*?" This creates the simultaneous effect of bathos and comedy.

The "sitting down" sequence in which the two hit men grill Stanley into awed silence and submission is equally funny but threatening. Stanley's cheating in the game is comical and terrifying, because the audience is aware that much more is at stake than what appears on the surface. The subtext of silence as understood by the audience provides one source of menace. It is the audience's awareness that trivial actions often conceal thoughts and events of much larger significance. The audience may even feel a sense of guilt at their own laughter - as if forced into it against their will.

Another technique that Pinter uses to create an atmosphere of menace is to *cast doubt* on almost

everything in the play. One method of doing this is to have a character make a clear and definite statement and then have him flatly deny it later on. The nature of reality here is confused the audience no longer know what is or is not true, and out of this comes an atmosphere of mystery and uncertainty. Pinter does not give any background information about the characters in *The Birthday Party*. This means the characters are not fixed to any particular place or time. Stanley does not belong to anyone or anywhere, he has no family and is therefore a 'fair game'. Questions about the identities of the characters remain unanswered. Are Goldberg and McCann emissaries of some secret organization that Stanley has betrayed? Or are they male nurses sent out to bring him back to an asylum from which he has escaped? Or are they agents from another world? The questions are never answered.

Meg is grotesque and funny. She dances and looks stupid in her party frock. Petey is tonguetied and silent, his emotions and thoughts remain unexpressed. The terror that grips Stanley cuts into their consciousness. The menace of the unknown affects the old couple in as much as it destroys their role-playing as indulgent parents to the child Stanley in the carefully created ambience of home and family. In all this Pinter effectively blends the comic overtones and the latent brutality of his language. Comedy and menace coalesce also at the level of dramatic situation.

Pinter says:

> *Everything is funny until the horror of the human situation rises to the surface! Life is funny because it is based on illusions and self-deceptions, like Stanley's dream of a world tour as a pianist, because it is built out of pretence. In our present-day world, everything is uncertain, there is no fixed point, we are surrounded by the unknown. This unknown occurs in my plays. There is a kind of horror about and I think that this horror and absurdity (comedy) go together.*

The realism that Pinter presents in *The Birthday Party* is different from that in John Osborne's 'kitchen sink' drama. Osborne creates an identity for the working class or lower middle class youth in his plays. He confines his setting to a working class drawing room or a middleclass flat as he does in *Look Back in Anger*. In line with the Theatre of the Absurd, a term coined by Martin Esslin in his book of the same name, Pinter goes beyond domestic-social realism to portray the essential absurdity of human existence. Esslin cites lonesco to explain the absurdity of man's life as it has no purpose to live:

> *Cut off from his religious, metaphysical and transcendental roots man is lost; all his actions become senseless, absurd, useless.*

The Theatre of the Absurd presents, in terms of stage language, imagery and the destiny of the characters, the theme of the irrational impersonal forces that govern man's life in a purposeless universe. It is a heightened realism or rather naturalism ahead of social realism. Pinter's characters are placed and lost in an absurd situation. What happens to them, happens Without purpose and without any answer to 'why and to what end' that can be made our of the play. Therefore, they are insecure. And from this haunting sense of insecurity arises the comedy of menance. In such a comedy, stage décor and materials can be sparse. What is needed is to project the characters against a pervading sense of their insecurity and of the fragility of their identities. For the stage setting All that is required, is a room with a door. Perhaps the most menacing presence in this simple setting is that of the door. It is a door that at one point of time would let in the invading forces of the unknown outside - the large world of mammoth powers, of politics or of any social institution. The room symbolizes security and shelter. Rose in *The Room says*, it is a place 'where you know where you are. When it's cold, for instance, you can come home, you're all right.' In Pinter's play the room is constantly under the imminent danger of being opened to the menace of the unknown intruding.

The presence of the powerful, dehumanizing external menance is Kafkaesque, as in *The Trial*, but Pinter is somewhat different from Kafka. The agents of the danger rather the danger itself appear more sinister on the stage of Pinter. In *The Birthday Party* the fear of the intruding outsiders comes true with Goldberg and McCann penetrating the security of the room and reaching for their prey, Stanley. In the first as Stanley comes down to breakfast and Meg strikes a playful conversation with the teasing undertones of a mistress, the shadow of the unknown visitors seems to crouch and creep into the fragile warmth of home in the boarding-house. Meg calls it 'a very good boarding house for visitors'. With a frightened question 'Visitors' Stanley seeks to console himself that it has one visitor only.

Meg : How many?
Stanley : One.
Meg : Who?
Stanley : Me! I'm your visitor.
Meg : You're a liar. This house is on the list.

'.....on the list' at once prepares for what is to follow : the instrusion of visitors. Later, Meg's 'I'm expecting them' and 'Two gentlemen...if they could come and stay for a couple of nights

confirm the apprehension. Stanley's 'What?' expresses a shocked reaction that, from this moment onwards, will build up an atmosphere of fear and suspense. Stanley's memory of piano-playing is symptomatic of withdrawal and recoil from the fearful outside. In such a turn of situation, simple objects take on surrealistic and symbolic significances. Stanley refers to the 'van' in which they have come and the wheelbarrow they have got in that van. The 'van' in which they have come and the wheelbarrow they have got in that van. The 'van' and the 'wheelbarrow' represent a hearse and a coffin. They may further symbolize the destruction of Stanley's selfhood. It is the vagueness and unknowability of the two gentlemen's purpose, where they have come from and where they will take Stanley, which creates the fear-haunted suspense. Stanley's 'What two gentlemen?' and 'Who are they?' remain unanswered. What stand out from this aura of mystery and fear are the looming facts that they have come and they will hunt Stanley out of his home in the boarding house – facts that send ripples of the fear of uncertainty across the stage and the audience.

Pinter's play does not evolve along a linear sequence between the brackets of a 'beginning' and a 'closure'. It has a sense of void, an out-of-space quality in its opening and closing in the middle of a story. This adds to the menace of the unknown. Within its unenclosed form and with a paucity of dramatic actions and speech, *The Birthday Party* explores no unitary theme. Goldberg and McCann, a Jew and an Irishman, arrive at the boarding house. Disguised as businessmen, they appear from almost nowhere. Acting as inquisitors they reduce Stanley to dumbness and finally abduct him away on the pretext of taking him to Monty. They act out their assignment through Stanley's birthday celebration and the game of blind man's buff. This movement from the comic to the non-comical subverts the surface comic appeals and makes for more serious issues in the subtext.

One such issue that crops up alongside the menace of the door and outsiders is that of 'dominance'. In his short story *The Examination* Pinter presents the theme of dominance by verbal power. The narrator is overpowered by Kullu's words and has to forego his room which was once Kullu's room. It may be interpreted as *the theme of dominance by spatial dislocation with the power of words*. In *The Birthday Party* the articulate Goldberg and his introvert, obedient partner McCann dominate the situation by forcing a birthday party for their victim. Strangely, everybody exept Stanley asserts that it is his birthday. In the given situation Stanley's birthday celebration takes on an ironic ambivalence or double meaning. It is not only the anniversary day of his birth, but a day of his new birth. He is divested of his individual identity and given a new birth by Goldberg and McCann. Comedy and menace

mingle here mischievously. The birthday celebration brings in a happy mood. Meg and Lulu are carried away by this mood and fail to notice the change that has come over Stanley. Sianley's attempt to throttle Meg at the end of the second act, while the gam e of blind man's buff is in full swing, is an automotive defence reaction of the victim. In Stanley's case it is refracted on to Meg. Pinter's description of Stanley's attempt to throttle Meg is charged with an ominous ambiguity:

> *Stanley rises. He begins to move towards Meg, dragging the drum on his foot. He reaches her and stops. His hands move towards her and they reach her throat. He begins lo strangle her. McCann and Goldberg rush forward and throw him off.*

Pinter presents other themes like the conflict between individual creativity and social demand. Stanley wanted to be a pianist but is given a drum to beat. The drum is symbolic as it Silences the voice or music of the pianist. It symbolizes the subversion of the individual by an overmastering societal force.

Unit 16 (b): Significance of the Room and Stanley's life in it

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Harold Pinter's *The Birthday Party* is set in a boarding house, and as such draws attention to the discourse of host and guest, server and served, visitor and resident, within the perspective of a room. Pinter explores how the serving bonds between the two are constructed, and often subverted. Frequently, the most convenient route for finding a character's place in the hierarchy is to closely examine the way he/she places himself / herself in the daily chores. The chores of eating and drinking in particular are offered by Pinter in varied forms throughout the play as significant windows in this respect.

Stanley, the central character of *The Birthday Party* is characterized as a broken man who seemingly has no option left for him to leave the refuge that he took by choice. At first a guest in the house, he has become a fixture there, and consequently loses his agency in the relationship between *those who serve* and *those who are served*. The initial action of the play sets up an ambiguity for the audience about what role Stanley assumes and plays in Meg and Petey's home. This ambiguity is first hinted at in Meg's conversation with Petey about the announcement of a child's birth in the newspaper, which she ends with the line "I'd much rather have a little a little boy". In retrospect, this comment is construed as a prelude to the way the presumably childless Meg dotes on Stanley.

Taken with the dialogue and actions that follow, it is to assume that Stanley is her son. In the lines that follow, Stanley continues to be characterized more as an obstinate child who refuses to get up in the morning than as a paying customer. The image of Meg standing over Stanley as he lies in his bed, refusing to leave until she is satisfied that he has finished all of his tea undercuts the information that the couple are running a business. “Stan! Stanny! I’m coming up to fetch you if you don’t come down ... I’m going to count three!” is Pinter’s subsequent and overt restatement that the relationship between Meg and Stanley is not one of hostess and boarder but of child and parent. This underlying motif of mother-child relationship is centred at and symbolized by the setting of the boarding-house room throughout the play.

If we believe Stanley’s word (which the unsanitary condition of the kitchen in the film production of 1968 supports), Meg serves spoiled milk with cornflakes as the ‘first course’ of breakfast, and once again expects it to be eaten before Stanley can set about his morning routine. It is not until Stanley attempts to assert his position as Meg’s customer by threatening to have his breakfast at a competing establishment (“one of those smart hotels on the front”) that he is taken for a guest/boarder in spite of Meg’s play at being the overbearing mother. Despite Stanley’s posturing and threats about taking his lodging elsewhere, he remains at the boarding house.

The way he is served remains fundamentally unchanged and the audience begins to realize the implications of his being caged. The room as the locale of actions in the play serves to focus on and symbolize Stanley’s encagement within a fragile motherly protection.
Petey’s breakfast experience is quite different from that of Stanley and is used as a contrast. When Petey returns home from work, Meg is ready with a plate of cornflakes for him to eat as he reads his newspaper. She looks to him as the patriarch of the house and makes her best effort to have Petey tell her about his workday and the current events from the paper that she would find interesting. The milk poured on his cornflakes is the same (sour) milk that Stanley will later use, but Petey is unflustered and eats his breakfast. The difference between the two lies in their choice ; Petey chooses to come home for breakfast, and chooses to eat the plate of
questionable cornflakes. He maintains his agency by coming and going as his own priorities dictate, which supércede other concerns. He is not trapped like Stanley. Petey has created a niche for himself within the household in which he can remain aloof and individuated. In a sense he is ultimately responsible for the boarding house, but he allows Meg to act as his agent and relies on her in matters of management.

In the first act of the play, Meg serves as the overbearing hostess for any resident of the house. She is free, within certain boundaries, to adopt and discard roles for herself as suits her. Even Petey remains subject to her decisions on matters of cuisine and day-to-day management of the boarding house. The first half of Act I illustrates this dynamic role of Meg. Meg is responsible for preparing breakfast for Petey and Stanley every morning and the menu is of her own choice. The first item on her house-keeping agenda, is to bring tea to Stanley in his room; Meg "always take[s] him up his cup of tea''. At least on this particular day (as per Meg and Petey's discussion of Stanley's sleeping habits) she brings Stanley his tea — not at a time when he requests it, but rather at a movement which she deems appropriate. Meg also chooses the time at which Stanley eats his breakfast. Petey's comments about the fried bread lead us to believe that breakfast is usually composed of the same dishes. (Pinter's film production of *The Birthday Party* takes this one step further by implying not only that the menu is recycled from one day to the next, but sometimes the food itself may be reused, as is the case with the tea.)

Meg delights in playing the boarding house matron; for both men she repeats the ruse of "I'll bet you don't know what it is" before serving the fried bread and insists on serving their food through the hatch connecting the dining room to the kitchen even though there are only two otherpeople eating breakfast. Meg takes advantage of meal-times to change her roles between *caretaker of the business,* in which she is a service provider for guests like Stanley, and his *mother figure,* which shifts her to a position of authority. Refusing to eat his cornflakes is an affront to Meg's power in this situation. Since Stanley (unlike Petey) is ultimately constrained within her walls, his act of protest carries no weight. So Meg either bears with or ignores it without any repercussion.

Pinter allows Meg one more role to act out on occasion, that of the belle of the house; the proprietress. In this relationship Stanley exerts his power to rebuff her clumsy advances, but as this is only a posture she takes when she chooses, her freedom to dominate the relationship remains intact. Stanley's second attempt to assert his agency as the served comes after Petey leaves and Stanley picks up the paper that Petey has left behind. Sitting at the table, reading the paper, the boarder resembles Petey, but unlike Petey, Stanley is not being catered to as he reads. Meg provides Stanley with tea that he complains is cold and like gravy, and when he notices that she has taken it back to the kitchen, Stanley rails "Who gave you the right to take away my tea?" Stanley realizes that he is being denied his expected rights as tenant, but

cannot reclaim the rights. As he is recollects his mysterious past and the force that has robbed him of his identity, he is forced to face the fact that he is in a position where he has little control over his life. It is during his speech about the concert that the first notes of menace enter *The Birthday Party*. When Meg mentions that two gentlemen will be staying at the house, Stanley's fear of losing his self-identity to a larger, outside force, becomes palpable.
"Who gave you the right to take away my tea?" implies more than his present lack of agency; it is a sequence where he realises how Meg has forced him (and probably not for the first time) to see the pattern of lost agency in his life. This scene ends when Meg leaves to run errands; she goes for shopping in order to prepare for the new guests. This only reinforces the contrast between what is considered service for Stanley and what is necessary for the *other* guests.

The first act establishes a context for the reader to understand the breakdown of expected roles within the boarding house. Pinter uses the second act to work through the subversion of another set of institutionalized relationships between people : in a birthday party. The second act shows the way power relationships within the boarding house can be shifted and subverted when a character like Goldberg intrudes into the scene. From his first appearance on stage, **Goldberg** is a force entirely contrary to Stanley. Goldberg moves about with ease in the outside world, boldly asserts his authority even where it is not justified. When Goldberg suggests to Meg that it would be proper for her to hold a birthday party for Stanley, it sounds to Meg not as a command from an unknown power structure.

With no attention to his status as a stranger, Goldberg quickly assumes the position of host for the party, offering further suggestions on who should attend and what should be served. Goldberg confidently leads McCann with the demeanour of a master patiently instructing him and indulging his apprenticeship. Stanley receives Goldberg as the embodiment of all that he cannot control in dealing with the, world, an effect which Goldberg carefully and effectively enhances through each scene. The way each character reacts to this new, overpowering presence in the house highlights their varied ways of responding to power relationships.

Meg, whose position of authority Goldberg has clearly usurped, accepts the situation gracefully and uncomplainingly falls back on **two of her other roles** for relating with Stanley and the household in general: **the mother figure and the belle**. The longer Goldberg remains in the house, the less sway Meg-as-mother has over him. Until the end of Act II, Meg acts the part of the belle without respite. The impact of this is dramatic; rather than insisting on control over Stanley's schedule, Meg lets her visitors handle when he will

be expected to attend his birthday party. Instead of serving Stanley and her other guests, Meg, acting the belle, allows herself to be 'the served' in the evening and even delights in it. When Goldberg ceremonially offers her the floor — an important responsibility — Meg presents herself as a bashful **belle** dominated by Goldberg. Meg is able to survive this shift in authority because she locates a different niche to be comfortable with

Stanley is far less prepared to cope with Goldberg's presence. In the light of his past experiences and faced with Meg's inability to preserve her authority within moments of Goldberg's arrival, Stanley sees Goldberg as a dark, menacing power that intrudes into his encaged life under the protective mother-figure of Meg. Stanley is terrified of a man who not only his own force of personality, but seems to have McCann, Meg, and increasingly Lulu in his sway. Though the audience takes the side of Stanley, there is little hope that he will be able to resist whatever dark purpose Goldberg has come to fulfil. For Stanley, the birthdayparty marks the total subversion of the host and guest relationship that has never worked in his favour since his arrival at the boarding house. While Goldberg, acts host of the party, Stanley, the resident guest of the establishment *and the man who the party is meant to celebrate*, is rendered *completely powerless*. He is even robbed of his dignity as a man.

McCann holds a position somewhere in between the one assumed by Meg and the one forced upon Stanley. While he is, like them, in the shadow of the Goldberg monolith, three factors pertaining to his background seem to let him hold some ground of his own. The most overt is his position as Goldberg's partner; this allows him to exert authority over other people *by proxy* — he is not merely himself but a representative of Goldberg. McCann is a formerpriest. His priesthood is referred to by Goldberg to explain his position that he has to be Goldberg's partner despite his antagonism with Goldberg's Jewish ancestry. However as a former priest McCann still enjoys and retains the natural power associated with religious leaders. The implication is that he deserves a measure of respect regardless of his presentsituation. The third element of McCann's background is that McCann comes from Ireland an element that gives him an identity despite his incorporation in a monolithic power structure whose voice is Goldberg. The only lime Goldberg relents to another's preference during the party is to allow-McCann his Irish whiskey instead of the Scotch, which he wants to be purchased for everyone else. The drinks
that Goldberg chooses for the party guests are just as much a part of the ritual of the birthday party as Meg's recycled breakfast menu is of daily life in the boarding house.

Like Beckett's *Waiting for Godot* Pinter's *The Birthday Party* is filled with the eloquence of subtext or meaningful silence in a self-subversively comical way. Pinter avoids the conventional wordiness of draamatic dialogue. His characters do not develop through intimacies of conversation. They are not individuated by speech or any particularities, historical and social,
for the matter. They appear in a sort of space-time continuum with very little of identifiable /identifying speech formulation. As a result, Pinter's play betrays no texual authority of meaning.

The subtexual salience creates a sort of fluid frame in which characters can be looked at differently, and a plurality of suggestions jostle. Pinter's linguistic strategy creates multivalence chiefly around the character of Staley who is at the centre of all the actions and speeches of the play. Relationships among the different characters of the play remain also vague for the lack of texual explication. A kind of menacing incertitude looms over the play. Stanley is the principal participant in this ambience of nameless menace and uncertainty. It is mainly through his linguistic strategy that Pinter conjures up a dumb but keenly perceptible sense of fear around Stanley and projects it onto other characters.

At the outset the language of conversation between Meg and Petey in the casual comedy of a breakfast scene in their living room sets a deceptive tone. It is the tone of shared intimacy and homeliness in which Stanley, though a boarder, is incorporated as a member. But this tone is fractured by the subsequent sequence-the arrival of the two visitors - McCann and Goldberg, and Stanley's voiceless submission to them. The chatter of Stanley in his playful exchanges with Meg is ultimately silenced by the bluster of Goldberg. Pinter's play is an interweave of silence and verbal savagery. Much of the suggested theme of the play hinges on this interwoven pattern of the said and the unsaid. At first, Meg and Petey hold a sort of ritual on the birthday of Stanley in their conversation that suggests an inconsequential life-style. Their speech, stylized in repetition, creates a pattern of almost Victorian smugness, a feeling of comfort which would not last:

> *Meg : Whal time did yon go out this morning, Petey* ?
> *Petey : Same time as usual*.
> *Meg : Was it dark* ?
> *Petey : No, it was light*.

Their conversation prepares for the anticipation of the absentee, Stanley :

Meg : Is Stanley up yet ?
Petey : I don't know. Is he ?
Meg : I don't know. I haven't seen him down yet.

The tone of intimacy is ironically threatened by their shared intuition about Stanley- 'I don't know'. It anticipates the fact that they will never know what happens to Stanley being taken out by the agents of an unknown outside force - Goldberg and McCann. The very mention of the two men wanting a room confirms at this stage the sub-text of uncertainty: 'They might turn up today. Can you do it?' After the entry of the two, the gap between the surface texture and the deep structure of meaning is subtly made palpable:

Meg : That's very nice.
Goldberg : You 're right. How often do you meet someone it's a pleasure to meet?
McCann : Never.

Short, curt responses suggest other than formal cordiality. Thereafter, Goldberg engages in a series of comical adulations of Meg with sweet words that ring hollow : 'Madam, you'll look like a tulip.' Contrasted with the verbal savagery of Goldberg in his interrogation of Stanley these pleasing words appear a deliberate word-trap to draw out the naive Meg. When Stanley is no longer Meg's boy sleeping into late morning and cajoled by a cup of tea but thoroughly muted by the bullying Goldberg, Meg's words betray a strange intuition that contrasts with her earlier naivety : 'I could cry because I'm so happy, having him here and not gone away, on his birthday, and there isn't anything I wouldn't do for him....' The tone of a personal charter is changed. A sort of resignation to the unknown fate of her boy Stanley breath through her prophetic words. Petey does not tell Meg that Stanley has been taken away. Nor does Meg know what has happened and will happen to Stanley. All that she has is her memory of 'a lovely party last night' where she played the role of the 'belle of the ball'. Her last words 'I know I was' are suggestive of the possibility that Meg creates a personal fantasy to escape the stress of losing Stanley. But she does not know for certain if Stanley is löst to the tentacles of a nameless super-power.

The language that Pinter employs to dramatise Meg-Stanley relationship is highly ambivalent and ironical. An interplay of maternal affection and a teasing sexuality hovers over it. Certain words, for example, 'succulent' take on an oblique sexual undertone. In Act One their conversation is ät once comic and sexually resonant:

Stanley : You 're a bad wife.

Meg : I'm not. Who said I am?

Stanley : Not to make your husband a cup of tea. Terrible.

Language creates a self-subversive pattern of mother-son and man-woman relationships rolled into one. At times Stanley speaks like a nagging child : I need a new room!' At others, He controls Meg by the threat of leaving - an adult's threat of abdicating the mistress. The security that Stanley enjoys in Meg's company appears fragile from the very beginning. Stanley has threatened Meg with a wheel-barrow in a van. Now Stanley is threatened by the two visiters. The unreal fear of Meg is converted to the real fear of Stanley.

Stanley-Lulu episode also creates a sub-text of fear. and guilt, at least for Stanley. Lulu has called him in a comic vein : 'you're a bit of a washout.' Stanley makes a verbal bluster : 'I always stand on the table when she sweeps the floor.' Like Meg Lulu does not know the crisis of Stanley. She speaks unknowingly the truth of Stanley's incapacity to go anywhere on his sweet will or to settle anything for himself. The destiny of Stanley is to be consumed by forces beyond himself.

Lulu's speech suggests this destiny of Stanley unconsciously but prophetically.
Language between Goldberg and McCann provides a contrast between 'assertion' and 'nervousness'. Both suggest fear and uncertainty. Goldberg's verbal violence and McCann's brooding quietness deepen, by contrast, the impression of menace that has a slow but unmistakable infiltration into the atmosphere of the play. Significantly Goldberg's reminiscence of his family, his lost and happy childhood creates our sympathy for him. Here again Pinter's language is ironic and ambivalent.

Are the victimizers themselves the victims? Are the two huntsmen themselves dominated by the same nameless authority that empowers them to drag out Stanley from his private nook? In Act Two the combined verbal assault on Stanley in two separate 'dialogues' points to Stanley's situation : a victim trapped by the power of words. In retrospect, Goldberg and McCann might be the victims of the same power that their words as sign-makers carry on behalf of an extrapersonal authority. The string of interrogatives and the so-called 'dead-pan replies' compounded by 'voices from the back' posit an undefined power against which Stanley's pleading for innocence and the celebration of his birthday are nullified. His birthday may also be his re-initiation into a monolithic culture that destroys the possibility of

an individual's self-identity.

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Assignments

---

1. Show how Pinter explores the menace of the unknown with minimal action, a simple setting, small talk and suggestive pauses.
2. In Pinter's play violence is always a possibility. How is this possibility explored?
3. Consider the significance of the room in Pinter's play.
4. In Pinter's play characters are without specific background or whereabouts. Why?
5. The mechanics of power destroy the individual. How far is this true of Stanley?
6. Consider the complex nature of Meg-Stanley relationship.
7. How far are Goldberg and McCann necessary to the development of theme in *The*

Birthday Party?

8. How significant is the birthday celebration of Stanley in *The Birthday Party*?

9. Do you consider *The Birthday Party* a specimen of the Absurd Drama?

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POST GRADUATE DEGREE PROGRAMME (CBCS)

M.A. in ENGLISH

SEMESTER - II

COR - 208

STRUCTURE OF MODERN ENGLISH, ENGLISH LANGUAGE TEACHING AND STYLISTICS

Self-Learning Material

DIRECTORATE OF OPEN & DISTANCE LEARNING

UNIVERSITY OF KALYANI

KALYANI-741235, WEST BENGAL

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Director's Message

Satisfying the varied needs of distance learners, overcoming the obstacle of distance and reaching the unreached students are the threefold functions catered by Open and Distance Learning (ODL) systems. The onus lies on writers, editors, production professionals and other personnel involved in the process to overcome the challenges inherent to curriculum design and production of relevant Self Learning Materials (SLMs). At the University of Kalyani, a dedicated team under the able guidance of the Hon'ble Vice-Chancellor has invested its best efforts, professionally and in keeping with the demands of Post Graduate CBCS Programmes in Distance Mode to devise a self-sufficient curriculum for each course offered by the Directorate of Open and Distance Learning (DODL), University of Kalyani.

Development of printed SLMs for students admitted to the DODL within a limited time to cater to the academic requirements of the Course as per standards set by the Distance Education Bureau of the University Grants Commission, New Delhi, India under Open and Distance Mode UGC Regulations, 2021 had been our endeavour. We are happy to have achieved our goal.

Utmost care and precision have been ensured in the development of the SLMs, making them useful to the learners, besides avoiding errors as far as practicable. Further suggestions from the stakeholders in this would be welcome.

During the production process of the SLMs, the team continuously received positive stimulations and feedback from Professor (Dr.) Manas Kumar Sanyal, Hon'ble Vice-Chancellor, University of Kalyani, who kindly accorded directions, encouragements and suggestions, offered constructive criticism to develop it within proper requirements. We, gracefully, acknowledge his inspiration and guidance.

Sincere gratitude is due to the respective chairpersons as well as each and every member of PG-BOS (DODL), University of Kalyani. Heartfelt gratitude is also due to the faculty members of the DODL, subject-experts serving at the University Post Graduate departments and also to the authors and academicians whose academic contributions have enriched the SLMs. We humbly acknowledge their valuable academic contributions. I would especially like to convey gratitude to all other University dignitaries and personnel involved either at the conceptual or operational level at the DODL, University of Kalyani.

Their persistent and coordinated efforts have resulted in the compilation of comprehensive, learner-friendly, flexible texts that meet the curriculum requirements of the Post Graduate Programme through the Distance Mode.

Director

Directorate of Open and Distance Learning

University of Kalyani

COR - 208

STRUCTURE OF MODERN ENGLISH, ENGLISH LANGUAGE TEACHING AND STYLISTICS

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Credits - 4
Study Hours - 16

BLOCK- I

UNIT - 1

PHONETICS AND PHONOLOGY OF ENGLISH

CONTENT STRUCTURE:

Objectives
UNIT 1 (a):
General Introduction
The Nature of the Spoken Language
Phonetics and Phonology
Phonetics in Linguistics
Varieties of English Pronunciation*

UNIT 1 (b):
Articulation of Sounds
The Airstream Mechanism
The Organs of Speech

UNIT 1 (c):
Introduction to Structural Phonology
What is Phonology?
Segmental Phonology
The Phoneme
The Syllable

UNIT 1 (d):
Consonants of English

UNIT 1 (e):
Description of English vowels

UNIT 1 (f):
Difficulties in the pronunciation of English.

Suggested Reading

Assignment

OBJECTIVES

After going through this module, you will be able to

* Understand the systematic nature of sounds used in a language.

* Familiarize yourself with the principles that are used to categorize and systematize thesounds of a language.

* Have some idea of the framework of linguistics used for such an analysis.

*Understand how the organs of speech function in the production of speech

soundshave some idea of the various accents of English

*Improve your own pronunciation of English.

UNIT 1 (a): GENERAL INTRODUCTION

When one wakes up in the morning, one hears a lot of sounds. For example, you may be wakened by the sound of a cock crowing or the siren of a factory. After you wake up, you may hear the sound of water flowing from a street tap, or the sound of a bicycle's bell. All these are sounds, but none of them are speech sounds. Not all sounds produced by human beings are speech sounds. Coughing, sneezing, laughing are *not* sounds of speech.

THE NATURE OF THE SPOKEN LANGUAGE

So, what are speech sounds? We all know that human beings speak and they speak either to communicate with others or to get things done. When people speak, they use various speech sounds in order to convey what they wish to convey. Our speech or spoken language is made up of a succession and sequence of speech sounds organized to convey *meaning*. Meaning is at the heart of all speech.

Speech sounds are made voluntarily. That is, people consciously decide what they want to say and then say it. It is necessary that the organs of speech be moved in certain definite ways in order to produce the required language for communication. The speech sounds are produced with the help of the organs of speech.

The succession of sounds is made up of two features: (i) speech sounds proper and (ii) glides. Speakers have to make an effort to make/produce a speech sound. But glides do not require any such effort. These occur as the natural and inevitable result of moving from one speech sound to another. Most of such glides are either completely inaudible on hardly audible.

PHONETICS AND PHONOLOGY

What is Phonology?

Phonology is that branch of linguistics which investigates the way in which the speech sounds of a language are used systematically to form words and utterances.

In order to understand phenology, we must understand the basic concept of *phonetics*. Phonetics studies the production of speech sounds by speakers (= articulatory phonetics), the perception of speech sounds by hearers (= auditory phonetics), and the acoustic properties of the speech sounds (= acoustic phonetics). In this module we will be dealing primarily with articulatory phonetics.

Ordinarily, people associate sounds with the letters of the alphabet, or the graphological representation of a language (= the written language). However, as we all know, spelling is no sure guide to pronunciation. In English, for example, the same letter of the alphabet can represent different sounds. Take the first letters of the words simple and cynic. Both s and c represent the same sound. Take the words see, sea receive. The vowel combinations ee, ea and ei, all represent the same long vowel. In contrast, the same letter may represent different sounds.

Because of this problem, phoneticians have devised a system of representation in which one symbol refers to one sound only. This system is known as the International Phonetic Alphabet or IPA. Later in this module, we will be using these symbols to refer to the sounds without any confusion.

We must also remember that different languages do not use the same number or kinds of sounds. It appears that from the total store of possible sounds of language each language makes a unique selection. The following figure will make this clear. In the figure you can see that languages share speech sounds. But they do not use identical sets of sounds.

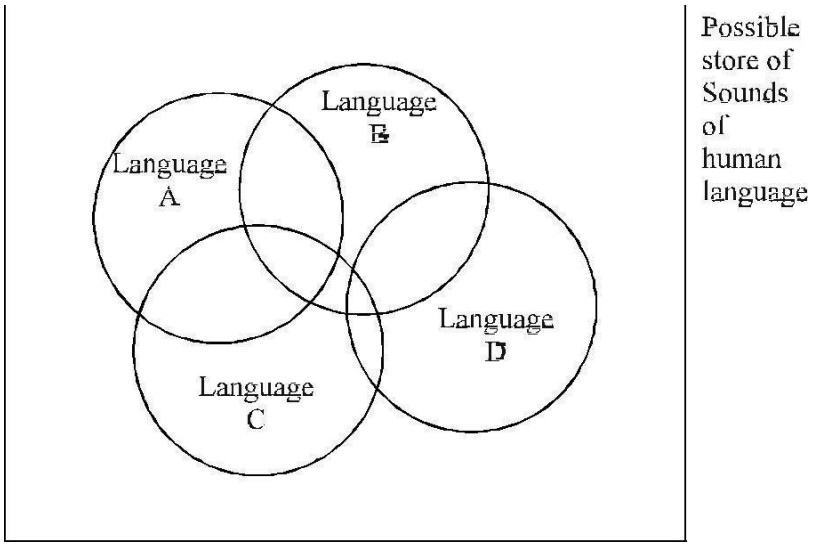


Fig 1.1 Showing possible selection of sounds by an individual language from the total store.

Phonology then is the study of the sound system used by a language. It takes into account the number and nature of the sounds utilized by a particular language. It also studies how these sounds are related to each other and how they are used to distinguish meaning.

PHONETICS IN LINGUISTICS

Linguistics has been defined as the scientific study of language. In such a study the various levels of language, that is, its sound system, its words and its sentence patterns are analyzed and investigated. This is done in order to understand and explain how a language operates.

Such activities have been referred to as a description of a language and so such linguistics is known as "descriptive linguistics."

Descriptive linguistics is in contrast with historical linguistics which is concerned with the changes that take place in a language over a period of time. Such changes are related to the vocabulary, grammar and pronunciation of a language.

In the next few paragraphs, we will refer to descriptive linguistics and the framework which has been used for such analysis.

The beginning of systematic analysis of a language began with the introduction of structural linguistics, developed in the SECTIONed States during the 1930's. Leonard Bloomfield is its main exponent. Faced with the practical task of analyzing, recording and describing the fast-disappearing Red Indian languages, Bloomfield worked out criteria through which an unfamiliar language could be systematically analyzed. These criteria were in accordance with the structural framework of linguistics.

Let us now find out what these principles were. First of all, a language was thought to consist of several levels. These levels are hierarchical in nature, each lower-level SECTIONs combining to

lead to the next higher level. Secondly, each level has its own components.

These components are the SECTIONs of that particular level. Further, each level has its own structure, into which these SECTIONs fit in, in a particular sequence. Fig. 1.2. below will give some idea of what has been said so far.

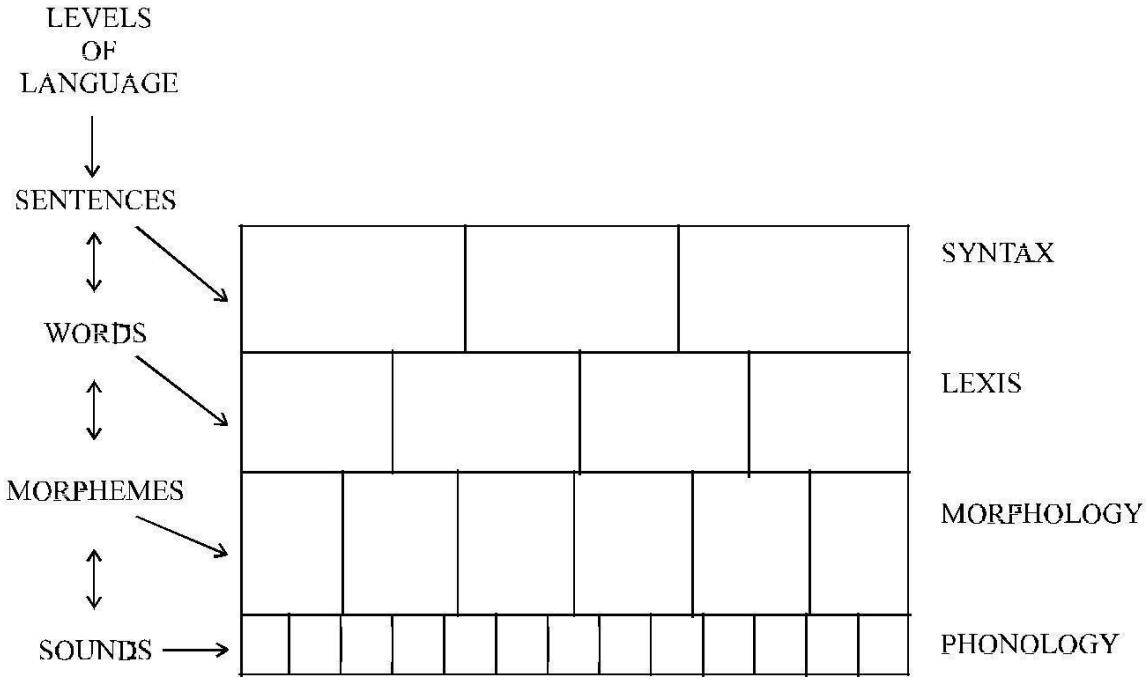


Fig. 1.2. Showing the SECTIONs and structures of the levels of language.

You can see clearly from this figure that sounds of a language is the basic or the lowest level of a language. SECTIONs of sounds combine together to make up the next higher level, that of morphemes. The study of the SECTIONs of sound is known as the phonology of a language. These SECTIONs combine into morphemes. The study of morphemes is known as morphology. Morphemes combine into words, and words combine into sentences, the study of which is known as SYNTAX.

In this module we will deal with structural phonology dealing with SECTIONs of sounds and how they form patterns of combination to form higher SECTIONs.

The sounds of a language can also be analyzed using the transformational Generative framework of linguistics. However, in this module we will not be dealing with that kind of analysis.

One of the reasons for using structural phonology is that the analysis is easier to apply in the teaching of pronunciation.

VARIETIES OF ENGLISH PRONUNCIATION*

English is spoken as the first language in various countries of the world like England, the U.S.A. Australia, Scotland, New Zealand, Ireland, Canada and South Africa. The English spoken in England differs a great deal from the English spoken in America, or in Australia. Even within England there are a number of regional varieties or dialects spoken in different parts of the country.

When a person wishes to learn English as a second language, that is, learn it in addition to his or her first language, which variety should that person learn?

In India, for historical reasons, we have been exposed to British English. So traditionally, learning English in India means learning the British English variety. Even within this variety there are further varieties. For teaching English as a second language to Indians, a variety or dialect known as the Educated Southern British English, also known as the Received Pronunciation (or R.

P.) is usually used as a model though this is now changing.

In this module we will be using R.P. as the model for pronunciation. The main reason for this choice is that a lot as work has been done for the description and propagation of this dialect.

_____

UNIT 1 (b): ARTICULATION OF SOUNDS

THE AIR STREAM MECHANISM

Speech sounds are produced with the help of an air stream. If you are out of breath, you will not be able to speak. If you say "ah" and hold the palm of your hand in front of your mouth, you will feel warm air coming out. Usually, speech sounds are produced by an outgoing stream of air.

Lung air is the product of the *respiratory system.* This system includes the lungs, the muscles of the chest and the wind pipe or the trachea. When we breathe outer air passes through the trachea, and goes into the lungs. This is known as *inspiration*. When we breathe out, the air from the lungs is thrown out into the atmosphere (known as *expiration*). For the articulation of most of the sounds of most of the languages, an outgoing stream of lung air is used Lung air is known as a *pulmonic air stream* and the mechanism which draws air in and pushes air out is known as the pulmonic air- stream *mechanism.*

There are two more air stream mechanisms used for producing speech sounds: The *glottalic* and the *velaric* airstream mechanisms. These are not used for producing the sounds of English.

THE ORGANS OF SPEECH

The organs of speech can be divided into three groups:

1. *The respiratory system*.
2. *The phonatory system.*
3. *The articulatory system*.

1. In section 2.1 we have talked of the respiratory system, consisting of the lungs, the muscles of the chest and the trachea or the windpipe. The chest muscles work like a plunger, drawing the outer air into the lungs, and pushing air out.
2. The phonatory system consists of the larynx within which the vocal cords are situated. The vocal cords are like lips, placed horizontally from front to back. The cords are attached in front and can be separated at the back. The space between the cords is called the glottis. Fig 2.1 below shows a diagram of the vocal cords.

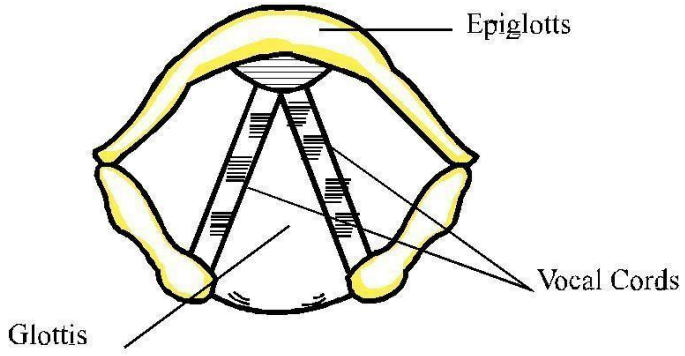


Fig 2.1

The vocal cords can be opened and closed. When we swallow food or water, the glottis is closed, so that food or water cannot enter the wind pipe.

When we breathe air in or out, the vocal cords are drawn wide apart, the glottis is wide open and air passes freely through the wide-open glottis. When we produce speech bounds with an open glottis, the sounds are called *voiceless* sounds. The first sounds in the English words *pet, ten, kite, chair, feel, thin, see, shoe* and *high* are voiceless sounds.

The vocal cords can also be held loosely together. During the production of some speech sounds, the air from the lungs makes them open and close rapidly. This causes vibration of the vocal cords. Sounds produced with the vibration of the vocal cords are known as *voiced* sounds. All the sounds in the English words *bid, deal, greed, judge, vine, them, zoo, measure, need, wing, red, yard,* are *voiced* sounds.

Apart from producing voiced sounds, the vibration of the vocal cords is important for another reason. The rate or speed at which the vocal cords vibrate is known as the *frequency* of vibration. Such frequency determines the *pitch* of the voice (see the next SECTION). The higher the frequency, the higher the pitch.

3. The articulatory system. In this section we will look at the various parts of the vocal tract, give their names and see what role they play for the production of sounds.

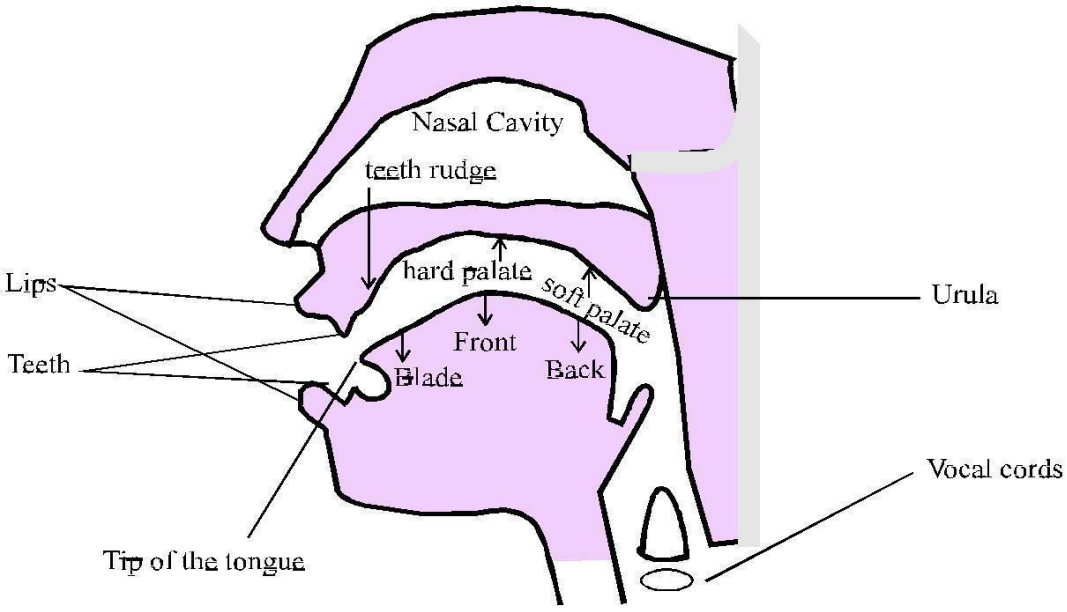


Fig 2.2 ORGANS OF SPEECH

In Fig 2.2 you can see the organs of speech. The following section gives more information about them.

1. *Lips*. The upper and the lower lips can take up various positions. They can be brought together so that they can completely block the mouth. This is the position for producing

the sounds /p/ or /b/. The lower lip can be drawn inward and upwards to touch the upper teeth. This is the position for the sounds /f/ and /v/. Lips can have different degrees of rounding or can be spread wide.

2. *The Teeth*. The upper front teeth are used for producing some English sounds like /f/ and /v/.

3. *The Tongue*. The tongue is a very important organ of speech. It is very flexible and can take up many different positions during the production of speech. If you look again at Fig 2.2. you will find that it has been divided into various parts. This is done for the sake of convenience, to refer to the specific part of this organ.

   The extreme edge of the tongue is called the *tip*. The part of the tongue that lies just below the teeth ridge when the tongue is at rest, is called the *blade* of the tongue. Beyond the blade is the *front* of the tongue. It lies opposite the hand palate when the tongue is at rest. Beyond this is the *back* of the tongue, lying opposite the soft palate.

4. *The Teeth Ridge:* Put your tongue on the inner side of your upper teeth. Feel the gums holding the teeth and move your tongue upwards toward the roof of your mouth. You will feel there is a slight curve. This curve is known as the teeth ridge or the *alveolum.*

5. *The Hard Palate:* Now feel the roof of the mouth with your tongue. Move the tongue along the roof of the mouth towards the back. You will feel a hard surface. This is the *hard palate*.

6. *The velum:* Beyond the hard palate is the *soft palate* or the *velum*. The soft palate can move up or down and acts like a valve for closing and opening the *nasal passage of air*. When the soft palate is raised in such a way so as to touch the back wall of the pharynx, the passage into the nose is closed. No air can escape through the nose and air is released through the mouth, producing *oral* sounds. Fig 2.3. below shows such a closure.

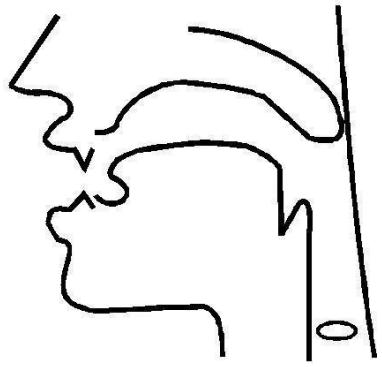


Fig 2.3

The closure of the nasal passage of air by raising the velum is known as a *velic closure.*

When the soft palate is lowered, the passage into the nose is opened. If the oral passage is blocked in some way, the air will escape through the nose to produce *nasal*

sounds. In English, the initial sounds in the words *mail* and *nail* and the final sound in the word *sing* are nasal sounds. Fig 2.4. below shows the lowered velum and the nasal passage of air.

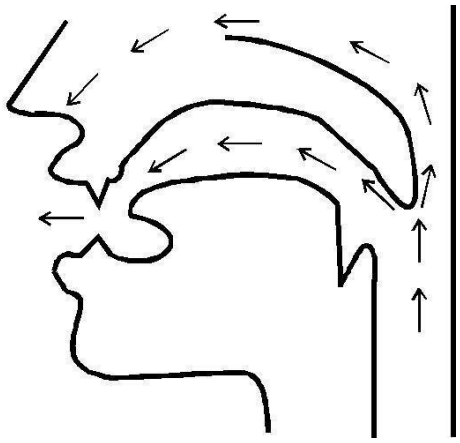


Fig 2.4: Showing a lowered velum

UNIT 1(c): STRUCTURAL PHONOLOGY

INTRODUCTION

Phonetics is the study of the production and reception of speech sounds. It refers to all possible sounds in all languages. However, only a limited selection of these possible speech soundsis used by the speakers of any single language. This selection is further organized into a pattern which is unique to that language. The selection and the pattern into which they fall, make up the *phonology* of that language.

What is Phonology?

Phonology is concerned with the *distinctive* sound SECTIONs of a particular language. It studies the patterns into which these SECTIONs enter. In this SECTION we will be dealing with the *distinctive sounds* of the English language.

What are distinctive sounds? These are the contrastive SECTIONs of the sound system of a language, — those SECTIONs which will *distinguish the meaning of words.*

The aim of phonology is then to identify and describe the contrastive SECTIONs of the sound system of a language.

Segmental Phonology

When we speak, we produce a continuous stream of speech. This stream is made up of small bits or *segments* of sound. For example. The word *read* is made up of three segments. / r / a first segment, / i : / the middle segment and / d / the final segment. From the large store of sound SECTIONs or sound segments available, each language makes a selection of sounds which are functional in *that* language. These smallest segments or sound SECTIONs are known as *phonemes*. [In section 3.2. you will learn more about phonemes].

In order to understand how SECTIONs of sounds are related to each other and form patterns in a language, you need to understand two kinds of relationships. These are *syntagmatic* and *paradigmatic* relationships or the concepts of structure and system.

Look at the following examples:

p	*ee*	*p*	/pi : p /
d	*ee*	*d*	/di : d /
c	*ea*	*se*	/si : s /

The consonants in the initial position in these words (/p/, /d/, /s/) are said to be in paradigmatic relations with each other. The final (/p/, /d/, /s/) are also in a paradigmatic relation. The /p/, /d/, /s/ in the first set are said to be in *parallel* distribution with each other, because they occur in the same place (initial position), in structure. The /p/, /d/, /s/ in the second set is said to be in *complementary* distribution with the first set, which consists of the same phonemes.

So, these six items will be considered as *three* different phonemes and *not* six.

THE PHONEME

You already know that the speech mechanism of a human being is capable of producing a very large number of speech sounds. You are also aware that a particular language makes its own selection from this vast store of speech sounds.

Further, these sounds are organized in such a way that some sounds are *significant* and others are not. This means that some sounds make a meaningful difference between words. For example, take the words '**pit**' /pwt/ and '**bit**' /bwt/. Both words are made up of *three* SECTIONs of sound and the initial SECTIONs are different. The words also have different meanings.

We can also say that if we substitute the sound /p/ by the sound /b/ in the same position the meaning changes. So /p/ and /b/ are said to be *contrastive* in this position. Besides though /p/ and /b/ are both bilabials. They differ in *voicing*, in that /p/ is voiceless while /b/ is voiced.

Two phonetically dissimilar sounds like /p/ and /b/, which can occur in the same position and are contrastive, are said to be phonemes.

We can substitute other sounds for /p/ in the word /pwt/. We will then get words like *kit, knit, fit, sit, writ, lit, wit.* The sounds /k/, /n/, /f/, /s/, /r/, /l/, /w/ are all phonemes.

Similarly, if we substitute sounds which contrast with /t/ in the final position, we get words like *pip, pick, pig, pitch, pin, ping, pith, pill.* So here we get phonemes like /p/, /k/, /g/, /ˆ/, /n/, /η /, □ θ □ and /l/. In this way, through contrastive distribution, we can draw up a list of all the phonemes used in the English language, and can do the same for any language.

If we substitute the medial sound in *_pit* 'we get words like *peat, pet, pat, part, pot, port, put, pate, pout,* and the vowel phonemes like /i:/, /e/, /æ/, /a:/, / à/, /h/, /†/, /&/ and /**a**†/.

Every language makes use of a limited number of phonemes. The variety of English that we are referring to, has 44 phonemes in its sound system. Of these 24 are consonants and 20 are vowels. [In a later section we will provide a description of these phonemes].

Not all sounds are in contrastive distribution. Take for example, the word *cake*. The sound /k/ occurs both initially and finally. However, if we consider the details of the pronunciation of the two sounds, we will find a distinction. The first sound (in the initial position, is aspirated [k^h]. The second sound (in the final position) is unaspirated and unexploded (= not released with audible sound) and can be represented as /k˺ /. The /k/ sound in the word *sky* is phonetically similar to, but not the same as either [k^h] or [ ]. These three /k/ sounds are neither *contrastive* (in that they cannot occur in the same position) nor *distinctive* (in that the substitution of one by the other does not change meaning).

These three phonetically similar sounds are in *complementary distribution* and can therefore be grouped together into one sound SECTION /k/ in English. These different members of the same SECTION of sound is known as *allophones*.

What does complementary distribution mean? The three variants of /k/, that is [k^h], [k‾] and [k] occur in predictable and mutually exclusive positions in a syllable. In English [k^h] or aspirated variant can occur only in the initial position, [ ] or unexploded variant only in the final position and [k] or unaspirated, exploded variant only in clusters. So, these are called *positional* allophones.

In English, another example of positional allophone is the phoneme /l/. In initial positions, /l/ is an alveolar sound, known as clear /l/. In the final position the back of the tongue is raised towards the soft palate and the variant is known as dark [~l].

THE SYLLABLE

Phonemes are the smallest linguistic SECTIONs. They combine in various ways to form the next higher SECTION, the *syllable*. The syllable is a very significant SECTION in the production of speech. One

or more syllables make up a word. Let us look at some English words and consider the syllables found in them.

cat—	one syllable	
window	—	two syllables
desperate	—	three syllables
desperation	—	four syllables
examination	—	five syllables
Characterization	—	six syllables

Syllable structure: How are syllables made? There are three phases in a syllable. Of these one is the central phase without which no syllable can exist. This is also known as the *nucleus* of a syllable. The nucleus is always a *vowel*. There can be a *releasing* phase before the vowel and an *arresting* phase after the vowel. We can show this in a tabular form as shown below.

Releasing Phase	Central Phase (nucleus)	Arresting Phase	
x	oh!	x	□ xVx
g	o	x	□ CVx
g	oa	t	□ CVC
x	oa	t	□ xVC

x = empty or no sound

Fig: 2.5

The table shows that the releasing and arresting phases may be empty. That is, there may not be any consonant before or after the vowel. A syllable thus is a SECTION of utterance containing one and only one vowel either alone or surrounded by consonants.

Syllabic pattern in English: In English, a syllable may have as many as three consonants in the releasing phase and as many as four consonants in the arresting phase. This phenomenon can be represented as C_{0-3} V C_{0-4}.

If there are two or more consonants in the releasing and arresting phases, these are known as *consonant clusters*. Such clusters often cause problems for a learner of English whose mother tongue does not have such clusters.

Examples of syllable patterns:

(a) Consonant clusters at the releasing phase.

x	I	x	= V
p	ie	x	= CV
sp	y	x	= CCV
spr	y	x	= CCCV

(b) Consonant clusters in the arresting phase.

	t	e	n	= CVC
	t	e	nt	= CVCC
	t	e	xt	= CVCCC
	t	e	xts	= CVCCCC

Remember when we count consonants, we take into account the pronunciation and not the spelling. The word –*text*‖ is pronounced /tekst/ and hence has 3 consonants at the end.

If there is no consonant at the arresting phase of a syllable, the syllable is said to be an *open syllable*. If there is one or more consonants at the arresting phase, the syllable is said to be a *closed syllable*.

Different languages have different syllable patterns. English for example, has more closed syllables than open syllables. Bengali and Hindi have more open syllables than closed ones. Also, English has a large number of consonant clusters both at the beginning and end of syllables.Bengali has fewer such clusters.

As a consequence, many Bengali speakers find English words difficult to pronounce. Examples are words like –*structure*, *bubbles*, jumps and other words ending in 3 or 4 consonants.

UNIT 1(d): CONSONANTS OF ENGLISH

We have seen that the stream of speech is made up of small segments of sounds. We have also seen that these are distinctive sounds or phonemes. Distinctive sounds are of two major kinds : *consonants* and *vowels*. We have also seen that a vowel occupies the central position in a syllable and is the essential element. Consonants occupy either the arresting or the releasing position in a syllable. Further, consonants and vowels are the phonemes of a language.

There are Twenty-four distinctive consonant sounds in English Consonants have two features in common: (i) They occupy the marginal position in a syllable. In other words, they occur in the syllable initial and / or syllable final positions. So, consonants function as *non-central* elements in a syllable. (ii) In terms of production, or phonetically, the articulation of consonants involves either an obstruction or narrowing which produces a noise component.

Sub Unit I: Classification of Consonants

For consonantal classification, one must refer to the following factors:

(a) The place of articulation

(b) The manner of articulation

(c) The presence or absence of voice

(d) The position of the soft palate

(a) *The place of articulation* refers to the relative position of the organs of speech. In the articulation of consonants at least *two* of the organs are involved. These are known as *articulators.* Of these, some articulators move during the production of speech sounds. They are known as *active articulators.* Other articulators remain passive, that is, they do *not* move. Such articulators are known as *passive articulators*. The active articulators move in the direction of these. The lower lip and the tongue are active articulators. The upper lip and the entire roof of the mouth are the passive articulators. The upper lip and the soft palate are capable of independent movement. But when these two are involved in the production of a sound, it is always the other articulator which moves towards these. In the case of the upper lip, it is the lower lip or teeth which moves and in the case of the soft palate the back of the tongue moves.

For English, the possible places of articulation are *bilabial, labio-dental, dental, alveolar, post- alveolar, palato alveolar, palatal, velar* and *glottal*.

What do these terms mean?

Bilabial: The upper and the lower lip are the two articulators (e.g. /p/, /b/, /m/).

Labio dental: The lower lip articulates with the upper teeth (e.g. /f/, /v).

Dental: The lip of the tongue and rims articulate with the upper teeth (e.g. /*θ* / , /ð/).

Alveolar: The blade or tip and blade of the tongue articulates with the alveolar ridge (e.g. /t/, /d/, /l/, /n/, /s/, /z/).

Post-alveolar: The tip (and rims) of the tongue articulates with the near part of the alveolar redge. (e.g. /r/).

Palato Alveolar: The blade or the tip and blade of the tongue articulate with the alveolar ridgo. At the same time there is a raising of the front of the tongue towards the hard palate. (e.g. /ʃ /, / ¥ / , / ˆ/ , / *d* ¥ /).

Palatal: The front of the tongue articulates with the hard palate (e.g. /j/).

Velar: The back of the tongue articulates with the soft palate (e.g. /K/, /g/, /¤/).

Glottal: An obstruction or a narrowing, causing friction but *not* vibration between the vocal cords (e.g. /h/).

(b) *The Manner of Articulation* refers to (a) the kind of airstream that is being used (see section 2.1) and (b) the way in which this airstream is being modified for the production of speech.

For the production of all English sounds, only the outgoing *pulmonic* air stream is used.

We already know that speech sounds are produced by an outgoing air stream. This air stream coming out of the lungs is modified in several ways. Such modifications are known as *strictures*.

These refer to the way in which the passage of air is restricted by the various organs of speech. We describe below the various types of strictures in some detail.

(i) Complete closure and sudden release

In this type of stricture, the active and the passive articulators come into firm contact with each other and prevents the lung-air from escaping through the mouth. At the same time the soft palate is raised, so that air cannot pass through the nasal passage. Thus

the lung-air is blocked in the mouth. When this block is removed, that is, the active articulator is removed from the passive articulator, the air escapes with a small explosive noise.

Sounds produced in this way, that is, with *complete closure and sudden release*, are known as plosives. The initial sounds in the English words *pat, bat, tan, done cat* and *gun*are plosives.

(ii) *Complete closure and slow release:* If after the blocking of the oral and nasal passages of air, the active articulator is moved from the passive articulator *slowly*, then instead of an explosive sound, *friction* will be heard. Sounds produced with *a stricture of complete closure and slow release* are known as *Affricates*. The initial sounds of the English words *chair* and *join* are affricate consonants.

(iii) *Complete oral closure:* In this stricture the active and the passive articulators are in firm contact and blocks off the oral passage of air completely. But the soft palate is lowered and there is a *velic* opening. This means that the air can escape through the nasal passage. Sounds produced with a stricture of complete closure are called *Nasals*. The final sounds in the English words *sum, sun,* and *sung* are examples of nasal sounds in English.

(iv) *Narrowing or Close approximation:* In this stricture the active articulator is brought so close to the passive articulator that there is a very narrow gap between the two.

The soft palate is raised and the nasal passage of air is shut off. The lung air passes through the narrow gap with audible friction. Sounds articulated with a stricture of close approximation are known as fricatives. The initial sounds in the English words *fine, vine, thin, they, sip, zip, ship* and *hip* are fricatives.

(v) *Partial closure:* The tongue is raised in such a way that the centre of the tongue is in contact with the upper vocal tract in such a way that the centre is completely closed. The soft palate is raised so that the nasal passage of air is blocked. If the sides of the tongue are lowered, there is a gap between the sides of the tongue and the upper molar teeth, through which the air escapes without any friction. Such a sound is called a *lateral*. The initial sound in the English word *like* is a lateral.

(vi) *Intermittent Closure:* In this stricture the soft palate is raised, shutting off the nasal passage of air. The active articulator strikes against the passive articulator several times. As a result, the air escapes between the two articulators intermittently. Sounds articulatedin this way are known as *trills* or rolled consonants. The initial sounds in the English words *red* and *ran* are produced as trills by Scottish speakers.

(vii) *Open approximation:* In this stricture the soft palate is raised, shutting off the nasal passage of air. The gap between the passive and the active articulators is wide, so that air escapes through the gap without any friction. Sounds articulated with a stricture of open approximation are known as *frictionless cartinuants* or *semi vowels*. These sounds are also known as *approximants*. The initial sounds in the English words *yes* and *wet* are approximants.

In section 2.2. we have looked at the phenomenon of *voicing*. Some consonants are voiced and some are voiceless.

The chart below provides all the information about consonants in English given to you so far.

PLACE → MANNER ↓ OF ARTICULATION	Bilabial	Labio Dental	Dental	Alveolar	Post Alveolar	Palato Alveolar	Palatal	Velar	Glottall
COMPHETE ORAL CLOSURE Plosive	p b			t d				k g	
Affricate						tʃ dʒ			
Nasal	m			n				ŋ	
NARROWING Fricative		f v	θ ð	s z		ʃ ʒ			h
PARTIAL CLOSURE Lateral				l					
INTERMI-TTANT CLOSURE Roll				(r)					
FRICTIONLESS CONTINUANT Approximants	w				r		j		

Fig. 3.1 English Consonant Chart

This chart should be very useful for you. From this chart you will be able to know about the types of English consonants, their places and manner of articulation, their voicing. In other words, the *description* of each of the 24 English consonants. It is clear from the chart that there are

(a) six plosives,
(b) two affricates
(c) three nasals
(d) nine fricatives
(e) one lateral and
(f) three approximants.

You will also notice that seme of the boxes show two consonants in each. Of these the one on the left is *voiceless* and the one on the right is *voiced.* For example. /p/ is voiceless while /b/ is voiced.

Also, by consulting the chart you will be able to *name* each consonant or give its V(oicing). P (lace) and M(anner) label. For example, /f/ is a voiceless labiodental fricative.

Exercise Give VPM labels for the following:

/t/, /g/, /n/, /*θ* / , / d¥ / , /s/, /l/.

Sub Unit II: Detailed Description of English Consonants

A. Plosives

You already know that plosive sounds are articulated with a stricture of *complete closure* and sudden release. There are three distinct phases in the production of plosives. They are :

(i) *The closing phase* — The two articulators come together and make a firm contact with each other.

(ii) *The closed or hold or compressive phase* — The two articulators remain in contact for some time and the air is held behind the point of contact.

(iii) *The release or explosion phase* — The two articulators separate rapidly and the air escapes with a slight explosive sound. There is a velic closure for all the three stages, that is, the soft palate is raised and the nasal passage of air is shut off completely.

David Abenenambie, a noted phonetician, has shown the three stages of plosive sounds diagrammatically in the following way:

During the articulation of a voiced plosive, the vocal cords vibrate during all the three stages. For the articulation of a voiceless plosive however, the vocal cords are wide apart for phases 1 and 2. If the vocal cords start vibrating *simultaneously with* phase 3 or the release phase, the plosive is said to be *unaspirated*. If the vocal cords start vibrating a little after phase 3 is completed, the plosive is said to be aspirated.

We will now consider the six plosives of English as phonemes along with their allophonic variations.

(a) *Bilabial Plosives* /p/ and /b/

During the articulation of /p/ and /b/, the soft palate is raised, shutting off the nasal passage. The lips are closed firmly. Lung air is compressed behind the oral closure. The vocal cords are kept apart for /p/, but for /b/ the vocal cords vibrate. When the lips are separated suddenly, the air escapes with an explosive sound. Thus /p/ is a bilabialvoiceless plosive while /b/ is a voiced bilabial plosive.

Allophonic raviations of /p/

(i) /p/ is aspirated, that is, released with a strong puff of breath, when it occurs initially in stressed syllables. (This is not necessarily word initial. It may be word medial but syllable initial). In an allophonic transcription, the aspirated /p/ is shown by the symbol [p^h] [p^r] occurs in words like.
pin, pen, paint, appear, please, pray.

(ii) /p/ is unaspirated when it occurs is an unstressed syllable and in an accented syllable when the preceding sound is [s]. For example, words like
spin, space, upper, taper.

(iii) /p/ is nasally exploded, (that is, the oral closure is retained while the velum or the soft palate is lowered so that the air escapes through the nose instead of the mouth), when it is immediately followed by /m/, as in the word *topmost*

(iv) When /p/ occurs word finally or before another plosive or affricate, it is *notreleased audibly*. Examples are:

cup, captain, ripe, apt, help John.

Allephonic variations of /b/ :

(i) /b/ is partially devoiced (that is, the vocal cords may not vibrate during all the three phases, and may start vibrating only during phase 3), when it occurs initially in a word, e.g.

bin, bark, back.

(ii) /b/ is exploded through the nose when it is immediately followed by /m/ as in words like *submit, submerge*.

(iii) /b/ is voiceless when it occurs finally in a word, as in words like

cab, nib, grab, garb.

(iv) /b/ is not released audibly when it is word final or when it is followed by another plosive or affricate. For example, in words like

club, rub, — final /b/.

robbed, obtain, subject – /b/ followed by another plosive or affricate.

(The allophonic symbol for voiceless /b/ is [b̥] . An unexploded /b/ is shown as [b̚]).

(b) *Alveolar Plosives* /t/ and /d/.

During the articulation of /tt/ and /d/, the soft palate is raised and the nasal passage is shut. The tip or blade of the tongue makes a firm contact with the alveolar ridge and the oral passage of air is blocked completely. When the tip / blade of the tongue is removed suddenly from the teeth ridge, the compressed air escapes with an explosive sound. For the production of /t/ the vocal cords are wide apart and so /t/ is a *voiceless alveolar plosive*. For /d/ the vocal cords vibrate. So /d/ is a *voiced alveolar plosive*.

Allophonic raviations of / t /

(i) /t/ is aspirated when it occurs initially in a stressed syllable as in *time*, *attain*.

(ii) /t/ is unaspirated when it occurs in unaccented syllables and in accented syllables preceded by /s/. Examples are :

utter, *daughter* : / t / in unaccented syllables

stem, *stand* : / t / preceded by / s /.

(iii) / t / is exploded through the nose if it is following by / n / as in.

multon / mδ ^ t n /, chut ney /t Z ^ t n ɪ / .

(iv) / t / is released laterally (The central closure is retained and the sides of the tongue are loweved. The compressed air escapes along the sides of the tongue), when it is followed immediately by / l / as in *cattle*, *little*, *subtle*.

(v) / t / is not released audibly when it occurs finally in a word and when it is followed by another plosive or an affricate. Examples are:

rat, *ticket* – final / t /.

football, *that cat*, *that church, great judge:* / t / following by another plosive or affricate.

(vi) / t / is dental when it is followed by /θ / as in *eighth*.

(vii) / t / is post alveoler if the following sound is / r / as in *trial*, *trade*.

/ t / is regularly spelt as t, tt and same times th.

Allophonic variations of / d /

(i) / d / is partially devoiced (phonetic symbol) when it occurs initially in a word, e.g., *day, dog, date*.

(ii) / d / is exploded through the nose when it is followed by / n / as in *sudden* / s^dn/, *good name* /g†d neim/

(iii) / d / is released laterally when it is immediately followed by / l / as in *riddle* / rwdl / *middle* / mwdl /, *paddle* /p æd l /

(iv) / d / is voiceless when it ends a word, as in *bad*, *good*, *red*, *find.*

(v) / d / is not audibly released when it is followed by another plosive or affricate, and when it is word final. Examples are :

made, *build*, *cold*, *sand* : word final / d /

bad pain, bad boy, good car, bad days, good jam, — / d / followed by another plosive or affricate.

(vi) / d / is dental if it is followed by / ð/ as in *add them*.

(vii) / d/ is post alveolar when the following sound is / r / as in *dream*, *dreg*, *dry*.

Pronunciation of the Past Tense Marker - d or - ed.

The past tense markers -d or - ed can be pronounced as /-t/, /-d/ or /-wd/, depending on the sound with which the present tense form ends. You need to remember the following rules in order to pronounce the past tense forms accurately.

(a) If the present tense ends in *voiceless consonants* other than / t /, the past tense marker - d or -ed is pronounced as / -t /. For example

laughed / la : ft / cooked / kukt /

leaped / li : pt / passed / pa : st /

capped / kæpt / thatched / θ æ ˆt /

pushed / p†∫t /

(b) If the present tense ends in *voiced sounds other than / d /* (voiced sounds include vowels), the past tense marker is pronounced as / d /. For example

rubbed / r ∧ bd / buzzed / b ∧ zd /

bagged / bægd / pulled / p †ld /

judged / ®^®d / allowed / e'le†d /

loved / l ∧ ∨ d / annoyed / e'nàwd /

loathed / le†ðd / sawed / shd /

(c) If the present tense ends in / t / or / d /, the past tense marker is pronounced / wd /. For example

waited / wewtwd / painted / pewntwd /

mended / mendwd / boarded / bhdwd /

Velar Plosives / k / and / g /

During the articulation of / k / and / g /, the soft palate is raised. shutting off the nasal passage of air. The back of the tongue makes a firm contact against the soft palate, making an oral closure. The lung air is compressed behind this closure. When the back of the tongue is suddenly removed from the soft palate, the air escapes with an explosive sound. During the articulation of / k /, the vocal cords are wide apart, so / k /is a *voiceless velar plosive*. During the articulation of / g /, the vocal cords vibrate. So /g / is a *voiced velar plosive*.

Allophonic variations of / k /

(i) / k / is aspirated when it occurs initially in a stressed syllable, as in

cup, occur, account, cat

(ii) / k / is unaspirated when it occurs in an unaccented syllable and when it is preceded by / s / as in

uncle, particle: / k / is an unaccented syllable

sky, scale, scar: / k / preceded by / s /

(iii) / k / is articulated further forward in the mouth when it is followed by a front vowel as in *keel, key, kick*.

(iv) / k / is articulated further back in the mouth when it is followed by a back vowel (in the post-velar region of the roof of the mouth) as in *call, cool*.

(v) / k / is not released audibly when it is word-final and when it is followed by another plosive or affricate. Examples are:

back, crack: word-final / k /

plucked, thick cloud, thick jam: / k / followed by another plosive or affricate.

Allophonic variations of / g /

(i) / g / is partially devoiced (phonetic symbol [$\overset{\circ}{g}$]) when it begins a word, as in

good, gain, guess

(ii) / g / is voiceless when it ends a word as in *bag, big, rug, fog, plug*.

(iii) / g / is not released audibly when it ends a word and when it is followed by another plosive or affricate. Examples are:

bug, tug, fig: final / g /

bagged, rugby, bag pipe, big gun, big chair: / g / followed by another plosive or affricate.

(iv) / g / is articulated further forward in the mouth when it is followed by a front vowel as in *geese, get*.

(v) / g / is articulated further backward in the mouth when it is followed by a back vowel as in *goose, god*.

(d) Glottal Plosive or the glottal Stop

In English apart from the six plosives described so far there is another plosive called the glottal stop (phonetic symbol [?]). This is *not* a distinctive sound or a separate phoneme.

During the articulation of a glottal slop, the oral closure is made by bringing the two vocal cords together. Lung air is blocked behind the glottal closure. When the vocal cords are separated suddenly, the air is released.

B. **Affricates:**

Affricates are consonant sounds produced with a stricture of *complete closure and slow release*. Because the articulators separate gradually, friction is heard at the same point where the complete closure is made. In English there are two *palato-alveolar affricates* / ˆ / *and* / ® /.

During the articulation of / ˆ / and / ® /, the soft palate is raised and the nasal passage is shut off. The tip and blade of the tongue make a firm contact with the alveolar ridge, blocking the oral passage of air. At the same time the front of the tongue is raised in the direction of the hard palate in readiness for the fricative release. The tip and blade of the tongue are removed slowly from the teeth ridge and air escapes with friction between the tip and blade of the tongue and the teeth ridge. Air also escapes with friction between the front of the tongue and the hard palate. The vocal cords are wide apart for the articulation of / ˆ / and it is thus a *voiceless palato-alveolar affricate*.For the articulation of / ® /, the vocal cords vibrate. / ® / is a *voiced palato-alveolar affricate*.

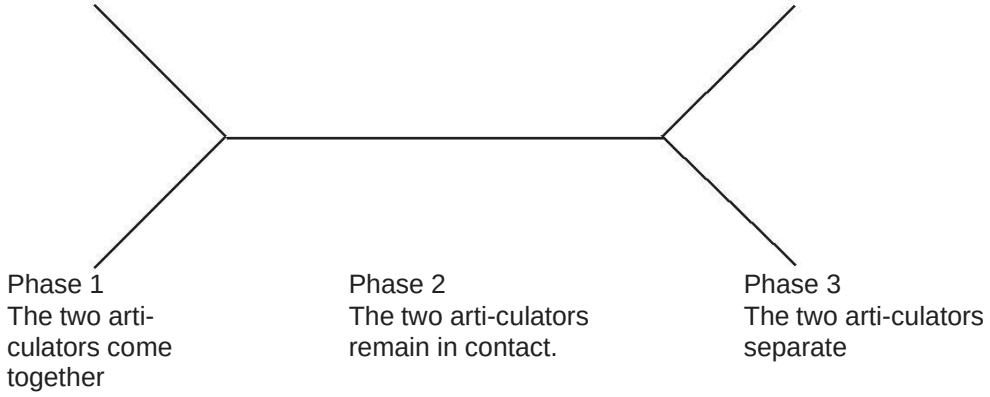


Fig 3.2

During the articulation of these affricates, there is a certain amount of lip-protrusion, irrespective of the lip-position required for the articulation of the immediately following vowel.

Allophonic variations of / ˆ / *and* / ® /

There are no important allophonic variants of / ˆ / and / ® / except in the degree of lip-protrusion used.

Both the affricates can occur word initially word medially and word finally.

Affrical	word initial	word medial	word final
/ ˆ /	charm	butcher	batch
/ ® /	jeep	ledger	hedge

C. **Nasals:**

A nasal consonant is articulated with a stricture of complete closure. The active and passive articulators are in firm contact with each other, so that there is an oral closure. At the same time the soft palate is lowered, so that there is a *velic opening* and air can escape freely through the nose.

In English there are three distinctive nasal consonants, corresponding with the three pairs of oral plosives: *Bilabial* / m /, *alveolar* / n / and *velar* / ¤ /.

(a) Bilabial nasal / m /

During the articulation of / m / the two lips make a firm contact with each other, shutting off the oral passage of air. The vocal cords vibrate, producing voice. The soft palate is lowered, so that the air escapes freely through the nose. / m / is therefore a *voiced* bilabial nasal.

Allophonic variations:

(i) / m / is labiodental when it is immediately followed by / f / or / v / as in *comfort, triumph, circumvent*

(ii) / m / is partially devoiced when preceded by / s / as in *smoke, smell*.

(iii) / m / may be syllabic (that is, function as a syllable) in words like *rhythm* and *prism* (Phonetic symbol [-]).

(b) Alveolar nasal / n /

During the articulation of / n / the oral closure is made by the tip or blade of the tongue making a firm contact against the alveolar ridge. The soft palate is lowered so that the nasal passage of air is open. The lung air escapes through the nostrils. The vocal cords vibrate,producing voice. / n / is thus a *voiced alveolar nasal*.

Allophonic variations:

(i) / n / is dental when it is followed by / θ / or / ð / as in *tenth* and *in there*

(ii) / n / is post-alveolar when it is followed by / r / as in *enrol*.

(iii) / n / is partially devoiced (a) when it is preceded by / s / as in *snake, sneer, snail*, (b) when it is preceded by / t / as in *chutney* and *cotton.*

(iv) / n / may be syllabic in words like *cotton, button, sudden, redden* etc.

(c) Velaric nasal / ¤ /

During the articulation of / ¤ /, the oral closure is made by the back of the tongue making a firm contact with the soft palate. The soft palate is lowered, opening the nasal passage of air. The lung air escapes freely through the nostrils. The vocal cords vibrate producing voice. / ¤ / is thus a *voiced velar* nasal.

Allophonic variations:

There are no important or significant allophonic variations of / ¤ /.

In English / ¤ / does not occur initially in a word / syllable. Its typical position is word final, as in *rang, wing, dung*.

The orthographic ‘ng’ is sometimes pronounced as / ¤ / and sometimes as / ¤g /. Here are a few simple rules for you.

(i) The letters ‘ng’ in word-final positions are always pronounced / ¤ /. For example,

wrong / rà¤ / *young* / j∧ ¤ /

ring / rw¤ / *long* / là¤ /

(ii) The letters ‘ng’ in word-medial position are also pronounced as / ¤ / if the words in which they occur are dernvied from verbs. For example,

longing / là¤w¤ / hanger / hæ ¤e /

singing / sw¤w¤ /

(iii) The letters ‘ng’ in word medial position are pronounced / ¤g / if the word in which they occur are *not* derived from verbs. For example,

longer / là¤ge / (from long -adj)

finger / fw¤ge /

anger / æ ¤ge /

D. **Fricatives:**

Fricatives are articulated with a stricture of *close approximation*. There are *nine* distinctive fricatives in English.

(a) *Labio-dental fricatives* / f / *and* / v /

During the articulation of / f / and / v / the soft palate is raised, shutting off the nasal passage of air: The lower lip is brought very near the upper front teeth in such a way that there is a very narrow gap between them. The lung air passes through this gap with audible friction. The vocal cords are wide apart for the articulation of / f / and so this is known as a *voiceless labiodental fricative*. For the articulation of / v / the vocal cords vibrate producing voice. So / v / is known as a *voiced labiodental fricative*.

Allophonic variations of / f / and / v /

(i) No important allophonic variants of / f / exist apart from those involving lip-rounding.

(ii) / v / is partially devoiced when it occurs initially and finally in a word as in *vine, view, valley* and *leave, move, save*.

(b) *Dental Fricatives / θ / and / ð /*

During the articulation of / θ / and / ð /, the soft palate is raised, thereby shutting off the nasal passage of air. The tip of the tongue makes a light contact with the upper front teeth. The lung-air escapes through the narrow gap between the tip of the tongue and the upper front teeth with audible friction. The vocal cords are wide apart for / θ / and so this is a *voiceless dental fricative*. During the production of / ð /, the vocal cords vibrate, producing voice. So / ð / is a *voiced dental fricative*.

Allophonic variations of / θ / and / ð /

(i) Since no significant variations of / θ / occur, it can be said that there is only one allophone of / θ / which occurs in all positions and all environments.

(ii) / ð / is par tially devoiced when it occurs initially and finally in a word as in *they, then, this* and *writhe, blithe*

(c) Alveolar Fricatives / s / and / z /

During the articulation of / s / and / z / the soft palate is raised so that the nasal passage of air is shut off. The tip and blade of the tongue is brought near the teeth ridge in such a way that the space between them is very narrow. The lung-air escapes through this gap with audible friction. The vocal cords are wide apart for the articulation of / s / and it is thus a *voiceless alveolar fricative*. For the articulation of / z / the vocal cords vibrate producing voice. / z / is thus a *voiced alveolar fricative*.

Allophonic variations of / s / and / z /

(i) There are no allophonic variants of / s / apart from the ones involving lip-rounding.

(ii) / z / is partially devoiced when it occurs initially and finally in a word as in *zoo, zip* and *buzz*.

The pronunciation of suffixes -s and -es

The plural, possessive case or the 3rd person singular marker is pronounced as / -s /, / -z / or / -wz /. Given below are a few simple rules to help you in the pronunciation of these markers.

(a) The suffix *-s* or *-es* is pronounced / s / if the root ends in a voiceless consonant other than / s /, / ʃ/ and / ˆ /. Here are a few examples for you:

caps / kæps /, *cats* / kæts /

cooks / k†ks /, *laughs* / la:fs /

moths / màθ s /

(b) The suffix *-s* or *-es* is pronounced / z / if the root ends in a *voiced* sound (including the vowels) other than / z /, / ¥ / and / ® /. Here are a few examples.

bulbs / b∧ lbz / *nuns* / n∧ nz /

rods / ràdz / *sings* / sw¤z /

bags / bægz / *boys* / bàwz /

loves / l∧ vz / *keys* / ki:z /

loathes / le†ðz / *saws* / shz /

pulls / p†lz / *goes* / geuz /

names / neimz / *plays* / plewz /

(c) The suffix *-s* or *-es* is pronounced as / -w z / if the root ends in / s /, / z /, / ∫ /, / ¥ /, / t∫ / or / d¥ /. For example,

passes / pa:swz / garages / gæra:¥iz /

roses / rWzwz / churches / t∫e:t∫Iz /

bushes / b†∫Iz / edges / ed¥ªz /

(d) *Palato-Alveolar Fricatives* /∫/ *and* / ¥ /

During the articulation of /∫/ and / ¥ /, the soft palate is raised to shut off the nasal passage of air. The tip and blade of the tongue are brought very near the teeth-ridge so that there is a very narrow gap between them. At the same time, the front of the tongue is raised in the direction of the hard palate. The lung-air escapes through the narrow gap between the tip and blade of the tongue and the teeth-ridge and between the front of the tongue and the hard palate with audible friction. For the articulation of /∫/, the vocal cords are wide apart. So /∫/ is a *voiceless palato-alveolar fricative*. For the articulation of / ¥ / the vocal cords vibrate, producing voice. / ¥ / is thus a*voiced palato alveolar fricative*.

Allophonic variants of /∫/ *and* / ¥ / :

(i) There are no allophonic variants of /∫/ except those involving lip-rounding.

(ii) When / ¥ / occurs in the word final position, it is partially devoiced (phonetic symbol o / ¥ /).

(e) *Voiceless glottal fricative / h /*

During the production of / h / the air from the lungs escapes through a narrow glottis with audible friction. So / h / is known as a *voiceless glottal fricative*.

In English / h / occurs only in syllable initial position in words like *how, hat, who, when*.

/ h / occurs medially in words (still in a syllable-initial position) in words like *behave, perhaps*.

/ h / is not pronounced initially in words like *hour, honest, heir,* etc.

Allophonic variant

When / h / occurs between two vowels, that is, in intervocalic positions, / h / is voiced. This means that the airstream which is associated with / h /, is accompanied by the vibration of the vocal cords.

Lip Positions for Fricatives

The position of the lips during the articulation of the fricative consonants is determined by the vowel that occurs before or after the fricative in words. Given below are some examples of fricative consonants articulated with spread and rounded lips.

Fricative	Lip spread variety	Lip rounded variety
/ f /	fee l	foo l
/ v /	v e al	v o ic e
□ θ □	th in	th aw
/ ð /	th is	s oo th e
/ s /	s een	s oo n
/ z /	z ip	z o o
□ ʃ □	s he	s ho e
/ h /	h e	w h o

Fig. 3.3

Of the fricatives in English / ¥ / occurs only word medially as in *measure, treasure*. / h / occurs only word initially and word medially as in *hen, behind*. The other fricatives occur word-initially, word medially and word finally. Given below are some examples:

Fricative	Word initial	Word medial	Word final
/ f /	fin e	o ffer	g rie f
/ v /	vin e	e v er	lo v e
□ θ □	th in	e ith er	p a th
/ ð /	they	w e ath er	w rith e
/ s /	su n	le sser	h its
/ z /	z o o	e a sy	b u z z
□ ʃ □	sh e	b ish op	c rash
/ ¥ /	—	p lea su re	o c c u rs in w o rd s b o rro w e d fro m F re n c h
/ h /	h a t	b e h ind	—

Fig. 3.4

E. Lateral Consonant / l /

A lateral consonant is articulated with a stricture of complete closure in the centre of the

vocal tract. The sides of the tongue are lowered and the lung-air escapes along the sides of the tongue without any friction. There is one lateral consonant in English, / l /. For its articulation the soft palate is raised and the nasal passage of air is shut off. The tip of the tongue is in contact with the upper teeth ridge, allowing the air to escape on both sides. The vocal cords vibrate. So / l / is a *voiced alveolar lateral consonant*.

Allophonic variations:

(i) / l / is dental (phonetic symbol [l̪]) when it is followed by / θ / as in *health* and *wealth*.

(ii) / l / becomes voiceless when it is preceded by aspirated / p / and / K / as in *place* and *clear*.

(iii) / l / is partially devoiced when it is preceded by an unaspirated voiceless plosive or by / s, f, ʃ / or / θ /. Examples are *couplet, simply, uncle*. (/ l / preceded by an unaspirated voiceless plosive.)
slow, fly, pathless, Ashley: / l / preceded by / s /, / f /, / θ / or / ʃ /.

(iv) / l / is ―clear‖ or palatalised when it is followed by a vowel or / j /. This means that along with the tip or blade of the tongue making a firm contact with the teeth ridge, the front of the tongue is raised in the direction of the hard palate. The / l / produced in this way has a front vowel resonance. ‗Clear' / l / occurs in words like the following :
leave, lad, lull : / l / followed by a vowel.
million / mIljen /, *allure* / eljV /, / l / followed by / j /.

(v) / l / is *dark* or velarized (phonetic symbol [ɫ]) when it is word-final or followed by a consonant. That is, along with the tip or blade making a firm contact against the teeth ridge, the back of the tongue is raised in the direction of the soft palate the / l / produced in this way has a back vowel resonance. ―Dark‖ / / occurs in words like the following:
tall, till, call, sell: word final / l /
told, cold, pulled, milk: / l / followed by a consonant.

(vi) / l / is syllabic in words like the following:
kettle / ket l̩ /, *bottle* / bàt l̩ /

(vii) Lip-spread / l / occurs in words like *leave* and *less*, and lip-rounded / l / occurs in words like *blue* and *glue*.

/ l / occurs initially, medially and finally in words like *land, culprit* and *full* respectively.

F. Approximants:

An approximant is articulated with a stricture of open approximation. Thus, it is vowel-like in its articulation. But it is classified as a consonant because it always occupies the marginal C position in the structure of a syllable.

There are *three* approximants in English: / r /, / j / and / w /. In some books / r / is classified as a *frictionless continuant* and / j / and / w / as *semi vowel*.

(a) The approximant / r /

In English the / r / phoneme has several allophones and one of the allophones is theapproximant variety.

During the articulation of the approximant / r / the soft palate is raised, shutting off the nasal passage of air. The tip of the tongue is brought near the rear part of the teeth-ridge in such a way that there is sufficient gap between the two for the air to escape freely without any friction. The vocal cords vibrate, so that voice is produced. The / r / produced in this way is a *voiced post- alveolar approximant*.

Allophonic Variations of / r /:

(i) / r / is a voiceless post-alveolar fricative if it is preceded by an aspirated / p /, / t /, / k / as in *price, try, attract, cry*.

(ii) / r / is a partially devoiced post-alveolar fricative when it is preceded by a voiceless consonant as in *fry, through, shrub*.

(iii) / r / is a voiced post-alveolar fricative when it is preceded by / d / as in *dream* and *dry*.

(iv) / r / is a voiced post alveolar tap (one tap trill) when it occurs between two vowels or when it occurs after / θ / as in

very, marry, carry: / r / between vowels.
three, thrive: / r / after / θ /.

(v) In *read* / r / is articulated with spread lips and in *rude* / r / is articulated with rounded lips.

In R.P. / r / occurs word-initially as in *red, ring, rouse* and word medially as in *dry, brew, hurry*. It does not occur finally in a word. Final / r / in spelling is always silent as in car / ka: /.

Linking / r / : When a word ends with the letter / r / and the next word begins with a vowel, and if there is no pause between the words in connected speech, then the final letter / r / of the first word is pronounced. This is called linking / r /. Examples are

butter and jam / b∧ ter en ®æm /

father and mother / fa:ðer en m∧ ðe /

near and far / nwer en fa: /

Intrusive r: In the speech of some people, / r / is heard at word-boundaries even if there is no 'r' in spelling. That is, if one word ends in a vowel and the next word begins with a vowel, an / r / is introduced between the two words. This is known as Intrusive / r /. Examples are:

law and order / lhr en hde /

drama and music / dra:mer en mju:zwk /
the idea of it / ðw ewdwer ev wt /

(b) The approximant / j /

During the articulation of / j / the front of the tongue takes up a position necessary for the articulation of a vowel between front-close and front half-close depending upon the closeness or opening of the vowel that follows / j /. The soft palate is raised to shut off the nasal passage of air. The vocal cords vibrate, producing voice. The tongue moves immediately to the position of the following sound. The lips are spread but there may be anticipatory lip-rounding if / j / is followed by a rounded vowel. / j / is therefore a *voiced, palatal approximant* (also known as a *semi vowel*).

Allophonic variations:

(i) / j / is realized as a voiceless palatal fricative when it is preceded by aspirated / p /, / t /, / k / and by / h /. Examples are words like the following:

pure, puny, tune, tutor, cure, accuse: / j / preceded by aspirated plosives.

huge, hue, humour, human: / j / preceded by / h /.

(ii) / j / is partially devoiced when it is preceded by unaspirated / p /, / t / and / k /. For example: *spatula, stew*

(c) Labio velar approximent / w /

During the articulation of / w / the back of the tongue assumes a position required for the articulation of a vowel between back close and back half-close depending upon the closeness or otherwise of the vowel that follows if. The soft palate is raised, so that the nasal passage is blocked completely. The tongue moves immediately to the position of the sound that follows / w /. The lips are rounded during the articulation of / w /, the degree of lip rounding depending upon the lip-position of the vowel that follows it. The vocal cords vibrate producing noise. So / w / is a *voiced labio-velar approximant*.

Allophonic variations:

(i) / w / is voiceless when it is preceded by aspirated / t / and / k / as in *twig* and *quick*.

(ii) / w / is partially devoiced when it is preceded by any other voiceless sound as in *sweet, square, thwart, squirrel*.

The approximants / j / and / w /, also known as semivowels, occur only word-initially and word-medially as in words like *year* and *wet*, *pure* and *sweet* respectively. Neither occur word- finally.

In Section 3.4 detailed descriptions of consonants in English and their allophonic variations have been presented.

UNIT 1 (e): DESCRIPTION OF ENGLISH VOWELS

Vowels are articulated with a stricture of open approximation, that is, there is no obstruction in the passage of air. However, the size and shape of the passageway may change, producing different vowel qualities. In this section you will get an idea of how vowels are produced.

In a stricture of open approximation, the active articulator is raised towards the passive articulator in such a way that there is sufficient gap between them for the lung air to escape freely and continuously without any friction.

For vowels the tongue is the primary active articulator. It can assume a large number of positions, but the upper surface of the main body of the tongue is usually convex. The different parts of the tongue, that is the *front, back* or *centre,* can be raised in the direction of the roof of the mouth in such a way that the space between the highest point of the tongue and the roof of the mouth is wide enough for the air to escape without any friction.

The quality or nature of a vowel is determined by

(i) How high in the mouth the tongue is raised

(ii) Which part of the tongue, *front, back* or *the centre* is raised, and

(iii) the shape of the lips, *spread, rounded* or *neutral*.

The Height of the Tongue

Within the mouth cavity, the tongue can be raised towards the *roof* of the mouth, without touching it and leaving enough space for the air to pass without friction. If it is raised higher, there will be friction and the resulting sound will be a consonant, rather than a vowel. This is the upper limit for the production of a vowel and is known as the *close* position.

The tongue can alternatively lie as low as physically possible within the mouth cavity so that there is a lot of space above the tongue. This is known as the *open* position of the tongue.

The tongue can be lower than the close position but quite high as compared to the open position. This position is known as the *half-close* position of the tongue.

Lower than the half-close position but higher than the open position is the *half-open* position of the tongue.

The *front* of the tongue can be in any of these four positions. The *back* and the *centre* of the tongue can also assume any of these four positions. The diagram below will make this clear.

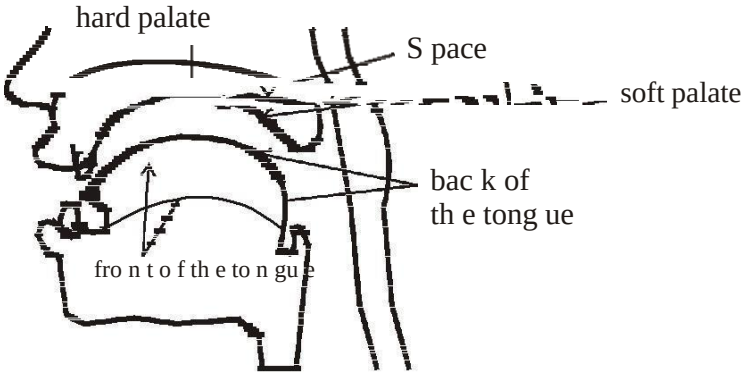


Fig 3.5

Front Vowels:

During the articulation of *front vowels,* the *front* of the tongue is raised in the direction of the hard palate. Some front vowels of English are the vowel sounds in words like *bee, bid, bed* and *bad*.

Back Vowels:

During the articulation of *back vowels,* the back of the tongue is raised in the direction of the soft palate in such a way that there is a sufficiently wide gap between them for the air to escape without friction. The soft palate is raised to shut off the nasal passage of air for the production of back vowels of English. The vowel sounds in English words like *cart, cat, caught, push* and *pool* are back vowels.

Central Vowels:

For the production of *central vowels,* the centre of the tongue is raised towards the junction of the hard and soft palates, leaving sufficient gap between the tongue and the roof of the mouth to allow the air to escape without any friction. The vowel sounds in English words like *cup, bird* and in the first syllable of the word *behind* are central vowels.

Cardinal Vowels:

Just as we measure distance with reference to the SECTION of metre and weight with reference to the SECTION of grams, similarly we measure *vowel quality* with reference to the system of *cardinal vowels*. What is a cardinal vowel? It is a fixed and unchanging point of reference against which

we can measure / compare any vowel in any human language. Any vowel sound of any language can be –identified‖ by being placed within the system.

There are *eight* main cardinal vowels. They are not based on the vowels of any existing language, but serve as general reference points.

There are limits in the mouth regarding how high the different points of the tongue can be raised without causing friction or obstruction. This means that whatever the vowel, it must lie inthe space within these limits. This *vowel area* is bounded by the periphery on which lies the highestpoint of the tongue at its farthest extreme, in any direction from the centre of the mouth. The figure below shows the *vowel area* within the mouth.

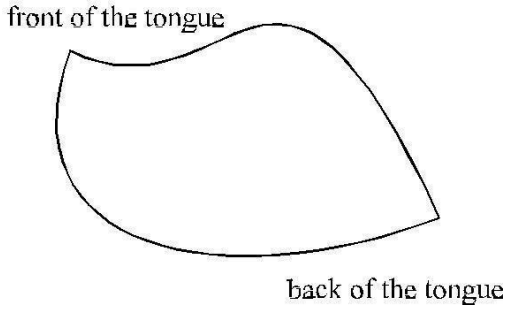


Fig 3.6

For convenience, this space is represented in the following way, divided from top to bottom by equidistant points.

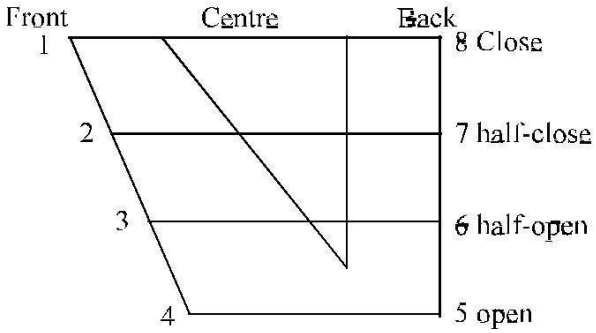


Fig 3.7

The points 1 to 8 represent the *eight* main cardinal vowels. [The symbols have not been given]

In the following sub-section, we will describe the English vowels with reference to thesepoints.

1.1.3.5.1: Detailed Description of English Vowels

There are *twenty* vowel phonemes in R. P. *Twelve* of them are *pure vowels* and *eight* are known as *glides* or *diphthongs*.

Daniel Jones and A. C. Crimson, two well-known phoneticians, use two slightly different systems to represent these sounds. A comparative chart is given below.

	Used by Daniel Jones	Used by Crimson	Words
1.	/ i: /	/ i /	as in *heed, bead, sea*
2.	/ i /	/ w /	as in *hid, bid, tin*
3.	/ e /	/ e /	as in *head, bed, red*
4.	/ æ /	/ æ /	as in *had, bad, sad*
5.	/ ` /	/ a /	as in *hard, bard*
6.	/ c /	/ à /	as in *hot, bog, cot*
7.	/ h /	/ h /	as in *caught, fought*
8.	/ u /	/ † /	as in *put, foot*
9.	/ u: /	/ u /	as in *food, boo'ed*
10.	/ ∧ /	/ ∧ /	as in *cup, bud, bug*
11.	/ e /	/ e /	the initial sound of *about*
12.	/ e: /	/ ™: /	

These vowels are known as *pure vowels* or *monophthongs*, because during their articulation, the quality of the vowels does not change.

	Used by Daniel Jones	Used by A.C. Crimson	Examples
13.	/ ei /	/ ew /	as in *hate, bay*
14.	/ ai /	/ aI /	as in *high, buy*
15.	/ ci /	/ àI /	as in *toy, boy*
16.	/ eu /	/ W /	as in *go, boat*
17.	/ au /	/ a† /	as in *now, house*
18.	/ ie /	/ we /	as in *here, near*
19.	/ ε e /	/ ε e /	as in *bare, hair*
20.	/ ue /	/ †e /	as in *poor, sure*

These vowels are known as *glides* or *diphthongs* because during the articulation of such vowels, the quality changes. The articulation begins from one vowel position and moves in the direction of another. But the two together is considered to be *one* phoneme or SECTION.

In English, all the twenty vowels are *voiced*.

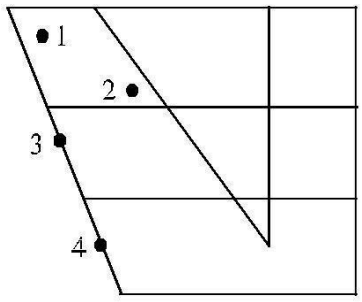
Vowel Length: Of the *twelve pure vowels*, *five* are comparatively *long* and the remaining *seven* are comparatively *short*.

Apart from this, each vowel has different degrees of length according to the phonetic environment in which it occurs. In general, vowels are longer when followed by voiced consonants and when they are word-final, compared to when they are followed by voiceless consonants. For example, the vowel / i: / in *bee* and *bead* will be longer than the same vowel in the word *beat*. Similarly, the / w / in *bid* is longer than it is in *bit*.

I. Pure Vowels (Monophthongs):

A. *Front Vowels:* Four of the 12 vowels of English are front vowels. Their tongue positions

are shown in the vowel-diagram given below:



1. /i:/ as in *beat*
2. /ɪ/ as in *bit*
3. /ɛ/ as in *get*
4. /æ/ as in *bag*

Fig 3.8

Referring to the diagram, it is possible to describe the vowels in detail.

1. / i: / During the articulation of this vowel, the front of the tongue is raised in the direction of the hard palate to a position almost near close. The tongue is tense and the lips are spread. So, it can be described as a *front, close, unrounded vowel*.

   The vowel can occur initially, medially and finally in words like *eat, beat* and *bee* respectively.

   / i: / is longer when it occurs finally in a word and before voiced consonants than it is before voiceless consonants. Thus the / i: / of *bee* and *bead* is longer than the / i: / in *beat*.

2. / i or w / : During the articulation of this vowel, the rear part of the front of the tongue is raised in the direction of the hard palate, just above the half-close position. The tongue is comparatively lax. The lips are loosely spread. So / i / can be described as a *centralized front unrounded vowel just above the half-close position*.

   This vowel can occur initially, medially and finally in words like *it, hit* and *city*.

   / w / is reduced slightly in length when it is followed by a voiceless consonant. Thus the / w / in *hid* is longer than the / w / in *hit*.

3. / e / During the articulation of this vowel, the front of the tongue is raised in the direction of the hard palate to a height between half-close and half-open. The lips are loosely spread. The tongue is more tense than it is during the articulation of / w /. / e / is thus a *front unrounded vowel between half close and half open*.

   / e / occurs only initially and medially as in *any* and *red*. It does not occur finally in a word.

   / e / is slightly longer when followed by voiced consonants than it is when followed by voiceless consonants. Thus the / e / in *bed* and *led* is longer than it is in *bet* and *let*.

4. / æ / During the articulation of this vowel, the front of the tongue is raised in the direction of the hard palate just below the half-open position. The lips are neutrally open. / æ / is therefore a *front unrounded vowel below the half-open position*.

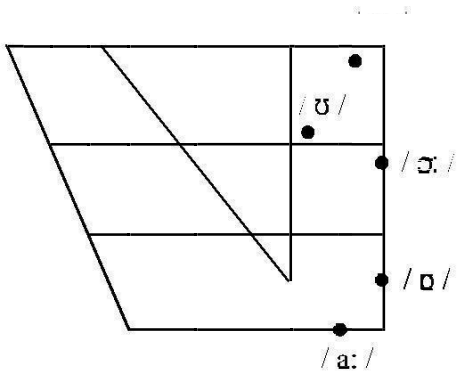
   / æ / occurs initially and medially in words as in *axe* and *bat*. It does not occur finally in a word.

The length of / æ / is reduced when it is followed by voiceless consonants. Thus the / æ / in *bad* and *mad* is longer than the / æ / in *bat* and *mat*.

The four front vowels are in *contrastive distribution*, that is, they occur in words in identical phonetic environments. Therefore, they belong to four different phonemes. You can see the contrastive distribution in sets of words like the following:

Set 1	:	beat	bit	bet	bat
Set 2	:	bead	bid	bed	bad
Set 3	:	lead (v)	lid	led	lad
Set 4	:	peak	pick	peck	pack

B. *Back Vowels:* Five of the twelve pure vowels of R.P. are back vowels and their tongue positions are shown in the vowel diagram given below.



9. /ɔ:/ as in *port*
8. /ʊ/ as in *pull*
7. /ɔ:/ as in *caught*
6. /ɒ/ as in *cot*
5. /a:/ as in *cart*

Fig 3.9

5. / a: / During the articulation of this vowel, the part of the tongue between the centre and the back is in the fully open position. The jaws are wide and lips are neutrally open. / a: / is thus a *back open unrounded vowel*. / a: / can occur initially, medially and finally in a word as in *art, part* and *car*. / a: / is longer in word-final position and before voiced consonants than it is before voiceless consonants. Thus the / a: / in *car, card* and *hard* is longer than it is in *cart* and *heart*.

   Notice the various spellings which indicate the sound / a: / which is a long vowel.

   Spelling _*a*‘ — *father, branch, pass, bath*
   _*ar*‘ — *car, part, march, farm*
   _*ear*‘ — *heart, hearth*
   _*er*‘ — *clerk, sergent*
   _*au*‘ — *aunt, laugh*

6. / à / During the production of this short vowel the back of the tongue is just above the fully open position. The jaws are wide open and the lips are slightly rounded. / à / is thus a *back rounded vowel just above the open position*.

   / à / occurs initially and medially in words as in *ox* and *box*. It does not occur finally in a word.

/ à / is slightly longer when it is followed by a voiced consonant than it is when followed by a voiceless consonant. Thus the / à / of *cod* is longer than the / à / in *cot*.

7. / h / For the articulation of this long vowel the back of the tongue is raised in the direction of the soft palate between the half-open and half-close positions. The lips are rounded less than they are for / † / and / u: / but more than they are during the articulation of / à /. / h / is thus a *back rounded vowel between half-open andhalf-close*.

   / h / can occur initially, medially and finally in a word, as in *ought, bought* and *law*.

   / h / is longer in words like *core, cord* and *board* than it is in words like *caught* and *bought*.

8. / † / During the articulation of this short vowel, the front part of the back of the tongue is raised in the direction of the soft palate to a height just above the half-close. The tongue is lax. The lips are rounded. / † / is thus a *back rounded vowel just above half-close*.

   / † / does not occur initially in words. It occurs medially in words like *put* and *sugar*. In the word-final position it occurs only in the unaccented form of the preposition *to*.

9. / u: / During the articulation of the long vowel / u: / the back of the tongue is raised in the direction of the soft-palate to a height very near the close position. The tongue is tense. The lips are closely rounded. / u: / is therefore a *back close-rounded* vowel.

   / u: / occurs initially, medially and finally in words like *ooze, boot* and *two* respectively.

   / u: /, like all other vowels, is longer before voiced consonants and when word-final than before voiceless consonants. Thus the / u: / in *shoe* and *rude* in longer than the / u: / in *shoot* and *root*.

The five back vowels are in contrastive distribution and can therefore be considered to be five different phonemes. Examples are:

hard, hod, hoard, hood, who'd

c. Central Vowels

In R.P. there are three central vowels. Their tongue positions are shown in the vowel diagram below.

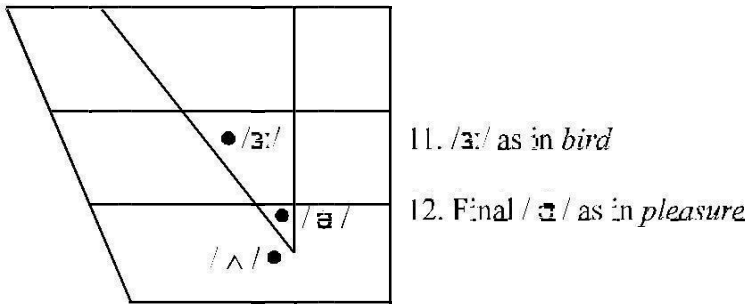


Fig 3.10

10. / ʌ / During the articulation of this vowel, the centre of the tongue is raised in the direction of that part of the roof of the mouth which is between the hard and the soft

palates to a height just above the open position. The jaws are wide and the lips are neutrally open. / ∧ / is therefore described as a *central unrounded vowel just above open*.

/ ∧ / occurs initially and medially in words as in *up* and *cup* respectively. It does not occur word-finally.

/ ∧ / is slightly longer before voiced consonants than before voiceless consonants.

11. / ™: / During the articulation of this vowel, the centre of the tongue is raised in the direction of that part of the roof of the mouth that is between the hard and the soft palates to a height between half close and half open, / ™: / is therefore a *central unrounded vowel between half-close and half-open*.

    / ™: / can occur initially, medially and finally in words, as in *earn, learn* and *err* respectively. / ™: / is longer when followed by a voiced consonant than it is when followed by a voiceless consonant. The / ™: / in *heard* is thus longer than the / ™: / in *hurt*.

12. / e /: Non final / e / has a very high frequency of occurrence in unstressed syllables. It has the same articulatory description as / ™: /. The only difference between non-final / ™: / and / e / is one of length. In the final position, the centre of the tongue is raised in the direction of the midpoint between the hard and the soft palates at a height just below the half-open position. / e / is thus a *central unrounded vowel just below the half- open*.

    / e / can occur initially, medially and finally in a word, as in *about, forget* (first syllable) and *driver* (second syllable) respectively.

    / e / occurs commonly in the weak forms of many words such as *a, an, the, to, her, for, them* etc.

    In R.P. / e / does not occur in accented syllables.

Diphthongs or Vowel Glides:

You have already seen that R.P. has eight vowel glides. These are vowel sequences within one syllable. They have a *first element* (the starting point) and a *second element* (the direction in which the glide is made). In R.P. the first elements may be / w /, / e /, / a /, / à /, / † / or / e /. The second element may be / w /, / † / or / e /.

A. Diphthongs Gliding towards / I /

There are three diphthongs gliding towards / I /. Because / I / is a close vowel, these are also known as closing diphthongs. The tongue positions are shown the vowel diagram below.

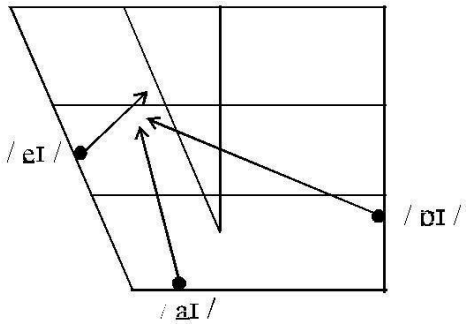


Fig 16

13. / ew / as in *pain*

14. / aw / as in *high*

15. / àw / as in *boy*

13. / ew / During the articulation of this diphthong, the front of the tongue starts from a point just below the half-close position and moves in the direction of R.P. / w /. The lipsare spread. This diphthong is described as a glide from a *front unrounded vowel just below half-close to a centralized front unrounded vowel just above half-close*.

    / ew / can occur initially, medially and finally in a word, as in *aim, rain, play* respectively.

Like the pure vowels, the length of the diphthongs varies considerably, depending upon the environments in which they occur. Diphthongs are longer when word-final and when followed by voiced consonants than they are when followed by voiceless consonants. Thus / ew/ in *play* (word-final) and *plays* (followed by a voiced consonant) is longer than it is in *place* (followed by a voiceless consonant).

When a diphthong is long, it is the first element which is lengthened. The second element is very short. Such diphthongs are known as *falling diphthongs*. Two R.P. diphthongs (/ we / and / †e /) are exceptions to this rule.

14. / aw / During the articulation of this diphthong, the glide begins at a point slightly behind the front open position and moves in the direction of R.P. / w /. The lips are neutral at the beginning and becomes loosely spread towards the end. The jaw is wide open to begin with and narrow during the articulation of the second element. This diphthong is therefore described as a *glide from a front open unrounded vowel to a centralized front unrounded vowel just above half-close*.

    / aw / can occur word-initially, word medially and word finally as in *ice, bite* and *buy* respectively.

    / aw / is longer in words like *buy* and *bide* than in *bite*.

15. / àw / During the articulation of this diphthong, the glide begins at a point between back open and half-open and moves in the direction of R.P. / w /. The jaw is slightly wide in the beginning and narrow towards the end. / àw / is thus a *glide from a back rounded vowel between open and half-open to a centralized front unrounded vowel just above the half-close position.*

    / àw / can occur initially, medially and finally in a word, as in *oil, foil* and *boy* respectively.

    / àI / is longer (that is, it has a longer first element) in words like *boy* and *soil* than it has in words like *voice*.

B. Diphthongs Gliding towards / † /

There are two diphthongs in R.P. which glide in the direction of R.P. / † /. The tongue positions for these are given in the vowel diagram below.

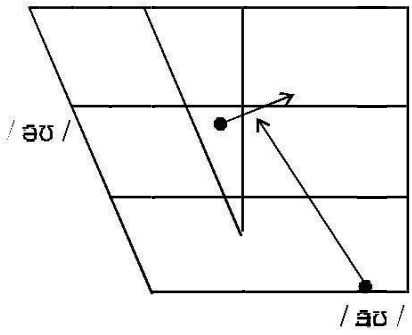


Fig 3.12

16. / W / as in *old, note*

17. / W / as in *sound, house*

16. / W / During the articulation of this diphthong, the glide begins at a central position between half-close and half-open and moves in the direction of R.P. / † /. The lips are neutral in the beginning and are rounded during the articulation of the second element. / W / is thus a *glide from a central unrounded vowel between half-close and half-open to a centralized back rounded vowel just above the half-close position.*

    / W / occurs initially, medially and finally in words such as *over, boat* and *go* respectively.

    / W / is longer in *no* and *node* than in *note* and *goat*.

17. / • / During the articulation of this diphthong the glide begins at a back open unrounded position and moves in the direction of R.P. / † /. The lips are neutral in the beginning and weakly rounded towards the end.

    / • / occurs initially, medially and finally in words such as *out, bout* and *cow* respectively.

    Like the other pure vowels and diphthongs, / • / is longer when word-final and followed by a voiced consonant than when followed by a voiceless consonant. Thus / • / in *how* and *cloud* is longer than / • / in *house* and *mouse*.

C. Diphthongs Gliding Towards / A /

There are three diphthongs in R.P. gliding in the direction of / e /. The tongue positions for these are shown in the vowel-diagram below.

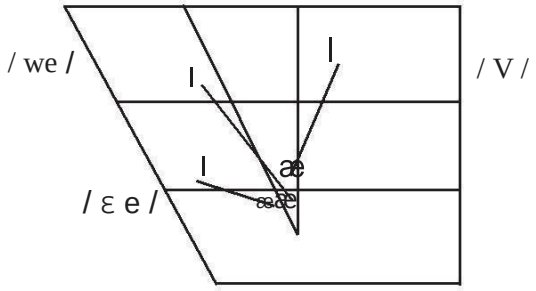


Fig 3.13

18. / we / as in *cheer, near*

19. / ™e / as in *chair, fare*

20. / V / as in *poor*

18. / we / During the articulation of this diphthong the glide begins with a tongue position similar to that of R.P. / w / and moves in the direction of R.P. non-final / e / if the diphthong occurs medially in a word and that of final / e / if the diphthong is final. The lips are spread during the articulation of both the elements of the glide. Non-final /we / is thus a *glide from a centralised front unrounded vowel just above half-close to a central unrounded vowel between half-close and half-open*. Final / we / has the same starting point as non-final / we / but *the glide is in the direction of a central unrounded vowel just below half-open.*

    / we / can occur word initially, word medially and word-finally as in *ear-ring, fierce* and *near* respectively.

    / we / is longer in words like *fear* and *fears* than it is in words like *fierce*.

    In unaccented syllables where / we / occurs for example, in words like *period* and *serious*, the first element / w / may be weaker than the second element / e /, which is stronger. Such diphthongs are known as *rising diphthongs*.

19. / ™e / : During the articulation of this diphthong, the glide begins in the front half-open position and moves in the direction of R.P. non-final / e / if the diphthong is non-final. If the diphthong is final, the glide is in the direction of R.P. final / e /. The lips are neutral throughout. /™e / is thus a *glide from a front half-open unrounded vowel to a central unrounded vowel between half-close and half-open* if the diphthong is non-final.If it is final, the second element is a *central unrounded vowel just below the half-open position*.

    /™e / can occur initially, medially and finally in a word, as in *aeroplane, careful* and *care* respectively.

    /™e / is longer in words like *care* and *scares* than it is in words like *scarce*.

20. / V / : During the articulation of this diphthong, the glide starts with a tongue position similar to that of R.P. / † / and moves in the direction of R.P. non-final / e / if the diphthong occurs in the non-final position. If the diphthong occurs finally in a word, the glide moves in the direction of R.P. final / e /. The lips are rounded in the beginning and spread towards the end. / V / in thus a *glide from a centralized back rounded vowel just above half close to a central unrounded vowel between half-close and half-open*, if the diphthong is non-final. If the diphthong is final, the glide is in the direction of a *central unrounded vowel just below the half-open position*.

    / V / occurs medially and finally in words like *during* and *cure* respectively. It does not occur initially in a word.

    Like / we /, / V / is also a *rising diphthong*.

SUMMING UP

In the foregoing sections we have dealt with some general concepts and *segmental phonology*. In another SECTION you will be acquainted with *suprasegmental phonology* or features like *stress, rhythm* and *intonation*, that is, *features of connected speech*.

UNIT 1(f): DIFFICULTIES IN THE PRONUNCIATION OF ENGLISH

When a person learns to speak English, the aim is to be able to *use* it for the purposes for which English is needed. This involves the ability to understand what other people are saying and also the ability to say things which other people can understand. This refers to the ability to recognize the speech sounds he hears and relate it to meaning. The *user* must also be able to produce the speech sounds correctly and use these properly and accurately in *connected speech*. Hemust also be able to join the various speech sounds in acceptable sequence and pronounce the complete sequence accurately, that is, with appropriate stress, rhythm and intonation; and rapidly, without hesitation and undue pauses.

We will now consider some of the difficulties that Indian learners in general and Bengali speakers in particular face when speaking English. These difficulties may occur either at the level of segmental phonology or at the level of suprasegmental phonology (Here we are not dealing with problems at the lexical and grammatical levels). In this SECTION we will be dealing with problems of pronunciation at the segmental level.

A. Consonants:

1. / p /, / b /, / t /, / d /, / k / and / g / in general are *not* problematic. However, aspiration of / p /, / t / and / k / is usually not used by Indian learners. This may lead to lack of intelligibility.
2. / f / and / v / are often pronounced as bilabial plosives by Indian learners instead of aslabiodental fricatives.
3. / θ / and / ð / are articulated as dental plosives rather than fricatives.
4. / s / and / ʃ / present special problems for Bengali learners who do not maintain this phonemic distinction, so that pairs like *seen* and *sheen* are pronounced in the same way.
5. / z / is problematic for some Indian speakers.
6. / ¥ / is often absent in the pronunciation of Indian learners. They replace / ¥ / with / z /.
7. / ¤ / is often a problematic sound.
8. / j / and / w / often prove difficult.
9. Consonant clusters are usually problematic.

B. Vowels:

1. Indian learners often fail to maintain the distinction between / i: / and / w / both in length and quality.
2. / æ / is problematic for some Indian learners.
3. / a: / is often not as open as the R.P. / a: /.
4. / à / is difficult for some learners of English.

5. Some Indian learners fail to maintain the distinction between / † / and / u: / specially in length.
6. Central vowels / ∧, ™: and e / are in general difficult for Indian learners. But it is essential to acquire / ∧ / and at least some variety of / e /.
7. Among the diphthongs, / ew /, / aw /, / • /, / we / and / ε e / in general do not present any difficulty. But the other three, / ài /, / W / and / V / are usually problematic for most Indian learners.

At the supra-segmental level, *stress* poses a special problem. Incorrect stress distorts the characteristic *rhythm* of English speech. Inability to use appropriate intonation may lead to loss of intelligibility or even mis-interpretation. You will learn about these problems in the SECTION on suprasegmental features.

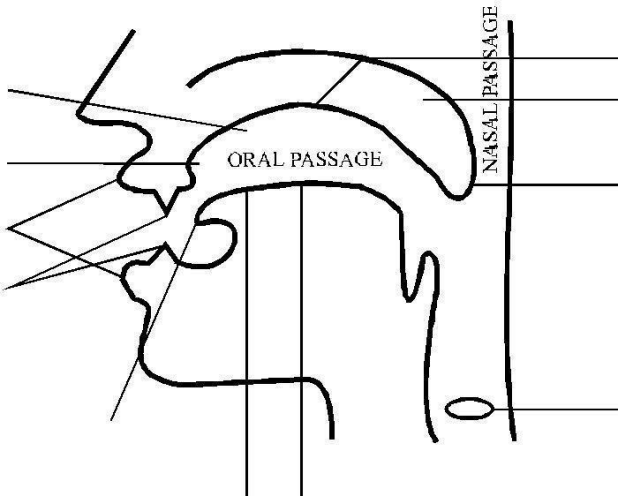
_____

SUGGESTED READING

1. Abencrombie, D., *Elements of General Phonetics*, Edinburgh University Press, 1961.
2. Bansal, R. K. and J. B. Harrison, *Spoken English for India*, Second Edition Madras, Orient Longman, 1972.
3. Gimson, A. C., *An Introduction to the Pronunciation of English*, London, Edward Arnold, Third Edition.
4. O. Connor, J. D., *The Pronunciation of English*, ELBS edition.
5. Balasubramaniam, T., *A Text Book of English Phonetics*, Macmillan, 1981.

ASSIGNMENTS

1. What is Phonetics? Distinguish it from Phonology.
2. Distinguish between articulatory and acoustic phonetics.
3. What is an airstream mechanism?
4. Distinguish between pulmonic, glottalic and velaric air stream mechanisms.
5. Which air stream mechanism is used for producing the sounds of English?
6. What is an *aggressive* air stream? Distinguish it from an *ingressive* air stream?
7. What is an *implosive?*
8. Name the main *organs of speech?*
9. What is a *passive* articulator? How does it differ from an *active* articulator?
10. Into how many parts is the tongue divided? Name them. Use a diagram.
11. In the following diagram, insert labels to indicate the various organs of speech.



12. Say / Decide whether the following statements are true or false:
    (i) The teeth ridge is also called the alveolum

(ii) The lungs and the muscles of the chest play an important part in the production of speech sounds.

(iii) The air from the lungs escapes into the outer atmosphere through the glottis.

(iv) During normal breathing the glottis is shut completely.

(v) The space between the vocal cords is known as the glottis.

(vi) The vocal cords are joined together at both ends.

(vii) During the production of voiced sounds, the glottis is wide open.

(viii) The state of the glottis is the same during normal breathing and during the articulation of voiceless sounds.

(ix) If the velum is lowered, the nasal passage is open.

(x) The soft palate is also called the velum.

13. What is a *velic* closure? How will you distinguish it from a *velaric* closure?
14. Say whether the sounds represented by the italicized letters in the following English words are oral or nasal:

    *m*ist, *t*in, na*t*ion, fi*n*ger, pu*ll*, *c*ook, su*n*, ki*ng*, *s*in, la*m*e.
15. What is *voicing?* How does this happen?
16. Say whether the sounds represented by the italicized letters in the following English wordsare voiced or voiceless:

(a) *s*hut	(b) measure	(c) f*oo*d	(d) *f*un
(e) *c*ool	(f) *j*udge	(g) *z*oo	(h) *g*et
(i) ri*c*e	(j) ri*s*e	(k) *m*an	(l) *th*ink
(m) *n*ut	(n) *b*ig	(o) s*ee*	(p) *c*heat
(q) *t*ide	(r) dee*d*	(s) fi*v*e	(t) *p*in

17. What kind of information is necessary for the classification of *consonants?* List them.
18. What do you understand by the term 'stricture' ?
19. What do you understand by the term 'place of articulation'?
20. What do you understand by the term 'manner of articulation'?
21. What is a *nasal* consonants? Does English have any such consonants? What are they?
22. How is a plosive articulated?
23. How do affricates differ from plosives?
24. Describe the three phases for the articulation of a plosive.
25. How are fricative sounds produced? Give examples from English.
26. Say whether the following are true or false:

    (i) During the articulation of all the nasal consonants, the air escapes through the nose.

    (ii) During the articulation of vowels, the air escapes with friction.

    (iii) Speech sounds can be broadly classified into vowels and consonants.

    (iv) All English sounds are produced with a pulmonic aggressive air stream mechanism.

    (v) During the articulation of all English consonants the air escapes with friction.

    (vi) During the production of speech sounds, the active articulator remains stationary.

(vii) During the production of speech sounds. the active articulator moves in the direction of the passive articulator.

(viii) All consonant sounds are either voiced or voiceless.

(ix) All vowel sounds of English are voiced.

(x) Fricatives are articulated with a stricture of complete closure.

27. Give VPM labels (= three term description) for the italicised consonant sounds in the following English words:

tri*p*, *b*oat, mea*s*ure, *off*er, *v*isible, *ch*ain, hu*t*, mi*l*k, *h*uman, *w*ater, te*m*ple, si*ng*, *th*ree, *g*in, zoo.

28. In each row, circle the consonant sounds which are the same. One is done for you.

(i)	(c)a(k)	pluck	(k)iss	(c)rane	knit
(ii)	mute	lime	mice	comb	main
(iii)	gin	get	goes	leg	fog
(iv)	pin	psychology	phase	trip	upper
(v)	find	phone	cough	offer	of

29. What are Cardinal Vowels? What is their function?

30. Which features / parametres are considered for the classification of vowels?

31. Describe (give labels) the italicized vowel sounds in the following English words:
f*oo*l, h*i*gh, m*ou*se, s*ea*, s*i*t, g*ai*n, b*oa*t, m*a*re, b*a*g, p*e*t.

32. Say whether the following statements are true or false:

(i) Vowels are articulated with a stricture of open approximation.

(ii) Vowels are classified into front, central and back vowels taking into account the height of the tongue.

(iii) All vowels of English are voiced.

(iv) Pure vowels are vowels of unchanging quality.

(v) For the articulation of all vowels, the roof of the mouth is the passive articulator.

33. Fill in the blanks in the following sentences:

(i) Vowels are classified into ___ and _____ , taking into account the position of the lips.

(ii) Cardinal vowels are _____ points using which the tongue position of any vowel can be described.

(iii) A diphthong is a _____ glide occupying _ syllable.

(iv) The centre of the tongue is raised during the articulation of a _____ vowel.

(v) The front of the tongue is raised in direction of the _____ during the
the articulation of _____ vowels.

34. Transcribe the English words given below. One is done for you.

(i) mat / mæt /

(ii) peel _____

(iii) sin _____

(iv) food _____

(v) cake	_____	(vi) red	_____
(vii) part	_____	(viii) pot	_____
(ix) fort	_____	(x) full	_____
(xi) find	_____	(xii) house	_____

35. Say whether the following statements are true or false:
    (i) No language uses the total inventory of speech sounds.
    (ii) The organization of sounds to form meaningful words is different in different languages.
    (iii) All languages must have front close vowels.
    (iv) A phoneme is a minimal contrastive sound SECTION in the sound system of a language.
    (v) The phonemes of a language will be smaller in number than the total number of sounds that exist in that language.
    (vi) Phonemes are in complementary distribution with each other.
    (vii) If two sounds contrast with each other in minimal pairs, the two sounds belong to the same phoneme.
36. What are minimal pairs? Give two sets of examples from English.
37. What is a syllable? What is the syllable structure of English? Illustrate with suitable examples.
38. Point out how many syllables there are in the following English words. Indicate the syllable division by a hyphen and mark the structure of each syllable. Two examples are done for you. (You can use Daniel Jones Dictionary)

    queue = one syllable / kju: / ccv

    window = win - dow
    cvc - cv

(i) example	(ii) driver	(iii) quickly
(iv) relation	(v) nocturnal	(vi) lunar
(vii) historical	(viii) linear	(ix) compensation
(x) humorous	(xi) relativity	(xii) barbaric
(xiii) appointment	(xiv) about	(xv) unhappy

39. Pick out the consonant clusters, if any, in the following words (underline the cluster) :

(i) mint	(ii) bathroom	(iii) trends
(iv) hatred	(v) consonant	(vi) abrupt
(vii) ample	(viii) better	(ix) coconut
(x) maths	(xi) crank	(xii) strain

40. What is a syllabic consonant? Give five examples of syllabic consonants from English.
41. From English, give five examples of each of the following:
    (i) An initial consonant cluster with two consonants.
    (ii) An initial consonant cluster with three consonants.
    (iii) A final consonant cluster with two consonants.

(iv) A final consonant cluster with three consonants.

(v) A final consonant cluster with four consonants.

(vi) A syllable without a consonant.

42. What is an allophone? What are the allophones of the R. P. phoneme / t / ?

43. Give three term labels of the following vowels of R. P.:

(i) s*ee*	(ii) b*a*g	(iii) c*u*p	(iv) h*ou*se
(v) b*i*rd	(vi) g*a*te	(vii) l*i*ne	(viii) p*o*t
(ix) p*ar*t	(x) n*o*te		

44. List the R. P. vowels that do not occur:

(i) word initially

(ii) word finally

45. List the consonants that do not occur:

(i) word -initially

(ii) word finally

46. List the various spellings that are used to indicate the R. P. vowel / i: /.

47. What is a linking / r /? Give three examples from English.

48. What is aspiration? Give three examples from English.

49. What is complementary distribution? Give suitable examples.

50. What are approximants? Give examples from English.

BLOCK-II

UNITS: 2 – 3

SUPRA-SEGMENTAL PHONOLOGY OF ENGLISH

CONTENT STRUCTURE:

UNIT 2 (a): Distinction between Vowels and Consonants

UNIT 2 (b): Description and Classification of Vowels and Diphthongs

UNIT 2 (c): The Cardinal Vowel System

UNIT 2 (d): English Short Vowels

UNIT 2 (e): EnglishLong Vowels

UNIT 2 (f): Diphthongs and Triphthongs

UNIT 3 (a): Syllable & Syllable Structure

UNIT 3(b): The Structure of the English Syllable

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UNIT 3 (d): Stress,

Word Stress

Rules for Accentual Patterns

UNIT 3 (e): Rhythm

UNIT 3 (f): Intonation

Bibliography

Suggested Reading

Assignments

UNIT 2(a): DISTINCTION BETWEEN VOWELS AND CONSONANTS

The words *vowel* and *consonant* are no doubt very familiar, but when we study the soundsof speech, we find that it not easy to distinguish them from each other. These two terms can, unfortunately, be used rather loosely. First, they are in everyday use in writing. So, we talk about the English alphabet as having 5 vowels (a, e, i, o, u) and 21 consonants. This is an incomplete distinction because it does not give us a complete picture. By this we mean that merely by looking at the forms of the letters called ‘vowels’ there is nothing that distinguishes them from the shapes that are called ‘consonants’.

Because we have five vowel letters, there is a belief that we have only five vowel sounds in English. This is far from the truth — one can state in English we have approximately 2z0 contrastive vowel SECTIONs (including both monophthongs and diphthongs: single and double vowel

sounds). Similarly, there are approximately 24 contrastive consonant sounds, although we only have 21 consonant letters. The difference between vowels and consonants is not just a difference in the way that they are produced but also, we have to consider the different contexts and positions in which particular sounds can occur that is, the study of the 'distribution' of the sounds. Studies have shown that two different patterns of distribution can be identified especially when we look at the sounds at the beginning and end of English words. Thus, the vowel-consonant distinction can be better explained by their different distributions. For example, take the sound 'h'; in English-any vowel can follow this sound but not a consonant. Similarly, an English word that begins with the sounds 'be', we find several examples where these sounds can be followed by a consonant but hardly an example where a vowel may follow.

UNIT 2(b): DESCRIPTION AND CLASSIFICATION OF VOWELS AND DIPHTHONGS

A common view regarding the definition of vowels is that vowels are sounds in which there is no obstruction to the flow of air as it passes from the larynx to the lips. Vowels are producedwith an open approximation of the articulators — that is, the active articulator, the tongue, is raised towards the passive articulators, either the hard palate or the soft palate in such a way that there is sufficient gap between the two for the air to escape through the mouth without any friction. During the production of vowel sounds the vocal cords are held loosely together and so they vibrate when the air passes through and so vowel sounds are normally 'voiced'.

Vowels are more difficult than consonants to describe because of the fact that there is no contact or near contact between the articulators. As might be expected, there is much greater variation in the pronunciation of vowel phonemes than in the case with consonants. The tongue as the main articulator can assume a large number of different positions to produce different vowel sounds, i.e., some part of the tongue (the front, the center or the back) is raised towards the roof of the mouth, to produce the front, the central and the back vowels. Front vowels are those during the production of which the front of the tongue is raised in the direction of the hard palate. Backvowels are those during the articulation of which the back of the tongue is raised in the direction of the soft palate. Central vowels are those that are produced by raising the part of the tongue which isbetween the front and the back towards that part of the roof of the mouth which lies at the meeting point of the hard palate and soft palate. Thus, taking into account the part of the tongue raised, vowels can be classified into 3 categories.

We have to classify vowels still further, on the basis of the height to which the tongue is raised. Sometimes the tongue is raised to very close to the hard palate and at other times it is raised to very close to the soft palate. Close vowels are those during the production of which the part ofthe tongue raised is very close to the roof of the mouth. Open vowels are those during the production of which the tongue is far away from the roof of the mouth. Two more positions, (half- close and half-open) can be indicated to have a four-fold classification of vowels, taking into consideration the height of the tongue.

A third criterion considered for the classification of vowels is the position of the lips. A simple classification is based on two categories — rounded and unrounded or spread.

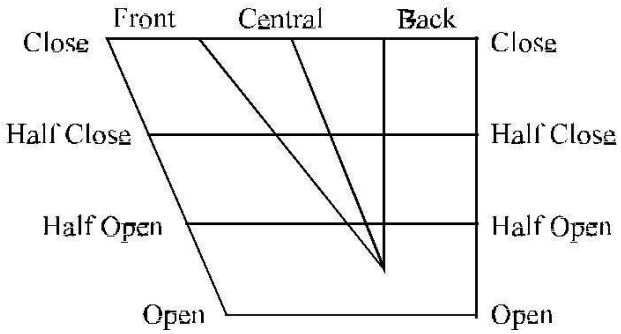
Thus, we can describe a vowel in terms of the following:

(a) On the basis of the part of the tongue raised (front, center and back)

(b) On the basis of the height to which the tongue is raised (close, half-close, half-open and open.

(c) On the basis of the position of the lips (unrounded and rounded)

The tongue positions can be plotted in the vowel quadrilateral given below:

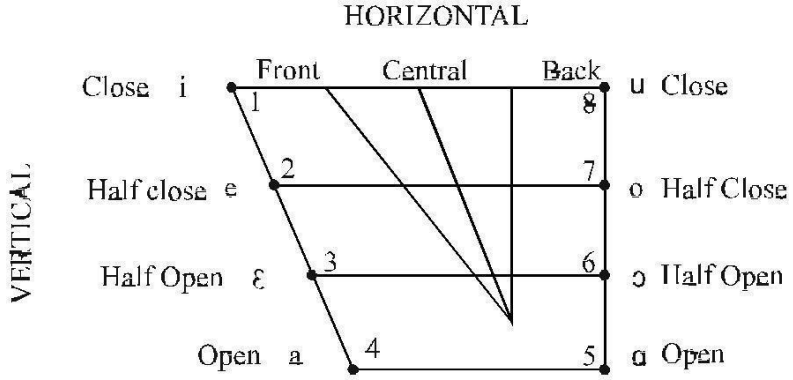


~~UNIT 2(c): THE CARDINAL VOWEL SYSTEM~~

Describing vowels is not an easy exercise and even a phonetician would find it an uphill task to be precise in describing the position of the articulators. This difficulty was solved by Daniel Jones, one of the leading phoneticians of the 20th century. He decided to approach the problem of vowel description by devising the Cardinal Vowel System. Jones derived this system by borrowing from the cardinal points of the compass. Just as any place can be found out in terms of how close itis to the four cardinal points (North, South, East and West), so Jones thought up a system by which any vowel could be recorded in terms of how close it sounded to a cardinal vowel.

The vowels of any language can be plotted using the Cardinal vowels as a guide: the Cardinal vowels, therefore, are language neutral. He decided that they should be around the edge of the vowel area and that the spacing between the cardinal vowels would be equal.

Take a look at the diagram given below representing the vowel space and the Primary Cardinal Vowels:



In this diagram, the vowel space is represented along two dimensions. The first is the close / open dimension, depicting the height of the body of the tongue during the articulation of a vowel. This is represented as the vertical axis in the diagram. The second is the back / front dimension, depicting the extent to which the body of the tongue lies towards the front of the

vowel space. This is represented as the horizontal axis in the diagram. We may identify three arbitrary points along this dimension; front, central and back. To these two parameters, we will adda third, which refers to lip position: whether during its articulation, the lips are rounded or not. The former sort is referred to as a rounded vowel and the latter as an unrounded vowel.

It is convenient to identify several points along the perimeter of the vowel space. Vowels articulated at those points are called the Cardinal Vowels. There are eight of them.

Let us begin with the vowel which is produced when the lips are unrounded and the tongue is located as high as possible and as front as possible. This is Cardinal Vowel No. 1, depicted at the top left-hand corner of the diagram. That vowel is symbolized as / i /. Using the three parametersfor describing vowels, we can refer to this as a close front unrounded vowel. From this position, one can arrive at the front half-close unrounded vowel known as Cardinal Vowel No. 2. This is transcribed as / e /. Maintaining the same position, the body of the tongue is lowered to the half- open position and come to the front half-open unrounded vowel known as Cardinal Vowel No.3. This is represented as / ε /. In articulating Cardinal vowel No. 4, the body of the tongue is lowered progressively. These are all front unrounded vowels; the difference between them lies in the height of the tongue.

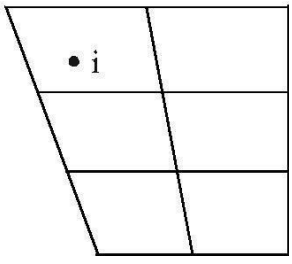
For the back Cardinal Vowels, the body of the tongue is as high as possible and as back as possible and the lips are now, rounded. Cardinal Vowel No. 8 is a close back rounded vowel, transcribed as / u /. If the lips remain rounded and the tongue remains as far back as possible, but the tongue height is lowered to the half-close position, Cardinal Vowel No. 7 is produced. This half-close back rounded vowel is transcribed as / o /. Retaining the same position, one may lower the height of the tongue still further, to the half-open position and thus produce the half-open back rounded vowel known as Cardinal Vowel No. 6. This is transcribed as / c /. One can feel the tongue lowering progressively as the change is made from Cardinal Vowel No. 8 through No. 7, to No. 6, and No. 5.

Having identified the eight primary cardinal vowels and their reference points established, we can describe the articulation of specific English vowels in relation to them. In RP there are 20 distinct vowel sounds (i.e., the substitution of any one for another may bring about a change in meaning), egs., beat, bit, bet, bat.

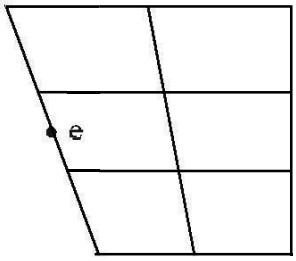
Of these, 12 are pure vowels or monophthongs. Of these pure vowels, seven are short and the remaining five are relatively long, transcribed with the sign / : /, after the vowel symbols. Let us begin by looking at those referred to as the English short vowels.

UNIT 2(d): ENGLISH SHORT VOWELS

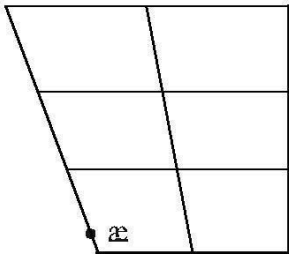
The symbols for these short vowels are /i, e, æ, v, c, u e /. These seven short vowels can be described in relation to the cardinal vowels:



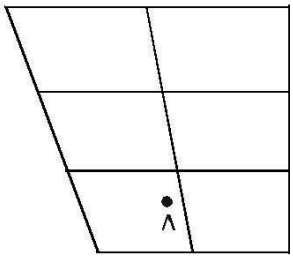
/ i / (eg., words: fit, dip, chick). Though this vowel is in the close front area, compared with cardinal vowel no. 1, it is more open and nearer to the center.



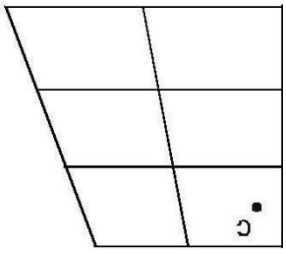
/ e / (e.g., words: pet, kettle, egg). This is a front vowel between cardinal vowel no. 2 and no. 3. The lips are slightly spread.



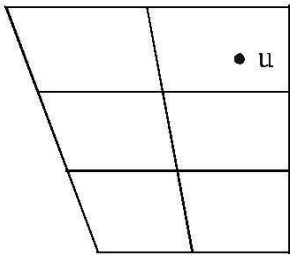
/æ/ (e.g., words: land, marry, cattle). This vowel is front, but not as open as cardinal vowel no. 4. The lips are slightly spread.



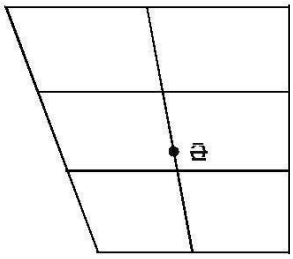
/ â / (e.g., words: mud, truck, uncle). This is a central vowel, and the diagram shows that it is more open than the half-open tongue height. The lip position is neutral.



/ c / (e.g., words: stock, fox, cot). This vowel is not quite fully back, and between half-open and open in tongue height. The lips are slightly rounded.



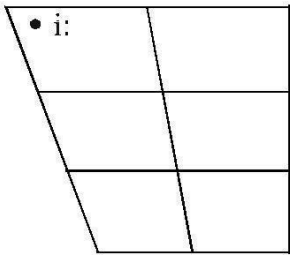
/ u / (e.g., words: good, look, wool). The nearest cardinal vowel is no. 8 but it can be seen that this vowel is more open and nearer to central. The lips are rounded.



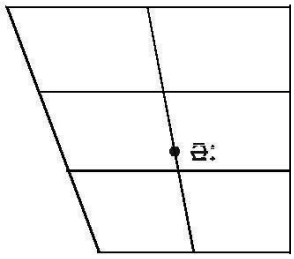
/ e / (e.g., words: account, extra, harbour). This central vowel — which is called-schwa-is a very familiar sound in English and this is the only vowel sound in English with a name.

UNIT 2(e): ENGLISH LONG VOWELS

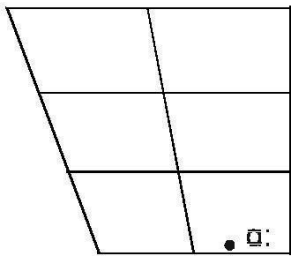
There are five long vowels which tend to be longer than the short vowels. The symbols consist of one vowel symbol and a length mark made of two dots: Thus we have., (i:, e:, *a*:, c:, u:) :



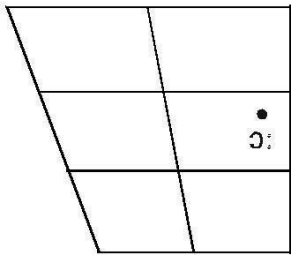
/ i : / (eg., words : green, meal, cheek). This vowel is nearer to cardinal vowel no. 1 than the short vowel of *fit, dip, chick* .



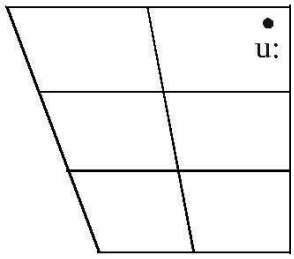
/e:/ (eg., words: firm, burn, heard). This is a central vowel. The lip position is neutral.



/ *a* : / (e.g., words : dart, bath, star). This is an open vowel in the region of the cardinal vowel no. 5 but not as back as this. The lip position is neutral.

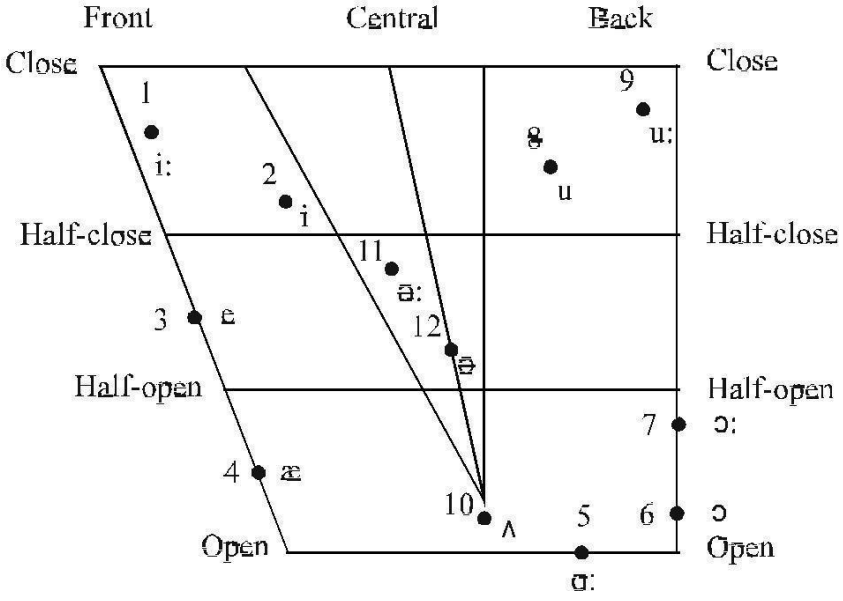


/c:/ (e.g., words: bought, saw, ball). The tongue height for this vowel is between cardinal vowel no. 6 no. 7, and closer to the latter. This vowel is almost fully back and has quite strong lip rounding.



/ u : / (e.g., words : pool, shoe, school). The nearest cardinal vowel to this is no. 8, but it is much less back and less close, while the lips are only moderately rounded.

We have referred to short and long vowels and their positions on the vowel quadrilateral based on the Cardinal Vowel System. These twelve monophthongs can be studied in more detail by classifying them as front, back and central vowels. Of these four are front vowels, five are back vowels, and three are central vowels.



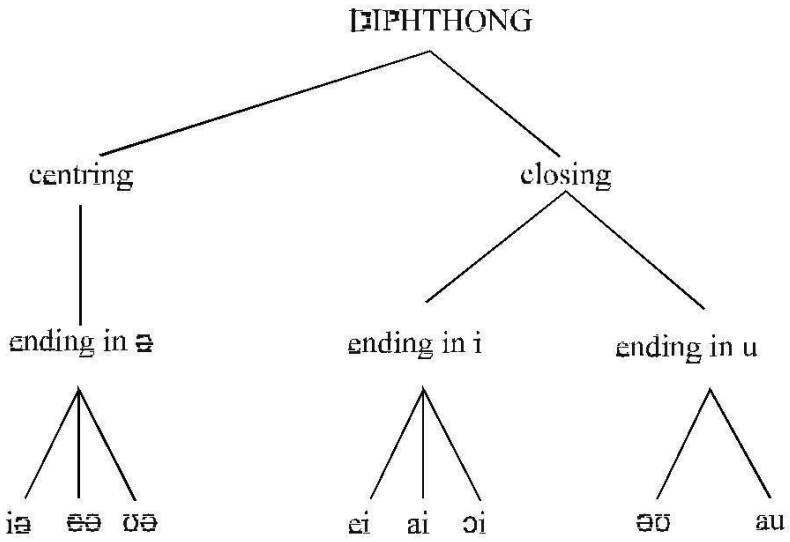
UNIT 2(f): DIPHTHONGS AND TRIPHTHONGS

Diphthongs

All the vowels described above are monophthongs, which means that there is no tongue movement during the articulation of the sound, i.e., the articulators remain more or less in the same position throughout the articulation of the vowel. However, there are vowel sounds in which this is not the case. These are vowels in which there is a change in movement of the tongue from one vowel position to another and hence there is a change in the quality of the sound produced. Diphthongs are vowels where the tongue position moves from one point to another during a single syllable.

In terms of length, diphthongs are like the long vowels described earlier. There are two vowel positions in a diphthong, — one, which is the origin and the other, towards which it moves and ends. This movement is often indicated by a glide. Diphthongs are transcribed by using the vowel symbol for the initial tongue position and that for the final one, and the two symbols represent a single sound.

The total number of diphthongs is eight, divided into three groups as in this diagram:



(a) three diphthongs, where the tongue moves towards / e /
(b) three diphthongs, where the tongue moves towards / i /
(c) two diphthongs, where the tongue moves towards / u /

Triphthongs (Diphthongs +/ A **/)**

A triphthong is a glide from one vowel position to another and then to a third. They are rather complex and difficult to pronounce. Five of the eight diphthongs, specially the five closing diphthongs / ei, Ãi, c i, eu, Ãu / may be followed by / e /. For eg., a word like _our', is a triphthong since it begins with the vowel sound /Ã/, moves towards the back close rounded vowel / u /, and then ends with the central vowel schwa / e /. The word _our' can be transcribed as /Ãue/. Some examples are given below:

ei+e = eie — player, layer,
ai+e = aie — tired, spire, wire, quiet
ci+e = cie — royal
eu+e = eue — lower,
au+e = aue — bower, cower, sour, shower

UNIT 3

UNIT 3(a) : SYLLABLE AND SYLLABLE STRUCTURE

When we studied the nature of vowels and consonants, we saw that we could decide whether a particular sound was a vowel or a consonant in relation to how much they restricted the air flow and on the basis that vowels and consonants have different distributions. We notice a similar situation with the syllable. Syllable occupies the next higher position to the speech sound. The SECTIONs or sections into which words are divided while pronouncing them are called syllables. Syllables are usually described as consisting of a center which has little or no obstruction toairflow; before and after this center (ie., at the beginning and end of the syllable), there will be greater obstruction to airflow ie., the syllable is a SECTION of pronunciation consisting of a vowelalone or of a vowel with one or more consonants. Some examples,

(i) Sometimes a syllable would be a single vowel in isolation, egs., the words, _are‘ / Ã:/ _or‘ /c:/ , _err‘ /e:/. These are preceded and followed by silence.

(ii) Some syllables have more than just silence preceding the center of the syllable, _car‘ / kÃ:/ _tea‘ / ti: /, _shore‘ /ʃc:/.

(iii) Some syllables may have more than silence at the end, _am‘, /æm/_ought‘ /c:t / _ease‘ / i : z /

(iv) Some syllables have consonants both at the beginning and end, _run‘ / r v n / _sat‘ / s æ t / _fill‘ / fil /.

This is one way of looking at syllables. We can look at them in another way. What this involves is looking at the possible combinations of English phonemes. We can start by looking at what can occur at the beginning of the first word when we begin to speak after a pause. We findthat the word can begin with a vowel, or with one, two, or three consonants. No word begins with more than three consonants. In the same way, we can look at how a word ends when it is the last word spoken before a pause; it can end with a vowel, or with one, two, three, or (in a small number of cases) four consonants. No word ends with more than four consonants.

A vowel is the nucleus and consonant a marginal element in the syllable, i.e., a consonant either at the beginning or at the end of a syllable. A consonant at the end of a syllable is called an ‘arresting consonant,’ and one at the beginning of a syllable is called a _releasing consonant. The marginal elements are not obligatory. These may occur either before the nucleus or after the nucleus, or some before and after the nucleus. The word ‘sick’ consists of one syllable which consists of two marginal elements, /s/ a releasing consonant and /k/ an arresting consonant and of a nucleus /i/ which is a vowel. It is also possible to have a cluster of two or three consonants before and / or after the nucleus. For e.g., in ‘school’ /sku:l/, we have a cluster of two consonants /s/ and /k/ which makes up the first marginal element. Some syllables are made up of the nucleus alone, eg., ‘eye’ or _I‘ / ai /. Usually it is a vowel, for eg., λ :/ in ‘meat’ /mi:t/, which forms a nucleus in a syllable, but in words of more than one syllable in English the nucleus can also be a consonant, eg., /n/ and /l/ in the second syllable of ‘button’ / bâtn / and _apple' / æpl/. Here the consonants function like vowels. Other examples are ‘mettle’ / metl / and _rhythm' / riδ m/. It is generally agreed that each of these words have two syllables. Their syllable division can be shown as /bvtn/, /æpl/, /ketl/, /ri ðm/ in spiteof the
fact that the second syllable in each word has apparently no vowel. Here /-tn/, /-tl/, /-ðm/, /-pl/ constitute independent syllables by themselves without any intervening vowel. In such cases, the sounds / n /, / l /, and / m / are said to form the nucleus, and are called ‘syllabic consonants’.

UNIT 8(d): THE STRUCTURE OF THE ENGLISH SYLLABLE

The structure of a syllable can be represented by the formula CVC, C standing for consonant and V for vowel. Examples of some common structures of syllables from English are cited below:

The Structure of the Syllable	The Exemplification of the Structure	The Nucleus
V	I or eye	/Ãi/
CVC	pack, back, sack, that	/æ/
CV	sigh, lie	/Ãi/
VC	it, eat, axe	/ i /, / i: /, /æ/

VCC	ink, eagle	/ i /, / i: /
CVCC	fox, sand	/c/, /æ/
CCVC	school	/ u: /
CCCVC	street, straight	/ i: /, / ei /
CCVCC	crisp	/ i /
CVCCC	masks	/Ã:/
CCVCCCC	twelfths, prompts	/e/, /c/
CVCCCC	texts, tempts	/ e /

It is on the basis of the number of syllables that the words are classified into monosyllabic, disyllabic and polysyllabic words. We can see that English permits initial consonant clusters of more than one C element in words such as 'try' /trai/ (CCV), and of three consonants in words suchas 'sprint'/sprint/ (CCCVCC). English also permits consonant clusters in the final position, 'bold' /beuld/ /(CVCC) has a cluster of two consonants; 'tents'/tents/ (CVCCC) has a consonant cluster of three consonants and 'sixth's / siksθ s / (CVCCCC) has a cluster of four consonants in the final position.

3 (c): Consonant Clusters

In English it is permitted to have upto three consonants to begin a syllable and up to four to end it. Such combinations of consonants at the beginning or at the end of a syllable, occurring together are called 'consonant clusters'. For eg., /-nd / in the word 'lend' /lend/ is a consonant cluster because it forms part of the same syllable, whereas /-mb / in the word _mumble' /mvmbl/ is not a cluster since / m / and / b / belong to two different syllables. Consonants like / m / and / b / belong to different syllables. Consonants like / m / and / b /, which occur together in a word butform part of two different syllables is called 'abutting consonants.'

The English language permits a number 'of consonant clusters but there are restrictions on the type of combinations that can occur i.e., consonant clusters at the beginning of words and consonant clusters in the final position. Consonant clusters at the beginning of words:

English language allows a maximum of three consonants at the beginning of words and they must be followed by a vowel. If there are three consonants, the first must be / s /, and the second must be from /l,r,w,j/.

Examples are: /s/ + /p/ + /l/ or /r/ or /j/ = splash, sprain, spurious

/s/ + /t/ + /r/ or /j/ = strain, stew

/s/ + /k/ + /l/ or /r/ or /w/ or /j/ = screech, sclerosis, squander

If there are only two consonants in the cluster, the first should be from the set: / p,t,k,b,d,g,f,v,θ ,s, h/ and they must be in the following patterns :

Examples are: /p/ + /l/ or /r/ or /j/ = play, pray, pure

/t/ + /r/ or /j/ or /w/ = tray, tune, twin

/k/ + /l/ or /r/ or /j/ or /w/ = climb, crab, cure, queen

/b/ + /l/ or /r/ or /j/ = blue, bruise, beauty

/g/ + /l/ or /r/ or /j/ or /w/ = glow, grow, argue, Gwen

/f/ + /l/ or /r/ or /j/ = fly, fry, fury

/v/ + /j/ = view

/θ /+ /r/ or /j/ or /w/ = through, thews, thwart

/s/ + /l/ or /j/ or /w/ or /p/ or /t/ or /k/ or /m/ or /n/ = slow, suit, sweet, spoil, steal, sky, smother, snow

/ ʃ /+ /r/ = shred

/h/ + /j/ = huge

Consonant clusters in final position:

In English we can have up to four consonants in word final position. The following types of clusters can be formed starting with VCC:

Examples are: /p/ + /t/ or /θ / or /s/ = swept, depth, caps /t/

+ /θ / or /s/ = eighth, puts

/k/ + /t/ or /s/ = packed, box

/b/ + /d/ or /z/ = rubbed, nibs,

/d/ + /z/ or /θ / = feeds, breadth

/g/ + /d/ or /z/ = sagged, rugs

/t/ + /t/ = itched

/m/ + /p/ or /d/ or /f/ or /θ / or /z/ =limp, drummed, nymph, warmth, rims

/n/ + /t/ or /d/ or /t/ or /d/ or /θ / or /s/ or /z/ = mint, lined, lunch, hinge, tenth, mince, buns.

UNIT 3 (d): STRESS

In our discussions of English phonetics and phonology we have till now concentrated on the description of individual segments — consonants and vowels — and how these individual segments may combine with each other to form larger SECTIONs, for example syllable and words. We now move on from dealing with the segments to tackling supra-segmental features, namely stress, rhythm and intonation. Unlike vowels and consonants, which are single speech sounds, supra-segmental features normally spread over more than a single segment, possibly a syllable, a complete word or phrase, or whole sentences.

Stress or accent is an important feature of English. Stress is generally defined as ‘the degree of prominence a syllable has’ and this syllable prominence may be due to factors such as vowel length, vowel duration, loudness, pitch or a combination of these aspects. A distinction has also to be made between word stress (stress, when the word is used in isolation) and sentence stress (stress, in connected speech).

Word Stress

If a word has more than one syllable, one of the syllables stands out from the rest. For example, in the word ‘English’ / ingli ʃ / the first syllable / ing / is more prominent than the second syllable /li ʃ /. Similarly in the word ‘determine’/dite:min /, the second syllable /t e:/ is more prominent than the others. Taking another example, in the word ‘advertise’ /edve:taiz/, the third syllable /taiz/ is more prominent than the others. The syllable that is more prominent than the others is said to receive the ‘accent’. The nature of stress is simple: practically everyone would

agree that the first syllable of words like ‘common’, ‘lady’, ‘glory’, is stressed, that the middle syllable is stressed in ‘potato’, ‘direction’, ‘tobacco’, and that the final syllable is stressed in ‘today ‘, ‘enough’, ‘provide’.

We shall distinguish two degrees of stress and unstressed as in: Categorical /2/kæte[1/]gc:rikel/ . The strongest stress is primary, indicated by the number 1; and the next level, is the secondary stress, indicated by 2. Anything else is treated as unstressed. The International Phonetic Alphabet provides two symbols for marking stress, ie., ([1]) for primary stress and (1) for secondary stress. Primary accent is marked with a vertical bar above and in front of the syllable to which it refers, secondary accent with a bar below and in front of the syllable.

Rules for Accentual Patterns

Placing of the accent on the right syllable is very important in English. A great deal of correct pronunciation of the words of the English language depends on the placing of right accents. There are some rules of accents as there are some rules of grammar. Accents of words should be learnt with the help of a Pronouncing Dictionary or by constantly listening to BBC English news. Some broad guidelines are:

1. All parts of speech in a sentence are not equally important in value. Nouns, Verbs, Demonstrative and Interrogative Pronouns, Adjectives and Adverbs being of greater value than other parts of speech.
2. Words of two or three syllables have, ordinarily, only one accent (eg., con fusion). Longer words often contain two accented syllables (eg., ex-am-I-na-tion). Here the first stress receives lesser prominence than the second. Hence the first is called the Secondary Stress and the second which receives more prominence is called the Primary Stress.
3. Nouns of two syllables have generally the first syllable accented; 'money, 'artist, 'river.
4. Adjectives in all degrees of comparison have the accent on the first syllable: 'pretty, 'prettier, 'prettiest.
5. When a word of two syllables is used as both noun and adjective, it is accented on the first syllable when a noun and on the second when on the adjective; 'August (n), August (adj).
6. When a word of two syllables is used as both adjective and verb, it is accented on the first syllable when an adjective and on the second, when a verb; 'Absent (adj), Ab'sent (v), 'Perfect (adj), Pf**e**rct (v).
7. When a word of two syllables is used as both noun and verb, it is accented on the first syllable when a noun, and on the second, when a verb; 'Accent (n), Ac'cent (v), 'Conduct (n), Con duct (v).
8. Words with weak prefixes are accented on the root, eg., a'cross, head, alone, be'come, béneath.
9. The inflexional suffixes — es, -ing, -ed and the derivational suffixes -age, -ance, - en, -er, -ess, -ful, -fy, -hood, -ice, -ish, -ive, -less, -ly, -ment, -ness, -or, -ship, -ter, -ure, -y, and — zen do not affect the accent; egs., 'catch, 'catches; begin, bé'ginning; a'ppear, a'ppeared; 'break, 'breakage; 'wide, 'widen; 'beauty, 'beautiful; 'class, 'classify; 'boy,

'boyhood; 'coward, 'cowardice; 'slow, 'slowly; dé'velop, dé'velopment; 'fellow, 'fellowship; 'mood, 'moody; 'city, 'citizen.

10. Words ending in -ion have the primary accent on the penultimate syllable, eg.,

appli cation, conver'sation, determi'nation, qualif'ication.

11. Words ending in -ic, -ical, -icality, -ious, -ial, -ially, have the primary accent on the syllable preceding the suffix, eg., apolo'getic, e'lectric, e'lectrical, me'chanically, artificial, cere'monial, éssential, industrious.

12. Words ending in -ity have the primary accent on the ante-penultimate syllable, the third syllable from the end, eg., elec'tricity, possibility.

13. The suffixes -al and -ally affect the accentual pattern, eg., 'accident, accidental; 'origin, original.

14. In words of more than two syllables ending in -ate, the tonic accent is placed two syllables before the suffix, ie., on the third syllable from the end, :'cultivate, 'educate.

15. Words ending in -aire, -ental, -esce, -escence, -esque, -ique, -itis, take the primary accent on their penultimate syllable eg., pio'neer, millio'narie, fundamental, existential, acquiesce, effervescence, grotesque, physique, neuritis.

16. In compound words the primary stress falls on one of the two elements. The most common ones are those that receive the main accent on the first element; 'footprint, 'crosswords, 'tea-party. Some take on the main accent on the second element; howéver, mys elf. Yet others are there where both elements are accented but it is the second element which takes the primary accent; home-'made, goodlooking-.

UNIT 3 (e): RHYTHM

When we are listening to music, we are frequently aware of a certain rhythmic beat, that is repeated at more or less equal intervals of time. The idea of rhythm means some noticeable pattern recurring at roughly equal intervals of time. It has often been said that English speech is rhythmical, and that the rhythm is noticed in the regular occurrence of stressed syllables.

With particular reference to speech, this rhythmic structure refers to combinations of stressed and unstressed syllables. It is common practice to classify languages depending on whether they are stress-timed or syllable-timed. Stress-timed languages include English. This means that stressed syllables will tend to occur at relatively regular intervals whether they are separated by unstressed syllables or not; this would not be the case in ‗mechanical speech'. An eg., is given below. In this sentence, the stressed syllables are given numbers : syllables 1 and 2 are not separated by any unstressed syllables, 2 and 3 are separated by one unstressed syllable, 3 and 4 by two and 4 and 5 by three.

1 2 3 4 5

'Run 'down the 'road to the 'end of the nalca

The stress-timed rhythm theory states that the times from each stressed syllable to the next

will tend to be the same, irrespective of the number of intervening unstressed syllables. In the above sentence some words or syllables are stressed, others are not. The stressed syllables which occur at equal intervals are pronounced carefully and the unstressed ones are crowded together between the stressed syllables. It is this regularity of occurrence of the stressed syllables that gives English its characteristic rhythm.

In transcription it is important to indicate stress both within utterance and within words. Within an utterance, for instance, the placing of the major stressed syllable can be responsible for changing the intended meaning :

1a) I THOUGHT you would read it (intended meaning : You would have read it). 1b) I thought you would READ it (intended meaning : You haven‘t read it).

Sentences Stress

In isolation all English words have at least one stress. However, in connected speech certain words are commonly unstressed. Connected speech in English has its own accentual patterns. There will be larger number of unstressed syllables and a smaller number of stressed ones. Alternations between stressed and unstressed syllables provide connected speech with its rhythm. Words that are important for meaning -content words like nouns, adjectives, principal verbs or adverbs — are generally accented. Grammatical or function words like articles, personal and relative pronouns, auxiliary verbs, prepositions and conjunctions are generally not accented. In English, the stressed or accented syllables, which are pronounced with greater force than the other syllables form a succession of beats coming at regular intervals of time. The other syllables, which are unaccented, are fitted into the intervals of time available between the accented syllables. Foreg.,

1. 'Shyam neglected his 'duties
2. 'Shyam has ne'glected his 'duties
3. 'Shyam has been ne'glecting his 'duties

In example 1, there is one unaccented syllable, ne-between accented syllables Shyam and -glect. In example 2, there are two unaccented syllables: has and ne-. They must be said in the same interval of time as that taken for the single unaccented syllable in example 1. In example 3, there are three unaccented syllables one after the other; has, been, ne-. They too must be said in the same interval of time as that taken for the single unaccented syllable in example 1. This accenting of only the relevant syllables, gives English speech its characteristic rhythm.

This also explains why there are weak forms in English words. In 'She was too old to Run', the Words 'too', 'old', and 'run' are stressed, giving / ʃi weztu:euldtervn/. Notice the pronunciation of the words 'was', 'she', and 'to'; these are weak forms. If they are pronounced alone, they have the pronunciation like other strong forms. But usually they are not pronounced alone and usually they are not stressed, and are called 'weak forms'.

The following is a list of common words which have weak forms in connected speech (taken from O'Connor, _Better English pronunciation')

Words	Weak Form	Examples
A	e	a book
An	e n	an egg
And	e n	black and white
As	e z	as good as gold
But	be t	but why not
Than	ðe n	better than never
That	ðe t	I admit that I did it
Him	im	give him too
His	iz	I like his tie
Her	e (r)	take her home
Them	ðem	take them away

Us	es	he won‘t let us do it
Do	d e	how do they know ?
Does	d e z	When does the train leave
Am	e m	when am I to go there ?
Be	bi	don‘t be late
Was	we z	what was she doing ?
Has	he z	has she finished ?
Have	e v	the men have gone
Can	ke n	how can I help
Shall	∫ e l	I shall try to help you
Will	wil	how will you do it ?
At	e t	come at once
For	f c	come for tea
From	frem	I sent it from London
Of	e v	the Queen of England
To	t e	to stay or to go
Should	∫ e d	should we go now ?
Could	k e d	could you wait a bit ?
Must	m e s	she must be here now

UNIT 3 (f): INTONATION

What is intonation ? Intonation is another suprasegmental feature. Any attempt at a definition must take into account the _pitch‘ of the voice which plays the most important part. Generally when we speak the pitch of our voice is constantly changing that is, the voice rises and falls and it is only in very rare and unusual situations do we speak with steady, unvarying pitch or in a mechanical manner. Normally during a conversation our pitch either goes up, or down or remains steady. This varying pitch patterns are called _tones‘. Tones can bring about a change in the meaning of an utterance or a word. The speaker divides his utterance into _tone-groups‘ or _tone-SECTIONs‘ (long stretches of speech), each group having a _nucleus‘ also called the _tonic syllable‘. It is on this tonic syllable that a noticeable pitch movement, ie., a change in the pitch of the voice, is initiated. If the voice falls, we say we have a falling tone. The falling tone is marked thus (\). For eg., _The doctor has been 'called‘. Alternatively, the voice may rise, in which case we say we have a rising tone, marked thus ( ). For eg., —Has the doctor beencalled ?‖

/

It is on the syllable _called‘ where a noticeable change in the pitch of the voice takes place and hence it is the nucleus. The second sentence is a question. The rising tone is generally used in certain types of questions in English. Sometimes it is only the rising tone which tells us that a question is being asked. For eg.

‘Her name is \Sita’
is a statement, whereas
‘Her name is /Sita?
‘is a question.

Those languages where tones play a major role in conveying meaning are known as Intonation dependent languages. Intonation, then plays a very important role in conveying meaningin English, and there are two basic questions that needs to be addressed:

1. What sort of change in the pitch of the voice should be used? (What tone should be used?)
2. At what point should this change in pitch be initiated? (Where is the nucleus?)

In the beginning, we said that utterances are divided into ‘tone-groups’. The tone group may be very short. It may contain only one syllable. For e.g., \ Yes. This single-syllable word forms one tone group. It is, of course, the nucleus, and it has a falling tone. Said like this, Yes is anappropriate affirmative answer to a question, or to a suggestion. But the same syllable could be saidwith a rising tone: /Yes. Said like this, it may be taken to imply, ‘What do you want?’ Of course, the word _Yes‘ may be part of a longer tone group.

(a) I think he‘ll say _Yes‘ (falling tone)

(b) D‘you think he‘ll say /_Yes‘ (rising tone)

In both the statement and the question, the nucleus is on Yes.

Stress and intonation are linked phenomena; they work together to give the effect of ‘prominence’ of accent. Accented syllables can be said with a level pitch, high or low, or with a change in pitch. An accented syllable said on level pitch is described as having a static tone, whilst an accented syllable on which a pitch change takes place has a kinetic tone. Moving tones are more common. If English speakers want to say ‘yes’ or ‘no’ in a definite, final manner they will probably use a ‘falling’ tone — one which descends from a higher to a lower pitch. It they want to say ‘yes’ ? or ‘no’? in a questioning manner they may say it with a ‘rising’ tone — a movement from a lower pitch to a higher one.

It will often be necessary to use symbols to represent tones, and for this we will use marks placed before the syllable in the following way:

Level	_yes _no
Falling	\yes \no
Rising	/yes /no

Some Functions of English Tones

Falling tone:

(a) Definite and complete statements
I have a \complaint

(b) Matter-of-fact Wh-questions
What was the weather \like?

(c) Commands
Finish your
\work

(d) Invitations

Do come in and the sit \down

(e) Exclamations

What a lovely \morning !

(f) Tag-questions forcing the listener to agree

It‘s a nice day, \isn‘t it ?

Rising tone :

(a) Yes/No type questions
Did they study grammar ?
/

(b) Statements intended to be questions
You don‘t want any more
/

(c) Wh-questions showing politeness and personal interest

How‘s your father ?
/

(d) Requests

Could you tell me what time the bus leaves ?
/

(e) Commands intended to sound like requests

Shut the door
/

(f) Repetition questions repeating the listeners question or expecting repetition of certain information

Raj told me about it
/

Falling-Rising tone

(a) Incomplete statement leading to a following tone group
She‘s Çlever

(b) Statement to be a _correction‘ of the information received

(She knows four languages) She knows ˇt wo

(c) Statement intended to be a warning or reproach, or to express concern
You must be more Çareful

(d) Statement meant ˇto be a pleading request, extra degree of politeness

p
Don‘t be such a rude

(e) Statement expressing some kind of reservation on the part of the speaker

She hasn’t performed very ˇw ell.

Rising-Falling tone

(a) Statements showing enthusiastic agreement

(Do you like this dress ?) ^Y es

(b) Questions showing suspicion, indignation, incredulity etc.

(He was in the library at 4pm) Are you ^sure?

(c) Imperatives showing petulance, haughtiness etc

What nonsense are you ˇt alking ?

(d) Exclamations showing sarcasm, irony etc

Good ^ d ay(dismissal)

The Functions of Intonation

It is common to distinguish three different functions of intonation:

1. We use intonation to express emotions and attitudes as we speak, and this adds a special kind of meaning to spoken language. This is called the attitudinal function of intonation. Specially the two tones — fall-rise and rise-fall — bear attitudinal implications.
2. The accentual function of intonation enables a speaker to draw the listener's attention to aspects of the message that are most important. This is achieved by placing the tonic stress on a particular part of an utterance, so that it is marked out as the most important part of the message.
3. Grammatical function of intonation helps the listener to recognize the grammar and syntactic structure of what is being said. It helps to distinguish a question from a statement when two sentences are grammatically identical.

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SUGGESTED READING

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ASSIGNMENT

1. What is meant by (a) a front vowel, (b) a back vowel and (c) a central vowel? Give examples.
2. What is meant by (a) an open vowel? Give examples.
3. What is meant by (a) a half-open and (b) a half-close vowel? Give examples.
4. Which are the three positions of the lips used in producing vowels? What are they?
5. What is meant by (a) rounded vowel and (b) an unrounded vowel? Give examples.
6. Describe the vowel sounds in the following words according to the R.P. of England: Beat, bit, gate, bed, cut, cart, cot, court, all, horse, force, home, book, cool, bird, about.
7. What are diphthongs? Give a list of R.P. diphthongs and one example of each Sound in a word.
8. What is the difference between a pure vowel and a diphthong?
9. What is meant by a glide?
10. Can a diphthong consist of more than one syllable?
11. What is the difference between a falling diphthong and a rising diphthong?
12. What is the difference between (a) a closing and (b) centring diphthongs?
13. Which English vowels do not occur finally?
14. How will you define a syllable? Give examples.
15. What do you understand when you hear that a syllable has the structure CVC? Give examples.
16. What do you mean by the nucleus of a syllable? Give examples.
17. What is a consonant cluster? Give examples from English of:
    (a) an initial consonant cluster made up of two consonants
    (b) an initial consonant cluster made up of three consonants
    (c) a final consonant cluster made up of two consonants
    (d) a final consonant cluster made up of three consonants
    (e) a final consonant cluster made up of four consonants.
18. Divide the following words into syllables and mark the structure of each syllable. (Do not be misled by spelling)

e.g., phonetics / fe - ne- tiks /
cv – cv- cvcc

(a) cigarette	(b) linguistics	(c) morphology	(d) syntax
(e) grammar	(f) butter	(g) button	(h) suddenly
(i) responsibility	(j) college	(k) student	(l) remarkable
(m) calendar	(n) translation	(o) director	

19. Write as many examples as you can for each of the rules for accentual patterns.

20. Write twenty-five disyllabic words with accent on the first syllable and twenty disyllabic words with accent on the second syllable. Mark the accented syllables.

21. Write five words of three syllables each with

    (i) the accent on the first syllable

    (ii) the accent on the second syllable

    (iii) the accent on the third syllable.

    Mark the accented syllables.

22. Mark the accented syllables in the following words and say the words with the correct accentual patterns.

ability	breakage	daylight	falsehood	air-tight	calculate
defeat	fanciful	artistic	examiner	poverty	ceremonial
backbone	combination	doubtful	forbid	beautiful	country
ear-ring	generosity	photographer	courtyard	entertain	grammatical

23. Mark stress and intonation in the following sentences. In case there is more than one tone group in a sentence, mark the tone-group boundary with a slant line

    (i) Mohan: May I have this cake ?

    Radha: Certainly

    (ii) A: I‘m afraid you have failed. B: Have I, Again ?

    (iii) Mohan: What sort of Diwali did you have ?

    Radha: My mother was ill, my father broke his leg, My husband had a severe cold and my children down with flu. So you can imagine the kind of Diwali I must have had.

You may wonder why you are being asked to study vowels again. The reason is vowels play an important role in the use of Stress and Intonation in English. As you already know, vowels form nucleus of a syllable. Stress and Intonation are based on the syllable and their sequence in a sentence.

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BLOCK- III

UNIT – 4

LANGUAGE VARIATIONS: ENGLISH

Content Structure:

Objectives

UNIT 4(a):

General Introduction

English in the past: variation according to Time Present day English and Its variations

UNIT 4 (b):

Pidgins and Creoles

UNIT 4 (c): English as a Global Language: English in many Countries

How do varieties differ?
The R. P. accent

English based Pidgins and Creoles:
Non-native varieties of English
The Use of English in India: Its functions

UNIT V

UNIT 5 (a): Language according to use
Field of Discourse
UNIT 5 (b): Mode ofDiscourse
UNIT 5(c): Style ofDiscourse
Summing Up

UNIT 5 (d): Analysing Registers:
Some Examples

UNIT 5 (e): General Summing Up
Suggested Reading
Assignment

OBJECTIVES

In this module you will become familiar with the concept that language is *not* a 'monolithic' entity. In other words, what is known as *a language*, consists of a range of variations or varieties. The aim then is to familiarize you with

- Ÿ the concept of variation in language
- Ÿ the parametres of variation
- Ÿ the notion of English as a global language
- Ÿ the varieties of English; that is,
  - — in the past
  - — at present

— variety and Style in spoken English

— variety in written English

Ÿ the concept of Style and Register

Ÿ the notion of ―politically‖ correct usage.

4 (a): GENERAL INTRODUCTION

As we have said in the ―Objectives‖, no language has a ―monolithic‖ form. Rather, a language changes through time and space, through domains of use and through medium. In other words,
a language does not remain the same through history. For example, the English of 1066 AD or the thirteenth century is in many ways different from the English we use today. Further, the English spoken in England today differs from the English used in the SECTIONed States or in Australia today. The way we write an essay or a letter is different from the way we carry on a conversation.

In the following subsections we will consider the parametres of time, space, medium and use, which are responsible for bringing about differentiation or variation within a language.

4 (a): English in the Past: Variation According to Time

The island of Britain, inhabited by the Celtic people was invaded and ruled by the Romans from 43 A.D. onwards. Early in the fifth century, the Roman legions were withdrawn and the Celts were subjected to invasions from the west and the north. A group of invaders from across the North Sea, called Angles, came to Britain in the fifth century AD. Angles settled in the eastern part of the island. They spoke a dialect of *West Germanic* while the Britons or early inhabitants spoke *Celtic*. The country came to be known as *Englalond* or Angle-land, now known as England. This language of the Angles, used from the fifth century AD to 1100 or 1150 AD is called *Old English*.

Old English itself consisted of four distinctive dialects, namely

Ÿ *Northern branch* — spoken north of the river Humber

Ÿ *Mercian* — used in the Midlands, from East Angia across westwards to the Welsh border

Ÿ *Kentish* — spoken in the south east

Ÿ *West Saxon* — spoken in the south and south west.

So, we see that even during the early or old English period, different varieties existed at the same time, depending on the geographical areas in which they were used. We can call this *geographical variation*. Geographical varieties are also known as *dialects*, varieties which are usually mutually intelligible.

We also see that an important historical event, an invasion, is responsible for the entry of English into Britain.

The second important historical event which influenced the English language is the *Norman Conquest* of 1066, when the Normans (= Northmen or Vikings settled in Northern France) conquered England and settled there. They spoke Northern French and this form influenced and modified Old English in numerous ways. The English from 1150 to 1450 is known as *Middle English* (ME). ME is markedly different from OE in spelling, vocabulary, word-forms and grammar. Old English and Middle English are thus temporal varieties, varieties which differ according to *time*. Geographical variations are varieties related to regions. They exist simultaneously with each other whereas temporal variations do not exist at the same time.

4 (a): PRESENT DAY ENGLISH AND ITS VARIATIONS

Today, that is, in the present time, if we consider the large number of non-fictional books and articles in English printed and published all over the world, we will find, first of all, that from the texts themselves, it is not possible to identify which country the author belongs to. This is because they are all written in what is known as *Standard English*. This is *not* a regional dialect. It is an educated variety used and accepted by people all over the world. Standard English not only refers to the written form, but is also manifest in the spoken form. (This needs a little bit of elaboration, given later).

The point to remember is that in present day English there is a *standard variety* and several *non-standard* varieties. The differences consist of the use of a different vocabulary and a small set of grammatical features including pronunciation. One such feature is the use of the double negative, as in.

I didn ‘t have no dinner yesterday,

which is not permissible in standard English.

Non-standard varieties are primarily spoken. The standard variety can be either spoken or written. Often, regional varieties or dialects are non-standard. That is, they differ from the standard variety, especially in their social status.

4 (b): Pidgins and Creoles

A *pidgin* is a *contact language*. It develops when two communities speaking different languages come together for the purpose of business or trade. Neither group knows the language of the other. For communication and limited transactions, a kind of simplified language emerges, sharing the features of both the languages. For instance, in various places of the world, pidgins based on English, French or Dutch have developed. These are found in the dominions and colonies of the European countries. Characteristic of this variety is the restricted vocabulary and simplified grammar. For instance, in one of the English based pidgins, the word *grass* is used not only for grass but also for hair, as in

head-grass = hair

face grass = moustache.

A pidgin is nobody’s mother tongue and is used as a language of convenience and communication. It is thus learnt in addition to one’s mother tongue.

On the other hand, a *Creole* is a pidgin which in time has developed as the first language of a community. How does this happen? Let us take the situation where two communities which do not share each other’s language, come into minimal contact and where a pidgin has developed. If there is inter marriage in such a context, we have then a household where the only language common to the couple is the pidgin. Now this pidgin, instead of being used for one purpose and context, will be called upon is fulfil all purposes in all the contexts required for livinga normal life. This will mean adding new vocabulary items (which could be borrowed from eitherof the languages of the couple), new functions of language and additional grammatical structures, including morphology and syntax. This then is a case of extension of the pidgin. Now think of the children born to this couple. What language are they exposed to? The language used in the home

is the extended pidgin used by the parents, for whom this is not their mother tongue or L1? However, for the children the language in the home is the extended pidgin: So, they learn this as their mother tongue or L1. If there are several such households, as is likely to happen, then there isa whole community of children for whom the extended pidgin is the mother tongue. Once this happens, the extended pidgin gets expanded further: new words are added by borrowingor

coining as the need for them arises, the morphology becomes more complex, more functions

(=language functions like persuading, disagreeing, negotiating, inviting, complaining etc.) are acquired, the grammar and syntax become more complex. The form then is on the way to becoming a full independent language. A creole then develops like any other language to serve all the purposes for which the community uses the language. *Tok Pisin*, a creole used in Papua and New Guinea, has now become one of the state languages.

Pidgins and *Creoles* are then varieties of English.

4(c): ENGLISH AS A GLOBAL LANGUAGE: ENGLISH IN MANY CONTEXTS

In order to understand how certain varieties of English developed and how they operate, it is necessary to have some idea of how English functions in the world. This will mean taking into consideration questions like the following:

Who uses English?

In what contexts is English used?
For what purpose is it used?
Is there a single model for use?

If there is more than one model, how does one choose which one to use?

As we all know, English is being used by more and more people in the world and many people think that in order to survive in the world, a knowledge of English is absolutely essential.

Let us consider these two features in some detail.

Geographically, English is spread all over the world. It is used in both the hemispheres and all the continents. This is in marked contrast with the situation till the 1600‘s, a time when English was spoken by a relatively small number of people and was confined geographically to the island of Britain. Even within Britain not everybody spoke English. The original Celtic language survived in the form of Welsh in nearly all of Wales and as Cornish in much of Cornwall. The Highlands and the Islands of Western and northern Scotland spoke Gaelic, another Celtic language brougih across from Ireland in pre-mediaeval times. The people of the Northern Isles, — Orkney and Shetland — spoke *Norn*, a Scandinavian language they inherited from their ancestors, the Vikings.

It was only in the seventeenth century that this situation began to change. It was at this time that the geographical and demographic expansion that we see today began to take place. In the late 1600‘s English speakers arrived in North America (today’s U.S.A. and Canada), Bermuda, the Bahamas and the Caribbean. From Scotland, English was imported into the northern areas of Ireland. During the 1800‘s English began to penetrate in Southern Ireland. It was at this time that Cornish disappeared from Cornwall and Norn from Orkney and Shetland. It was in this century thatEnglish began to establish itself in Wales and came to replace Gaelic in Scotland.

It was also in the 1800‘s that the southern hemisphere varieties of English began to appear. During the early nineteenth century large scale colonization of Australia led to the importation of English to that continent. Slightly later, New Zealand, South Africa, Falkland Islands, the South Atlantic Islands of St. Helena and Tristan da Cunha, the Pitcairn Island and Norfolk Island acquired English speaking populations.

Such occurrences of expansion, settlement and colonization have led to the growth of different varieties of English all over the world, displaying similarities as well as differences. For instance, Scottish English and Northern Irish English share many points of similarity. NorthAmerican English and the English of Southern Ireland have many points of similarity. The English varieties of the southern hemisphere, for example, those found in Australia, New Zealand, South Africa and the Falklands are very similar to the varieties found in South-east England, simply

because the settlers to the colonies came from that part of England. In other words, settlers and colonizers carried their own varieties of English to the new lands and then these varieties developed further in their own ways.

Now we can begin to answer the questions we asked at the beginning section 1.3:

Who uses English?

We can say that spread all over the world, people speak English as their mother tongue in the countries of Britain, the SECTIONed States, Australia, New Zealand, South Africa and small pockets scattered round the world. Also, because of colonization, English is used by the people of the colonized countries for instance in Africa and South East Asia.

In what contexts is English used?

For people who speak English as their mother tongue, it is used in *all* contexts: at home, in the market place, at the office, for education, for newspapers and journals, for entertainment and so on. For people who speak English as their second language, the contexts are much more restricted:it is often *not* used *exclusively* at home or among friends or colleagues. It may not be the language at the market place or the playground. It is likely to be the language of education, of law or of administration. Further, English may not be used by everybody in an erstwhile colony.

For what purpose is English used?

If the contexts of use for English is restricted, the purposes for which English is used will also be restricted. Countries where English is used as the first language, it is used for *all* purposes and in *all* contexts. For people who use English as the additional language, the contexts of use are limited. For instance, English may be used for providing education or for settling legal matters, but it may not be used as a language for friendship. So, the questions of context and purpose are related.

Is there a single model for use?

As you have already understood. English used in different countries today can differ is pronunciation, vocabulary, spelling and grammatical use. When a person learns English as a second language, the question arises as to which model, he should learn. Should he learn British English or American English or Australian English? This is a complicated question, for various reasons.

First of all. When written English is considered, we find that there is only *one* form of standard English which is acceptable all other the world. So, if a second language learner of Englishneeds to use *written* English, he has only *one* model to follow: that used by everybody who uses written English. The geographical origin of the writer is not evident in his writing.

However, this is *not* the case when we consider *spoken* English. As you have already seen, spoken English varies from region to region, especially in pronunciation and accent. *British English* sounds very different from *American English*, mainly because of the differences in both segmental and supra segmental features. Even within Britain and within the SECTIONed States, we find many regional variations. For instance, the English spoken in and around London (e.g., Cockney) differs from the English spoken in the Midlands or in Scotland, mainly in the vowel system, in vocabulary and in rhythm and intonation. Not all the regional varieties are acceptable as standard. But in Britain there are at least *two* standard forms of speech: British and Scottish.

Now the term *Standard* needs some clarification. What is standard speech or variety?

The most noticeable features of a standard variety is the social prestige or status that it enjoys. It is thought to be a *superior* form of speech and users of this variety are thought to be superior in some unspecified way. Moreover, a standard variety is used in schools and universities as the vehicle of education. Governmental matters are carried out through this variety; it is the

variety used in counts, for newspapers and journals, for use on the radio and television. Dictionaries are based on it. A standard variety then has two aspects, written and spoken. As you have already been told, for English there is only *one* written standard but *several* spoken standard varieties. So the question of the choice of a model relates particularly to the spoken form.

Historically, British colonies were exposed to the British spoken form and that tradition still continues, as in the case of India. For such colonies, British English was the model. In today's world, some people hold the view that American English could be the model. In writing, the use of computers has popularized American spelling rather than the British forms. (See section 1.3.2.) The choice of a model for the spoken form can be either and history and context usually determine the choice.

4 (d): HOW DO VARIETIES DIFFER?

It must be clear from the foregoing account that the varieties of English referred to so far, are all spoken by people who use English as their mother-tongue or first language. Such varieties are referred to as *Native varieties of English*. Though people in Britain, Canada, North America, Australia, New Zealand or South Africa, speak or use English as their mother-tongue, each variety differs from the others in a number of ways.

In this subsection you will come to know about the differences displayed by the various varieties. The differences can be in pronunciation, in lexis or vocabulary and in grammatical forms.

The R. P. Accent

You are all aware that British English *sounds* different from American English. May be some of you are also able to recognize the variety when you hear it. The kind of English you hear on the BBC can be referred to as the ―English type of English‖. The kind of English that is usually taught to students and the kind you hear on the BBC is usually known as R. P. (Received Pronunciation) or the R. P. Accent. (In the modules on phonetics and phonology you will find some explanation of this variety) R. P. is a non-regional variety and can be encountered in any part of England or even outside it. It is a social accent; in that it is used by the upper middle and upper classes. Daniel Jones, A. C. Gimson and other textbook writers of Phonetics and Phonology describe the accent in detail. In the modules on Phonetics and Phonology of this course, the 24 consonants and 20 vowels of R. P. have been described in detail.

Australian and New Zealand English resemble R. P. but there are phonetic differences in the vowel system. Grammatical differences are not many, but occur in the use of auxiliaries, Lexical differences, as expected, are quite numerous and involves loan words. Lexical differences are frequent in colloquial speech. Some example are given below:

Aus Eng	**Eng-Eng**	**NZ Eng**	**Eng Eng**
to barrack for	support	tramping	hiking
foot path	pavement	to front	to turn up / appear
frock	dress	to uplift	to pick up / collect
picture theatre	cinema	to jack up	arrange
station	stock-farm	to farewell	to say good bye to
paddock	field		

Colloquial abbreviations are more common in Aus Eng or NZ Eng than Eng Eng, as in *beaut* for ‗beauty', *uni* or *varsity* for university.

North American English (NAm Eng) differs from R. P. mainly in its vowel system. The most common examples are words like *path, dance* and *half*. In R. P. they have the vowel / a: / but NAm Eng uses the vowel /æ/.

In the area of grammar, NAm Eng shows many differences. One of the most noticeable one is to be found in the area of *inflections* in verbs. Eng Eng has many irregular verbs like *fly*, *flew*, *flown* or *sing*, *sang*, *sung*. In NAmEng many irregular verbs have become regular using -ed for the past and past participle form. In EngEng ‒*gotten*‖ is not used any more. But in NAmEng it is used for all meanings except for the meaning ‒*have*‖.

Spelling differences exist in EngEng and NAmEng varieties. Examples are:

Eng Eng -*our*	**NAm Eng -*or***
colour	*color*
favour	*favor*
vapour	*vapor*
Eng-Eng -*ou*	**NAmEng -*o***
mould	*mold*
Eng Eng -*re*	**NAm Eng -*er***
centre	center
metre	meter
Theatre	theater

4(e): ENGLISH-BASED PIDGINS AND CREOLES

In section 1.2.1 you have come across the terms ‒*pidgin*‖ and ‒*creole*‖ and you have formed some idea of what they mean. In this section we will look at some of the processes which are involved in the formation and development of these varieties.

When two groups of people with no common native language need to communicate in limited situations and have minimal contact, as for purposes of trade, a medium for communication evolves. The resulting language shows certain characteristic features.

The first such feature is *simplification*. This process involves *regularization* and *loss of redundancy*. What does this mean in actual practice? First of all, regularization means treating irregular forms as if they were regular. For example, in English the past tense of many verbs are *not* made by adding -ed. A child for example, may produce forms like *seed* and *buyed* instead of *saw* and *bought*, or *goed* instead of *went*, some examples are, *kneel-kneeled* (instead of *knelt*) or *spell-spelled* (instead of *spelt*). *Loss of redundancy* means omitting grammatical material which is repeated elsewhere or is not absolutely necessary for conveying meaning. Examples are ‒*There is three books on the table* or *She like tea* instead of *There are three books on the table* and *She likes tea*.

The second such feature is *mixing* when elements of the speaker's mother tongue is carried over to the other language. For example, a French speaker learning English will invariably speak English with a French accent. Further, certain French grammatical constructions and idioms may also be used.

The third feature of such a contact variety is *reduction*. Simply because the speakers operate with a restricted range of purposes, they have control over fewer words, fewer grammatical constructions and fewer idiomatic and stylistic devices.

When a language is subjected to such simplification, mixing and reduction, it can be said to have been subjected to the process of *pidginization* and the language is called a *pidgin*. (see

section 1.2.1). By definition, a pidgin is nobody's mother tongue and is used for restricted purposes.

[Note: In Nagaland in India, *Nagamese* is a pidgin, a mixture of Assamese and various Naga languages and is used as a *lingua franca* or language of communication between Naga and non- Naga people and also between Nagas with mutually unintelligible languages. The *Bazaar Hindi* used in Meghalaya is considered by some linguists to be a pidgin because it displays the three features mentioned above.]

Examples of some English-based pidgins are West African Pidgin, Tok Pisin of Parpua and New Guinea and Solomon Islands Pidgin.

When a pidgin language acquires importance beyond being a trading language or a lingua franca and is learnt by children as their native language, it becomes a *Creole*. It takes on the full range of social functions and acquires native speakers. At this stage, compared to other languages, it is still simplified or regularized and mixed. But it is no longer reduced. On the contrary, it undergoes a process of expansion, known as *creolization*. During this process vocabulary is developed and expanded, grammatical devices are added to and the language acquires a wide range of styles. Some of the Pidgins mentioned earlier are now developing towards Creoles.

In Surinam in South America a number of English-based Creoles are in use. It must be remembered that the pidgins and creoles based on English are not necessarily intelligible tospeakers of English.

4(f): NON-NATIVE VARIETIES OF ENGLISH

The varieties we have considered so far are all *native varieties* of English, that is, they are the *first languages* of the speakers. In countries like Britain, Australia, North America, Canada and New Zealand, English is the first language of the majority of the population. It is also the official language, the language of education, of administration and of everyday use.

A language learnt in addition to a first language is often referred to as a second language. But recently the term has acquired a specific meaning.

English has both native and non-native speakers. Native speakers are those who use English as their first language or their mother tongue. Those who speak English *not* as a mother tongue but as a language in *addition* to their own mother tongues are non-native speakers.

In respect of non-native speakers, it is usual to make a distinction between English as a Foreign Language (EFL) and English as a Second Language (ESL). English is said to be a Foreign Language when its speakers use it as a vehicle for international communication. They expect to useit to interact with people from countries other than their own. People in Germany or Japan or Brazillearn English so that they can use it with people from other countries.

For speakers of English as a second language, English is usually an official language in their respective countries, is usually the language of education and often is a means of wider communication within their own countries.

Professor Braj B Kachru, a noted applied linguist, characterized a second language as a non-native language learnt and used within the sociolinguistic context of a nation. In this sense English is a second language in India. It does *not* mean that everybody who has a second language in India, knows English. The focus is not on *personal use* but on *use in a wider context*.

According to Professor Kachru, such use constitutes an ‒*institutionalised variety*‖. The main characteristics of this variety or second language are the following:

(i) It has an extended range of uses within the country in which it is used.

(ii) It has an extended *register* and *style* range (These terms will be explained in section 1.4 and another SECTION).

(iii) In this variety a process of *nativization* or indigenization of the registers and styles have taken place both in formal and contextual terms.

(iv) A body of nativized English literature has developed.

In contrast, a foreign language is used outside the national boundaries. It has a highly restricted range of functions within specific contexts.

Professor Kachru further points out that an "institutionalized" variety always begins life as a "performance" variety" (a foreign language). It then acquires other features and gains a different status. The main features of an "institutionalized" variety seem to be the following:

* It has been in use for a fairly long period of time
* It has an extended range of use
* Users of the variety have an emotional attachment to it
* It has functional importance
* It has sociolinguistic status.

Q. How will you characterize English in India?

4(f): THE USES OF ENGLISH IN INDIA: ITS FUNCTIONS

For what purpose or purposes is English used in India? Not everybody speaks English in India; but it is used for very important functions. All *uses* of language within a society takes place within a *context*. What is this context? It is an amalgam of a large number of factors — linguistic, social, political, geographical and economic. The framework of sociological context helps us to understand the *functional* uses of English in a second language situation. B. B. Kachru suggeststhat in India, indeed in the whole of South Asia, English is used for *four* broad categories of functions. These are the *instrumental*, the *regulative*, the *interpersonal* and the *imaginative* / *innovative* functions.

The instrumental function: When English is used as a *means* for achieving something, it has an instrumental function. For example, English may be used as a medium of instruction and learning within the educational system. Countries like India, Pakistan, Nepal, Sri Lanka andBangladesh illustrate the instrumental function of English.

The Regulative function: When language is used to *regulate* conduct, it demonstrates a in regulative function. English used administration and the legal system in India has a regulative function.

The interpersonal function: English illustrates this function in India in two ways. First of all, English provides a *link* between speakers of communities which do not share any other language. For example, English is used as a link between speakers of Naga and Bangla, of Hindi and Tamil, of Assamese and Telugu and so on, in the Indian context. Secondly, at a personal level, the useof English indicates "modernism", "elitism" and may be the level of education.

The imaginative / innovative function: This function refers to the use of English in various literary genres. Non-native users of English have shown great creativity in this function. Such writers have deftly used English in "un-English" contexts and have attempted to create an idiom which has a universal appeal. You must be familiar with names like R. K. Narayan, Salman Rushdie, Bhabani Bhattacharya, Amitava Chaudhuri, Kunal Basu, Jhumpa Lahiri, Vikram Seth, Arundhati Ray and many others who have used English for this creative function.

UNIT V

5 (a): LANGUAGE ACCORDING TO USE: REGISTER

So far, all the varieties of English we have referred to, are defined according to their ―users‖, that is, *who* uses them? We have seen how one speaker of a language can differ in various ways from another speaker of the same language.

In this section we will deal with the situation where one single speaker uses different varieties of the same language depending on the situation and purpose of use. Such variations are said to be the consequence of *language use*. An example will make this clear. You turn on the radio and you hear someone speak. You will immediately be able to identify what you hear as a news report being read or as a sports commentary or as a discussion. How do you recognize each? Obviously, there are features which are associated with each use and listeners can recognize and identify them. Such varieties according to '*use*' are known as '*registers*'.

M. A. K. Halliday, a noted British linguist, used this term first in this sense in 1964. He pointed out that a Church Service and a school lesson are quite distinct and therefore they belong todifferent registers. The English a lawyer uses in the courtroom is distinct from the English he uses in discussing the same points with his colleagues in his chamber or in explaining the legalities to his client. Similarly, a lecturer in Chemistry will use language in the classroom to lecture to his students in a way different from the language he is likely to use in explaining the same concepts to his twelve-year old child at home.

How do registers differ? According to Halliday, they differ linguistically, that is, in grammar and vocabulary. All languages have the convention that a certain kind of language is appropriate to a certain use. Because of this, we can identify a piece of language as occurring in a certain context and domain. For example, the phrase 'Mix well' is likely to occur in a recipe whereas ―Mixes well‖ is likely to occur in a testimonial. So, we find registers specific to different *domains* such as education, advertising, sports, newspaper editorials, legal and so on.

According to Halliday, registers differ primarily in form: "the crucial criteria of any registerare to be found in its grammar and lexus" (1964: p 68). Registers can be distinguished along three parameters: (i) Field of discourse, (ii) Mode of discourse and (iii) Style of discourse.

5 (a): Field of Discourse

A field of discourse relates to what is going on through language. That is, it can refer to the *topic* or subject matter or can relate to the total event, e.g. *lecturing*. It also takes into account the *context* or the *situation* within which the event is taking place and may include the location, for instance, *within the classroom*. Field of discourse is manifested mainly through lexis or vocabulary (e.g., technical and scientific terms, legal phrases, special vocabulary related to a profession or an area of activity). Field of discourse also includes the *domain* or the area of operation, e.g. the domain of education or advertising.

In fact, the field of discourse is a fairly complex term, taking in several factures of *language use*. For example, (a) a lecturer in Chemistry lecturing to undergraduate students can be placed within the field of discourse in the following way:

(a) Overall context: undergraduate or technical education on domain
General discipline : Chemistry
Specific topic: The nature of chemicals, for instance
Location: Within a classroom
A punch line in a TV advertisement.

(b) ø ÀÚı¸ √õ∂Ô˜ ¶ß±Ú Œ˝±fl¬ Dettol *¶ß±Ú*
can be said to have the following field of discourse.

General domain: advertising

Specific domain: TV advertising (visual + audial)
Specific topic: Dettol soap and its value Operation
or activity : Taking a both
Location: Mother in unspecified area then cut to the bathroom.

Certain assumptions relating to each field of discourse is linked to the conventions of the society or context in which it occurs.

5 (b): Mode of Discourse

Mode of discourse refers to the *medium* or *mode* of language activity: whether it is written or spoken, written to be read aloud, written to be spoken and so on. All languages which have a written form, display various distinctive features in their spoken and written forms. So medium is indicated by a number of indicators in vocabulary and grammatical form and in the case of spoken forms by the pace of delivery and way of presentation. For example, recordings of spontaneous speech have shown that it is characterized by pauses (when the speaker is planning the next bit of discourse), pause fillers like *ah*, *..um*, etc., going back and repeating, restructuring what is being said, using cues for responses or involvement from the listener like *O.K.* ? *...do you see...*, *... you know* ... and so on.

Within either mode, sub classifications are possible. Spoken forms for instance, can include conversation, lecture, speech, discussion, seminar, debate, interview and so on. In the written mode, the register of journalism can be subclassified into reporting, editorial comment, feature writing etc. So, the important point to remember is that a difference in medium is manifested in a difference in language forms. In refusing an oral invitation, it is possible to say, "Thanks a lot — sorry. I can 't make it." and it is appropriate and acceptable. However, if the refusal is in writing, such a response will be utterly inappropriate and can cause offence.

5(c): Style of Discourse

Style of discourse refers to the manifestation through language of the relation among the participants or the speakers or the writers and their readers. The originator of the message or text is referred to variously as addresser /sender and the target of the message or text can be referred to as addressee /receiver. According to Halliday, since these relations ‖affect and determine features of the language‖, they contribute to the appropriateness and effectiveness of the language used (Halliday 1964: p 92). Such relationships distinguish between a *colloquial* style (that is, relaxed or less careful) and a *polite* (formal, careful) style or forms of language.

Though such differences can be manifested both through vocabulary and grammar, in practice it is extremely difficult to specify *clearly* what the differences are. Some indications are possible. For example, the word ‒*kid*‖ to refer to a child is more usual in a colloquial style and less likely to occur in formal speech. ‒*Silence is requested*‖ is a more formal use, likely to appear in a notice whereas ‒*Keep quiet*‖ or ‒*Be Silent*‖ or ‒*No talking*‖ are likely to occur in colloquial speech.

The styles of discourse cannot be placed into watertight compartments. Rather, they can be seen as a *scale* or a *cline*, one gradually changing into the other. The terms or categories usually used to distinguish the "style" of discourse are *casual* / *informal*, *intimate*, *neutral*, *formal* (deferential) and *frozen*.

Summing Up

In order to define and identify register, we need to put together the three dimensions of classification we have referred to so far: field, mode and style of discourse. The accurate use of each will result in an appropriate and effective register. You must remember that registers are part of our everyday use of language, both written and spoken. In fact, literature can be looked upon asa special register, having a special function and purpose.

In the next sub-section, we will look at several texts analytically, to find out how one candetermine the register of a given text.

5 (d): Analyzing Register: Some Examples

In order to analyze a text according to its *register,* we will use the following categories :

* What is the topic / subject matter ?
*What is the situation / context?
*What is the purpose / aim?
* What is the mode: spoken or written?*
*Who is the addresser?
* Who is the addressee?
* What is the relationship between them?

You will notice that the first three questions relate to the field of discourse, the fourth to the mode of discourse and the last three to the style of discourse.

Activity 1: Read the text below and using the seven questions that have been posed earlier, try to analyze and identify the register.

Text A

―... and again its Raman high across the area looking for Kuttappa gets the header in not enough power Kurian fortunately for Bengal is there to clear not very far though Sanjay comes forward a yard in from the rear touching the Gujrat left long ball from Sanjay high across the area Prabir is there punches the ball away not very far but effectively and Kaushik the Bengal captain picks it up in space far side from the Bengal left he‘s tackled fiercely though and he loses the ball to Cherrien.

Now let us try to answer the following questions:

What is the topic / subject matter?
What’ s the situation and purpose?

You must have realized that it‘s a sport commentary and the topic is a game of soccer or football. The purpose is to give a graphic description of the game, step by step.
Obviously, this is spoken, most likely it is a radio commentary on a game of soccer.
The commentator is addressing a large number of listeners, in a friendly informal way.

Activity 2: Make a list of the words and grammatical structures that have helped you to make the above identification. Is this formal or informal? How do you know?
Activity 3: Read Text B and make a register analysis following the guidelines given above.

Text B

Immigration in a minute, Come September, Come September and immigration checks will be quicker — a minute at the most — for passengers landing at or taking off from NSC Bose Airport. A Passport Reading Machine is being installed by the Immigration Department for faster clearance of passports.

Activity 4: Read Text C below. Identify the mode, the topic and context and the style of the discourse (formal, informal etc.).

Text C

Speaker’s Lament
Tears, threats no remedy

Has the Speaker ―given up‖ on the present members of the Lok Sabha? His appeal to students to enter politics might suggest that. Still, it is easy to understand the frustration of the

Speaker after a session which saw him under sharp personal attack and then was witness to members physically attacking each other. While he has strongly condemned the truly despicable development, whether his stern warnings will prevent recurrence is doubtful.

Activity 5: Read Text D below. Identify the context of situation, the relationship between the participants and its place on the formality scale e.g., informal, intimate, neutral, formal or frozen.

Text D

A: Hello

B: Hello. May I speak to Reena please?
A: Just a moment! I'll call her
C: Hello

B: Hello Reena. Are you free tomorrow evening?
C: Why, what's happening ?
B: Well, my cousin is visiting us and I wanted some of my friends to meet her.
C: That's' nice! I'm not doing anything special tomorrow!
B: Great! Come to our place around 5 and we'll have some tea.
C: Thanks a lot. I'll be there
B: Good! See you then. Bye.
C: Bye.

5 (e): GENERAL SUMMING UP

In this SECTION we have considered the different varieties of English. Most of thesevarieties are distinguished according to their users, that is, according to the characteristics of the people who use it. Such people live in various geographical regions or belong to various castes or class.

But over and above such use, we have varieties of a language which are distinguished according to their *use*. That is, *who* uses it *when*, with *whom*, in what *situation or context*, about *what* and for what *purpose*. This distinction is known as *register* and the same speaker may be able to use several registers depending on the situation and purpose.

We have also looked at a few texts in order to find out what registers consist of. We have noticed that the most obvious indication is the lexis or the kind of words that are used in relation to a topic. The style or tone of the exchange is also important and appropriate use makes an exchange acceptable or otherwise.

We hope that from now on, whenever you come across a text, spoken or written, you will be able to identify its topic, mode and style.

SUGGESTED READING

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ASSIGNMENT

1. "A language is not a monolithic entity". Do you agree? Give reasons for your answer.
2. What is temporal variation in language? Explain with suitable examples.
3. What are some of the parametres for language variation? Illustrate with suitable examples.
4. "Language varies according to class and caste." Do you agree? Give reasons for your answer.
5. What is a Pidgin? What are the processes of pidginization?
6. "A pidgin has no native speakers, that is, it is nobody's mother tongue." Do you agree? Describe how pidgins occur and survive.
7. "A creole grows out of a pidgin." Describe the processes of creolization.
8. What is "register"? Does English have many registers? Discuss in detail.
9. English is a global language. Discuss in detail what is indicated by the term "global".
10. How would you distinguish a "native" variety of English from a "non-native" variety?
11. Discuss the functions for which English is used in India.
12. What do you understand by the term "English as a second language"? Elaborate.
13. Write short notes on the following:
    - (i) English as a foreign language.
    - (ii) Mode of discourse
    - (iii) Style of discourse
    - (iv) Pidginization
    - (v) Simplification
    - (vi) Restriction of Context
    - (vii) Middle English
    - (viii) Australian English
    - (ix) Process of nativization
    - (x) Instrumental function.
14. For each of the texts given below, specify the following:
    - (i) What is the field of discourse?
    - (ii) What is the context / situation?
    - (iii) Who is the addresser / sender?
    - (iv) Who is the addressee / receiver?
    - (v) What is the relationship (social) between the addresser and the addressee?
    - (vi) What is the medium
    - (vii) What is the style (i.e., frozen, formal, casual, informal, intimate etc.)?
    - (viii) Purpose / intuition of the text

Text A

Dear Father. Who art in Heaven. Give us this day our daily bread

Text B

Misty morning, followed by clear sky, bright sunlight. Gests of chilly wind. A few showers in the evening. Light snow falls during the night.

Text C

Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was coming down along the road and this moocow that was coming down along the road met a nicens little boy named baby tuckoo ...

His father told him that story. His father looked at him through a glass. He had a hairy face.

He was baby tuckoo. The moocow came down the road where Betty Berne lived: She sold lemon platt.

(From *A Portrait of the Artist as a Young Man* by James Joyce).

Text D

The wide playground was swarning with boys. All were shouting and the prefacts urged them on with strong cries. The evening air was pale and chilly and after every change and thud of the footballers the greasy leather orb flew ...

Text E

I like dogs, my whole family likes them. At least most of them do. We used to have six

Text F

Had we but World enough, and
Time, this coyness Lady were no
crime.
We would sit down, and think which way
To walk. and pass our long Love ‘s Day
(*To his Coy Mistress* by Andrew
Marvell)

Text G

All day I have watched the purple vine leaves
Fall into the water.
And now in the moonlight they still fall,
But each leaf is fringed with silver.
(*Autumn*, Amy Howell)

Text H

Trespassers will be prosecuted.

Text I

Jute mill workers will go on an indefinite strike from tomorrow after tripartite talks, held for the second successive day today, failed to arrive at a formula to avoid the strike.

Text J

It was an old temple, a small one, in the city, which she had taken and was turning into a dwelling house. It had been built for a very holy monk by his admirers three hundred years before, and here in great piety, practicing innumerable austerities, he had passed his declining days. For long after in memory of his virtue the faithful had come to worship, but in course of time funds had fallen very low and at last the two or three monks that remained were forced to leave. It was weather- bealin and the green tiles of the roof were overgrown with weeds.

BLOCK - IV

LINGUISTICS

CONTENT STRUCTURE:

UNIT 6(a): What is Linguistics?
UNIT 6(b): Key Properties of Human Language vis-à-vis Animal Communication System
UNIT 6(c): Basic Assumptions of Modern Linguistics

6 (a): WHAT IS LINGUISTICS?

Linguistics is usually defined as "the scientific study of language". Such a definition raises three crucial questions:

(i) What do we mean by "scientific"?

(ii) What is implied by the term "study"?

(iii) What is "language"?

The first two can be answered relatively easily but the third needs to be examined in greater details.

Now let us devote our attention to the first term, namely **scientific**. When we say that a linguist aims to be **scientific**, we mean that he attempts to study language in much the same way as a scientist studies a subject of science, i.e. **explicitly, objectively** and **systematically** (remember that these three are the main criteria for entitling any field of study as a scientific discipline). A scientist first observes the phenomenon of the universe, then generalizes his observations, then makes hypotheses, then verifies the correctness of his hypotheses through other experiments, reformulates his hypotheses by making necessary modifications in them, then frames rules and thuspredicts phenomena not yet observed. That very approach and methodology is adopted by linguists to study the phenomena related to their subject matter, namely, language. They adopt the careful methods of looking at the data (by observing language use), forming hypotheses about it, testing, revising and reformulating hypotheses, and finally framing rules and making predictions about potential data. To give you a simplified idea of what it implies, let us consider the following example. With regard to English, we might formulate a hypothesis that adjectives always precede nouns. In support of this hypothesis, the following acceptable uses could be cited:

a sweet song

a fat boy

But quite contrary to our hypothesis, the following acceptable sentences could be found:

The song is sweet.

The boy is fat.

where the adjectives do not precede the nouns. And further samples/data could be observed by a careful study of the language such as:

grace abounding
mission impossible

where, we discover that the position of the adjective contradicts our original hypothesis. After a detailed investigation and analysis of adjectives in English, we can state that adjectives in English are used in two main ways:

(a) adjectives can be used attributively, that is when they precede noun as in: a sweet song

and

(b) they can be used predicatively, that is when they follow a verb, as in: The song is sweet.

Such rules would take care of the uses of most adjectives in English. However, a further rule is needed to account for other type of adjectives available in English. We find that in English a finite- number of adjectives, borrowed from some other languages or used in a few fixed phrases, follow the nouns they modify, for instance,

court martial
attorney general
Nobel laureate
Life everlasting

And finally like any other scientific discipline, linguistics is open-ended, non-dogmatic and non-doctrinaire. It is never static. Like a true scientist, a linguist is always engaged in discovering more about languages, in reformulating and updating his methods of investigation and framing better theories by accepting new findings based on better data and more sophisticated techniques, even if it goes against the long cherished existing theories. So, now we think you, though a beginner in the study of this field called linguistics, do not have any hesitation to accept that linguistics is a scientific discipline.

Now let us try to find out the significance of the second term **study**, used in the definition of linguistics. Generally, a subject is studied but a skill is learnt by us. Each human being learns at least one language in his/her childhood. However, all of us are not at all interested in studying language. Whenever, someone learns a language he learns how to use the language. But anyone studying a language studies the mechanism of the language, i.e., studies the way it operates. Here you should note the difference between studying a language and studying language. Linguistics studies not one language in particular but human language in general. In other words, it studies language as a universal and recognizable part of human behaviour. Its aim is to scientifically analyze and describe language. The field of linguistics comprises understanding of the place of language in human life. Linguistics, therefore, as a discipline has a twofold aim: to bring out universal principles underlying human language, and to provide reliable descriptions of individual (i.e. specific) languages.

Now we will be examining the implications of the last term, namely, **language**, used in the definition. Since language is a very complex phenomenon, it is somewhat difficult to define language precisely and comprehensively. So rather than trying to define language in precise terms we shall focus on the characteristic features of it and show its distinction from the other animal communication systems in the following section.

6 (b):'KEY PROPERTIES' OF HUMAN LANGUAGE VIS-À-VIS ANIMAL COMMUNICATION SYSTEM

Language is a system of communication. In all communication systems, human or non- human, a signal is transmitted from a sender to a receiver along a channel of communication. The signal will have a particular form and a particular meaning or message. The message is encoded by the sender and decoded by the receiver. Natural languages are codes and they may be compared with other codes. No other communication system except human language has so much flexibility and versatility.

Human beings are not the only species to have an elaborate communication system. Animals, birds, and even insects communicate among themselves. For example, bees can communicate about honey and the presence of a hive, dolphins can communicate to signal the finding of food and danger by means of clicks and whistles, dogs bark on the appearance of a threat, chimpanzees can use vocalizations to warn of an enemy and to indicate attitudes to mating. But man is the onlyliving species which has the unique power of speech. It is usually claimed by linguists that language is both **species specific** (i.e., **only** human beings possess the faculty of language) and **species uniform** (i.e., **all** human beings possess the faculty of language).

The eminent linguist Charles F. Hockett makes a list of seven "key properties" of language which when taken together help us to segregate human language from other systems of non- human communication. You will find that these seven features, as a whole set, are not found in any known animal communicative system, although individually some of them are found. These seven features are: **duality of structure, productivity, arbitrariness, interchangeability, specialization, displacement,** and **cultural transmission.**

Let us now discuss these features briefly:

Duality of Structure:

This suggested defining property of human language sees language as being structured at two levels — at the level of word and at the level of sentence. At the time of forming a word the user of a language has to abide by certain systems, e.g. in English there are words like 'cat' /kæt/, 'act' /ækt/, but these is no word in English like */ætk/. The organization of sounds (i.e., phonological system) is one of the unique features of language. Let us elaborate this point —/k/, /æ/, /t/ — the organization of these three sounds can be made for forming words like 'cat' 'act', but in English nobody will be able to organize these three sounds in the following way */ætk/ (Remember that an asterisked form in linguistics implies that a linguistic construction is unacceptable or ungrammatical).

At the sentence level too, the user of a language follows certain rules. Let us give an example — 'the boy kissed the baby' — this expression is made to convey a certain meaning/ message while the expression 'the baby kissed the boy' conveys different meaning / message. As language is a tool of communication, the user of a language organizes the language according to the demand of the meaning / message he/she wants to convey. Thus we find that 'duality of structure' is present in human language where a fairly large number of messages must be distinguished.

Productivity:

The term 'productivity' (often called ‗creativity') refers to the ability of users of language to construct / produce and understand an indefinitely large number of sentences most of which they have not used or heard before. This feature implies the 'open-endedness' of patterns, whereby a potentially infinite set of sentences can be produced by the operation of a finite set of rules on

a finite set of items — sounds, structures etc. Human beings even have the ability to anticipate, complete and make out the meaning of incomplete, ill-constructed and ill-produced utterances, even in unfamiliar contexts/situations. In contrast, most of the animal communication systems are 'closed systems' because animal beings do not have the ability to create new / novel sentences to meet the needs of different situations.

Arbitrariness:

By this feature is meant that there is no intrinsic connection between linguistic forms and their referents in human language. In other words, the relationship between sound-image/expression and meaning / concept is arbitrary. For instance, it is not possible to explain why the organ of our body with which we see is called 'eye' in English, 'chokh' in Bangla, 'netra' in Hindi, 'chakshu' in Sanskrit. If there would have been only one universally acceptable ground to associate sound and meaning, we would have only one language in the world. However, in many languages, there are some words which may be partly or wholly ionic, e.g. onomatopoeic words, such as ‗cuckoo', 'murmur', 'splash' etc.

Interchangeability:

The other characteristic of human language is its property of interchangeability. This suggests that any human being can be both an encoder/a producer and a decoder/ receiver of messages. In other words, there is scope of mutual transmission and reception by all the members of the human species in terms of human language. Though this feature is found in a very few animal communication systems, such as gibbon calls and bee dancing, several other animal systems lack this property — e.g. some male birds' calls are not shared by the females of the species. These types of sex-restricted patterns of communication are found even in certain fishes. However, the patterns of communication are interchangeable in human language.

Specialization:

This feature refers to the fact that an act of communication should not entail a total physical involvement of the communicating organisms. In this sense, human language is highly specialized. It is possible for human beings to go on talking on a subject while being engaged in activities/ tasks totally unrelated to the matter under discussion. They can express their emotion of joy or sorrow without making any sort of physical gestures. By contrast, animal communication is said to lack 'specialization', e.g. in case of bee dancing, a bee is totally involved physically in the process of communication.

Displacement:

Human language is also distinct from animal communication system because of its characteristic displacement. Hockett says, ―A message is *displaced* to the extent that the key features in its antecedents and consequences are removed from the time and place of transmission. A great deal of human speech is displaced in this sense. In other words, human language is not bound by the constraints of place or time. Human beings use language to refer to the past, presentor future events/matters — both real and imagined. Human language can also refer to things that are absent as well as present at the time of speaking. For instance, if someone says "I was ill" it is not necessary that the speaker still is ill. However, calls of animals seem generally tied to specific conditions, like hunger or danger, and are incapable of producing displaced speech.

Cultural Transmission:

Language is an important instrument of transmitting culture from generation to generation. The defining property of human language, "cultural transmission" suggests that the ability to use a language is **culturally transmitted** (i.e. acquired through learning) and not **geneticallytransmitted** (i.e. acquired through genes/heredity). This is not to ignore that a human child may

be born with certain specific, innate predispositions towards language, but it is to stress upon the distinction between human language, where external agencies such as environmental learning has such a major role to play, and system of animal communication, where instinct plays a more vital role. Instinctive behaviour is transmitted from generation of generation genetically, whereas non-instinctive behaviour has to be acquired (through learning). This non-instinctiveness is partly responsible for the natural change in human language in its course through different generations.

6 (c): BASIC ASSUMPTIONS OF MODERN LINGUISTICS

The assumptions of modern linguistics are the following ones:

(i) Speech is more important than writing:

Traditional grammarians regarded the written form of a language as primary and its spoken form as secondary. According to them, the spoken form was a 'corrupt' versionof the written form. Consequently, they were concerned with the written language and tended to ignore the spoken language altogether. Modern linguists, on the other hand, attach greater importance to spoken form and most of their descriptions are based on speech. This is because speech comes first (in fact, long before writing) in the history of any language commony. Secondly, speech comes first in the history of any individual. (Try to recall your childhood day when you learnt to speak your mother tongue and to write only later). Thirdly, in day-to-day communication, the medium of speech is used much more than the medium of writing. Finally, there are lots of languages in the world which do not have any writing system as yet, but there is no existence of any living language in which there is only the wirtten form but no spoken form.

(ii) There are no 'inferior' languages

Different languages may have different types of expressions not present in other languages and people often talk about 'backward', 'crude' or 'primitive' languages. However, to a linguist all languages of the world including the languages of the primitive people, are equally complex and efficient systems to taka complete care of the needs ofthe concerned language communities. In other words, a linguist is interested in all the languages of the world, however 'primitive' and 'backward' the users of the languagemight be.

Some people regard most Indian languages as inferior or backward when compared to English which is treated as a refined and beautiful language. They point out that Indian languages do not have the adequate vocabulary to discuss Information Technology or Computer Science. But this lack of technical terminology does not prove the superiority of English over Indian language because, these expressions would be invented with the need arising for it in Indian languages.

Let us now take another example to illustrate this point. The language of Eskimos has at least a dozen of words for 'snow' but English has only two or three words referring to it. But this does not imply that English is inferior to the Eskimo language. Since, 'snow' is a matter of life and death to Eskimos, they are in need of a number of words for 'snow'. On the other hand, the people in England are not at all bothered about such subtle distinctions (like the Eskimos) of different kinds of snow and therefore, they manage comfortably with two or three words.

(iii) There are no 'pure' forms of language

Very often some people regard the English spoken by the BBC announcers as the 'correct' or _pure' form and that the type of English spoken by the flower girls in London

as incorrect or impure. (Have you gone through Bernard Shaw's *Pygmalion* in which Prof. Henry Higgins is a representative of this attitude? If you haven't yet read the play, please go through it to enlighten yourself on this aspect). But they should realize that one of the varieties gained the status of 'prestige' dialect due to some non-linguistic factors — social, political, historical or cultural, and became the standard variety.

Sometimes it happens that one dialect of a language is regarded as the standard variety in one period and another in another. The social status of a variety of a language does not in any way contribute to its 'purity' or 'impurity'.

Linguists do not pass any verdict in these matters. They never say that a form of language used by a particular section of the society is 'impure' or ‗incorrect' or ‗pure' or ‗correct', they always make an objective study of all forms and if, necessary, add a comment that a particular form has more social prestige in comparison to the others.

(iv) Change is an inevitable process in a language

'Purists' observed that languages change but to them that change *was* a corrupting tendency and thus a *change* in language in any of its components-phonological, grammatical and semantic-was resented by them. But now we realize that as human societies are in a state of continuous flux, however imperceptible, similarly language is subject to change. Gradual change in the design of a living language is part of its life. Edward Sapir said, "language moves down time in a current of its own making." He further goes on to say that every element in a language be it a word, a grammatical element, a sound and accent — is a slowly changing configuration, moulded by the invisible and impersonal. Whether language change is towards progression or deterioration is difficult to predict. We know that each living language is an efficient system to fulfil the communicative needs of a particular language community. Asthese needs change, language tends to change to serve the new needs.

(v) The approach of a linguist is descriptive, not prescriptive

A prescriptive grammarian tells us how the members of a language community *should* linguistically behave, a descriptive grammarian tells us how they *do* linguistically behave. Consequently, a book of traditional grammar is full of a series of "Thou shalt's' and 'Thou shalt not's.'

In most dialects of English a normal and grammatical response to the question 'who's that ?' would be 'It's me,' and a rule could be framed by a descriptive grammarian for the structure of 'It's me'. But a prescriptive grammarian's rule would say that 'It's me' is 'bad' English or 'ungrammatical' in a popular sense and should be disallowed. He would further prescribe that the 'correct' way to answer the question 'who's that ?' is to say 'It'sI'. The prescriptive grammarian's forbidding the sentence 'It's me' could be justified by the prescriptive rule that popular 'is' should be followed by a nominative form, not an accusative form such as 'me' (on analogy with a rule of Latin). But the fact is that statements like 'It's me' are quite common in English from the late 20th century to the present day. So, unlike a prescriptive grammarian, a descriptive grammarian would simply observe that such a construction (i.e. 'It's me') is acceptable because it has gainedcurrency and acceptance among native speakers of English.

Thus a descriptive grammarian's rules are statements about what people do in the language, not regulations for what they should do. In this sense the descriptive grammarian's 'rule' is rather like the scientist's 'law'. The Law of Gravity does not state

that objects should / ought to / must fall to the ground, but those objects *do* fall to ground. On the other hand, the prescriptive grammarian's rules are like the rules of the government which tell the people what they ought to do.

SUGGESTED READING

CIEFL PGCTE Course Materials	*Introduction to Linguistics* (Lessons 1-3, 5-6). Dept. of Correspondence Courses, CIEFL.
Crystal, David. (1980)	*Linguistics* (2nd edn. 1985). Harmondsworth: Penguin.
Gleason, H.A. (1968)	*An Introduction to Descriptive Linguistics.* New Delhi: Oxford & IBH Publishing Co.
Hockett, Charles, F. (1973)	*A Course in Modern Linguistics.* New Delhi: Oxford & IBH Publishing Co.
Lyons, J. (1968)	*Introduction to Theoretical Linguistics.* Cambridge: Cambridge University Press.
O'Grady, et. al. (1991)	*Contemporary Linguistics: An Introduction.* New York: St. Martin's Press.
Palmer, Frank (1971)	*Grammar.* Harmondsworth: Penguin.
Verma, S.K. and N. Krishnaswamy. (1989)	*Modern Linguistics: An Introduction.* New Delhi: Oxford University Press.

ASSIGNMENT

Each questions carries 10 marks.

1. Do you agree that linguistics is a science? Substantiate your views in about 250 words.
2. What is language? How does it differ from animal communication system?
3. a. Arabic has a number of words for 'camel' but English has only one.
   b. In Tamil there are a number of words for 'rice' but English has only one.
   c. The Eskimo has a number of words for 'snow' but the English user has only one. Do these statements imply that English is an 'inferior' language?
4. What is it that you know when you know a language?
5. 'We don't even speak the same language' is a complaint often voiced by parents or grandparents about the younger generation. Can you think of at least ten examples where there is generation gap in the use of your mother tongue or English?
6. 'Language is rule-governed creativity.' Explain the statement and say whether you agree with this view.
7. Distinguish between prescriptive grammar and descriptive grammar. Which of these two types of grammar interests you most and why?
8. 'The grammar of a language examines the mechanism of its written form only.' Examine the validity of this statement.

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UNIT 7

CONTENT STRUCTURE:

UNIT 7(a): The Traditional School of Linguistics
The Fallacies of Traditional Grammars
UNIT 7 (b): Saussure's Contributions
UNIT 7(c):
Introduction to Structural Linguistics
UNIT 7(d):
Introduction to Transformational Generative Grammar
Suggested Reading
Assignment

7 (a): THE TRADITIONAL SCHOOL OF LINGUISTICS

Introduction

The term 'traditional' used in linguistics, usually in a pejorative sense, refers to the set of beliefs, attitudes, methodologies and prescriptions characteristic of language study beginning with the pre-Socratic philosophers till the beginning of the 20th century, i.e. the period of the Swiss linguist, Ferdinand de Saussure. The characteristic features of this approach include emphasis on such matters as the priority of written language, notion of correctness, belief in linguistic 'purism', the use of Latin oriented grammatical models, and value of literary excellence. The study of the nature and structure of language began in the second half of the first millennium BC in both Greece and India. The present-day study of grammar owes its origin to the Greek tradition. Moreover, grammar was first-developed as a formal system by Greek scholars like Dionysius Thrax whose work led to the medieval and Renaissance vernacular grammars. Besides these Greeks, this school of language study was further developed by the Romans, the Scholastic Philosophers/Speculative Grammarians of the medieval period, the Port Royal Grammarians of the 17th century and the great grammarians — Leibniz and Sir William Jones — of the 18th century. In addition to this scholarly tradition, this traditional school also includes European school grammars of the 18th and 19th centuries. Whenever there is a mention (in this module) of traditional grammars and their drawbacks, this tradition of school grammars is referred to.

The Fallacies of Traditional Grammars

The framework of linguistic analysis presented by traditional grammars had a number of inherent shortcomings and drawbacks which were termed as the 'fallacies' of traditional grammars by the structural linguists. They, in fact, discarded the traditional framework of syntactic analysis because of these fallacies.

Let us take a brief look at some of the major fallacies in traditional grammars.

The Latinate Fallacy: Until the 1920s, most models of English grammar were based on Latin. The belief grew that grammatical categories which were applicable for Latin were also valid for all language including English. Although vernacular grammars started appearing in Europe as early as the seventh century (the first being a grammar of Irish). English and other European languages were grammatically described in terms of Latin categories because for centuries Latin was the language of learning and religion. The early text books in English were greatly influenced by the Latin grammar of William Lyly (1540), grandfather of the dramatist John Lyly. But these traditional Latin-influenced models of grammar proved to be unsuitable for modern English since

these models, ignoring the intrinsic linguistic parameters in English, imposed the model of Latin grammar over that of English. For instance, there are six case forms in Latin — Nominative, Vocative, Accusative, Genitive, Dative and Ablative. In Latin Case, being an inflectional category is marked on the nouns. The traditional grammarians following the Latin model for English maintain that there are also six case forms in English. But, in fact, English has two case forms for nouns — Mary (neutral/unmarked case) and Mary's (marked/possessive case) — and three for pronouns — he (nominative), him (objective), and his (possessive). The above examples show how the case system of Latin was imposed on English.

However, Latin-oriented traditional grammars failed because they failed to realize that each language is unique in its organization and patterns and, therefore, it should be studied in terms of its own system of rules and conventions.

The Semantic Fallacy: The semantic fallacy refers to the use of meaning in the definition or description of grammatical categories. According to the structuralists, meaning should not be used as a criterion in linguistic investigation since meaning, a matter of introspection, cannot be scientifically captured. In fact, meaning is context-governed and liable to be subjective.

In traditional grammar, an interrogative sentence is defined as 'a sentence that asks a question'— this definition is an example of the semantic fallacy. The sentence such as ―Would you mind opening the gate? is no doubt, an interrogative but it is not a question. Instead, it is a request. Thus, we find that such meaning-oriented definitions of grammatical categories are deceptive, unscientific, misleading and, therefore, fallacious. Form or structure, and not meaning should be tools for defining grammatical categories. Traditional grammars are full of lots of meaning-based definitions.

The Logical Fallacy: The traditional grammarians assumed that the rules of logic should govern the rules of grammar. They borrowed this idea from the speculative Grammarians of the Middle Ages who held that language mirrored the universe and since the rules of logic governed the universe, they governed human language too.

However, in any human language lots of expressions are present which may not be logically acceptable. For example, in English we find expressions like 'more perfect' or 'rounder' are frequently used and accepted by native speakers of English though these types of expressions appear to be logically invalid. Traditional grammarians argued that something can be either perfect or not/either round or not (there is no question of degree of perfection or roundness). Another instance may also be cited in English where the logical fallacy is evident in the observation of the traditional grammarians with regard to the English tense system — they argue that it has three tense forms — present, past and future. As there exists three times — these has to be three tenses forhaving one-to-one correspondence between tense and time. However, there is nothing called future tense in English — it takes the help of some additional grammatical items, like the use of modals toexpress the notion of futurity, e.g., **will/shall** etc.

According to modern linguistics, tense is a grammatical category which is marked on the morphological configuration/form of the verb, whereas time is a conceptual/semantic category and a logical one-to-one correspondence between the two does not always seem to be valid.

It may be noted that this traditional grammarian's observation regarding the three tense systems in English is an example of both Latinate and Semantic fallacies.

The Fallacy of Mixing up Different Criteria: This fallacy refers to the practice of traditional grammarians to mix up various criteria in defining grammatical categories. They base their definitions sometimes on semantic grounds, sometimes on formal and sometimes on functional. Depending on the context, they interpret the same item in various ways and ascribe different

categorical status to it. As for instance, in a structure like 'Would you like to have a cup of tea?', 'tea' is described as a noun by the traditional grammarians. But in a structure such as 'Would you like to visit the tea garden?', 'tea', is treated as an adjective since here 'tea' functions as a modifierof the noun 'garden'. This mixing up of different criteria gives rise to a framework of linguistic analysis which is unscientific. That is why such a framework was discarded by structural linguists who preferred consistent and format set of criteria for defining various word-classes.

The Fallacy of Lack of Explicitness: Lots of definitions, descriptions, criteria for analysis, data-selection in traditional grammar are very often not explicit in the sense that they are not stated clearly, precisely and unambiguously. But as structural linguists treated linguistics as a scientific discipline, so according to them, linguistic description must be scientific — in other words,linguistic statements should be empirically verifiable and there should not be any scope of ambiguity. As an illustration, let us refer to Jespersen's definition or description of subject (andalso predicate) in his book entitled *Essentials of English Grammar:*

> "In such a simple sentence as the dog barks — and naturally also in clauses like that the dog barks or when the dog barks — we call the dog subject and barks predicate."

This statement does not precisely and explicitly define the notion of 'subject' but even the grammarian goes on to assume that the reader or learner perceives what a 'subject' is (as evident from the use of 'naturally' in the statement).

The Written Form Fallacy: The traditionalists assumed that written form of language was more important than speech. As a result, their data used to consist of only written form of the language and speech was totally ignored. By contrast, the structuralists considered the spoken form to be primary and written form secondary. The traditionalists' emphasis only on written form led them to completely neglect phonology. And thus, they were concerned with morphology and syntax but not with phonology.

The Prescriptive Fallacy: The traditional grammars were prescriptive in nature in the sense that they used to prescribe norms and rules of language use for the native speaker. Please note that much of the prescriptivism of these grammars were inherited from Latin-oriented models. For example, split infinitives were not allowed by many such grammarians. But it is quite common among native speakers of English because they often prefer 'you are requested to kindly allow me ....' to 'you are requested kindly to allow me'. The job of a grammarian is to observe data (i.e. native speaker's speech) and then describe it scientifically through empirical verification and not to impose norms and rules on the speaker. Thus, according to the structural linguists, linguistics should be descriptive and not prescriptive.

The Historical Fallacy The traditionalists observed that languages change but they saw any change in a language as a mark of decay and corruption. They took the language of the great masters like John Dryden, Dr. Johnson of some bygone golden age as models/specimens of 'purest'form of language. And consequently, they resented any deviation from this. But as the authority in any case of language usage, according to the structuralist linguists is the native speaker, and not anyeminent figure of some golden age, linguists should deal with the description of contemporary usage.

The Fallacy of Ignoring Language Variations: Language was treated as 'monolithic' in traditional linguistic paradigms. They paid importance only to the written language of great literature of some bygone age and left out other varieties of the same language like dialectal and register varieties. It is in this sense that traditionalists were incomplete as charged by the structuralists who believed that linguistics (being a scientific discipline) should be concerned with spoken language, the language of technology as well as literary language.

Because of the above factors, the structuralists strongly reacted against the traditionalists. However, the traditionalists' framework, in spite of its inherent drawbacks and shortcomings, did present a model whose insights were used by the post-structuralist linguists.

In fact, several basic concepts of contemporary linguistic analysis owe their origins in the traditional framework such as language universals, hierarchy and word-classification.

Intuition and meaning were used as a tool/criterion in the traditionalist framework of linguistics whereas the intuition of the native speaker was used as linguistic data (though not as a tool) in the Chomskyan framework.

The model advocated by the structuralists was the first in the direction of a 'scientific' approach to language study. In the section 2.3 we will discuss the salient features of the 'Structuralist paradigm' of linguistics.

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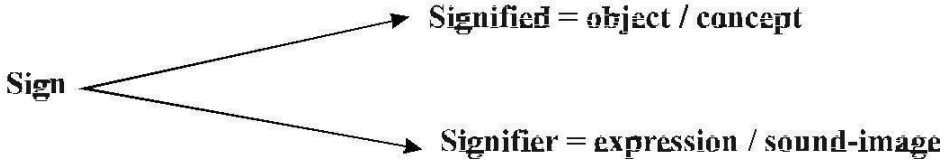
7 (b): SAUSSURE'S CONTRIBUTION

Ferdinand de Saussure (1857-1913) is a well-known Swiss linguist who is usually referred to as the father of modem linguistics. Though his only written work appeared while he was still a university student, Saussure became very influential as a professor, principally at the University of Geneva (1901-13) where, between 1907 and 1911, he delivered the three courses of lectures which were reconstructed from students' notes into the *Cours de linguistique générale* (published in 1915), a book often regarded as the starting point of 20th century linguistics and the basis for much modem literacy criticism.

Saussure proposed a number of distinctions which are axiomatic for the understanding of modem linguistics:

i. signifier and signified,
ii. langue and parole,
iii. synchronic and diachronic analyses, and
iv. syntagmatic and paradigmatic relationships,

Language, according to Sassure, is a system of signs, arbitrarily assigned and intelligible only in terms of the particular system as a whole. A linguistic sign is a two-sided psychological entity composed of a concept and a sound-image'. He said, 'I propose to retain the word sign to designate the whole and to replace concept and sound-image respectively by signified and signifier.'

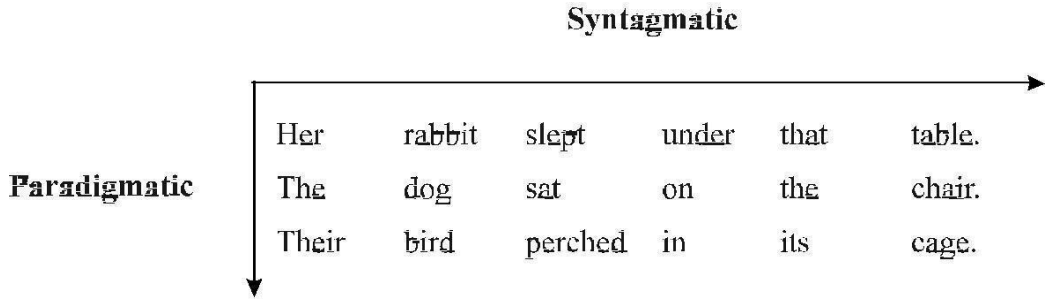


The relationship between the signifier and the signified is arbitrary since there is no intrinsic connection between sounds and their referents.

The term, *langue* as used by Saussure, refers to the system/institution called language which is 'a set of impersonal rules and conventions,' while *parole* is the concrete manifestation of language in speaking, which is treated as primary. Thus, we can say that while *langue* is abstract and transindividual, *parole* is concrete and individual. A linguist is primarily interested in *langue* (since his aim is not just to make statements on the speech of individuals, but on the language as a whole) and he makes use of *parole* for arriving at a statement about *langue*.

Saussure saw language as a structured system which may be approached both synchronically and diachronically and he formalized methods and principles of study for each approach. The synchronic study deals with the description of a particular language at one stage of its existence (i.e., at a given point of time). Thus if we make a study of French as it was spoken in the 1780s, or the English of Shakespeare's time, it would be a synchronic study. Contrary to this, the diachronic study is concerned with the historical study of the development of a language. For instance, a study of the history of Bengali would be diachronic. Saussure's emphasis was on the value of synchronic approach, though he did not altogether reject the value of diachronic approach.

'Syntagmatic' refers to the relations of co-occurrence (of the constituents) within the same construction, i.e., the linear arrangement of constituents — the constituents may be sounds, letterswords, sentences etc. By contrast, 'paradigmatic' refers to the relations of substitution (of one constituent for the other), i.e. the vertical arrangement of constituents — the constituents may be sounds, letters, words sentences etc. David Crystal says, — 'Syntagmatic relations, together withparadigmatic relations constitute the statement of a linguistic identity within the language system.' The relationships are like axes, as represented in the following diagram:



Language, in the opinion of Saussure, is a system of SECTIONs which are interrelated and the value of the SECTIONs is conditioned by their places in the concerned system at a given time and in a given state.

Most of the ideas and theoretical distinctions introduced by Saussure had a major influence on various schools of linguistics like the Prague school, Geneva School, Glossematics.

7(c): INTRODUCTION TO STRUCTURAL LINGUISTICS

As a corrective to the inadequacies of traditional grammar structural approach to language studies developed. This approach developed in a strong form in the US in the second quarter of the last century when American linguists were primarily concerned with producing a catalogue of the linguistic elements of a language and a statement of the structural relations among those elements, ideally with no reference to meaning.

It owes its origin to the linguistic theory of the Swiss linguist Ferdinand de Saussure, which hold that language is a self-contained system of signs. From this point of view, the structural approach attempts to discover the role of an item in terms of its relations of substitution and co- occurrence with other items in the structure. In this general Saussurean sense, structuralist ideas / tenets are found to occur in all schools of linguistics. However, structuralism is used in a more restricted sense which was influenced by Leonard Bloomfield's *Language* (1933) that laid down a rigorous framework for the analysis of any language.

Structuralists insist on the fact that each language is unique and therefore, must be analyzed in terms its own patterns and the grammatical systems of even closely related languages are never completely compatible. They reject definitions which are based on meaning (go through 'the semantic fallacy' of traditional grammars in 2.1.2 for illustration). They attempt to look on language study as a science which has its own objectives, methodology and data. To them, data for analysis is the linguistic *corpus* (utterances actually produced by the native speaker) which is empirically verifiable. They also emphasize the primacy of speech over the written form.

Language is seen as a highly structured and predictable system by the structuralists who attempt to generalize about the organizational patterns of language through the analysis of the way words and sentences are structured / constituted. In structural linguistics, linguistic levels are thought of as systems within systems — that is, as being pyramidally structured; phonemic systems lead to morphemic systems, and these in turn lead to higher-level systems of phrases, clauses and sentences. At the initial level of sound, a 'phoneme' is defined as the minimal distinctive SECTION in the sound system of a language. The traditional structuralist approach assumes that all phonemes of a language can be listed in a phoneme inventory. Until the 1960s, phonology was largely concerned with 'phonemics,' the study of phonemes and phonemic systems, and often considered synonymous with it, especially in the US. At the next higher level, there come 'morphemes' which are composed of phonemes and are defined as the minimal meaningful SECTION of syntax. Morphemes are of two kinds — free morphemes and bound morphemes. A free morpheme may stand alone, it is a word in its own right (e.g., faith). A bound morphine cannot occur in isolation butcan occur with a free morpheme (e.g. un- and -ful in unfaithful). Both form and function are determining factors for word classes. Nouns, for instance, very in form (through phonological realizations of morphemes) between singular and plural, with plurality being realized by adding / s /, / z / or / iz / to the singular:

cap	>	caps / kæps /
bag	>	bags / bægz /
bus	>	buses / b^siz /

Nouns also fit into such test frames as devised by the structuralists:

(the) ..... was { sad, tired, intelligent, rich, poor }

Through the above procedures — of investigating forms and functions of words and of devising test frames — structuralists rule out their reliance on meaning and postulate two major word classes in English — open class and closed sets. Membership in an open class is in principle unlimited or indefinite as is the case with Nouns, Verbs, Adjectives and Adverbs which are potentially open ended, that is new items can be continually added to the list of these items. On the other hand, membership in a closed set is limited or fixed. New items are not regularly added or created, as is the case with Prepositions, Auxiliary verbs, Pronouns Conjunctions etc. By means of such study, structuralists argue that the word classes in English are classified thus:

Nouns

Verbs (Main Verbs and Auxiliaries)

Adjectives
Adverbs
Determiners
Prepositions
Conjuctions (Co-ordinating and Sub-ordinating) Pronouns
Exclamations

This sort of description of linguistic facts, on the basis of classification, make the structural approach of language a 'taxonomic' one like Botany and Zoology.

The alternate name for structural grammar — immediate constituent grammar (procedure of immediate constituent analysis being a major feature of Bloomfieldian structuralist linguists) — suggests that structural grammar is designed to analyze only the surface relationships (the immediate constituents) of a sentence. For instance, in analyzing the sentence. The man is running, the immediate constituents will be the man and is running. These in turn can be analyzed into immediate constituents (the + man, is + running), and the process continues until maximally independent constituents are reached. Thus, through IC analysis structuralists attempt to discover how SECTIONs / sequences are layered in a syntactic construction, each lower-level constituent being part of a higher-level constituent.

In spite of their strengths, the structuralists were interested in analyzing and classifying data than in evaluating their discoveries since they believed that any language could be studied in terms of constituents in sequence, with successive constituents being increasingly predictable, they undervalued creativity of the speakers. The problems imposed by this drawback were mostly responsible for the development of Transformational Generative Grammar, which is designed to analyze both the surface structure and the deep structure.

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7 (d): INTRODUCTION TO TRANSFORMATIONAL GENERATIVE GRAMMAR

Transformational Generative Grammar (henceforth abbreviated as TG) is a special type of generative grammar first proposed by Noam Chomsky (b. 1928) in *Syntactic Structures* (1957). Undoubtedly, it is the most influential theory of linguistics in modern times and it has had a tremendous impact on the study of all languages, including English. When TG is compared with earlier models of linguistics, its crucial contribution is seen to lie in the domain of syntax. Chomsky's framework came as a reaction against (and not as a modification of) structuralism and ultimately led to the replacement of structural model and hence it is referred to as 'Chomskyan revolution.' Since its first outline, there have been numerous modifications in the descriptive apparatus of TG. The aim of this section is not to discuss all the modifications made in the theory atits different stages of formulation but to present a very brief survey of the primary aims and salient features of the core of TG.

As with all revolutions, some of the features of the Chomskyan revolutionary theory had been foreshadowed in previous works, particularly in the writings of Chomsky's teacher, Zelling Harris and some movement away from the rather rigid attitudes of the post-Bloomfieldian structuralists had already begun. Chomsky, in fact, followed the European philosophical tradition which made an attempt to study how a language was acquired, how it was used and what the underlying universal principles were. Chomsky's hypothesis had its roots in Cartesian philosophy

which rejected the stimulus — response hypothesis and advocated the creative principle in the use of language. Chomsky argued that there is a mental reality behind actual linguistic behaviour and the mental reality is important for the interpretation of sentences. Linguistic theory should be engaged in discovering the mental reality underlying actual linguistic behaviour as opposed to the classification of behavioural patterns.

The aim of TG grammarians, thus, is to create an explicit model of what an ideal speaker of the language intuitively knows and to account for all of the acceptable sentences (or other phrasal SECTIONs under consideration) in the language. As a starting point, Chomsky made a crucial distinction between 'competence' which he defined as _the ideal speaker-hearer's knowledge of his language', and 'performance' which is _the actual use of language in concrete situations' (Chomsky 1965). Performance is not a true and genuine reflection of competence. The TG model attempts to construct hypotheses about competence by idealizing performance, that is, by dredging away 'Performance errors' such as slips of the tongue, unnecessary repetition, false starts caused by 'performance factors' like external distractions, boredom, shifts in attention, drunkenness, fatigue, drugs and memory limitations. TG is concerned with competence and here lies the difference between structuralism and TG. Structuralism was only interested in actual use of a language (i.e., performance). But TG is interested in what produced the 'performance' than in the 'performance' itself

Chomsky rejected the procedure adopted by the structural approach of taking the *corpus* of a language for constructing the grammar of that language. Rather he observed that the adequacy of a grammar should be judged not by whether it can account for a finite body of observable data but by whether it can account for the infinite number of sentences in a language. The ideal native speaker's competence enables him to generate an infinite number of sentences using a finite set of rules on a finite set of items. The finite set of rules can be arrived at only by analyzing the relationships between sentences and the SECTIONs in a sentence and not by classifying the data. There are limitations / restrictions only on performance but not on competence; on the number and type of sentences that are actually produced but not on the ability to produce sentences. In Chomsky's view, a grammar of a language is not a list of sentences, rather it is a finite set of rules (or, significant generalizations) which generates and describes an infinite number of all and only possible sentences in a language. As a result, any speaker of a natural language can produce and comprehend utterances which are totally 'novel' to him. Thus, the TG model attempts to produce a grammar which mirrors a native speaker's intuitive knowledge of language.

A TG model comprises three components — a syntactic component, a semantic component and a phonological component — since they reflect the three primary types of linguistic ability. The phonological component is concerned with phonemes and with the permissible combination of phonemes. As regards English, it also throws light on the rules of stress and intonation patterns. The semantic component deals with meaning and interpretation of meaning. The central part, syntactic component consists of the base and the transformational subcomponent. The base subcomponent contains Pharse — Structure rules (PS rules) and a lexicon; the base generates (i.e. assigns a structure to) the deep underlying structure; this structure undergoes certain transformations by means of Transformational rules (T-Rules like substitution, deletion, insertion, movement etc.). The transformations are specified and may be ordered. After undergoing the transformational process, the transformed 'surface structure' gets 'phonetic representation' from the phonological componentand 'semantic representation' from the semantic component and becomes a sentence.

The distinction between deep or underlying structure and surface structure is significant for linguistic descriptions. In a way, the deep structure reflects 'the innate linguistic ability of the

human mind.' Only deep linguistic structure can be stated in terms of a finite number of generalizations. Surface structure has a number of irregularities and theses irregularities can be redularities only in terms of deep structure.

At the surface level there is scope for choice and for change, for ambiguities, it is the level where language 'lives'. The depth is where things 'exist'; the deep level is the area of rigidity and of regularity ; it is the area of universals. In a way, the form of a sentence is provided by its surface structure, explicit account of meaning of a sentence is conveyed by its deep structure. A deep structure becomes a surface structure via transformations. As it is claimed by the TG model, native speakers recognise two levels of syntactic representations — at the deep and the surface levels. At the surface level, the two sentences:

Mary is easy to please

and Mary is eager to please

appear to be alike in terms of structures (i.e., NP + Aux. + Adj. + Infinitive). But at the deep level,the two sentences differ in terms of underlying meaning in that the first implies:

Someone else can please John

and the second:

John wants to please someone else.

Likewise, a native speaker realizes that although:

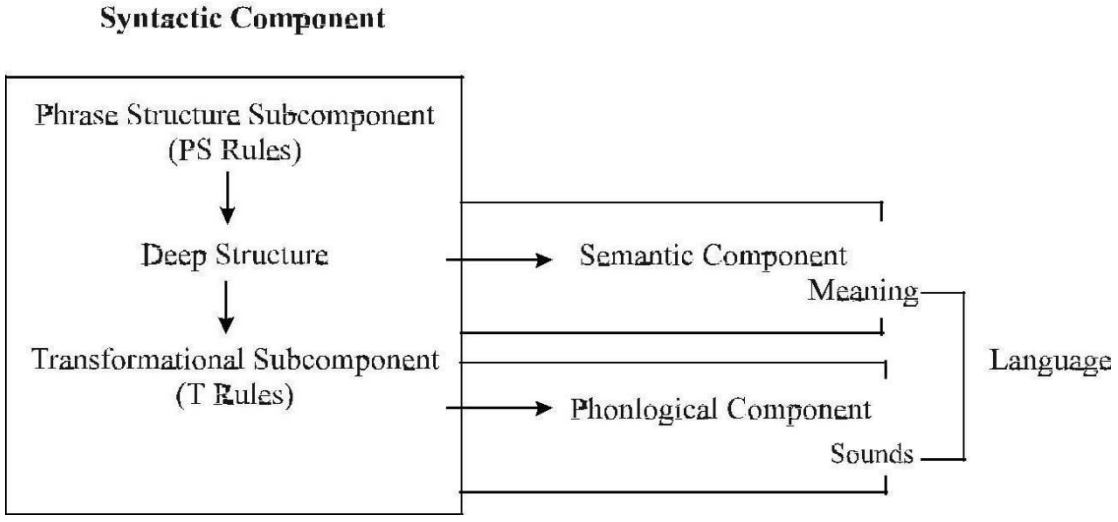
Mary loves John

appears very different from:

John is loved by Mary.

they are fundamentally very similar. A major aim of TG is to provide a descriptive apparatus / model for analyzing language that takes note of this underlying level of structure which helps to identify all kinds of sentences — actual as well as potential.

Thus, the goal of TG is to pair a given string of sounds with a given meaning with help of a syntactic component. The following diagram shows how this is formulated and stresses that TG is neutral with regard to production and reception:



In brief then, TG is ultimately interested in understanding language as a mentalistic activity, in discovering the universals common to all language, and through this exploring some inherent properties of the human mind.

SUGGESTED READING

Chomsky, N. (1957)	*Syntactic Structures.* The Hague: Mouton.
Chomsky, N. (1965)	*Aspects of the Theory of Syntax.* Cambridge, MA: M.I.T Press.
CIEFL PGCTE Course Materials	*Introduction to Linguistics* (Lessons 1-3, 5-6). Dept. of Correspondence Courses, CIEFL.
Crystal, David. (1980)	*Linguistics* (2nd edn. 1985). Harmondsworth : Penguin.
Lyons, J. (1968)	*Introduction to Theoretical Linguistics.* Cambridge: Cambridge University Press.
O'Grady, et. al. (1991)	*Contemporary Linguistics: An Introduction.* New York: St. Martin's Press.
Palmer, Frank (1971)	*Grammar.* Harmondsworth: Penguin.
Saussure, Ferdinand de (1959)	*Course in General Linguistics*. New York: McGraw-Hill [1915].
Verma, S.K. and N. Krishnaswamy. (1989)	*Modern Linguistics: An Introduction.* New Delhi: Oxford University Press.

ASSIGNMENT

1. There is no obvious connection between the 'signal' and the 'message'. Assess the validity of this statement.
2. In what ways does the notion of 'competence' differ from the notion of 'performance'?
3. Why are modern linguists more interested in synchronic linguistics than in diachronic linguistics?
4. What do you think are the major fallacies in traditional grammars?
5. Why does Chomsky think that the *corpus* of a language is not adequate enough for constructing a grammar?
6. Comment on the salient features of structural grammar.
7. What is meant by the term 'deep structure' in transformational generative grammar? Comment on the motivations for postulating 'deep structure'.

_____

UNIT 8

BLOCK V

THE STRUCTURE OF MODERN ENGLISH (WORDS & MORPHONEMIC)

CONTENT STRUCTURE:

UNIT 8 (a): The Morphology
UNIT 8 (b): Morphophonemic Rules
UNIT 8 (c): Some Irregular English Allomorphs
UNIT 8 (d): Morphological Analyses of some Words

OBJECTIVES

One of the important objectives of the present study is to examine the nature and the structure of words in English. And by doing so, some misconceptions about the word which is traditionally known as 'smallest meaningful SECTION in a sentence' may be pointed out.

8 (a): THE MORPHOLOGY

The morphology is a scientific study of morphemes and their various forms. The phrase 'various forms' means allomorphs. How words are formed by different morphemes and their allomorphs is an important aspect of a grammar of a language. This is called word formation. Let us give an example: the word *studying* is formed by *study* and the progressive aspect marker -ing. Traditional grammar of a language always emphasizes that the word is the minimal meaningful SECTION in a sentence, for example — The boy is playing football. In this sentence all these lexical items — *the, boy, is, playing, football* are words. These words are meaningful and smallest. A close examination of this definition of a word reveals the fact that the word *playing* is not the minimal or smallest SECTION here. The word *playing* is of two SECTIONs; they are *play* + *-ing*. Look at these two following sentences:

They play football.
They are playing football.

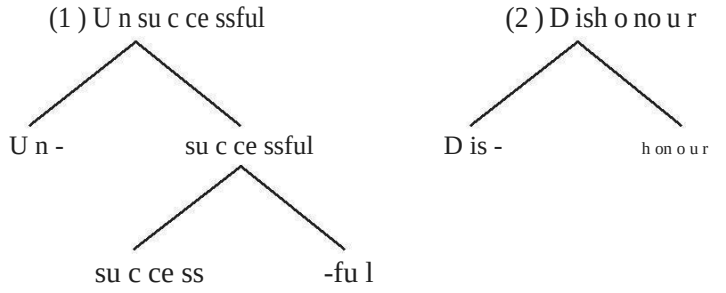
The meaning of *play* in the first sentence has nothing to do with the meaning of *playing* in the second sentence. The meaning of *playing* contains the progressive aspect here. And this meaning change has been brought about by the addition of *-ing* to the *play* in the second sentence. (In no dictionary of English, the entry of *-ing* as a meaningful word is made, though the inflection *-ing* is meaningful.) Similarly, the meaning of *hopeless* or *unfriendly* has nothing to do with the meaning of *hope* or *friendly*. The meaning changes of these two words *hopeless* and *unfriendly* have been brought about by the deletion of the two meaningful items, *-less* and *un-*. Both these

items *-less* and *un-* mean something negative. The meaning of *play* has nothing to do with the meaning of *player*. *Play* means one thing and *player* means one who plays. And thus player is different from *play*. So, *player* is not the minimal or smallest item. It is made of *play* + *-er*. *Happen* and *happened*, these are two words. *Happen* means one thing and the meaning of *happened* has nothing to do with the meaning of *happen*. The past tense marker *-ed* is added to *happen* and by doing this the meaning change has been brought about here. Traditional grammar of English tells us that words like *studying, hopeless, unfriendly, player, happened* are minimal. This is one of the inadequacies of the traditional grammar.

Another inadequacy of traditional grammars is that traditional grammar of a language also underlines that the way to identify a word is to see whether there is any space or gap between the words in a sentence in the written form. Look at the sentence mentioned earlier. There is a space between the word *the* and *boy*, *boy* and *is, is* and *playing* and *playing* and *football*. According to the traditional grammar, a space or a gap must be given in between two words in a sentence. If this definition of word is acceptable, how would we justify words like *cannot* and *maybe?* Is *cannot* a single word? Is *maybe* a single word? We do not give any space between *can* and *not* or *may* and *be*. Is *cannot* then a group of two words? We do not find any answer to it in the traditional grammar book of English language. Let us see what David Crystal in *The Cambridge Encyclopedia of Language* (Cambridge: Cambridge University Press, 1987, p.91) comments:

> It is more difficult to decide what words are in the stream of speech, especially in a language that has never been written down. But there are problems, even in languages like English or French. Certainly, it is possible to read a sentence aloud slowly, so that we can 'hear' the space between the words; but this is an artificial exercise. In natural speech, pauses do not occur between each word, as can be seen from any acoustic record of the way people talk. Even in very hesitant speech, pauses come at intervals — usually between major grammatical SECTIONs, such as phrases or clauses.
>
> So, if there are no audible 'spaces', how do we know what the words are? Linguists have spent a great deal of time trying to devise satisfactory criteria — none of which is entirely successful.

Modern grammarians hold the opinion that word in a sentence is not the smallest SECTION. They think that it is the morpheme, which is ―the smallest and meaningful SECTION in the grammatical system of a language‖. Words like *unhappy*, *discontinue*, *dishonour*, *unsuccessful* etc., are not the smallest SECTIONs. They are groups of more than one minimal meaningful SECTION. And these minimal meaningful items are called morphemes. The word *unsuccessful* is a combination of three smallest meaningful SECTIONs and they are *un-* + *success-* + *-full*. Let us show the morphological analyses of these words with the help of tree diagrams:



Now the question is what a **morpheme** is. A **morpheme** is a minimal 'meaningful SECTION in grammatical system of a language'. The important phrases the in this definition of a morpheme are the following:

(1) Minimal

(2) Meaningful

(3) Grammatical system

The word ‘minimal’ means smallest. In other words, it can be said that a morpheme cannot be broken into pieces; it cannot be further segmented. Let us take an example of a morpheme. ‘*Boy*’ isa morpheme because it cannot be further split up. ‘*Boys*’ is not a morpheme because it can be broken into two segments: *boy* + *-s*. So, ‘*boys*’ is a group of two morphemes. ‘Unlike’ is also a group of two morphemes because this word is of two morphemes : *Un-* + *-like*.

Some examples

The word ‘meaningful’ means that every morpheme is a meaningful one. In ‘*boys*’ there are two morphemes and they are meaningful. ‘*Boy*’ means a male child and ‘*-s*’ means ‘more than one’. The meaning of ‘*-s*’, which is added to ‘*boy*’, is the plural number of ‘boy’ referred to here. ‘*Unhappy*’ consists of two morphemes. ‘*Un*’ means ‘not’ and ‘*happy*’ means content, satisfied. Every morpheme is meaningful. This is one of the important characteristic features of a morpheme. The word ‘*woman*’ is not a combination of two morphemes. This word ‘*woman*’ is a monomorphemic or a single morpheme word. ‘*Carpet*’ is a monomorphemic word though it can bebroken into two pieces (*car* + *pet*). But the meaning of *car* (motor car) and the meaning of *pet* (‘tame animal or bird kept as a companion and treated with care and affection’) have nothing to do with the meaning of ‘*carpet*’. So, ‘*carpet*’ is a monomorphemic or a single morpheme word.

The phrase ‘grammatical system’ is an important characteristic feature of a morpheme. A phoneme can be realized only in the sound system of a language while a morpheme can only be realized in the grammatical system of a language. Let us take an example from two English sentences:

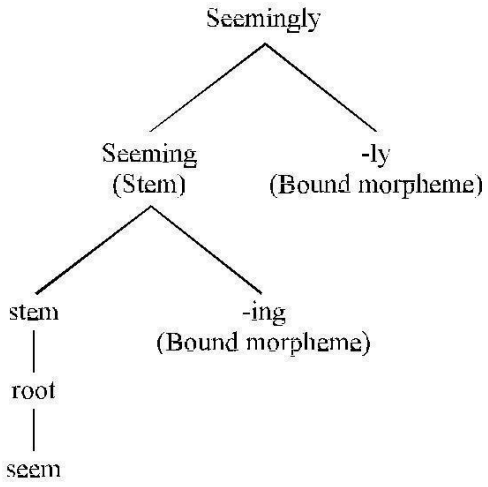
(1) The boy wanted it yesterday.

** (2) The boy want it yesterday

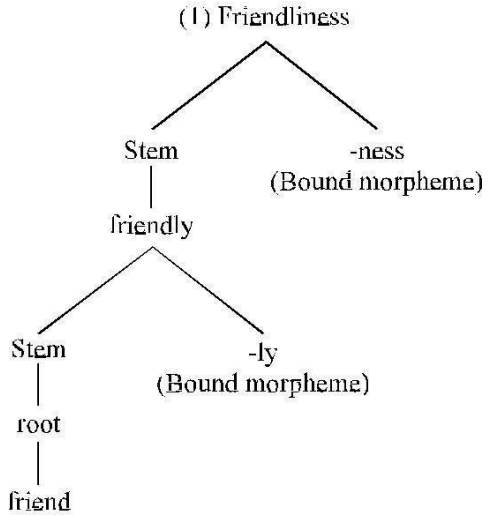
The first sentence is grammatically acceptable. The second sentence is grammatically wrongbecause the past tense marker morpheme ‘*-ed*’ is not added to ‘*want*’. The second sentence also refers to past time because of the presence of the time adverbial ‘*yesterday*’. So, for the grammatical agreement between the time reference and the action of the verb, ‘*want*’, ‘*-ed*’ needs to be added to *want* in the second sentence. Thus, a morpheme can only be realized in the grammatical system of both spoken and written forms of a language.

There are two types of morphemes — **Free morpheme** and **Bound morpheme**. According to R.H. Robins, –A free morpheme is one that may constitute a word (free from) by itself; a bound morpheme is one that must appear with at least one other morpheme, bound or free, in a word. In English *cats*, *cat* is free, since cat is a word in its own right, and *-s* is bound, as it is not a word in its own right. Free morphemes therefore necessarily constitute monomorphemic words. Polymorphemic words may consist wholly of free morphemes, being accorded word status on the ground of uninterruptability and SECTIONary behaviour in sentences; they are often called compound words, and English *penknife*, *aircraft*, and *housework* are examples‖. (R.H.Robind, *General Linguistics*, London : Longman, 1990 p.196)

Let us examine these two types of morpheme with the help of examples from English. The word '*girls*' is polymorphemic in nature. There are two morphemes in this word '*girls*'. They are '*girl*' + '*-s*'. The morpheme '*girl*' can occur independently in a sentence, e.g., I love the girl. But the morpheme, '*-s*' cannot occur independently in a sentence. If I write, 'I love the *s*', it will be meaningless. It means nothing. So, *girl*' is a **Free or Independent morpheme** and -*s*' is a **Boundor Dependent morpheme**. A form to which a Bound or Dependent morpheme is attached is called **Stem**. Let us give examples of words from English — *successfully*, *friendliness*, *seemingly*, etc. Here *successful*, *friendly* and *seeming* are stems because the bound morpheme *-ly*, *-ness* and *-ly* are added to these words mentioned above. Let us show the analysis of one of these words with thehelp of a Tree diagram:



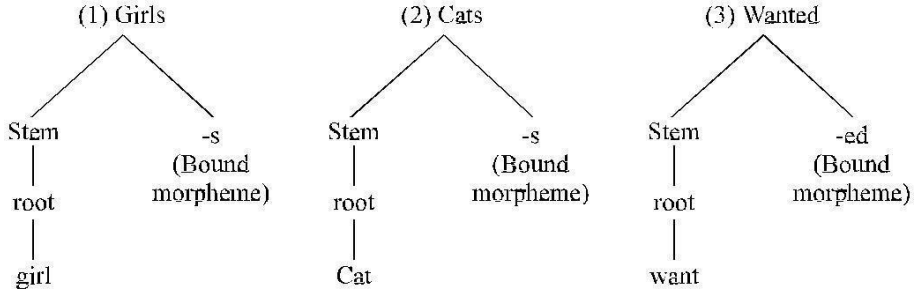
The word *seem* here is **Root** because this word cannot be further split up. A root is a free morpheme.



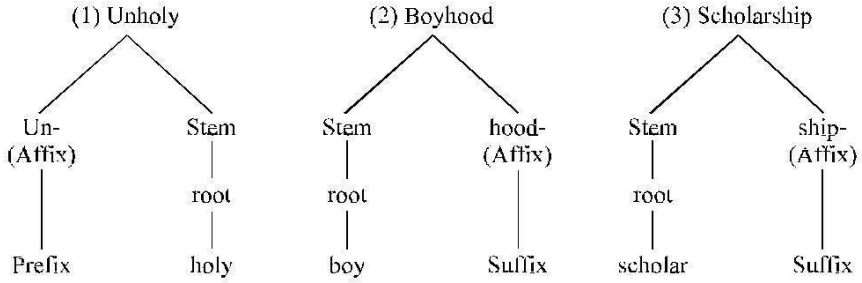
Let us see how Raja T. Nasr introduces the definition of a morpheme in his book entitled *The essentials of Linguistic Science* (Essex: Longman, 1980, p.53) :

> A morpheme is a SECTION in language that carries meaning. It may be composed of one sound or two sounds or several sounds. The size of the SECTION is not important. What is important is that the SECTION should have meaning and that we should not be able to break it down into smaller SECTIONs with meaning. For example, the word *cats* is composed of two SECTIONs: *cat* + *-s*, the first SECTION refers to the animal; the second SECTION refers to the number of animals (more than one). Now *cat* in itself cannot be broken down further; it has a meaning, of course; but the meaning of *cat* is not made up of *c* or /k/ + *at*. Here is another example: the word *loved*. This is also composedof two SECTIONs : *love* + *d*; the first SECTION refers to the feeling; the second SECTION refers to time (past). But not all /*d*/ sounds have this meaning; in the word *dinner*, we have one SECTION with meaning. The meaning of *dinner* comes from the whole SECTION and not from *d* + *inner*. Each SECTION, then, that carries meaning in a language is a morpheme.

There is no correspondence between the number of phonemes and the number of morphemes in a word. For example, the word *pen* has three phonemes; they are /*p*/, /*e*/ and /*n*/, but the number of morpheme in this word is one only. *Pen* is a single morpheme word. Morphological Analyses of some words shown as examples above:



All bound or dependent morphemes are called affixes. There are three types of **affixes**. They are **prefix**, **infix** and **suffix**. Prefix occurs at the extreme left position of a stem, e.g., unholy, replay, disjoin etc. Here '*un*' in *unholy*, '*re*' in *replay*, are prefixes because they occur at the extreme left position of the words. In *dehumanization*, '*de*' is a prefix. Infix occurs in the middle position of a word. The use of Infix occurring in the medial position in English is extremely rare. So, an examination of Infix in this context is not undertaken. Suffix occurs at the extreme right position of a word, e.g., *scholarship*, *boyhood*, *positively*, etc. Here -ship, -hood, -ly are suffixes. These suffixes occur at the extreme right position of stems. Let me use tree diagrams with more examples
:



All **Inflections** are suffixes but **Derivations** may be both prefixes and suffixes. Before we understand the above statement, we need to understand what Inflections and Derivations mean. Inflections are those suffixes that do not form new words. Inflections are added to stem or root for indicating gender, tense, number etc. Let me give examples from English:

** (1) The boy is play the game.

(2) The boy is playing the game.

** (3) She is bright than I am.

(4) She is brighter than I am.

** (5) The boy see the bird

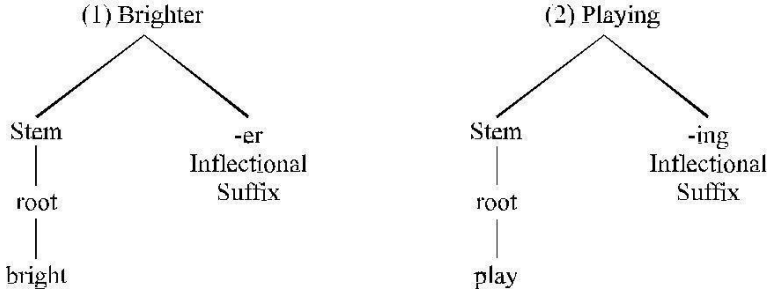
(6) The boy sees the bird.

** (7) I want it yesterday.

(8) I wanted it yesterday.

Sentence 1 is grammatically unacceptable while sentence 2 is grammatically correct. The reason is in sentence 1 the progressive tense marker *-ing* is absent but in sentence 2 *-ing* has been added to the main verb, *play*. The addition of *-ing* to *play* indicates the progressive aspect of the tense. Sentence 3 is not acceptable while sentence 4 is grammatically acceptable because in comparative degree the comparison marker *-er* is added to the adjectival word, *bright*. Here in sentence 3 the comparison marker *-er* is absent. Sentence 5 is unacceptable while sentence 6 is acceptable becausethe third person singular number marker -s has been added to *see* in sentence 6. According to the syntactic rule of English number system, when the subject is a third person singular in number, the verb is accompanied by the marker -s. Here the *boy* is a third person singular number. Thus, *play* and *playing* in sentences 1 and 2, *bright* and *brighter* in sentences 3, 4, and *see* and *sees* insentences 5 and 6 are same words. *Playing* is a different look of the word *play*. *Bright* and *brighter* are not different words. Examine the difference between sentence 7 and sentence 8. Sentence 7 is grammatically wrong because the past tense marker *-ed* has not been added to the verb *want*. The verbs *want* in both sentences are followed by the adverb of time *yesterday*. For the agreement among the words in the sentence *-ed* needs to be added to *want* in sentence 7. Sentence 8 is grammatically acceptable because the past tense marker *-ed* is with the verb want. In fine, it may besaid that inflections are used for bringing about the grammatical agreement among the words in a sentence.

Examples:



Another name of word formation process is **Derivation**. With the help of derivational affixes new words are formed. Derivational affixes can occur both at left and right end of a word. It means derivations can be both prefix and suffix. Let me give examples from English. The word *boy* and *boyhood* are different. The meaning of *boy* has nothing to do with the meaning of *boyhood*. *Scholar* and *scholarship* are two different words. Therefore *-hood* and *-ship* are derivational

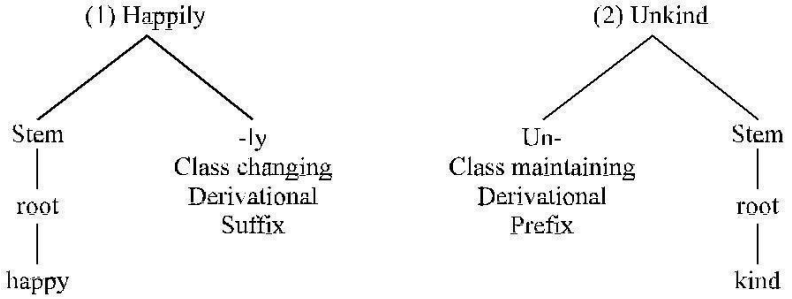
suffixes. *Loyal* and *disloyal* are different words. This meaning change has been brought about by the addition of *-dis* to *loyal*. Therefore, *-dis* is a derivational prefix. Let us see how Ronald Wardhaugh defines derivation:

> As a process, derivation involves many different kinds of changes in words. The derivational process is often inconsistent and it may also result in a word changing its part-of-speech category. Derivational affixes are sometimes **opaque**, i.e., they may appear to be somewhat variable in their meanings as they attach to different bases.
>
> English has an extensive derivational morphology. Unlike inflectional affixes, which are always suffixes in English, derivational affixes may be either prefixes or suffixes. Moreover, an English word may contain more than one derivational affixes whereas -if we exclude examples of irregular forms such as *men's* -it may contain no more than one inflectional affix. If there is one or more derivational suffixes and an inflectional suffix, the inflectional suffix must also follow any derivational markings: *Kindnesses* arepossible but *kindsness* is not. This last fact would seem to follow from the principle that derivational affixes create new lexemes and it is lexemes that we inflect. (Ronald Wardhaugh, *Understanding English Grammar A Linguistic Approach*, Oxford: Blacwell, 2003, p226.)

There are two types of derivations — **Class Changing Derivation** and **Class Maintaining Derivation**. If a derivational affix (it may be a prefix or may be a suffix) changes the word class (Word class is somewhat similar to the traditional concept of parts of speech), it will be then a class changing derivational affix. It means that class changing derivational affix changes the word class of the word. Let me give some examples. *Happy* is an adjectival word. If the derivation *-ly* is addedto *happy*, it becomes a new word *happily*. *Happily,* is an adverb. *Commitment* is a noun word. *Commit* is a verb. These are two different words. The addition of *-ment* to *commit* makes the new word *commitment*. Therefore, *-ment* is a class changing derivational suffix. Look at the words *child*and *childhood*. They are two different words. However, both these words are nouns. Therefore - *hood* in *childhood* is a class-maintaining suffix. Similarly, both *kind* and *unkind* are adjectives. Un- is added to kind to form the new word unkind. Therefore, un- is a class maintaining derivational prefix. Let us now look at how John Lyons explains the morphology of English:

> The modern (and more particularly post-Bloomfieldian) distinction of **syntax** vs. **morphology**, according to which syntax deals with the distribution of words (I.e., word-forms) and morphology with their internal grammatical structure is, at first sught, very similar to the traditional distinction of syntax vs. inflection. But it differs from it in two respects: (a) morphology includes not only inflection, but also derivation; (b) it handles both inflection and derivation by means of rules operating upon the same basic SECTIONs-morphemes. For example, as the inflectional form *singing* is made up of the two more basic SECTIONs (morphemes) *sing* and *-ing*, so the derivational form *singer* is made up of the two more basic SECTIONs *sing* and *-er*. Firthermore, it is the same process of **affixation:** i.e., of adding an **affix** to a base-form in each case.
>
> (John Lyons, *Language And Linguistics*, Cambridge: Cambridge University Press, 1981, p.103.)

Examples:



8 (b): MORPHOPHONEMIC RULES

The various phonetic realizations of a morpheme are called the allomorphs of the same morpheme. The bound morpheme '*-s*' in *girls* is the plural allomorph of the morpheme, *girl*. The bound morpheme '*-ed*' in *comprised* is the past tense allomorph of the morpheme, *comprise*. The morpheme that means something plural in number has many allomorphs. The plural marker ending *s* and *es* are pronounced sometimes as /*s*/, sometimes as /z/ and sometimes as /*iz*/. The realization of these sounds, *s* and *es* is governed by the final sound of the naming words(nouns) to which these sounds are attached. The articulation is determined phonologically.

The sound /*s*/ occurs when words end with the following sounds:

/p/ as in chip: chips / ˆips /

/t/ as in bat: bats / bæts /

/k/ as in pack: packs / pæks / /f/
as in cough: coughs / KDfs /
/Q/ as in birth: births / b 3:Qs/

The sound /z/ occurs when words end with the following sounds:

/b/ as in pub: pubs / p ^ bz /

/d/ as in kid: kids / kidz /

/g/ as in dog: dogs / dhgz /

/v/ as in cave: caves / Keivz /

/ð/ as in bathe: bathes / beiðz /

/m/ as in jam: jams / d 3 æmz/

/n/ as in can: cans / Kænz / /§/
as in king: kings / Ki§z /

/l/ as in tail: tails / teilz /

/r/ as in car: cars / Ka:(r)z
/

/w/ as in cow: cow / K•z /
(/w/ in cow is pronounced / K• /)

/j/ as in ray: rays / reiz /

If any vowel or diphthong, occurs in the final position of a noun word, the realization of the plural allomorph will be /z/.

The morpheme, which makes past time reference, i.e., *-ed* (*-ed* is a past tense marker) is pronounced as /*t*/, /*d*/ and /*id*/ depending upon the sound occurring in the final position of a verb word.

The sound /t/ for -ed occurs when a verb word ends with the following sounds:

/p/ as in zip: zipped / zipt /

/k/ as in pick: picked / pikt /

/f/ as in cough: cough / kàft /

/Q/ as in unearth: unearthed / ʌn™:Qt /

/s/ as in kiss: kissed / kist /

/S/ as in brush: brushed / br ʌʃ t /

/*tf*/ as in watch: watched / wàˆt /

The sound /d/ for -ed occurs when a verb word ends with the following sounds:

/b/ as in rub —rubbed / ^ bd /

/g/ as in rag: ragged / rægd /

/v/ as in move: moved / mu:vd /

/ð/ as in bathe: bathed / ba:ðd /

/z/ as in raise: raised / reizd /

/d 3 / as in judge: judged /d 3 ^ d 3

d/ /m/ as in tame : tamed / teimd /

/n/ as in moan: moaned / mWnd /

/l/ as in call: called / khld /

/§/ as in wing: winged / wi§d /

/r/ as in tour: toured / th(r)d /

/w/ as in vow: vowed / v•d /

/j/ as in play: played / pleid /

If any vowel or diphthong, occurs in the final position of a verb word, the realization of the past tense allomorph will be /*d*/.

The sound /-id/ for -ed occurs when a verb word ends with the following sounds: /t/

as in want: wanted / wàntid /

/d/ as in head: headed / he did /

(I acknowledge my indebtedness to Professor Raja T. Nasr for using his book in this portion, dealing with morphophonemic rules in English:
Raja T. Nasr, *The Essentials of Linguistic Science*, (Essex: Longman, 1980), pp.67-69)
(Used the phonetic symbols taken from English Pronouncing Dictionary by Daniel Jones, Fourteenth Edition, 1982)

R.H.Robins in his book, *General Linguistics*, pp.193-94) presents English morphophonemic rules of plural marker allomorph thus :

> . . . Thus the regular formatives of English noun plurals /-*s*/, /-*z*/ and /*iz*/, are distributed according to the final vowel or consonant of the word base or singular form: words ending in a voiced consonant, other than /z/, / 3 /, or /d 3 /, or in a vowel (which are all voiced in English), have /-*z*/ (*dogs* /*d*D*gz*/, *cows* /*k*Z*z*/, *hens* /*henz*/; those ending in voiceless consonant, other than /-*s*/, /*S*/, or /*tf*/ have /-s/ (*cats* /*kæts* /, *tacks* /*tæks* /;
> those ending in /*s*/, /*z*/, /*S*/, / /, /*tf*/, and /d 3/ have /-*iz*/ (*horses* /h*D*s*iz*/, *prizes* /praiziz/, *rushes* /r ʌ ʃ iz/, *churches* /ˆA:ˆiz/, *judges*/d 3 ^ d3iz/.

R.H. Robins further adds:

> The analysis and classification of the different phonological shapes in which morphemes appear, or by which they are represented, both in individual languages and in languages in general, is often called **Morphophonology** (or more briefly **Morphonology**) or **Morphophonemics**. The analysis of the different forms taken by the English noun plural

morpheme, discussed in this section, is part of the morphophonological or morphophonemic analysis of English.

(R.H. Robins, p.196)

8 (c): SOME IRREGULAR ENGLISH ALLOMORPHS

In English, there are certain words, which do not welcome any plural marker. It is the context of the sentence or the paragraph that helps us understand whether those words are plural or singular in number. Words like these are *dear, sheep, furniture* etc. Let us show these words in sentences:

(1) The sheep is sold there.

(2) The sheep are sold there.

The contexts of these two sentences help us understand that in sentence 1, the sheep is singular and in sentence 2, the sheep is plural. In sentence 1, the sheep is monomorphemic in nature or a single morpheme word. In sentence 2, the sheep is polymorphemic. In sentence 2, the allomorph of the plural morpheme is **Zero allomorph** (/Q/ == Zero).

Some noun words show the plural meaning through the phonological change. The modification or change takes place in the vowel of that noun word. As examples, we can refer to following words:

Man (singular) *Men* (here / *ae* / has been changed into /*e*/.

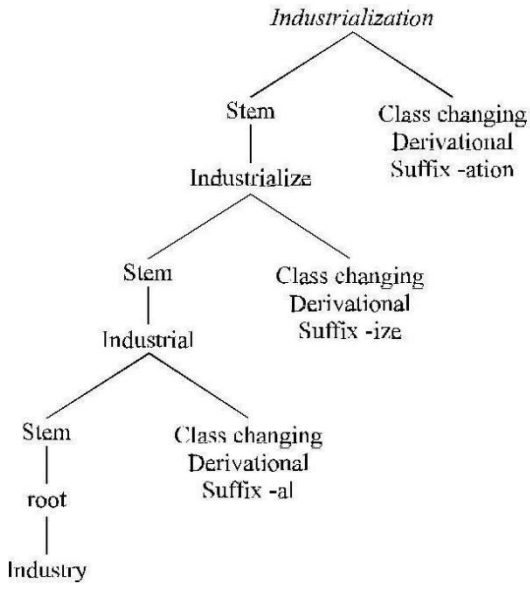
Crisis (singular) *Crises*

Analysis (singular) *Analyses*. This

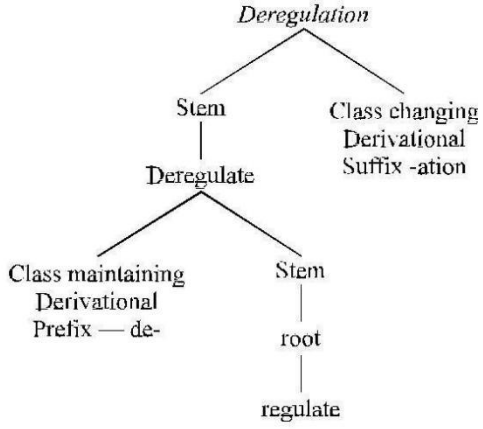
is called a **Process Allomorph**.

Now let us refer to some plural noun words like *oxen, children* etc. Here the singular forms of these words are *ox* and *child*. Phonological prediction is not made here. In other words, phonological conditioning is absent. So, words like these are morphologically **conditioned**.

8 (d): MORPHOLOGICAL ANALYSES OF SOME WORDS



(1)



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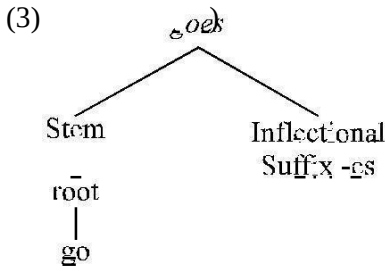
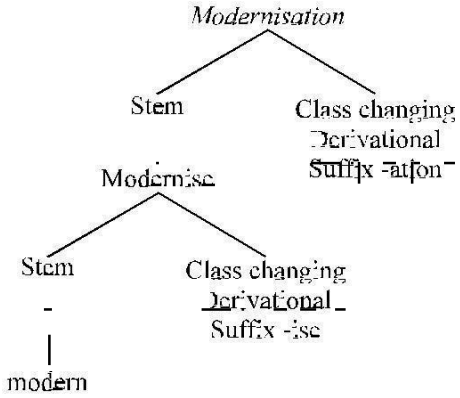
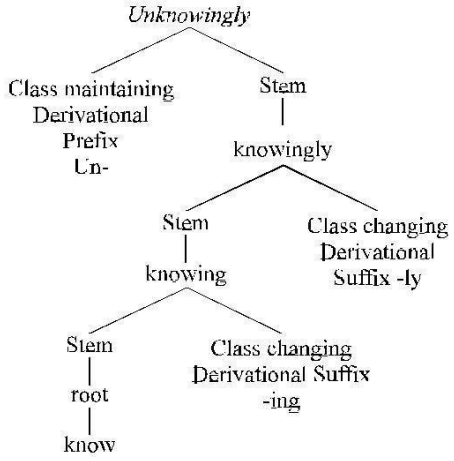
(3)

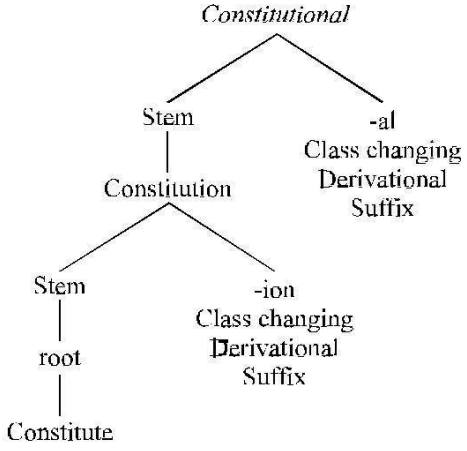

goes
Stem
root
go
Inflectional
Suffix -es


Modernisation
Stem
Class changing
Derivational
Suffix -ation
Modernise
Stem
modern
Class changing
Derivational
Suffix -ise

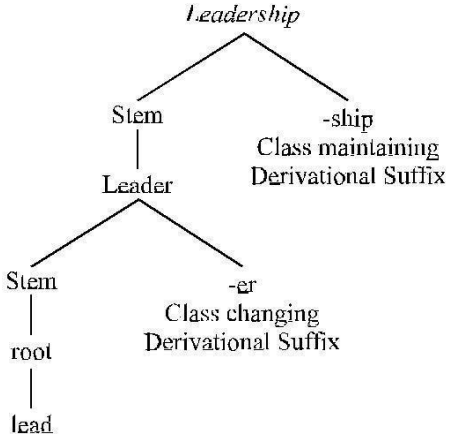
(5)


Unknowingly
Class maintaining
Derivational
Prefix
Un-
Stem
knowingly
Stem
knowing
Class changing
Derivational
Suffix -ly
Stem
root
know
Class changing
Derivational Suffix
-ing

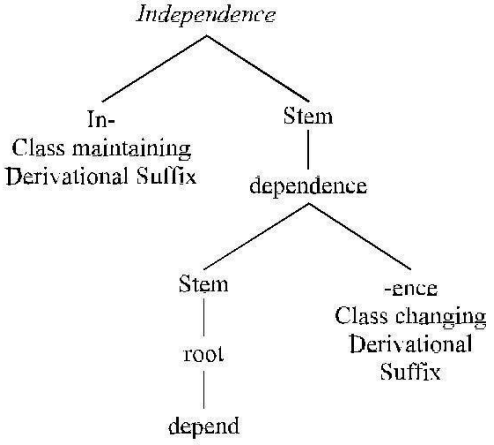
(6)


Constitutional
Stem
Constitution
-al
Class changing
Derivational
Suffix
Stem
root
Constitute
-ion
Class changing
Derivational
Suffix

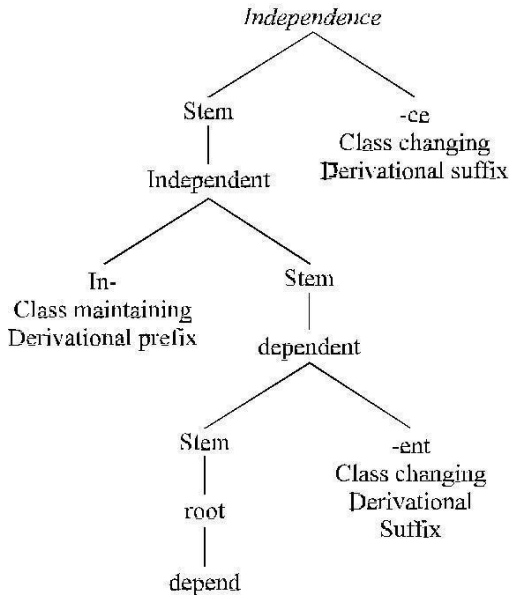
(7)


Leadership
Stem
Leader
-ship
Class maintaining
Derivational Suffix
Stem
root
lead
-er
Class changing
Derivational Suffix

(8)


Independence
In-
Class maintaining
Derivational Suffix
Stem
dependence
Stem
root
depend
-ence
Class changing
Derivational
Suffix

Or,



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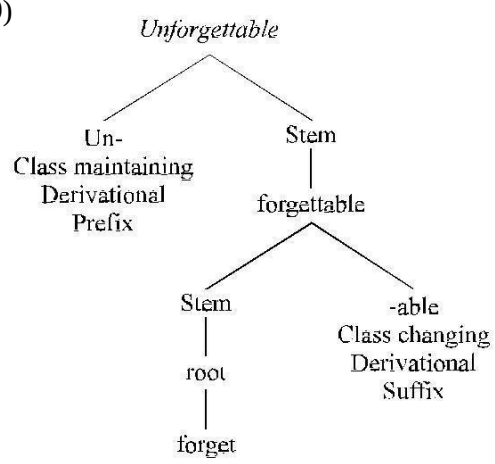

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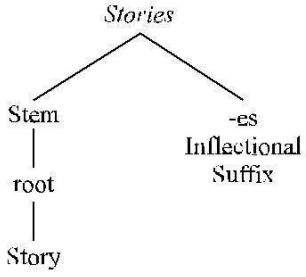

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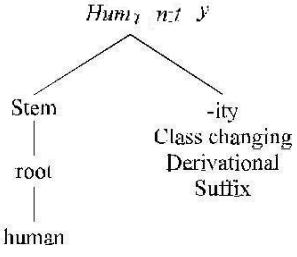
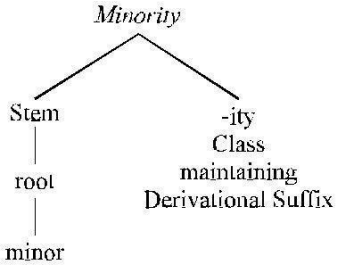


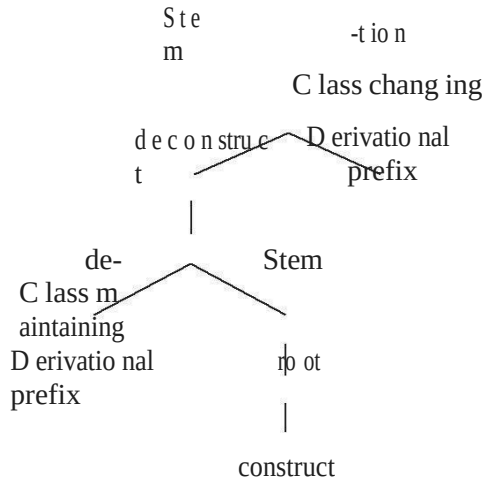
(Humanity is a noun word and human is an adjectival word here)

(12)

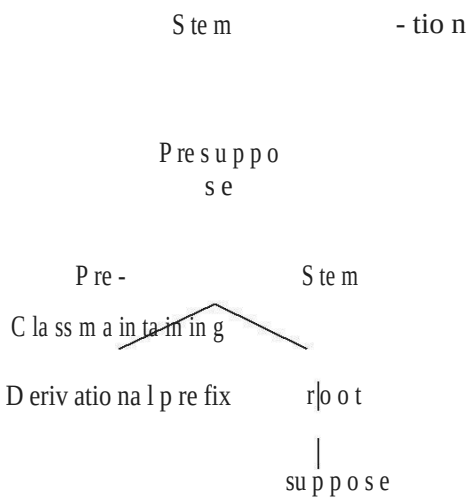


(Here minor and minority are noun words)

(13) *Deconstruction*



(14) *Presupposition*



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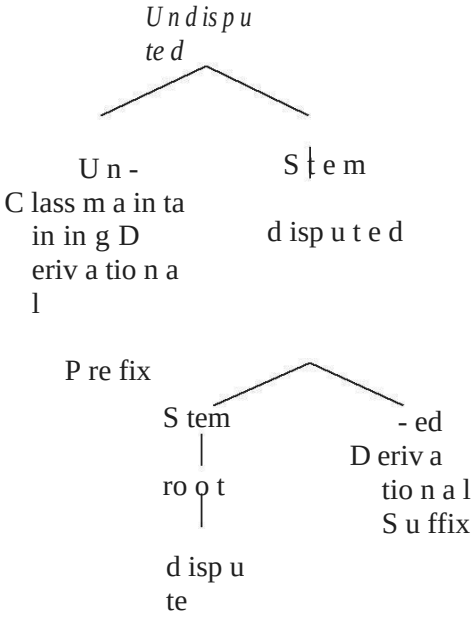

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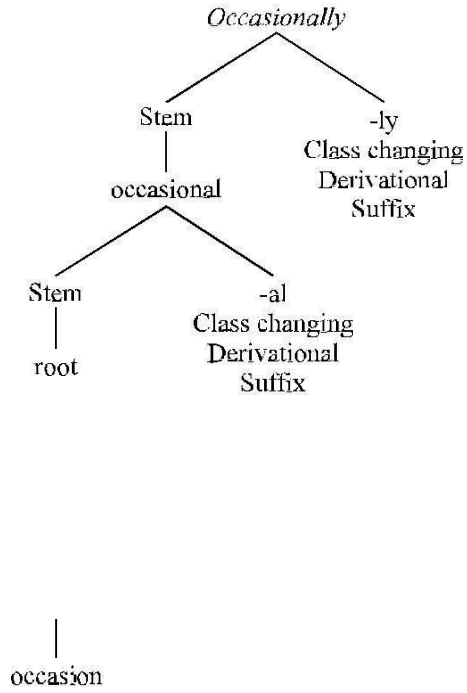

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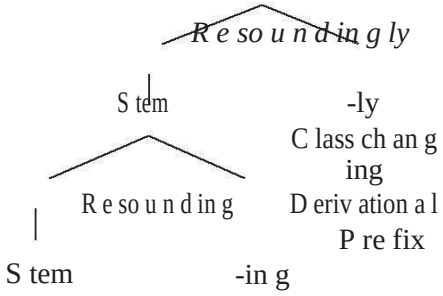
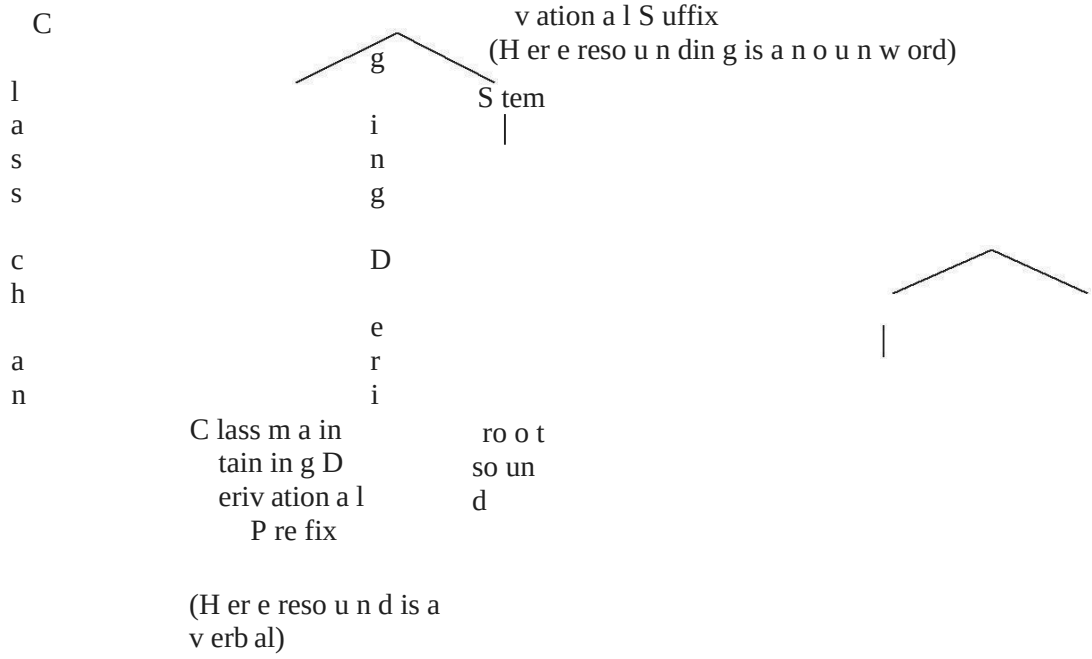


Re- Resound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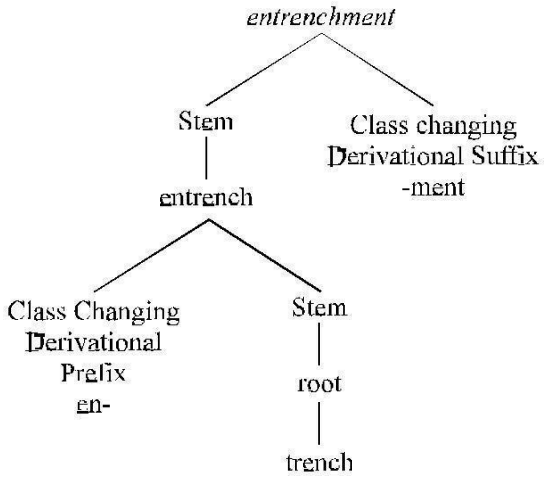

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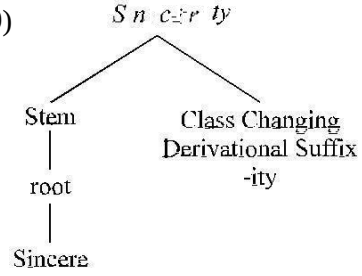

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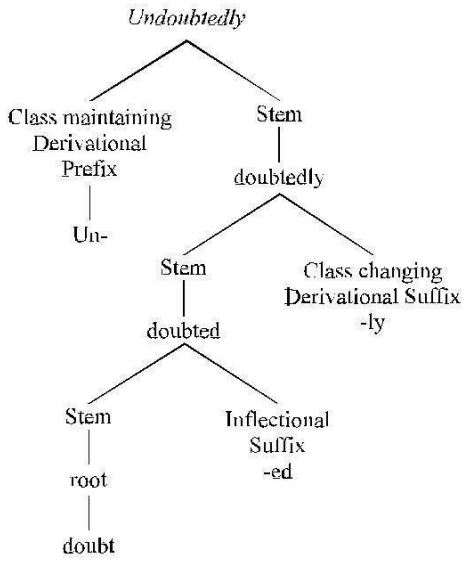


SUGGESTED READING

(1) R.H. Robins, *General Linguistics* (London: Longman, 1990).

(2) Raja T. Nasr, *The Essentials of Linguistic Science* (Essex: Longman,1980).

(3) Ronald Wardhaugh, *Understanding English Grammar* (London: Blackwell, 1995) (First Indian Reprint by Atlantic, New Delhi, 2003)

(4) S.K. Verma and N Krishnaswamy, *Modern Linguistics* (New Delhi: Oxford University Press, 1989).

(5) David Crystal, *The Cambridge Encyclopedia of Language* (Cambridge: Cambridge University Press, 1987)
(6) John Lyons, *Language and Linguistics* (Cambridge: Cambridge University Press, 1981)

ASSIGNMENT

(1) What is Morphology?
(2) Distinguish between Bound morpheme and Free morpheme.
(3) Distinguish between Inflection and Derivation.
(4) What do you understand by Affixation?
(5) What is Class Changing Derivational suffix? Give five examples from English.
(6) What is Class Maintaining Derivational Prefix? Give five examples from English.
(7) What is Allomorph?
(8) What is Morpheme? How is it different from phoneme?
(9) What is Morphophonemic?
(10) What are the morphophonemic rules of the past tense marker -id?
(11) Write short notes on:
  (a) Zero allomorph
  (b) Process allomorph
  (c) Stem and Root
(12) Make morphological analyses of the following words:

improbability, dissatisfaction, unintentionally, disinformation, television commentators, disinfections, children, misrepresentation, felicitations, theses, sincerity, womanhood, crises, unexpectedly, buildings, convertibility, afforestation, women, sheep, melodramatically, interpolation, rebroadcast, commonality, Interpretations, apolitical, listening, structural, examinations, uncharacteristically, mistrustful, accountability, tight rope walker.

_____

UNIT – 9

ANALYSIS OF SYNTACTIC STRUCTURE

CONTENT STRUCTURE

Introduction
UNIT 9(a): The Noun Phrase
UNIT 9 (b): The Verb Phrase
The Structure of the Sentence
9 (c): Transformational Rules
9 (d): Deep Structure Phrase Markers of Sentences and the Application ofT-rules.
Suggested Reading
Assignment

INTRODUCTION

Now that you have an awareness about the theoretical stand of the generative grammarians (2.4), we will proceed to look into the details of their practical analytical framework. As already mentioned, this framework tries to capture the interrelations between the constituents of a structure as they are intuitively understood and interpreted by the native speakers of the language.

We will start with the constituents of the sentence like the Noun Phrase, the Verb Phrase and their constituents and then focus on the sentence as a higher SECTION in the syntactic configuration of English. And in doing so we will be using the tree diagram as a convenient device for showing the internal hierarchical structure of the sentence based on the native speaker‘sintuition.

9 (a): THE NOUN PHRASE

In traditional grammars, a phrase typically consists of more than one word. However, in contemporary grammars one, two, or more words that function in the same way are all phrases. Phrases are formed out of main lexical word classes. Actually, they can be viewed as projections of these. Thus we have Noun, Verb, Adjective, Adverb or Adverbial, and Prepositional Phrases.

Each phrase derives its name from its _head word‘, taken from the word class that forms its basis. So a Noun Phrase (NP) will have a noun as its head, a Verb Phrase (VP) a Verb, and so on. An NP consists minimally of a Noun (or noun substitute, such as a Pronoun), or an expansion of a noun (in terms of constructions preceding or / and following the noun).

An NP can occupy different positions in a sentence. Thus an NP may function as subject, direct object, indirect object, complement, or even the object of the preposition in a prepositional phrase. Look into the sentences in both (A) and (B) :

(A) (i) John ——— is efficient. S

(ii) He saw John ——— . O[d]

(iii) Deepa gave John ——— a pen. O[i]

(iv) This is ——— .
C

with John

(v) Mr. Ghosh left the hall ———— .
Adv.

That ugly man
(B) (i) ———————— is efficient. S

that ugly man
(ii)He saw ———————— .
O^d

that ugly man
(iii)Deepa gave ———————— a pen.
O^d

that ugly man
(iv) This is ———————— .
C

with that ugly man
(v) Mr. Ghosh left the hall ———————— .
Adv.

Notice that the function performed by *John* is same as the function performed by *that ugly man* in each respective case cited above. Thus *that ugly man* is equivalent to *John*. Even *John* or *that ugly man* can be substituted by a suitable pronoun which function in the same way. Thus, as already stated, an NP can be considered as either an equivalent or an expansion of a noun word. It may consist of a single word as in (A) or a group of words as in (B).

It is possible to use an NP as a clause as in

That he is an ugly man
(i) ———————————— is a fact.
Subject NP

that he is an ugly man (ii) We know ———————— ————————

Object NP

Even demonstrative pronouns and wh-words words like *who, what* act as NPs, e.g.

These
(i) ————————are <u>useful materials</u>. Sub. NP

that
(ii)I like ———— .
obj. NP

What
(iii) ———— do you want ? obj. NP

Constituents of a Noun Phrase

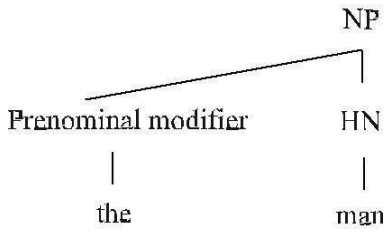
The NP consists of a Head Noun (HN) which is the most important word in an NP. However, in an NP a HN may be modified by a number of modifiers. The modifiers of the HN are basically of two types : prenominal modifiers and postnominal modifiers. Prenominal modifier precede whereas postnominal modifiers follow the HN. Thus there are four possibilities in the configuration of an NP :

(a) NP without any modifier e.g. *man*

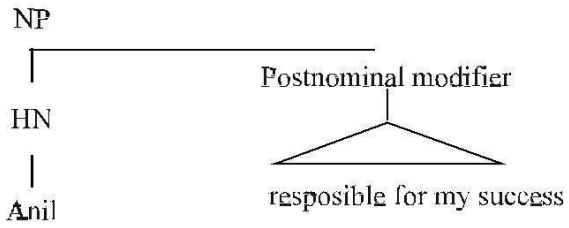
N P
H N

ma n

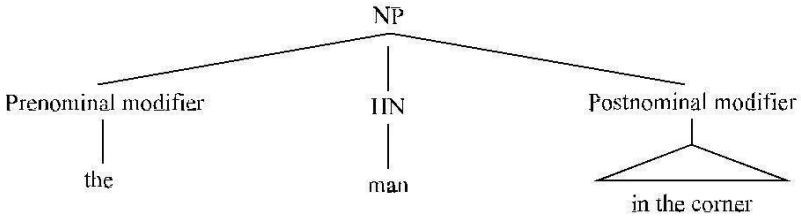
(b) NP with only prenominal modifier(s), e.g. *the man*



(c) NP with only postnominal modifier(s) e.g. *Anil, responsible for my success,*

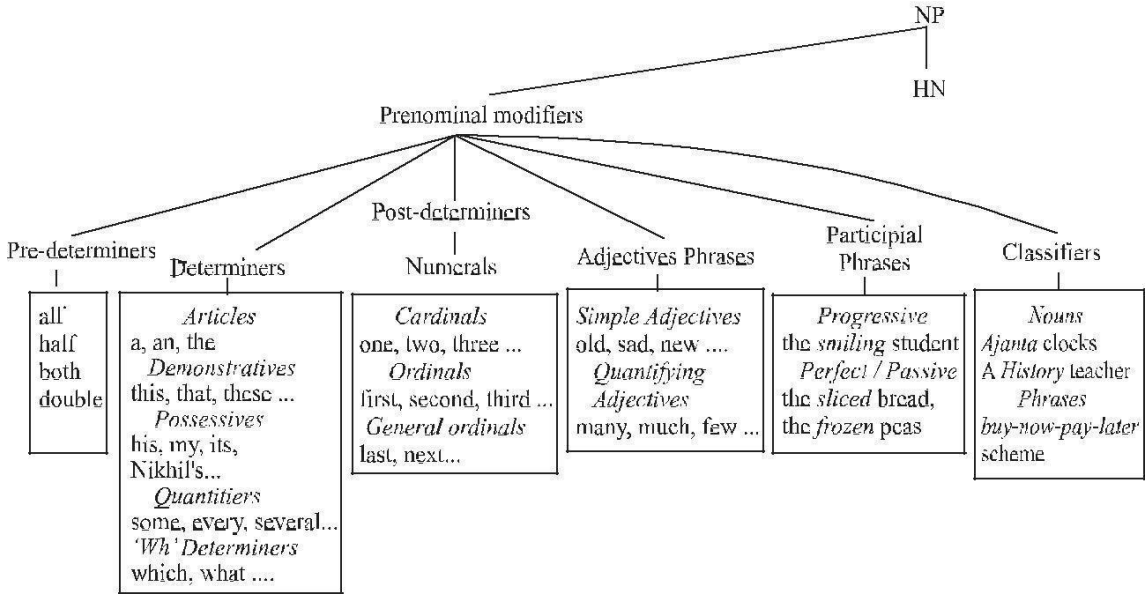


(d) NP with both prenominal modifier(s) and postnominal modifier(s) e.g. the man in the corner.



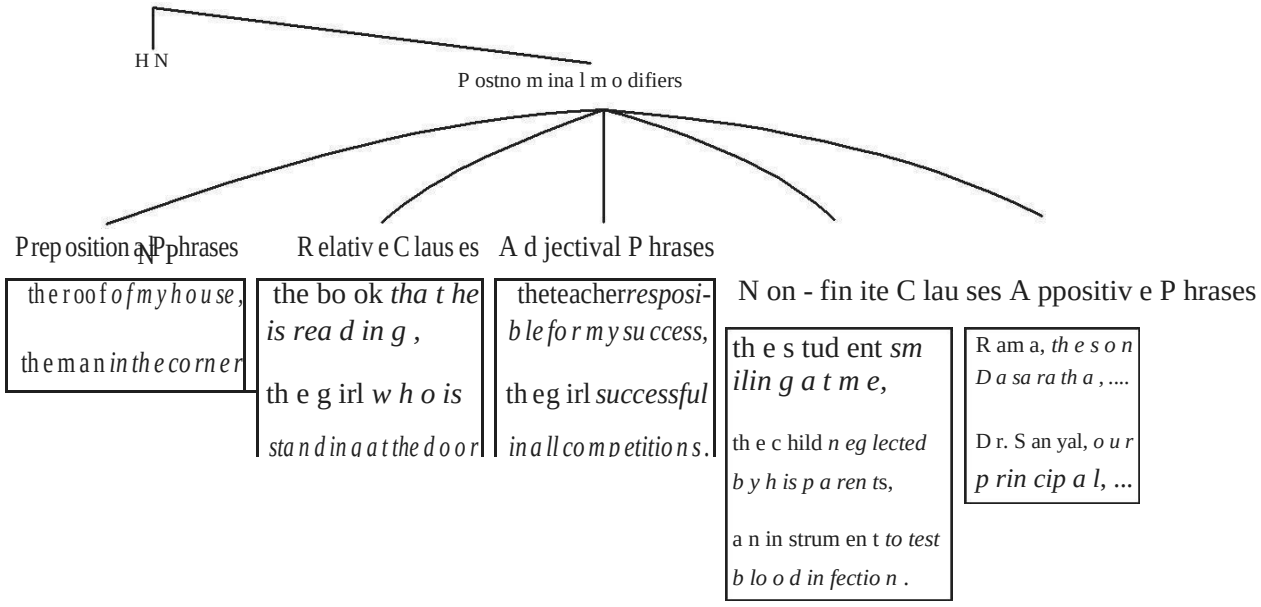
Sub Unit II : Prenominal Modifiers

The important subclasses of prenominal modifiers in an NP include items like pre- determiners, determiners, post-determiners, adjective phrases, participial phrases and classifiers. The following tree diagram captures the constitutional picture of an NP where the HN is modified by prenominal modifiers:



Postnominal Modifiers

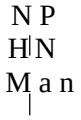
As opposed to the prenominal modifiers, various modifiers can be used as postnominal modifiers of an NP. These include items like Prepositional Phrases (PP), Relative clauses, Adjectival Phrase, Non-finite Clauses and Appositive Phrases. The structural pattern of an NP withpostnominal modifiers is shown by the following tree diagram:



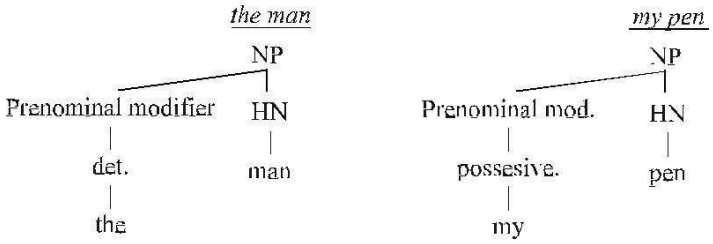
Major Structures of the Noun Phrase

Now you have some idea of the structure of NP(s) with four configurational possibilities outlined in 3.1.1 (a), (b), (c) and (d). Let us analyze some major structures of the NP below:

(1) NP without any prenominal or postnominal modifiers: *Man*

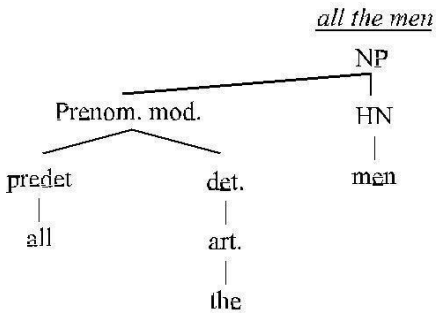


(2) NP – determiner – HN



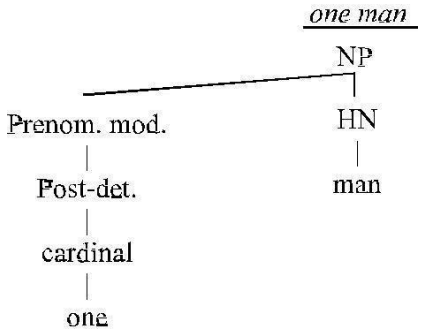
Determiners are mutually exclusive. In other words, two or more determiners cannot occur before a HN in an NP.

(3) NP – predeterminer – determiner – HN

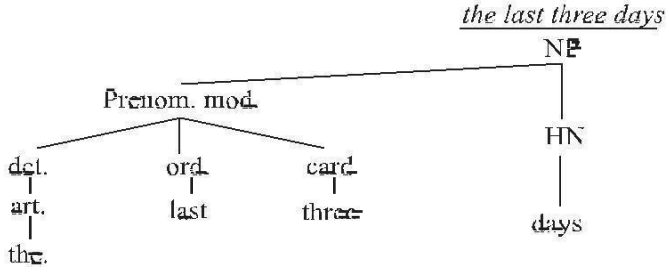


Pre-determiners are a small subclass of prenominal modifiers which can be used before determiners. Pre-determiners, like determiners, are mutually exclusive.

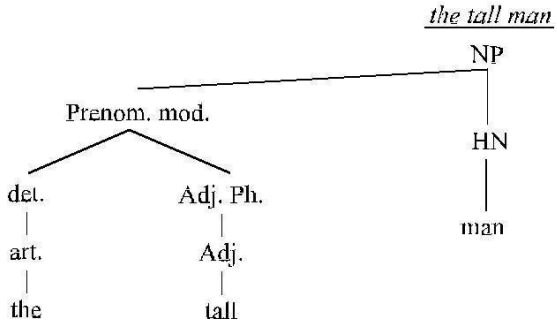
(4) NP — Post-determiner — HN



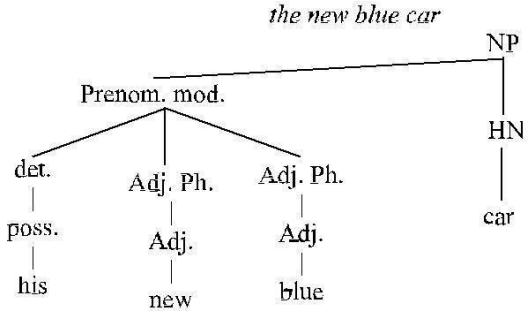
More than one post-determiner can also be used with a HN:



(5) NP — Adj. Ph. — HN

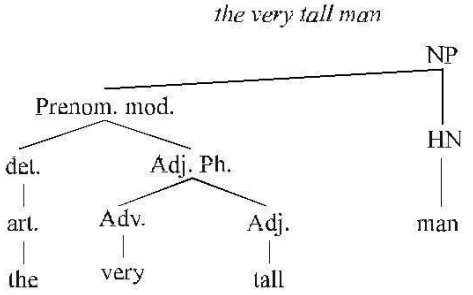


It is possible to use more than one Adjective before a HN, e.g.

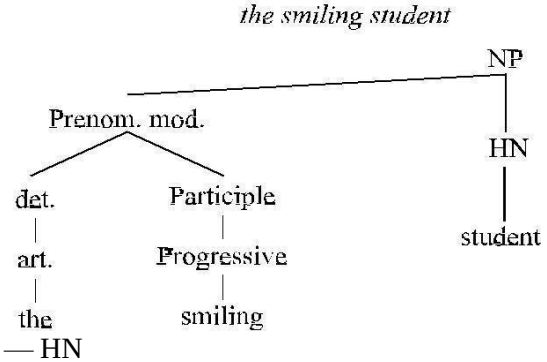


The above tree diagram shows that two separate Adjective Phrases modify the same HN.

Sometimes, the Adjective modifying the HN is itself modified / intensified by some Adverb.

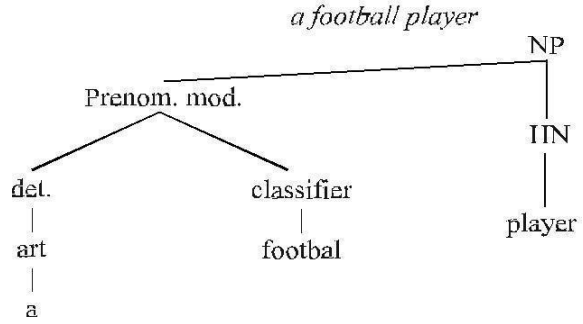


(6) NP — participle — HN



(7) NP — classifier — HN

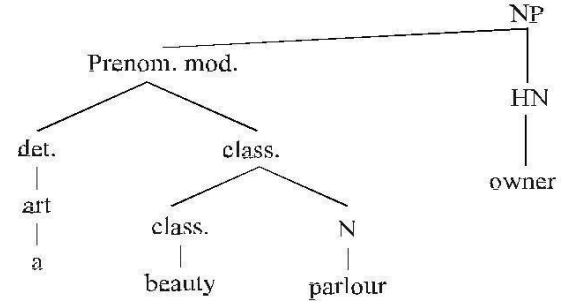
a football player



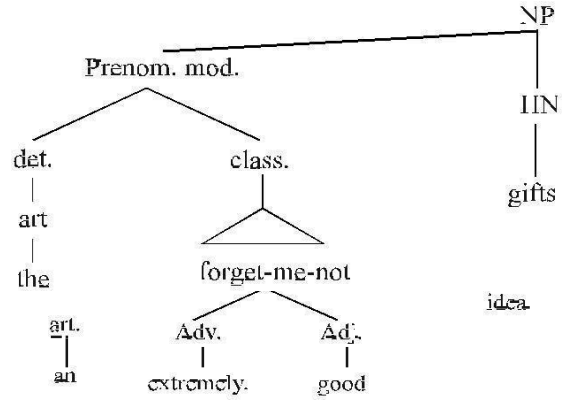
A classifier is a noun which modifies the HN.

It is possible to use a classifier which is itself a compound NP or a 'clubbed' sentence (i.e. a sentence reduced to the status of a phrase) or a combination of 'clubbed sentences,'for example,

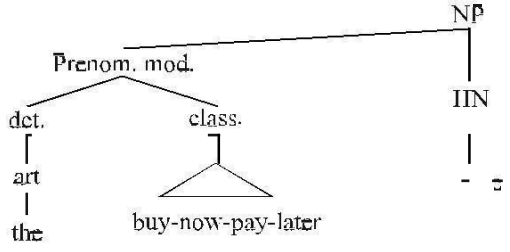
(a) *a beauty parlour owner*



(b) *the forget-me-not gifts*



(c) *the buy-now-pay-later scheme*



It is possible to use more than one classifier is an NP (like the Adjectives already mentioned), e.g.

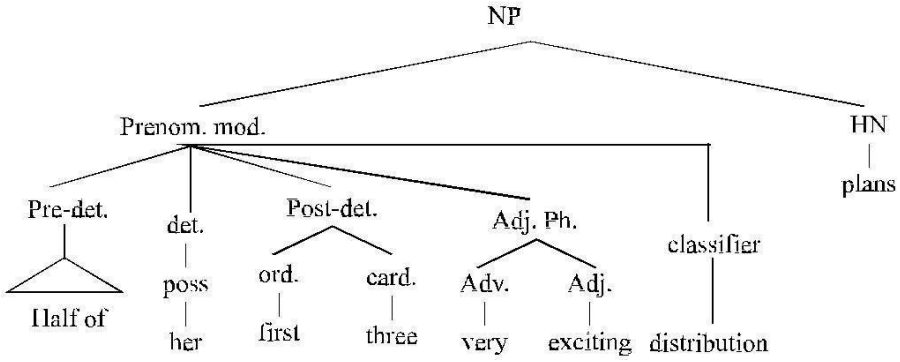
Reliance buy-now-pay-later scheme

Now, to remind you once again, it is possible to use these prenominal modifiers individually or in combinations between themselves in an NP structure.

The analysis of some NP (with prenominal modifiers only) is given below. Study these structures to look into the possible variations in the structure.

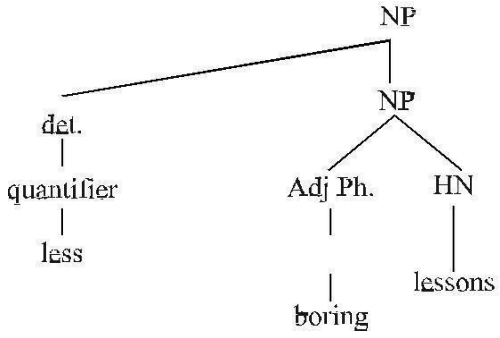
(8) *an extremely good idea*

Half of her first three very exciting distribution plans

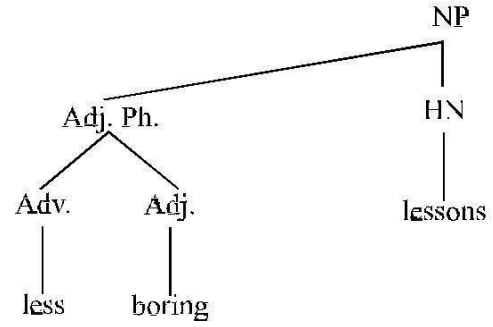


(10) *Less boring lessons* (ambiguous)

(a)

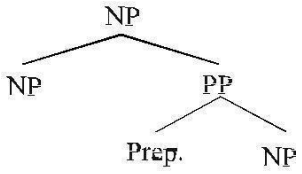


(b)



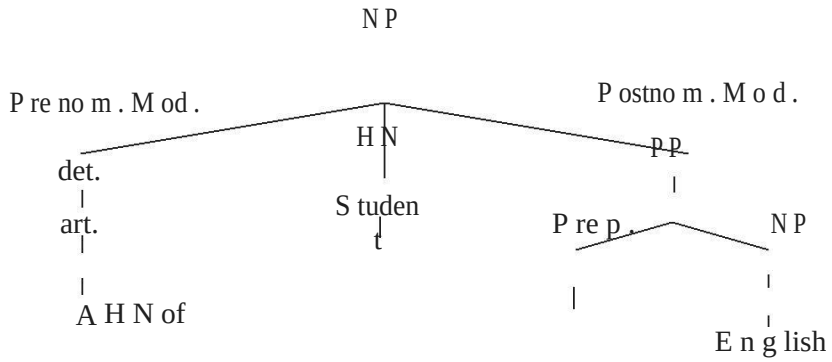
We will now concentrate on the analysis of NPs with postnominal modifiers.

(12) NP with Prepositional Phrase

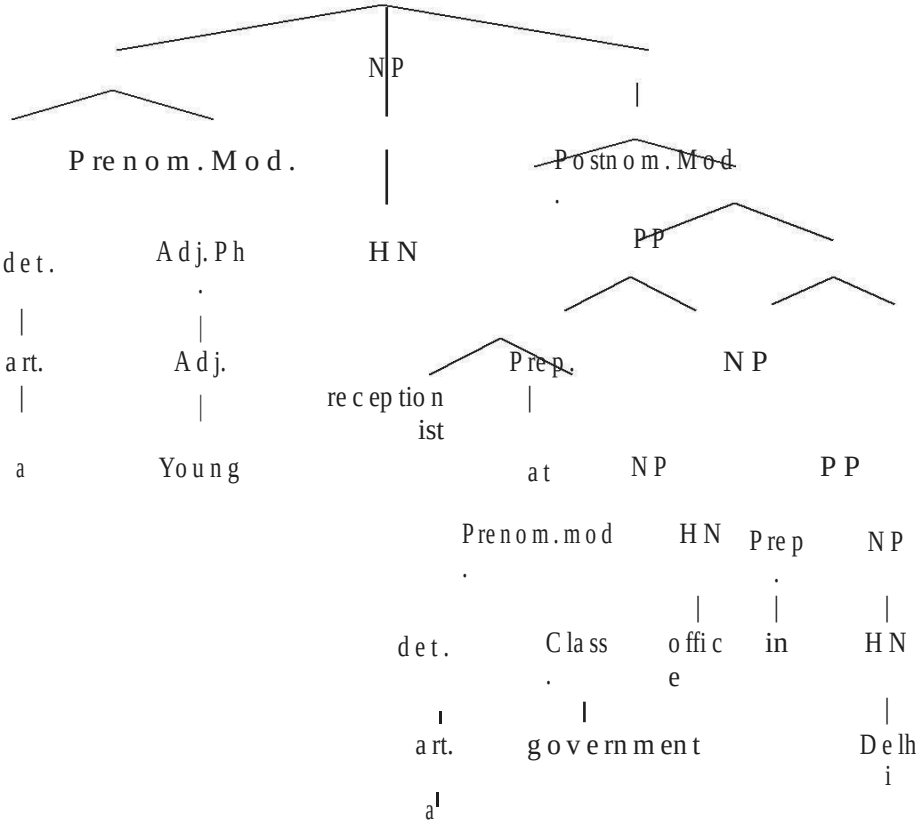


Let us take the following examples:

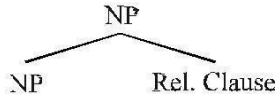
(a) *A student of English:*



(b)*A young receptionist at a government office in Delhi*.

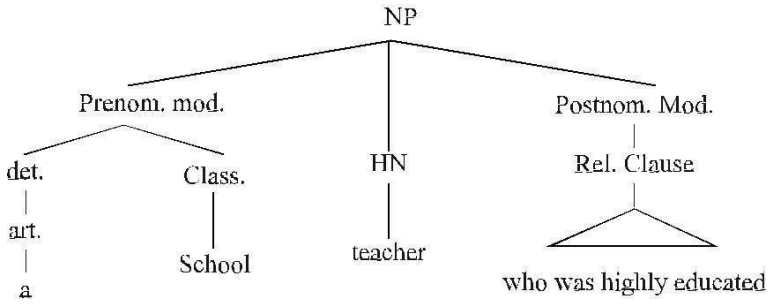


(13) NP Consisting of a Relative Clause



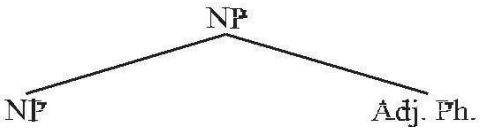
Let us examine the following structure :

a school teacher who was highly educated

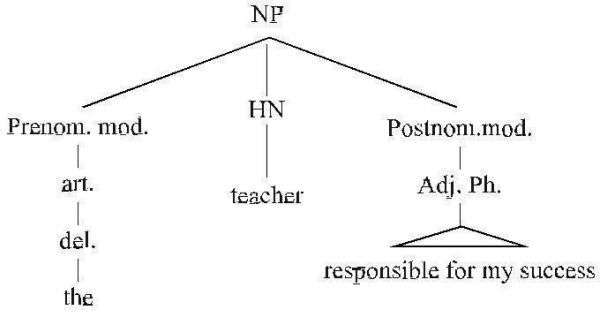

NP
Prenom. mod.
Postnom. Mod.
det.
Class.
HN
Rel. Clause
art.
School
teacher
a
who was highly educated

A relative Clause can be introduced by the relative pronouns like *who, whom, whose, which*, and *that*. The details of the structure of the relative clause is ignored here. However, you will be shown the details of it later when we will introduce sentential structure to you with the help of deep structure tree diagrams.

(14) NP with an Adjectival Phrase as a postnominal modifier

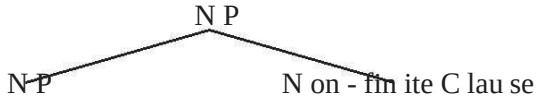


Let us examine the following structures:
the teacher responsible for my success



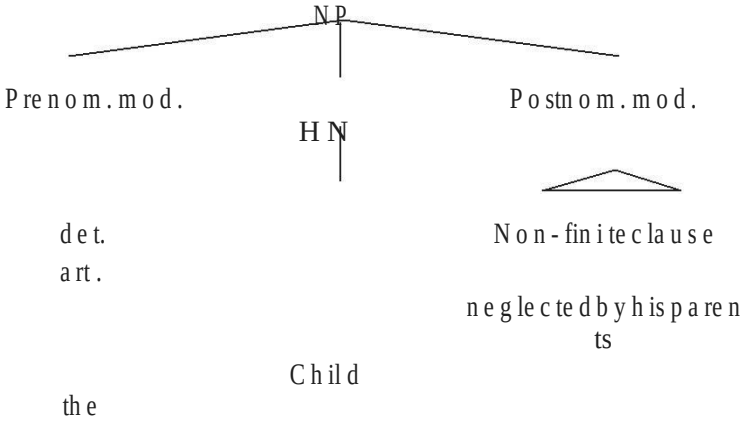
Note that Adj. Phrase(s) can be used both as a prenominal or a postnominal modifier in the NP.

(15) NP with a Non-Finite Clause

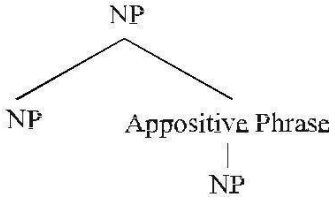


We will analyse the following example :

the child neglected by his parents

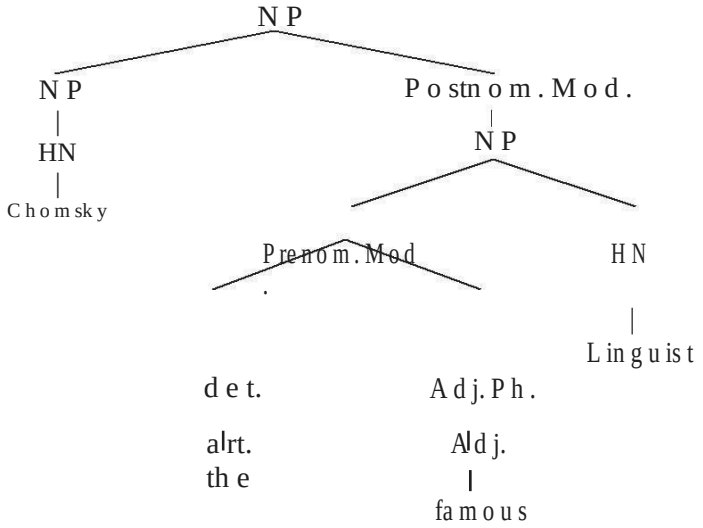


(16) NP with an Appositive Phrase



Take, for instance, structures like

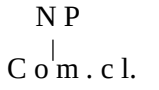
Chomsky, the famous linguist, ...



(17) NP as a complement Clause

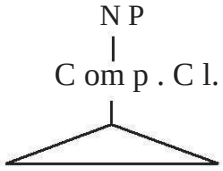
Unlike a relative clause which modifies an NP, the complement clause functions as an NP in an NP structure. Complement clause is referred to as a Noun Clause in traditional grammar.

The structure is represented like:



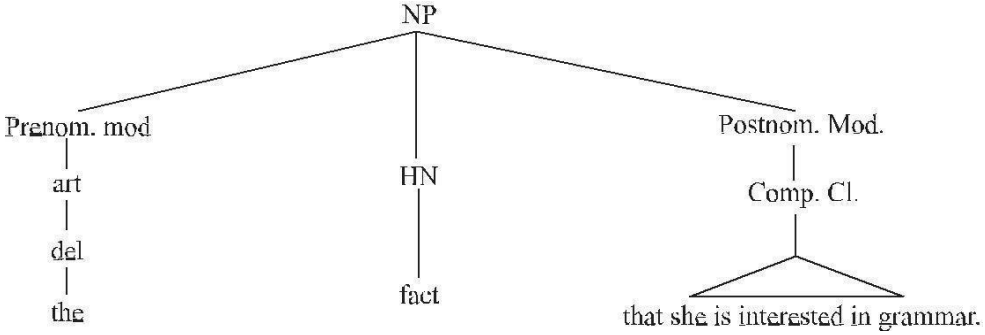
For instance, look into the structures of the following NPs:

(a) That she is interested in grammar



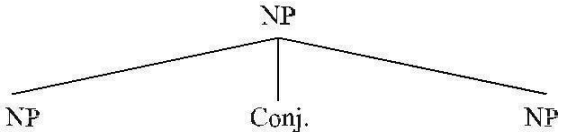
That she is interested in grammar.

(b) The fact that she is interested in grammar



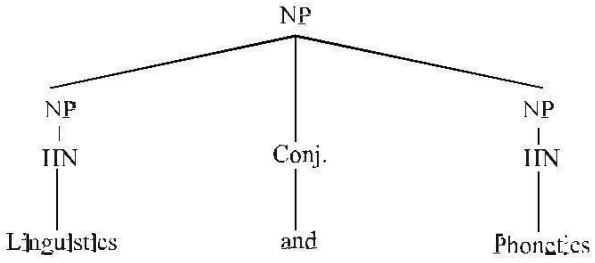
(18) Two or more NPs conjoined

It is possible to conjoin two or more NPs with each other by a co-ordinating conjunction.

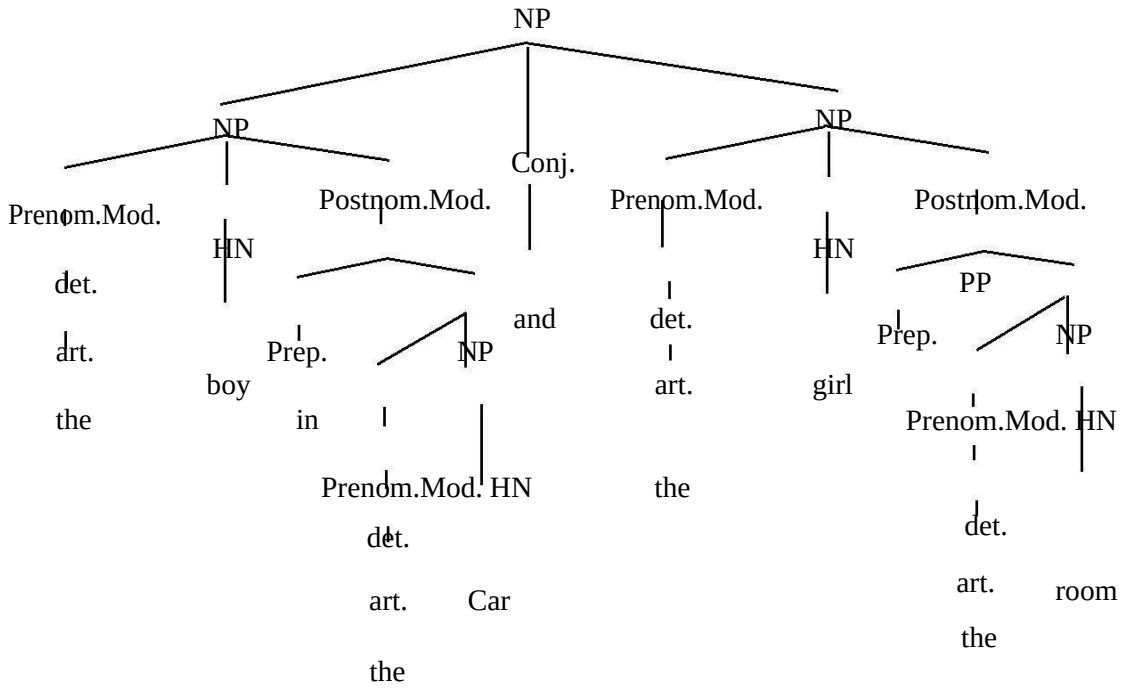


Look into the following examples :

(a) Linguistics and Phonetics



(b) The boy in the car and the girl in the room



We have shown you the different types of Noun Phrases and their structures with the above illustrations. You should remember that the sentences that are used in real life may have NPs more complex than the ones we have dealt with since language in itself is creative in nature.

UNIT 9 (b): THE VERB PHRASE

The basic structure of a simple sentence in English contains a subject Noun Phrase and a Verb Phrase (VP). The VP is termed as 'predicate' by the traditional grammarians and even by the structuralists dealing with IC analysis framework. The VP consists of two types of elements

— an obligatory element called Verbal (which may be a single item or a group of items together

known as Verbal group) and other optimal elements — object (both direct and indirect), complement and / or adjunct. The latter elements are called optional because a sentence can be framed without them (at least in some cases) where as it is not possible to frame a sentence or a VPwithout a verbal or a verbal group (known as VG).

Structure of the Verbal Group

Before examining the structure of the VP in some detail let us concentrate on the deep structure configuration of the VG first.

The VG has two constituents — the auxiliary (aux.) and the main verb (MV). Thus (18), (19) and (20) can be analyzed as follows:

(18) He *has been painting* the house since morning.

(19) Mohan *has solved* his problem.

(20) I *shall meet* you tomorrow.

	aux	mv
has been painting	= has been	+ painting
has finished	= has	+ finished
shall meet	= shall	+ meet

This analysis is very general. However, we observe that the auxiliary can have more than one sub constituent. As the analysis of has been painting indicates in (18), the auxiliary consists of. Another very vital thing that we notice here is that the tense is always part of the auxiliary. In a very simple analysis, which we shall modify in this section later, we notice that tense is carried by *has been*, *has* and *shall* in (18), (19) and (20) respectively. However, if a sentence does not contain a word like *has*, *shall*, *is* etc., as in (21) below, we still maintain that tense is carried by the auxiliary (though it is marked on the main verb *complete*).

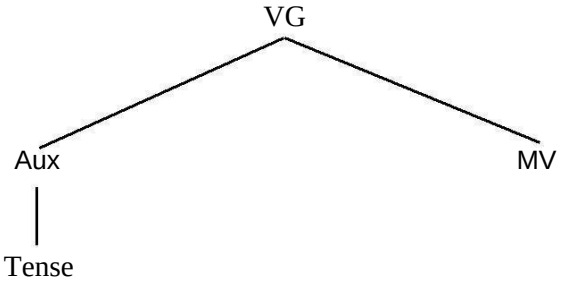
(21) Swapan *completed* his assignment soon.

The point that we are trying to make here is that Tense is an obligatory element in a VG. The data in (18), (19), (20) and (21) show that Tense is marked on the first element in the VG.

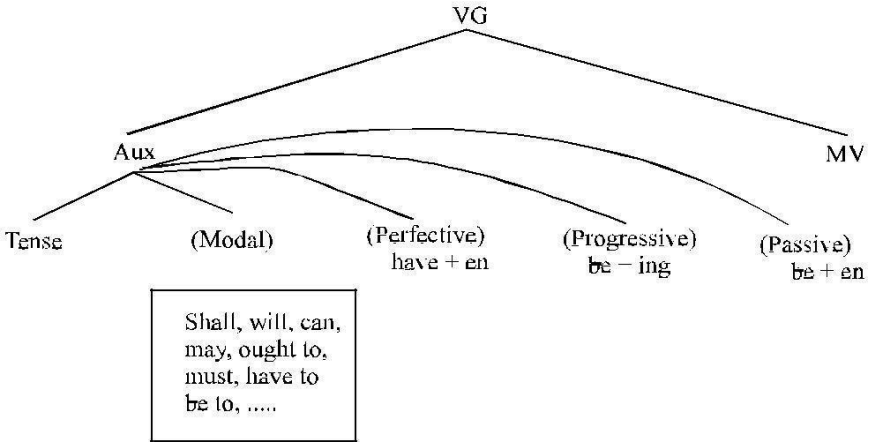
In this connection, you should remember that English has only two tenses — present and past. There is no existence of future tense as such in English. Though *shall* and *will* are indicated as markers for future tense in many books on English grammar, the verb forms of *shall* and *will* reveal that *shall* and *will* are the present forms whereas *should* and *would* are the past forms. Nevertheless, it is possible to express future time in English.

Auxiliary Verbs in English can be divided into two categories — 'primary' auxiliaries and modal' auxiliaries. The first category is capable of acting both as auxiliaries and as main verbs, viz. *be*, *have* and *do*. They can be used as main verbs in their own right (*Ram is a student*, They *have a house*, *He did the cleaning*), and as auxiliaries other verbs. In this latter capacity they are capable of generating of both the 'progressive' and 'perfect' aspect and the 'passive' voice. The second category, the modals, as their name indicates, express the particular *mood* of the VP, viz. intention (will/would), permission (can/could), and compulsion (must) etc. Unlike the primary auxiliaries they can never be used as main verbs. In modern times the grammar of auxiliaries has created a lot of attention particularly by transformational linguists who increasingly view them as part of the deep structure of sentences.

We already pointed out that the auxiliary is an obligatory element of the VG and Tense is an obligatory item of the auxiliary. Thus we can represent the basic VG structure as follows:



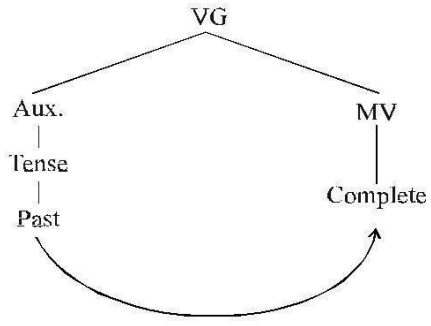
The other elements — modal, aspect (perfective, progressive) and voice — occur as optional items in the VG. However, where they occur in the VG they are subject to a fixed order. Look into the following tree diagram :



The brackets indicate the optional status of the concerned elements. *have + en*, *be + ing* and *be + en* are the structural configuration of perfective aspect, progressive aspect and passive voice respectively.

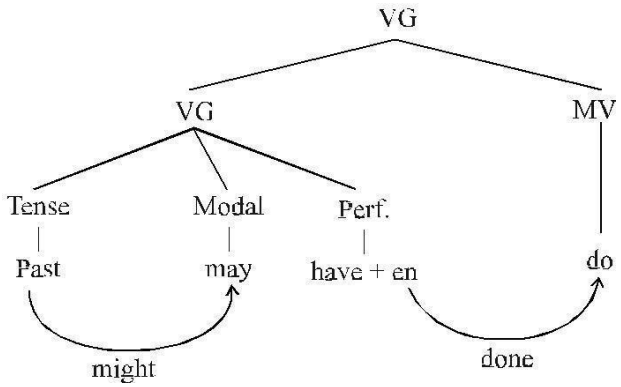
Let us now work out some VG structures (italicized in sentences) following the framework we have used:

(22) He *completed* his assignment soon.

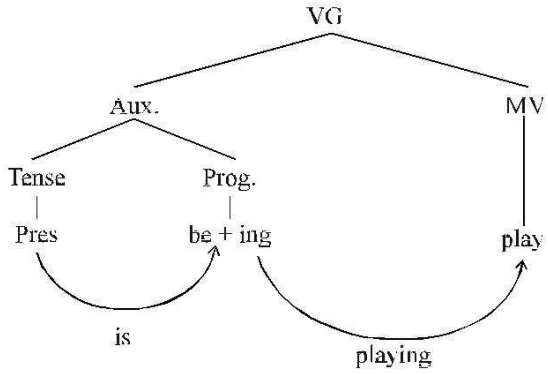


The arrow suggests that in deriving the surface structure from the deep, the affixes will be attached to the right-hand side elements (roots/stems).

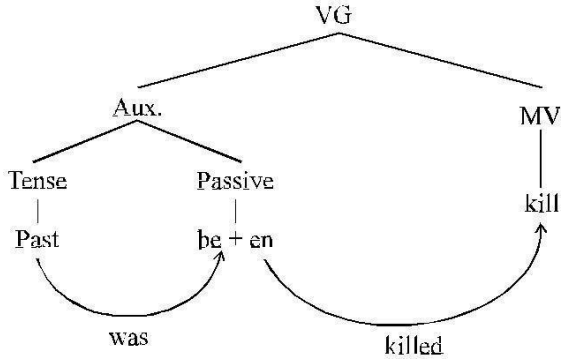
(23) Kunal *might have done* it.



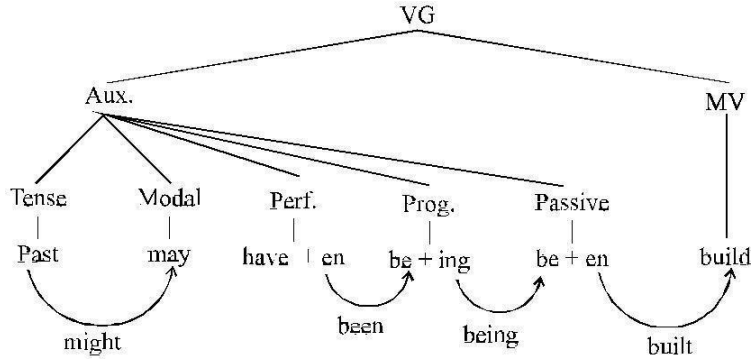
(24) Mohini *is playing* in the garden.



(25) A tiger *was killed* by Ravi yesterday.



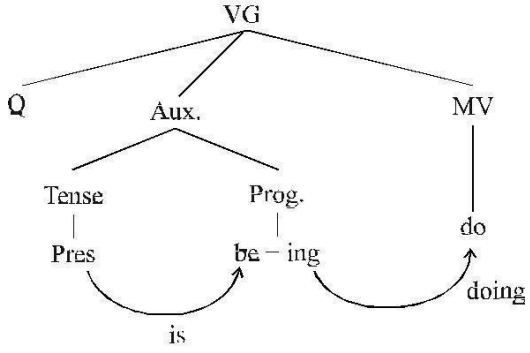
(26) A bridge *might have been being built* by the company.



In the above example (26), you notice the fullest possible expansion of a VG in English.

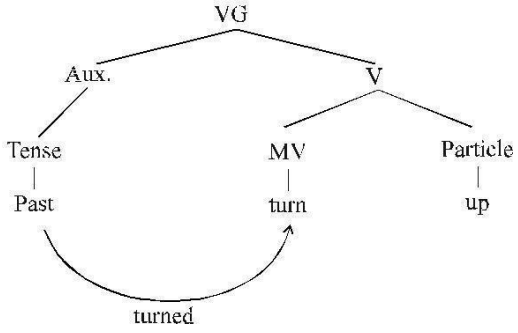
Let us now briefly examine the VG structure in an interrogative sentence where the normal order of aux.-subject NP is inverted, for example:

(27) Is he doing it?

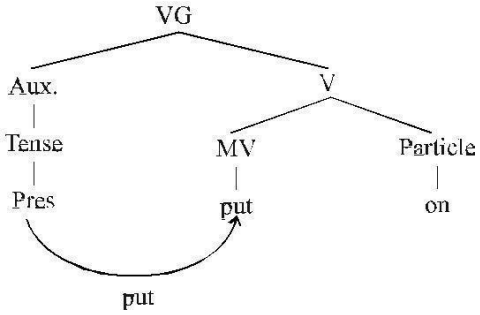


Now we will look into the structural contiguration of Phrasal Verbs. A Phrasal Verb consists of a main verb and a particle and the particle can be an adverb or a preposition. The structure of VGs containing particles will be as follows:

(28) He *turned up* late for the meeting:



(29) *Put on* the light.



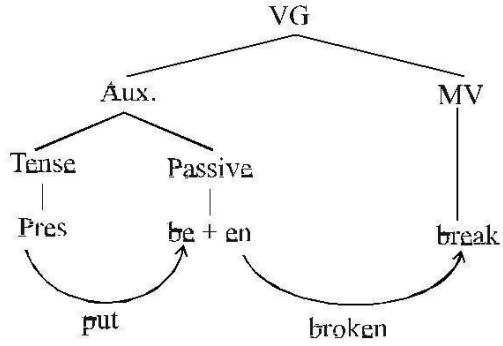
In some cases, ambiguity might occur due to a different interpretation of the *passive structureof a verb* as *verb be + Past Participial Adjective*. Take for instance,

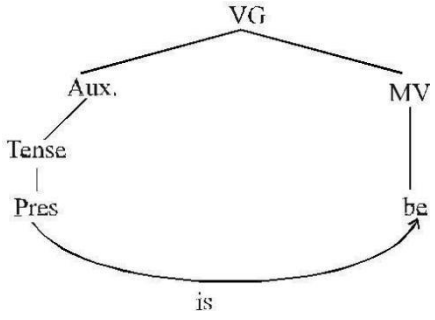
(30) The table is broken:

a. Meaning I : The table is broken by somebody.

b. Meaning II : The table is in a broken state / form. (Here 'broken' is used as an adjective of state and only *is* is the VG).

The structure corresponding to (a) is:

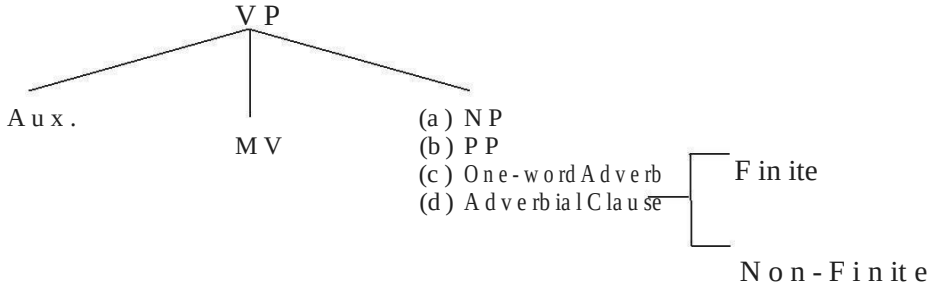




The structure corresponding to (b) is as follows:

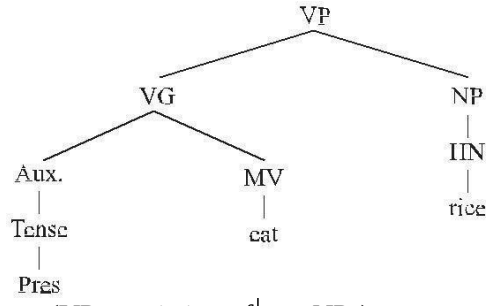
Modifiers of the verb

Now that you have looked into the structure of VG, we will briefly focus on the structural configuration of the VP. It is possible to expand a VP as follows:

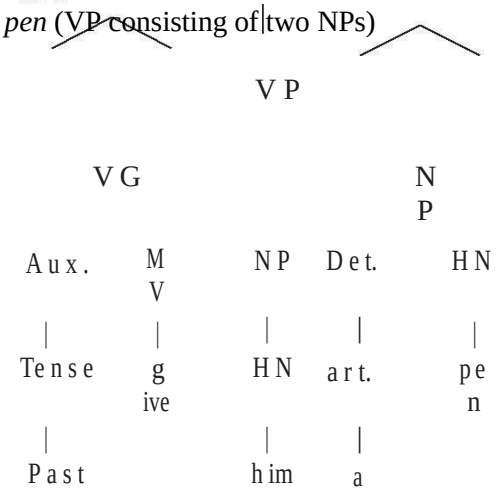


For examples,

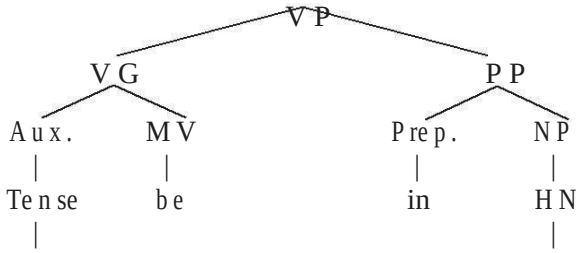
(31) (i) I *eat rice* (VP consisting of a single NP)



(ii) He *gave him a pen* (VP consisting of two NPs)

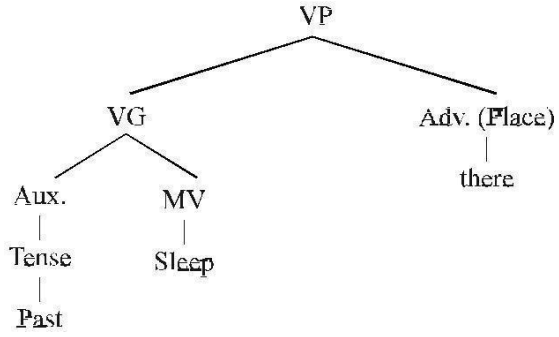


(32) Robin *was in Delhi* (VP consisting of a PP)

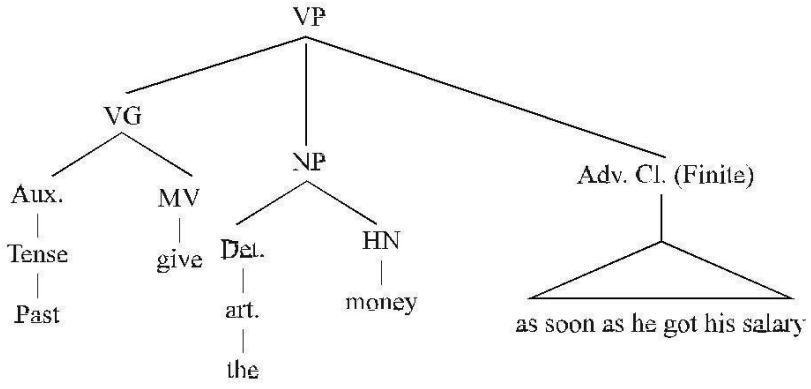


Past Delhi

(33) He *slept there* (VP consisting of an one word adverb)

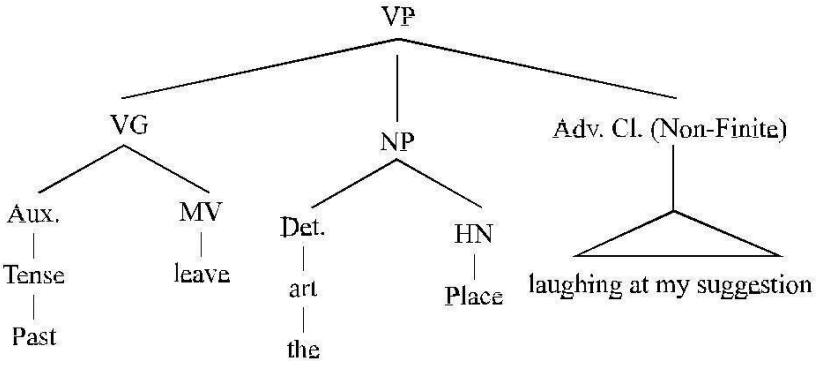


(34) (i) Sisir *gave me the money as soon as he got his salary*. (VP consisting of an NP and a Finite Adv. Clause).



(ii) Rohini *left the place laughing at my suggestion.*

(VP consisting of an NP and a Non-Finite Adv. Clause)



The modifiers of a verb in the VP — NP, PP, one-word Adverb or Adverbial Clause(Finite and Non-Finite) — are called ‘Adverbials. The term ‘Adverbial’ is used for all themodifiers of a
‘

verb. Therefore, it is possible to modify the verb with different types of Adverbials as you have seen in the above examples worked out for you.

UNIT 9 (b): THE STRUCTURE OF THE SENTENCE

Now that you are somewhat familiar with some major constituents of a sentential structure, we will proceed to consider the structural configuration of the 'sentence' in English. As you already came to know in 2.4 (the section dealing with 'Introduction to Transformational Generative Grammar') that the syntactic component (as claimed in the TG framework) comprises the base and transformational subcomponent. The base subcomponent contains PS rules and a lexicon; the base generates the deep underlying structure which is mapped on to its corresponding surface structure by means of Transformational rules (T- rules). We will try to capture the hierarchical and linear interrelations of different constituents of the sentence at the level of deep structure in terms of tree diagrams and then try to examine how this deep structure becomes a surface structure via transformations by the application of T - rules.

9 (c): Transformational Rules

The transformational subcomponent of grammar comprises the following three types of rules:

a. *Obligatory T-rules*

Obligatory T-rule, advocated by Noam Chomsky in *Syntactic structures* (1957), is one which *must* apply at a given stage in derivation (because it is essential for the well-formedness of a sentence once its [i.e. of the sentence] 'structural description' is met), viz, the rules meant for the number concord between the subject and the verb, rules attaching affixes to their base forms.

b. *Optional T-rules*

Also postulated by Chomsky (1957), this rule may apply at a certain stage in a derivation (but, unlike obligatory T-rules, it is not mandatory for the well formedness of thesentence). These are the rules to be applied to kernel sentences. Kernel sentences are defined as simple, active, affirmative and declarative sentences generated with only the obligatory transformations (and of course, without any optional transformations). The optional transformations apply to the Kernel sentences to derive the transformation from declarative to interrogative, affirmative to negative, or active to passive structures of sentences.

c. *Generalized T-rules*

These rules are meant for deriving complex (which involve embedding / subordination) and compound (which handle conjoining / co-ordination) sentences by combining two or more terminal strings.

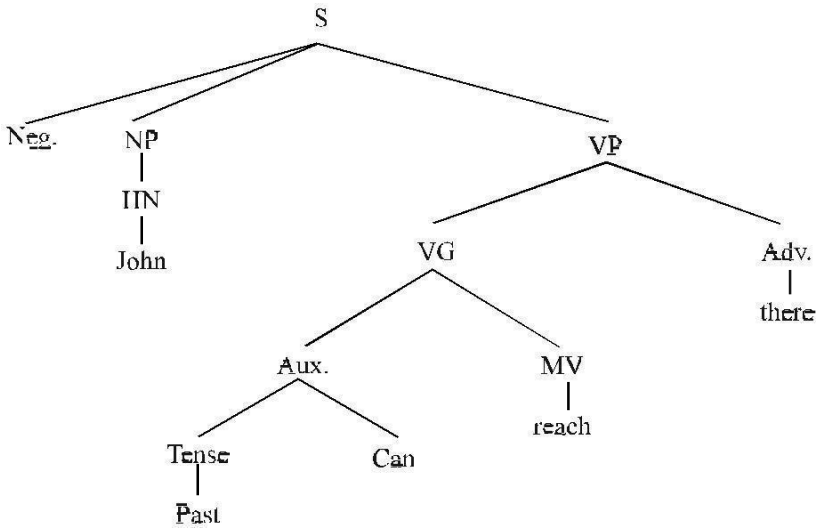
9 (d): DEEP STRUCTURE PHRASE MARKERS OF SENTENCES AND THE APPLICATION OF T-RULES

Let us now examine the following to help you understand the mechanism stated above.

(35) (i) *Negative Structures*

(a) John could not reach there.

The deep structure tree diagram for the sentence will be the following:



The T-rules apply on this deep structure in the following manner to generate the surface structure — 'John could not reach there.'

Deep structure: Neg John Past can reach there

TR1 Neg. Placement ⇒ John Past cannot reach there

TR2 Affix Switch

$$\Rightarrow \text{John} \frac{\text{can Past}}{\text{could}} \text{not reach there}$$

Notice here that the rule of Negative Placement applied first is an optional transformation, while the second rule applied (i.e., the rule of Affix switch, also known as Affix-hopping) belongs to the category of obligatory transformation.

Consider the following:

(b) John couldn't reach there.

For this sentence, the kernel counterpart is the same as that of 35 (i) (a). So the deep structure representation will also be the same. Now let us look into the difference between the two sentences in terms of their derivation:

Deep structure: Neg John Past can reach there

TR1 Neg. Placement ⇒ John Past can not reach there

TR2 Neg. Contraction ⇒ John Past can n't reach there

TR3 Affix Switch

$$\Rightarrow \text{John} \frac{\text{can n't Past}}{\text{could n't}} \text{reach there}$$

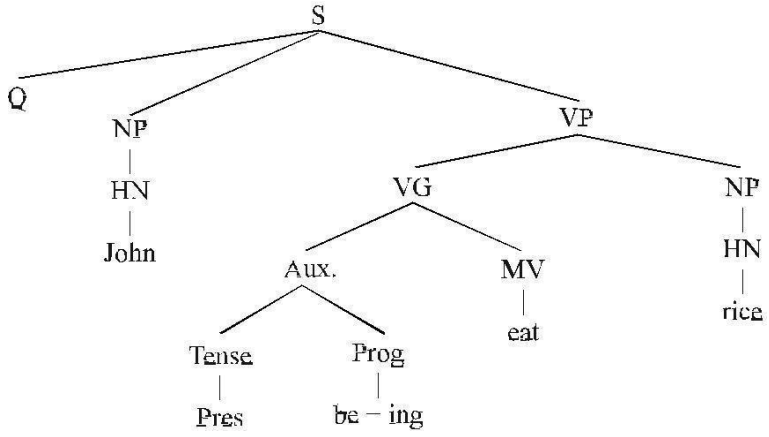
Here we needed an extra optional rule of Negative contraction. Negative element is placed after the first auxiliary element in the VG (where we have one or more auxiliaries in English). Negative contraction is meant for the short form _n't and since this does not have its independent status (but to get attached to the first auxiliary item), _n't is moved in between the first auxiliary item and the tense element unlike the derivation in 35 (i) (a) where 'not' as a separate item remains in its position after the Tense.

(ii) *Interrogative Structures:*

Interrogative structures involve inversion rule which means Subject-Auxiliary inversion. This rule operates very systematically in English. In structures where one or more auxiliaries occur the inversion process moves the Tense and the first auxiliary item before the subject NP. See the following:

(a) Is John eating rice?

The tree diagram for this sentence is



Deep structure: Q John Pres be -ing eat rice

Interrogation ⇒ Pres be John -ing eat rice ⇒

be - Pres eat - ing

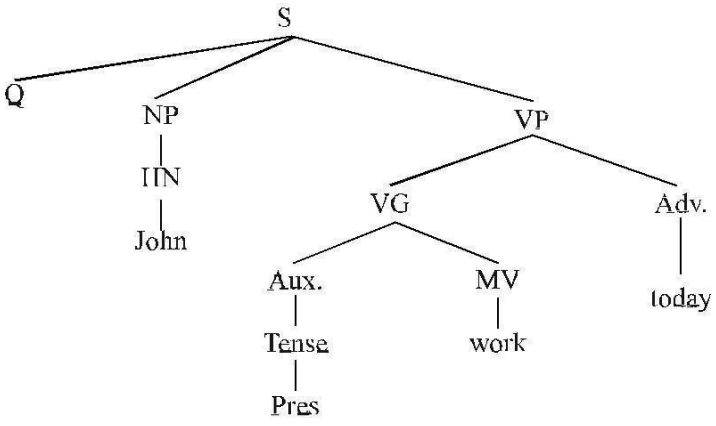
———— John ———— rice

Is eating

Affix Switch

(b) Does John work today?

Actually for a sentences like ‘John works today’ without auxiliary theinterrogation rule inverts only the Tense across the subject NP and then this Tense is given a lexical support with ‘do’: This rule is called ‘Do support rule’. It operates in the following way:



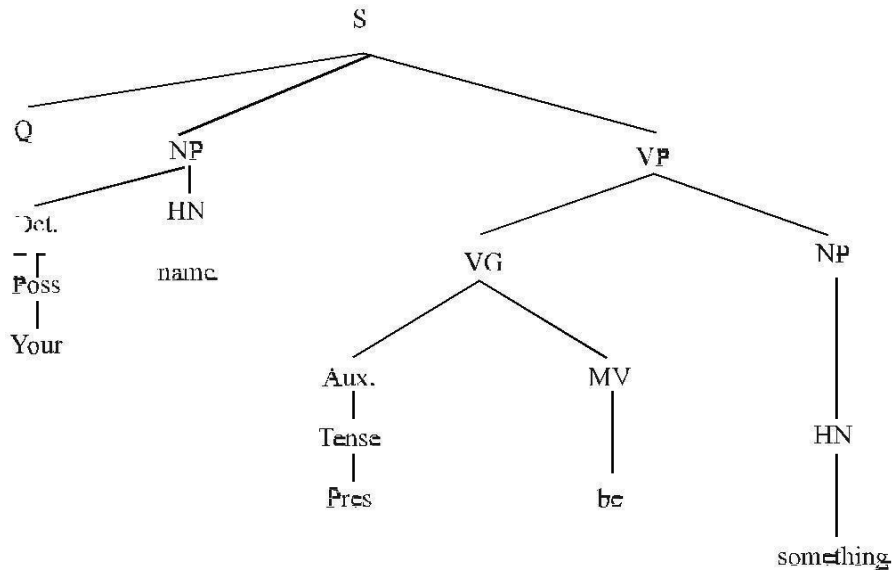
Deep Structure: Q John Pres work today

TR_1 Interrogation ⇒Pres John work today

TR_2 Do Support ⇒Pres do John work today

TR_3 Affix Switch $\Rightarrow$ $\frac{\text{do Pres}}{\text{does}}$ John work today

(c) What is your name?



Deep Structure: Q Your name Pres be something

TR1 Wh-Substitution ⇒ Your name Pres be what

TR2 Interrogation ⇒ Pres be your name what

TR3 Wh-fronting ⇒ What Pres be your name

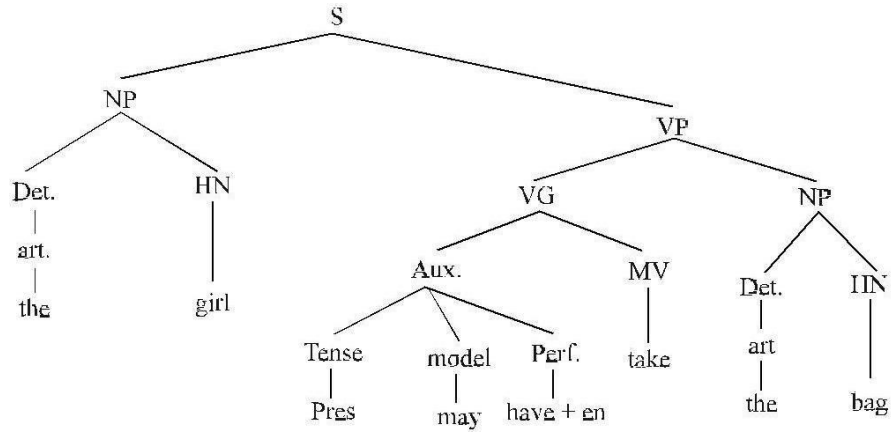
TR4 Affix Switch ⇒ What $\frac{\text{do Pres}}{\text{is}}$ your name

(iii) Passive structures:

The bag may have been taken by the girl.

The active from of the sentence is:

The girl may have taken the bag,
and the corresponding deep structure tree diagram is:



Deep structure: The girl Pres may have -en take the bag

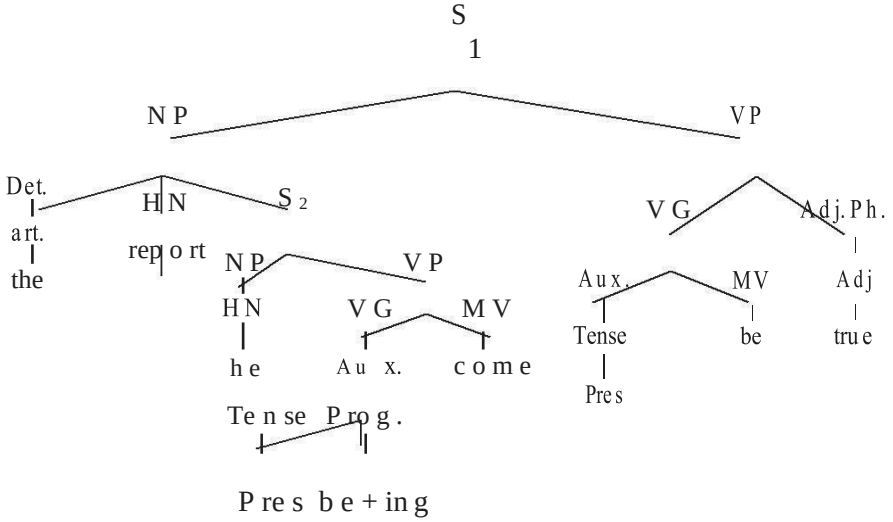
TR1 Passivization ⇒ the bag Pres may have -en be -en take by the girl

may - pres be - en
take - en

TR2 Affix switch
the bag ———————— have
⇒ ———— ———————— by the girl may
been taken

(iv) *The structure of Subordination / Embedding.*

(a) The report that he is coming is true.

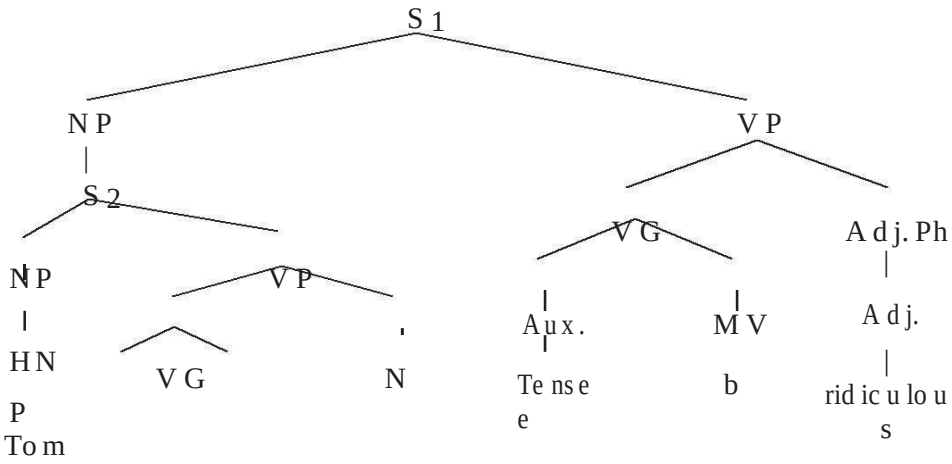


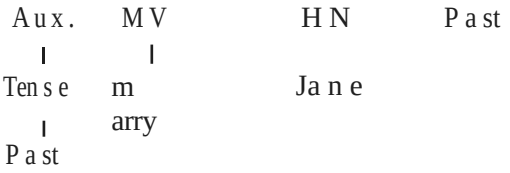
Deep Structure: The report (the Pres be -ing come) Pres be true
TR1 Complementizer Placement

⇒ The report that he Pres be-ing
come Pres be true

be Pres com - ing
TR2 Affix Switch ⇒ The report that he ———— ————————
is coming
be - Pres
————
true is

(b) For Tom to marry Jane was ridiculous.





On this deep structure the complementizer *for to* will be placed in the phrase marker by the complementizer placement rule and then the affix switch rule will apply to derive the surface sentence.

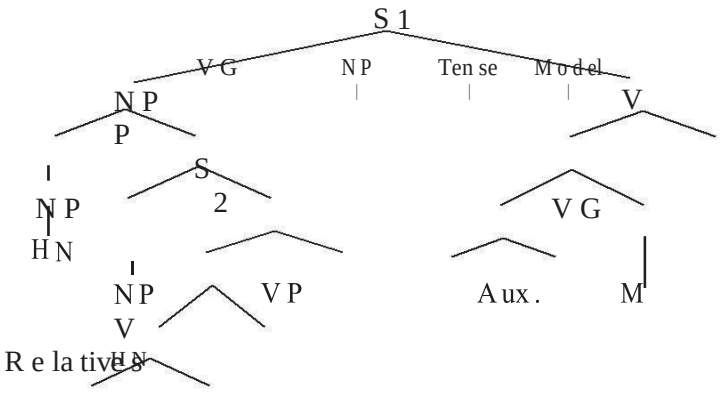
(c) Visiting relatives can be awful.

This is an ambiguous sentence. We will examine how in the TG framework; the two different meanings are captured by two different deep structure phrase markers and how two different sets of transformations operate on these twophrase markers to derive the same surface structure. Now let us capture and resolve the ambiguity in the above sentence which has the following two different mear ngs :

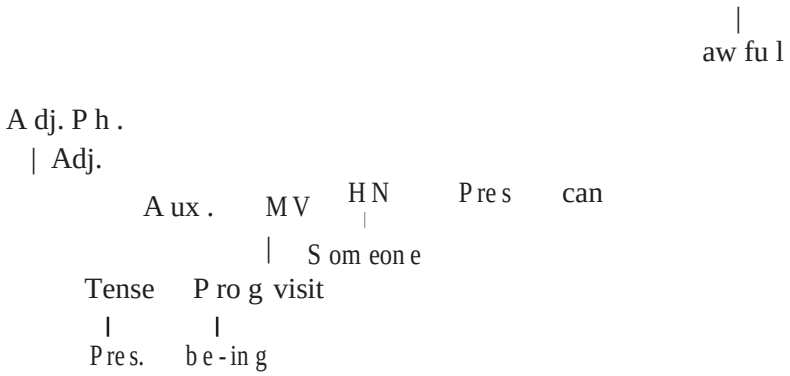
M_1 : Relatives who visit can be awful.

M_2 : It is awful to visit relatives.

The deep structure representation corresponding to M1 is as follows:



R e la tive s



Deep structure: Relatives (relatives Pres be-ing visit someone) Pres can be awful.

TR1 Relative Pronoun Substitution ⇒
Relatives (who Pres be-ing visit someone) Pres can be aweful

TR2 Relative Pronoun + *be* deletion ⇒
Relatives (– ing visit someone) Pres can be awful
Someone deletion

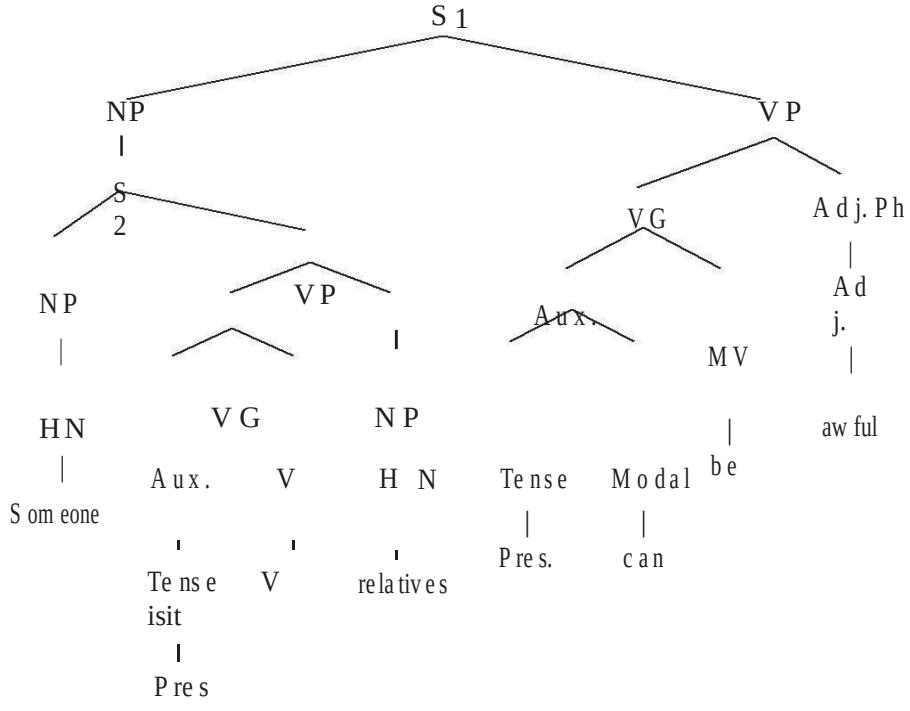
TR3 ⇒
Relatives (– ing visit) Pres can be awful

TR4 Relative Clause (Participle) Fronting ⇒
(–ing visit) relatives Pres can be awful

TR5 Affix Switch ⇒

$$\frac{\text{visit - ing}}{\text{visiting}} \text{ relatives } \frac{\text{can - Pres}}{\text{can}} \text{ be awful}$$

On the other hand, we can derive M2 from the following deep structure of the same sentence :



Deep structure : (Someone Pres visit relatives) Pres can be awful

TR_1 Complementizer Placement (Poss - ing) ⇒
(Someone Poss-ing visit relatives) Pres can be awful

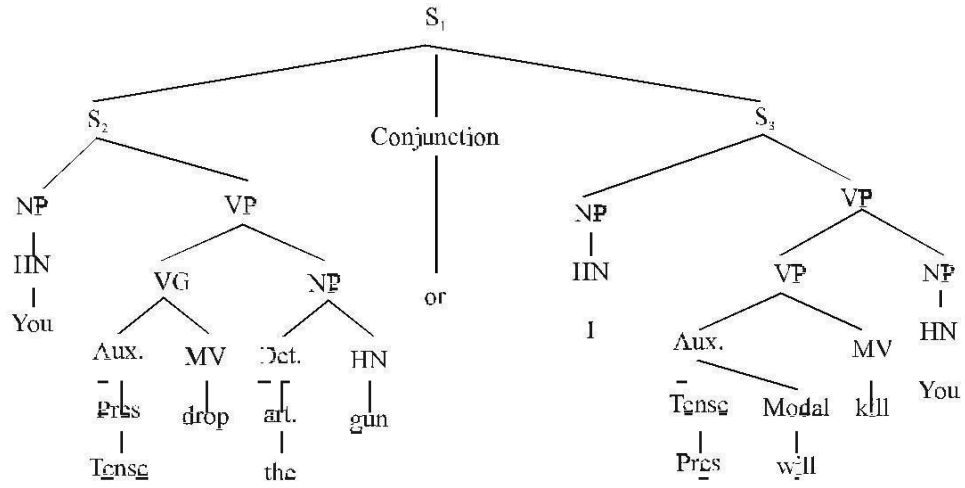
TR_2 Someone (+ Poss) deletion ⇒
(–ing visit relatives) Pres can be

awful TR_3 Affix Switch ⇒

$$\text{relatives } \frac{\text{can - Pres}}{\text{can}} \text{ be awful}$$

(v) *The structure of co-ordination*.

(a) Drop the gun or I will kill you.



Deep structure: You Pres drop the gun or I Pres will kill you

TR1 Pronoun Deletion ⇒ Pres drop the gun or I Pres will kill you

TR2 Affix Switch ⇒ $\frac{\text{drop - Pres}}{\text{Drop}}$ the gun or I $\frac{\text{will - Pres}}{\text{will}}$ kill you

As we stated earlier, since its beginning, there have been numerous modifications in the descriptive apparatus of TG and we did not try to present a detailed account of those numerous changes in this introductory course. We only tried to focus on the basic essentials of the framework of TG for looking into sentence structures in a way which is never found in the frameworks preceding the TG model. After studying this introductory course, you (at least some of you) will certainly be interested in learning more and more about the recent developments in the TG framework and exploring its challenges through research in future.

SUGGESTED READING

Baker, C.L. (1995) *English Syntax* 2nd Edn. Cambridge, MA: MIT Press.

Chomsky, N. (1957) *Syntactic Structures.* The Hague: Mouton.

Chomsky, N. (1965) *Aspects of the Theory of Syntax.* Cambridge, MA: M.I.T. Press.

Greenbaum, S. (1996) *The Oxford English Grammar.* Oxford: O U P.

Radford, A. (2004) *English Syntax: An Introduction.* Cambridge : C U P.

ASSIGNMENT

1. Analyze the structures of the following Noun Phrases with the help of tree diagrams: 10×1

   (i) a few students
   (ii) the long rope
   (iii) the clerk's table

(iv) the corner o' the street looking dark
(v) a Raymond's man
(vi) a book of quotations from Shakespeare
(vii) The agreement to set up a petroleum plant
(viii) the right man who can take a decision
(ix) the President of India's visit
(x) the boy in the corner eating ice-cream

2. Analyze the following verbal groups (use tree diagrams) : 10×1

(i) ought to have done
(ii) has been swimming
(iii) is going to build
(iv) should look after
(v) might have complained
(vi) was singing
(vii) must have reacted
(viii) was assassinated
(ix) passed away
(x) will have to fight

3. Draw deep structure phrase markers for the following sentences. Apply T-rules also to derive their surface structures. (Each question carries 5 marks).

(i) The fact that he has done it is regrettable.
(ii) Who is a true friend?
(iii) Don't you want to study Linguistics?
(iv) He happens to be a faithful husband.
(v) He is too tale to catch the train.
(vi) To err is human.
(vii) Why hasn't it been done?
(viii) If you work hard you will succeed in life.
(ix) To be or not to be is the question.
(x) Got has been called Darwin's chief rival.

4. Disambiguate the following (draw deep structure trees, if necessary) (each carrying 5 marks):

(i) I want more interesting examples.
(ii) This is a fascinating table.
(iii) They can fish at night.
(iv) Tom left her unhappy.
(v) I love Linguistics more than my wife.
(vi) Baby swallows fly.
(vii) He kissed the girl in the counter.
(viii) Flying aeroplanes can be dangerous.
(ix) They must be married.
(x) He is a Chinese History teacher.

5. Write short notes on (2½ marks each):

(i) Determiner, (ii) Relative Clause, (iii) Classifier, (iv) Particle, (v) Prenomial Modifiers, (vi) Adverbial, (vii) Modal, (viii) T-rules, (ix) NP as a complement Clause, (x) Structural Ambiguity, (xi) Deep Structure, (xii) Surface structure, (xiii) Kernel Sentence, (xiv) Embedding.

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BLOCK VI

UNIT - 10

ENGLISH IN INDIA AND THE TEACHING OF ENGLISH IN POSTCOLONIAL INDIA

CONTENT STRUCTURE

Objectives

UNIT 10 (a): Introduction

Excerpts from Critical Writings

UNIT 10 (b): English Teaching in India

UNIT 10 (c): Masks of Conquest: Literary Study and British Rule in India

UNIT 10 (d): English Teaching in India

UNIT 10 (e): Masks of Conquest: Literary Study and British Rule in India

OBJECTIVES

This Unit will enable you to have an idea about the beginnings of English education in India and the underlying perceptions of the colonial rulers. It will help you to place the teaching learning of English in colonial India in the proper perspective.

10 (a): INTRODUCTION

English came to India with the British. In one opinion the beginning of English in India is associated with the arrival of the East India Company in 1600 when it had its 'toeholds' on the Indian soil. From the early days of the East India Company through the entire period of 'theRaj' various factors had contributed to English education in India. But three major strands appearto have shaped the educational system in general and the English teaching framework in particular in colonial India:

(i) The official perception of the British rulers about the educational needs of the 'native' Indians as projected in the Charter Act of 1813 followed by Macaulay's recommendations in the Committee on Public Instruction which were accepted by Lord Bentick and finalized as the English Education Act in 1835.

- The 'missionary' approach to education by the Christian missionaries and missionary institutions (like Alexander Duff and his General Assembly Institution).
- The far-reaching implications of the western education as envisaged by many educated and enlightened Indians with a vision (like Raja Rammohun Roy). They assumed that liberal western education for the Indians would be a weapon to fight many age-old dogmas, superstitions, and customs which continued in Indian social life and were treated as part of Indian culture, tradition and heritage. Perhaps they also had the hidden objective of using British education for bringing about an awareness of the Indian people that would enable them to fight against the colonial rulers (that is, using a British weapon for fighting the British).[1]

EXCERPTS FROM CRITICAL WRITINGS

10 (b): English Teaching in India

By the end of the eighteenth century, the company controlled virtually all aspects of Indian administration, reinforced, culturally, by the work of English missionaries. In 1813, the East India Company was dissolved and India became the keystone of an English-speaking empire, stretching throughout South-East Asia. A flood of English-speaking administrators, army officers, educators and missionaries scattered English throughout the sub-continent, and the English of the subject Indians ('Babu' or 'Cheechee' English) became a widespread means of communication between master and servant. Almost from the first many prominent Indian leaders began to pester the East India Company with the request that its officials give instruction in English (not Sanskrit or Arabic) so that young Indians could have access to the science and technology of the West. [*The Story of English*, quoted in N. Krishnaswamy and T. Sriraman: *English Teaching in India*][2]

10 (c): Masks of Conquest: Literary Study and British Rule in India

Initially, the movement for English education, spearheaded by Calcutta's foremost citizen, Rammohun Roy, and the English watchmaker David Hare, was sparked by the need for translations of English literature into the vernaculars and not for a wholesale transfusion of western thought. It is highly probable that no one expected to see introduced the full range of purely secular English literature and science through the medium of English. Sir Edward Hyde, Chief Justice of the Supreme Court, was not unappreciative of the irony of a situation where he found himself visited by a group of Calcutta citizens deploring the 'national deficiency in morals' and requesting him for a college offering European education and imparting an English system of morals. Hyde reports that they were particularly insistent on receiving a classical knowledge of the English language and literature. [*Masks of Conquest: Literary Study and British Rule in India* by Viswanathan Gauri, London: Faber and Faber][3]

10 (d): English Teaching in India

However, there was a deliberate ambiguity in this Act (Charter Act, 1813) regarding the question, which literature was to be promoted, Oriental or English? The Act of 1813 did not mention English (or even European knowledge or literature) or the Study of English as either the goal or a means of achieving the goals cited. Then came Macaulay and, at a stroke, English became the language of government, education and advancement, at once a symbol of imperial rule and of self-improvement. Macaulay's 'recommendations' — in fact, he threatened to resign from the Committee on Public Instruction if they were not accepted — had immediate and long- term consequences. Lord Bentinck, the then Governor-General, accepted the recommendationsacknowledging first of all that 'the great object of the British Government ought to be the promotion of European literature and science among India' and decreeing that all the funds appropriated for the purpose of education would be best employed on English education alone'.

—While existing schools and colleges of native learning would not be abolished and while existing professors and students would contiue to receive their stipends, no new stipends for students would be sanctioned and when a professor of oriental learning vacated his situation the Government would decide upon the expediency of appointing a successor‖. No portion of the Government's funds would henceforth be employed on the printing of oriental works. All funds would henceforth be utilized for 'imparting to the native population a knowledge of English literature and Science through the medium of the English language'. The ambiguity in the Charter Act of 1813 was thus resolved in the 1835 English Education Act

These were the immediate consequences of Macaulay's recommendations ..... we should note the far-reaching impact of these recommendations and the decisions which followed. The withdrawal of Government support — and remember after all that these funds grew out of Indian goods, Indian labour, Indian materials and resources — to 'native learning' (as it was called, often with a contemptuous implication) and to the printing of books in Indian languages meant that these (the learning and the spread of knowledge through both teachers and books) would languish, and this indeed became the position. Secondly, we must say that Macaulay did in factto a large extent succeed, through the acceptance of his recommendations, in forming 'a class of

persons, Indian in blood and colour, but English in taste, in opinion, in moral and in intellect'. Macaulay wanted this class (a) to be 'interpreters' between the British and the millions whom the British governed in India and (b) –to refine the vernacular dialects of the country, to enrich those dialects with terms of science borrowed from the Western nomenclature, and to render them by degrees fit vehicles for conveying knowledge to the great mass of the population'. It is highly debatable whether either of these things really happened. During the British rule, the class in question, the Babu class, as it came to be called, did not always play the role of the interpreter;quite often it tended to gratify its own interests which it does even now. As for the second aim, bothduring the British rule and later after independence, this class (which can be said to exist even now) did not contribute as much as it should and could have contributed to the 'refinement' or 'development' of Indian languages and literatures or scientific knowledge in these languages. The elite group, the class of educated Indians, spoke, as proudly proclaimed by Charles Trevelyan, brother-in-law of Macaulay, "purer English than we speak ourselves, for they take it from the purest models, they speak the language of *The Spectator*, such English as is never spoken in England." [*English Teaching in India*, N. Krishnaswami][4]

10 (e): MASKS OF CONQUEST: LITERARY STUDY AND BRITISH RULE IN INDIA

Because of the extraordinary costs in training and recruiting teachers of English, a complete education that began with a thorough study of English was within the reach of only a very small proportion of Indians. But even though only this class would receive an English education, their more important function would be to act as teachers and translators of useful books, throughwhich they would communicate to the native literature and native community 'that improved spirit they had imbibed from the influence of European ideas and sentiments. The theory required the few to reach the many. [*Masks of Conquest: Literary Study and British Rule in India*][5]

OBJECTIVES

This Unit will help you understand the principles and practice of English Teaching in colonial India from the point of view of the syllabus and curriculum, teaching materials, methods, and testing and evaluation procedures. You will also get to know why literature teaching was prioritizedin the English teaching framework.

INTRODUCTION

As mentioned already, the Charter Act of 1813 and subsequently the English Education Act of 1835 were the first two landmarks in the development of English education in India. Whether within the Government educational framework as introduced and practiced by Macaulay or within the missionary school framework, the chief objective of English education in British India had always been imparting 'humanistic education'. The common features of the English curriculum in 19th century India were the following.

(i) It was predominantly a literature syllabus.

(ii) It had a heavy classical bent.

(iii) The texts were considered to be models of excellence, in fact, ideally to be imitated by the Indian learners.

(iv) The methods of teaching used for such a syllabus were lecture methods.

(v) The testing procedure was one to test the learners' ability to write long answers to essay-type questions on literary topics in a literary register of English.

And this was so because the basic objective of such a syllabus was to impart "humanisti

Education" to the "natives" and the presupposition underlying it was that there was nothing in the vernacular literatures that could give the Indian learners this humanistic education. In fact, Macaulay stated very clearly and unambiguously that "a single shelf of a good European library was worth the whole native literature of India and Arabia." He also said that "all the historical information which has been collected from all the books written in the Sanskrit language is less valuable than what may be found in the most paltry abridgements used at preparatory schools in England."

So, the colonial rulers took upon their shoulders the responsibility of giving the "uneducated" Indians an education that would mould their character, develop their aesthetic sense and cultivate their ethical thinking.

The Indian learners in Indian classrooms, therefore, received education in an alien language on an alien literature with a classical turn, deliberately made deprived of their own rich vernacular literatures and acquainted with something remote, something not their own.[6]

In fact, Horace Wilson, a great Sanskrit scholar and a great critic of Macaulay's schemes wrote in *Asiatic Journal* (1836):

> By annihilating native literature, by sweeping away all sources of pride and pleasure in their own mental efforts, by rendering a whole people dependent upon a remote and unknown country for all their ideas and for the very words in which to clothe them, we should degrade their character, depress their energies and render them incapable of aspiring to any intellectual distinction.[7]

ENGLISH TEACHING IN INDIA: EXCERPTS FROM CRITICAL WRITINGS

Indians in post-independence India will certainly not agree with what Macaulay said in 1835; when we look back in anger, we may even feel insulted and humiliated but one should accept that Macaulay very clearly and unambiguously stated the aims and objectives of teaching English in British India.

Alexander Duff, a Scottish missionary who worked in Calcutta during the same period and ran the General Assembly Institution for thirteen years, from 1830 to 1843, presents the missionary arguments for reorienting English education in a religious direction. Duff argued:

> The ample teaching of our improved European literature, philosophy and science, we know, would shatter the huge fabric of popular Hindooism, and crumble it into fragments. But it is certainly not good simply to destroy and then leave men idly to gaze over the ruins, nor wise to continue building on the walls of a tottering edifice; it has ever formed the grand and distinguishing glory of our institution, through the introduction and zealous pursuit of Christian evidence and doctrine, to strive to supply the noblest substitute in place of that which has been demolished, in the form of general knowledge and pure evangelical truth. [Alexander Duff,*Parliamentary Papers*, (1852-53)]

The *hidden* 'aims and objectives' of teaching English as outlined by Macaulay or Duff were, in fact, pointed out in 1836 itself by Horace Wilson,

> It was certainly to be expected of Macaulay, Trevelyan and Duff to say whatever they have said; they had their own colonial motivations for debunking _vernacular' literature, oriental religions and values, and for glorifying their own traditions; as rulers, they assumed that there was no educational system before the British came to India and that Indians were waiting to get educated and enlightened by the English through English.

The standard fare in the secular government curriculum of mid-nineteenth century India something like this: Poetical Selections (Goldsmith, Gray, Addison and Shakespeare), Milton's *Paradise Lost* (the first four books), Pope's *Iliad by Homer*, Shakespeare's *Hamlet*, and *Macbeth*, Addison's *Essays*, Johnson's *Lives of the Poets*, Goldsmith's *History of England*, Bacon's *Essays*, prose readers prepared by Macaulay when he was the president of the Council of Education in India : curriculum was heavily classical.

Alexander Duff's curriculum included the *Bible*, Paley's *Natural Theology*, Bunyan's *Pilgrim's Progress*, Bacon's *Novum Organum*, Plato's *Dialogues* Milton's *Paradise Lost*, etc. but excluded Johnson, Addison and Pope, (One can find most of these titles in the syllabuses of our universities even today — after one hundred and fifty years.) There was also an Arnoldian curriculum that was formulated in England, with a heavy stress on classical languages and literatures balanced with Romantic poetry "to teach lessons in the deeper relations between nature and the human soul!" This was meant for the ruling elite in England; only some texts that were a part of it were taught in India since Indians were not trained to occupy high Government positions and to play a role in governing.

The points that are worth noting here are these:

(a) At a time when utility and bringing useful knowledge to India through the study of English and translations of useful books should have been the aim, English studies took a 'classical turn' in India;

(b) At the same time the classical turn coincided with the beginning of the declining status of classical literary studies in England itself because of mass readership, the growth of the middle class, the demand for 'useful knowledge,' the growing utilitarian market and such other factors. This has left the study of English with its emphasis on classical/canonical literature a 'monument more imperishable than the pyramids of Egypt!'

The next important landmark in the spread of English education in colonial India was the report (1854) of Sir Charles Wood, the President of the Board of Control (of the East India Company). Known as *Wood's Dispatch*, it emphasized the need for using both English (at thehigher educational level) and the vernaculars (at the lower, mass levels) for the diffusion of European knowledge. However, while follow-up steps were taken with regard to higher education (especially by establishment of universities at Calcutta, Bombay and Madras in 1857), the promotion of 'the general education of the people of India' was still not taken up seriously, as Charles Wood himself noted with regret. (Even as late as 1912, when Gopal Krishna Gokhale introduced in the Imperial Legislative Council a bill for compulsory primary education, it was rejected.) The setting up of the universities, resulting in selective higher education for trainingfuture administrators, imparted through the medium of English, was to lead to a social stratification in the long run. The continuing stratification is perhaps explained by the fact that even now,when only 3% of the national income is spent on education, primary education receives only10% of this amount. (*The Lie of the Land*, P. 20)

The Indian Education Commission (1882-83), also called the Hunter Commission after the name of its President, Sir William Hunter (member of the Viceroy's Executive Council), made recommendations for the *improvement of primary and secondary education*. The Universities Commission, which was appointed in 1902, paved the way for the passing of the Indian Universities Act (1904) which provided for, among other things, (a) *the right to universities to teach as well as to conduct examinations*, thus enlarging the scope of universities; (b) the recognition of Syndicates and Senates in universities and limits on the number of seats in them andthe term of members; (c) fixing the area of jurisdiction of universities (so that any given college would get recognition only from one university); and most importantly (d) the right of the Government to make amendments and reforms (and even make laws) and give or withhold approval to the rules framed by the Senates of Universities. The last provision ensured tight government control over university and college administration.

While, as mentioned earlier, Gopal Krishana Gokhale's bill for compulsory primary education was rejected, the British Government (through the Resolution of Educational Policy, 1913) took steps for the expansion of primary education. Other recommendations of the resolution which were to have far-reaching consequences (especially for the teaching of English) were: (a) There should be an expansion in university education (six more universities were set up during the period 1913-20; (b) Universities and high schools should be assigned distinct spheres of activities;

(c) The universities should be relieved of the responsibility of granting recognition to high schools

and the latter should be kept under provincial governments; and (d) The two functions of the universities — viz., teaching and examining — were to be separated.

The process of separation of levels of education (administratively necessary perhaps but academically of doubtful value especially with regard to the teaching of English) was continued when the Calcutta University Commission submitted its report in 1919. (The report, although it dealt only with the Calcutta University, greatly influenced the subsequent course of secondaryand higher education in the country). The following were the important recommendations: (a) *Intermediate classes should be separated from universities* and *a curriculum spreading over three years should be prescribed for the degree of B.A.*; (b) A separate High School and Intermediate Board should be established in every province, and this Board should be free from the controlof the Department of Education; (c) An Academic Council and Boards of Studies should be setup to settle academic questions pertaining to courses of study, examinations, degrees and research work; and (d) *The mother tongue should be used as the medium of instruction* in intermediate colleges and systematic efforts should be made to promote the serious study of the vernaculars in secondary schools, intermediate colleges and in the universities.

Studying educational documents, we find that from time to time they plead for a phase of consolidation rather than expansion and lay emphasis on quality rather than numbers. Such were the Report of the Hartog Committee (named after its chairman, Sir Philip Hartog) submitted in 1929, and the Abbot-Wood Report (1936-37). However, the latter, in view of the increasing number of unemployed graduates, also recommended technical education as an integral part of education. Three other recommendations of the Abbot-Wood-Report are of particular relevance to English studies: (a) Infant classes should, as far as possible, be entrusted to trained teachers; (b) The education of children in the primary school should be based more upon the natural interests and activities of young children and less upon book-learning; (c) The curriculum of the rural middle school should be closely related to the children‘s environment; and if English is taught to any children of ‗middle school‘ age it should not be allowed to result in an excessive amount of linguistic load; and (d) The mother tongue should, as far as possible, *be the medium of instruction through the high school stage*, but English should be a compulsory language for all pupils atthis stage. The teaching of English should be made more realistic.

As was to be expected, progress in education, even at the level of planning, was held up during the Second World War. The first report to be submitted after the War was that of theSargent Committee (1944) (named after John Sargent, the then Educational Adviser to the Government of India), concerned itself mainly with the introduction of basic education, viz., ―a system of universal, compulsory and free education for all boys and girls between the ages ofsix and fourteen‖. While the Report reiterated the earlier Committee's view that at this level the medium of instruction should be the mother tongue of the pupils, it also made the recommendation that English be not introduced as an optional subject in basic schools. Regarding university education, the Sargent Committee seems to have taken the first step towards the present ten- plus- two-plus-three system in the country when it made the following recommendation:

The present intermediate course should be abolished.

> Ultimately the whole of this course should be covered in the high school but as an immediate step the first year of the course should be transferred to high schools and the second to universities. (*Landmarks*, P. 67)

The committee also recognized the pressing *need for training teachers* and besides recommending the starting of *new training colleges* (including university education departments) also suggested that *refresher courses be conducted for all types of teachers but particularly for those in remote rural areas*. On the whole, the Sargent Committee took a comprehensive but realistic view of the development of education in India. For example, it noted that whereas pre- war Britain was spending Rs. 33.20 per head on education, India's comparable expenditure was only Rs. 0.89 per head.

Apart from the reports of the various commissions, the establishment of universities, colleges and schools, the expansion of English education, and the transportation of English, certain other

methodological, sociological and linguistic developments that happened during the Raj are worth noting.

Though in 1857 only three universities were established, by 1900 practically all educational institutions in India used English as the medium of instruction; the diffusion of English was faster than the establishment of the colonial rule. English was employed more and more by the "learned class" (the class envisaged by Macaulay); with the increase in the number of English-using Indians, the teaching and learning, and the use of English in India became more and more Indian. During the early years (1600-1800) of the transportation stage (i.e., when English was transported toIndia), the 'Sahib' variety was highly imitative and formal and the low variety was a brokenvariety, variously called 'Butler English,' 'Cantonment English,' 'Bazaar English,' 'Babu/Baboo English,' 'Cheechee English,' etc. — a variety that was picked up by the inferior servants from their masters; but, during the later years (1850-1947), with the increase in the number of Indians using English, more varieties (from a very high to a very low variety) appeared. When the nationalist movement began to gather momentum, during and after the World Wars, English became the dominant language of the Swadeshi movement. A large number of Indians — Ranade, Gokhale, Naoroji, Tilak, Vivekananda, Gandhiji, Malaviya, Aurobindo, Jinnah, Srinivasa Sastri, Satyamurthi, Nehru, Subhas Chandra Bose, Rajaji, Sir C.P. Ramaswamy Aiyar, Tagore, Radhakrishnan, and several others — used English so effectively that the English were both 'astounded and humbled.' [*English Teaching in India*]8

BLOCKVI

UNIT 11

UNIT 11 (a): Introduction

UNIT 11(b): Excerpts from Critical Writings

English Teaching in India: The Postcolonial Perspective

UNIT 11 (c): English Studies in India in the 21st Century: Pedagogy and Praxis

Notes and References

Suggested Reading

Assignments

OBJECTIVES

This Unit will enable you to examine why the English teaching sceneries in post-colonial India continues to be the same as in colonial India in spite of the changing needs of the new generations of Indian learners of English.

11 (a): INTRODUCTION

Even after sixty years of independence English teaching in India has remained basically a continuation of its colonial perception and practice. It is felt that the relevance of English in the post-colonial context has not been adequately understood by the policy makers and academic administrators and therefore, not reflected in the curriculum, materials and testing procedures. In this unit we will try to examine the reasons underlying this scenario and suggest some comprehensive measures for bringing about changes in the entire orientation and approach in the teaching of English.

11 (b): ENGLISH TEACHING IN INDIA: THE POST-COLONIAL PERSPECTIVE EXCERPTS FROM CRITICAL WRITINGS

.... the colonial rulers had their own objectives and they achieved their colonial goal. The psyche of the colonizer is well understood. But the questions that have to be asked now are very crucial:

Has this English teaching scenario changed in the post-colonial context?

After fifty years of independence can we really claim that we have identified the new needs of the new generations of Indian learners of English in free India?

And if the answer to these questions is yes, do the curricula, syllabuses, teaching materials, methods of teaching and testing reflect those changes?

Though there is no denying the fact that some changes have taken place, particularly at the secondary level, in some of the states, the overall picture of English teaching in the country, at least at the college and university level, has remained basically the same. Lots of debates and controversies have taken place down the years about the position of English in free India and the teaching of English for the Indian learners. But in spite of all this nothing comprehensive has taken place so far in the field. We seem to continue with the same perception and practice of our colonial rulers. A look at the Degree and Post-graduate syllabuses for English in the Indian universities would prove that. Even for general English courses the syllabus has texts comparable toEnglish Honours/Special or M.A. syllabuses; the questions in examinations are mostly essay- type

questions to test the learner's literary perception rather than his language skills in English. This indicates that the basic difference in the objectives of a general English learners (B.A. General) and a learner specializing in English literature (B.A. Honours or M.A.) is not perceptible and therefore, nowhere reflected — neither in the syllabus, nor in the methods of teaching, nor in theevaluation system. A comparison between these syllabuses of today and those of the nineteenth century colonial India will speak for the basic contention of this paper that we are still serving the cause of Lord Macaulay in free India without perhaps being aware of it. We have failed miserably to differentiate between English and English literature. As a result, our courses on English(General English for Degree Pass Course Students) in many Indian universities still continue as courses on English literature. This has created confusions and done damages not only to our learners of English but also to our teaching of English literature. What ideally ought to have been a subject for an in-depth study for a handful of motivated students and dedicated teachers for purposes of specialization continues to be the subject for general Indian learners of English. The worst victims obviously are the teachers of English literature who have to teach literature to those who neither need it nor find any interest in it.

In the circumstances what we need is not occasional repair work at certain intervals of time in our English teaching framework but a complete revaluation of the whole thing in the post- colonial context. A strong academic movement has to be started and some comprehensive measures for bringing about changes in the entire orientation and approach in the teaching of English have to be taken. And with that end in view our policy makers, academic administrators, English teachers and others involved in the teaching of English have to take certain measures:

(i) Decolonizing our mind:

That we still continue with the colonial perception and practice in English teaching indicates quite clearly that we have not yet been able to decolonize the mind. The impact of the process of colonization over a period of more than three centuries has been a very strong phenomenon not only at the political, social and economic levels but also at the psychological level. It has left its indelible mark on the Indian psyche. So, the first positive step in the right direction would be to decolonize our mind so that we can look into the entire business of English teaching from a pragmatic post-colonial point of view.

(ii) Rediscovering the post-colonial objectives of English teaching:

The objectives of English teaching in free India is obviously very different from those in colonial India for the simple reason that the context has changed, the position of English in our socio-academic life has changed, and most importantly, our learners' needs for English have changed.

The Indian learners need English today not for humanistic education; they need English asa language for mobility and professional success, a language for technology and advancement, a language for international communication through which they could project 'India' to the world outside for better understanding and international relations. These roles of English — utilitarian, interactive and interpretive — have to be reflected in our English teaching framework. The new generations of Indian learners of English, therefore, need an English which has not been provided by our system even after fifty years of independence.

(iii) Fighting vested interests in the field of English teaching:

As elsewhere in the Indian society, there are vested interests in the field of English teaching also. These vested interests constitute one major reason for the continuation of the colonial framework of teaching. And they in the publication industry, teaching community and everywhere else in the field of English teaching will always oppose changes. They see to it that old syllabus and text-books, old methods of teaching and testing continue. All these vested interests will have to be fought and defeated. Without it no real change worth the name can take place.

(iv) Introducing new materials, using new methods and organising new evaluation procedures:

Keeping in view the goals of English teaching in a decolonized set-up, we should provide for our learners alternative materials and methods. The existing methods have almost made us believe that learning is cramming and memorizing only. The system is reduced to such an extent that the learners can easily make a syllabus of their own out of the University syllabus by cramming answers to a few predictable questions for the examination. And even these answers are prepared by others — the private tutors or the note writers. All such exercises and endeavours have been going on in the name of English teaching/learning. The system enables us almost to forget that learning is enlightenment, that education is expansion and not reduction and that learning a language is acquiring the ability to use that language to perform a variety of roles in avariety of roles in a variety of social contexts. Our learners receive degrees in English from the institutions but not the competence of using English (as an L_2 dialect) in India for Indian purposes while interacting with fellow Indians, let alone using it abroad. The very few who learn the language learn it in spite of the system. So the alternative materials and methods for teaching English have to be evolved such that they create conditions for learning and also for enjoying learning. We should reverse the process by making our learners learn English within the classroom and then use it creatively and effectively in the world outside the classroom for purposes of mobility, interaction and interpretation. And these are the goals of learning English in post-colonial India.

(v) Making teachers accountable to the society:

In the present system the teachers are not accountable to the society. As already mentioned, the teachers are also an unhappy lot in the existing framework for obvious reasons. But in spite of everything there is no denying the fact that the 'work culture' among the teaching community has deteriorated to a deplorable extent. In a decolonized context the 'teaching culture' has to change drastically. An element of professionalism has to be brought into the teaching profession in such a manner that the teachersbecome responsible to an adequate and legitimate extent for what they do. The motivated learners must get satisfied with 'quality education' imparted by the teachers and the teaching framework.

Teachers play a very important role in the process of learning as intermediaries between the course on the one hand and the learners on the other. So, they have to be professional in the real sense of the term. In the case of teaching English, the output of the English course in general and of the English teachers in particular has to be measured in termsof the learners' achievement level. So, the entire English teaching operation has to be launched professionally with the point of emphasis being shifted from the teacher performer to the learners and the learning activity. In our country we have a rich tradition of inspired and inspiring teachers and, therefore, it will not be difficult to change the 'teaching culture' and induct professionalism in teaching.

In the field of English teaching, therefore, we must make a new beginning. Instead of overdoing with the theories on language teaching and learning we should start prioritizing the needs of our post-colonial learners and accordingly design curricula, frame syllabuses, evolve teaching materials and organize proper testing procedures. The tyranny of the bazar notes, of the private tutors and of the monotonous lecture methods has to stop now. Instead of continuing with the colonial legacy we must allow our decolonized psyche to act in a positive direction. In the fiftieth year of Indian independence, we must look back in anger and start doing what we ought to have done much earlier.[9]

11 (c): ENGLISH STUDIES IN INDIA IN THE 21ST CENTURY: PEDAGOGY AND PRAXIS

I would like, for the purpose of formulating the topic for this lecture, to focus on the terms "Pedagogy and Praxis" from the theme of your national Seminar cum-Workshop and would like to change a word or two, add a word or two of my own. Thus, the topic I wish to speak on is "English Studies in India in the 21st Century: Pedagogy and Praxis". I would also like to confess, at the outset, that my approach to this topic will be empirical and experiential rather than deductive and theoretical. Given my Vindhyan if not Himalayan ignorance of theory, this limitationof approach is indeed more a matter of necessity than one of choice. If ignorance of theory is myweakness, perhaps my strength is that, with experience of teaching English at the

pre-university, degree, post-graduate and post-M.A. levels, and having taught some literature, some language and some ELT, I can call myself a finished product. At any rate, after thirty-seven years of lecturing, thirty-seven years of delivering monologues not very dramatic, I am very nearly finished.

I would like to look at the question of English studies today mainly from the point of our dear students on the M.A. English programme, not just the students of Burdwan or West Bengal but those all over the country. As some of you my know, CIEFL itself, which had all along been offering only post-M.A. programmes, launched the M.A. course five years ago under whatis hilariously, euphemistically and misleadingly called the cafeteria system. So, you will quite understand if most of what I say is influenced by our recent experience if CIEFL with the M.A. programme but I do have in mind other universities, Central as well as State universities. Letme say right away that I have nothing but sympathy and compassion for these young people onour M.A. courses who, I believe, have every reason to feel confused, bewildered, lost. Many of our colleagues maintain that there is crisis in English studies today, some feel there is chaos in English studies today. Whether it is chaos or crisis or uncertainty, the situation is unquestionably confusing for our students. I certainly do not wish to tread on anyone's toes or hurt anyone's sentiments but I may be forgiven for saying that our students are often caught up in the crossfireof conflicting ideologies and approaches and attitudes. I must hasten to say that these ideological positions are not fads and are held with genuine conviction. But all ideology should lead to pedagogy and praxis and it is our students who are at the receiving end, I almost said, it is the students who are the cannon fodder.

Consider a few aspects of the situation. To take the latest first, the champions of culture studies — there seems to be some debate about whether it should be called culture studies — tell our students that there is simply no reason or justification any more for studying literature as a privileged mode of discourse, there is no reason to study it as embodying universal values, thatthere is no justification for spouting Matthew Arnold any more that there is every need to drastically alter if not demolish the canon, and so on. The post-colonialists among us will tellour students that it is Macaulay who is the arch-villain of the piece, that it is the mortal touch of his 1835 Minute that brought slavery to our world and all our woe, that if all European literature is post-lapsarian all Indian literature is post-colonial. The New Historicists will declare that all discourse — and literature is just another mode of discourse — is nothing if not culture-specific and that all writings — literary pieces or laundry bills — are political and ideological in nature. The post-structuralists and post-modernists among us will cheerfully announce the death of the author, the death of the text and the death of meaning. The Linguistics and ELT experts will proclaim to our M.A. students: ―What is the use of all this literature, capital or small, Indian or Western? What you will have to teach when you graduate in language, communication, study skills. What is the use of all your Milton and Shakespeare if you don't know the difference betweena plosive and a fricative, the rising tone and the falling tone, questions and interrogatives, note- making and note-taking? Therefore, do linguistics, do ELT. You will unfit to teach if you don't know Brumfit, your master should be Jack Richards not I.A. Richards‖.

I don't think I have exaggerated the situation. How would our young people feel after all this assault and battery? I am reminded of H.G. Wells and what one of his lower middle class anti-

heroes felt about his education. Here is a passage from *The History of Mr. Polly* (1949):

Mr. Polly went into the National School at six, and he left the private school at fourteen, and by that time his mind was in much the same state that you would be in, dear reader, if youwere operated upon for appendicitis by a well-meaning, boldly enterprising, but rather overworked and underpaid butcher boy, who was superseded towards the climax of the operation

by a left-handed clerk of high principles but intemperate habits — that is to say, it was in a through mess. The nice little curiosities and willingness of a child were in a jumbled and thwarted condition, hacked and cut about — the operators had left, so to speak, all their sponges and ligatures in the mangled confusion — and Mr. Polly had lost much of his natural confidence, sofar as figures and science and languages and the possibilities of learning things were concerned. (p. 24)

Our young M.A. students might be forgiven if they thoroughly empathize with the condition of Mr. Polly, provided of course they read H.G. Wells, who unfortunately was neither in the old canon nor in the new!

I emphasize with our students, I feel confused myself. Frankly, I appreciate and acknowledge the viewpoint of all these theorists and ideologues but I find myself unable to walk the entire distance with any of them. Taking the last first, I fully agree with the ELT specialists when they say Language Teaching is what our M.A. course should prepare our students for, since, with all theother avenues open before them, it is still language teaching, at the school or college level, that accounts for the majority of job options. After all the grand metadiscourse about discourse and self and the other and base and superstructure our Master of Arts in English steps into an intermediate or undergraduate classroom made up of students who can't tell between a statement anda question or between the plural and the possessive's. Our post-graduates may well feel that their
M.A. programme has ill prepared them for this life-long career. Let me hasten to add that this is a generalization and I daresay there are universities, like Burdwan, which have built a strong Language and ELT component into their syllabuses, but I am not sure if even these have proved adequate for the massive challenge that confronts our young people out there, that is, those who take up teaching as a career. And I believe, and a recent experience confirmed this belief, that there are still many, many, among the more than two-hundred and fifty universities in India, whichhave not bothered to introduce even a single language-or-ELT based course in their curriculum.

But I do not go with the ELT specialists when (or if, because many of them today do not) they continue to maintain this outmoded and artificial distinction between language and literature. We certainly do not want to produce a generation of young people who know all about communicative skills but have very little to communicate except directions for reaching the post office or accepting and declining invitations. I do not hold with my ElT colleagues when (or if) they say that the teaching of the structure of the English language and the teaching of poetry inEnglish are two autonomous activities with nothing to relate them. Let me give two examples of what I mean. Take the following first few lines from Shakespeare's Sonnet No. 71 :

No longer mourn for me when I am dead
Than you shall hear the surly sullen bell
Give warning to the world that I am fled
From this vile world with vilest worms to dwell;

This poem, like any other poem, is to be spoken rather than read and I think the crucial point in this particular case is missed if the right sounds and sound patterns are not produced. Themost interesting part of the sonnet is the deliberate inconsistence between the overt statement (a protestation of self-effacement, an appeal that he should be forgotten) and the convert tonal significance (self-pitying, ingratiating, wanting very much not to be forgotten after death and, even more importantly, not to be forgotten now, otherwise what will happen to the friendship and/orthe patronage?) And this inconsistency, this tension cannot be realized unless the sound repetition (thesurly sullen bell) and the sound contrasts (Give warning to the world that I am fled/From this vile world with vilest worms to dwell) are properly produced.

For the same reason, and here too I am afraid I part company with the linguists and ELT specialists, I strongly feel that the model for pronunciation should still be RP or Received Pronunciation. Here again my reasons are pragmatic and utilitarian: it is descriptions of RP rather than other varieties that are available in such large numbers.

My second example is from grammar. The distinction between form and function is a familiar one in linguistics and one of the teaching items in communicative language teaching is the relationship or difference between interrogatives (a formal label) and questions (a functional or semantic label). The old distinction between real questions are rhetorical questions is certainly relevant here. But my point is that the distinction is relevant to literary discourse as it is to ordinary communication. In Yeats' "Leda and the Swan", for example, of the three interrogatives that we find in the poem, the first two are rhetorical and the third is an open question. Andwhat about all those interrogatives in Blake's "Tyger": are they rhetorical questions or are they terrified open questions ?

You would certainly have noticed that I am moving towards Stylistics, that foster-child or linguistics and literature. Stylistics today is nobody's baby, perhaps because it was only a foster-child, but this is because most stylistic studies today, though they have moved away from the statistical or the Sinclair –Taking-a-poem-to-pieces‖ variety so notorious in the nineteen sixties, have still not gone much beyond the concepts of foregrounding and deviation. But there is strong case for expanding the scope of stylistics to exploit the insights of the Speech Act Theory, the Gricean maxims of cooperation, the Saussurean principle of the arbitrary nature of the linguistic sign and even some of the basic features of deconstruction like the instability of signs. Stylistics today should merge with what is called critical linguistics, the analysis of language for manifestations or concealings of ideological biases. Recently there has developed a Feminist modelof Stylistics too. Such an expanded model of stylistics need not be anything abstract but can be taken straight to the undergraduate classroom. A simple example of such an application will be an analysis of colour words in Wole Soyinka's "Telephone Conversation". It is at such points that language, literature, ELT and culture studies can meet so productively for pedagogy.

That takes me back to culture studies and my mixed relationship with it. I will, for the sake of convenience, club the New Historicists with the culture critics. I am in basic agreementwith the need to historicize literary studies, with the need to view culture not just as a precious artifact of the past but as a living ongoing process that entails a network of social (power)relationships. I am in agreement with their refusal to totalise or homogenize any age or community, the refusal to see nothing but glory and achievement in narratives of the past. I agree there is need to educate our young people in building an honest relationship with the past as well as the present. Let me recount a recent personal experience which I have already indirectly mentioned. Two weeksago, I served on a committee to select candidates for a fellowship for teaching Indian languages in theUSA. The requirements said that those selected were expected not only to teach an Indian language in some chosen institution in the USA they were also expected to act as India's cultural ambassadors. In the course of the interviews we discovered that the candidates' perceptions of culturewere entirely past-oriented and were nothing but platitudinous and laudatory. They were full of *Ramayana*, *Mahabharata*, *Tolkappiyam*, Vivekananda, Tagore and Bankim Chandra but hardly anyone spoke about the present realities (positive or negative); no one, for example, had read or heard of Sudhir Kakkar, Ranajit Guha or Partha Chatterjee.

But I do not share the antipathy of the Culture Critics and the New Historicists towards Matthew Arnold. It is true that Arnold was in many ways a snob. (When he died, one of his contemporaries said "Alas, he won't approve of God"). It is true the even when he tried to reform,

he attempted to do so in a superior holier-than-thou way. "In uplifting, get underneath," someone said; Arnold did not get underneath. All this is true but it is also true that Arnold was the first culture critic in English literature; he was no arm-chair critic of the educational system, he wasan Inspector of Schools who visited schools in Britain and in Europe. To be sure, he did define ―culture‖ in a normative way but he constantly worried about contemporary culture and tried to figure out the forces at work; he was not only concerned for culture in his sense he was also concerned with it in our sense. And, as for Arnold's much-maligned dictum about literature (or poetry) being a criticism of life, I for one firmly believe that it has not been improved on. Wemay not care much for Arnold's appendages or proviso to it "under the laws fixed by poetic truth and poetic beauty" — because it is today very unclear even what "truth" or "beauty" is, not to speak of "poetic truth" and "poetic beauty" - but whichever way we look at it, literature is –a criticism of life‖. It may be an incomplete criticism, subjective criticism, based criticism, but a criticism it certainly is.

The other Arnoldian ideal under attack is disinterestedness. I do not join ideologically oriented criticism in the abandonment of disinterestedness as an idea and ideal. It may be an ideal impossible of achievement but I feel that it is necessary to keep it before us, maybe like we do God, as a goal we strive towards. I do not agree with the view that **all representations** are ideologically conditioned, that no one can rise above, or break loose from, the modes of perception imposed by his caste, class, race or religion. Matthew Arnold spoke about class aliens who alone, hesaid, could bring about change and progress. What is A.O. Hume or Annie Besant if not a race alien, what is Mother Teresa if not a race and class alien, what is Jesus Christ (who was born a Jew if a am right) if not a religion alien? I see no need to banish Matthew Arnold from our syllabuses and class rooms.

As for the dichotomy between historical specificity and universal validity (real or alleged), I quite appreciate the need to emphasize the former as part of the attempt to contest and revise the established canon. I am grateful for the insight that, in their anxiety to set up the dominant hegemonic ideology as universally acceptable, writers and critics swept historical specificities — the writer's own ideological predilections for example — under the carpet as it were becausethey would be inconvenient for a universalist reading. A striking example of this would be the radical departures from history that Shakespeare made in his design of *Macbeth*.

I have the same thus-far-and-no-farther problem with the post-colonialists. I am grateful to them for taking us away from facile and innocent readings of Indian Writing in English and for pointing out the consequences (short term and long term) or colonial conquest with regard to the shaping of the intellectual and creative writer. I concur with them in their refusal to interpret or evaluate Indian Writing in English or any post-colonial literature by the standards of the colonizer though, ironically enough, according to the post-colonial critics, the writers themselves are doing it consciously or unconsciously. But I find myself unable and unwilling to fit each and every piece of Indian Writing in English into the post-colonial straitjacket. For example, I am yet to come across a convincing study of R.K. Narayan within the post-colonial framework.

What about the old canon? I would like all of it retained if only for the reason that most English departments in the country still value it and want it to be the core of any English studies programme. Our own experience at CIEFL, where a variety of new courses are being offeredunder the cafeteria system, seems to confirm this. The feedback we have received is that the survey courses are necessary for securing employment in colleges and universities. That of course is an argument on the basis of market demand. As for academic arguments, I would only like toquote what Lionel Trilling, the American critic, said in a lecture on "English Literature and

American Education". The value of English literature, to American students, Trilling said, lies in the report it brings of **the other culture:**

> Nothing is of greater value in the training of the mind than the exercise of the ability to imagine life as it was lived in distant times and distant places. How it was done in **that other place**, how it was said in **that other time**, how it was felt **there** and **then** — this is not merelythe historical imagination, it is one of the faculties of developed mind in general.

Besides, Trilling continued, English literature can supply a number of important wants that are felt by readers of American literature: the latter, for instance, has no Chaucer, no Wyatt, no seventeenth century. I feel all these arguments hold for education in India too which, happily, has a long tradition of the study of English literature. For whatever reasons it was introduced, and whether it was introduced in India before it was introduced in England (as Gauri Viswanathan maintains), it would indeed be a most unwise move to abolish or drastically reduce the English literature component form the English studies programme. I am quite in favour of introducing our students to all the current approaches to the study of literature and culture, but we are happily ina position to relate all of them to English literature itself. Let our students study all the alternative Shakespeares that are available, the political one, the feminist one, the subversive one as well as the collaborative one. But let them study Shakespeare, and Milton, and Johnson, and Dickens. The case for studying Indian literature in English and in translation, Women's literature, dalit literature, subaltern literature is very strong indeed but what I mean is that there is still room, and need, for a coverage of the major periods and authors of English literature.

A few more words, before I conclude, about the market forces and what they indicate by way of study options in preparation. As all of us would admit, globalization on the one hand,and our increasing concern for social justice and equality on the other, have both multiplied thejob opportunities for English-educated Indians, especially those who have specialized in English studies defined in a broad way. Here, in addition to a teaching career, are some of the possibilities, and I state after each of these options what areas of study it indicates or calls for:

(1) Call centre jobs both the primary ones and those for imparting training. I place this first, not because it is the most attractive for me but simply because it seems to be the most easily available now, especially in the cities. I am aware of the debate that goeson, among the elderly academics who are all comfortably employed, the debate whethera call centre job is or is not a demeaning job, whether our young people are or are not being drafted as ―cyber coolies‖ by and for the West and so no. But the young people themselves should decide this; they are far more realistic and pragmatic about this. Anyway the job requires communication skills especially in spoken English of both the British and American varieties. These should certainly form part of the training that we provide in the M.A. programme.

(2) Computer-related and online jobs as content writers, editors. These call for well-honed writing skills and so the need for a module in writing as part of a course in communication skills.

(3) Advertising copy-writers, once again training in written communication but also, equally importantly, a course in practical stylistics, which, along with a knowledge of English, would certainly give an edge to our students over others.

(4) Medical transcription, which once again demands familiarity with varieties of pronunciation and here too knowledge of ESP will be a distinct advantage.

(5) Jobs in government and non-governmental agencies as public relations persons, promoting tourism, selling India so to speak to fellow resident Indians, non-resident Indians and foreigners. These jobs entail translation in a literal as well as metaphorical sense on a small or big scale, hence the need for a course in translation as part of the M.A. programme.

(6) Jobs entailing research for government or, more commonly now, NGOs working on projects for ensuring social justice, organizations for women's rights, human rights in general, rights of minorities and deprived communities. These again call for communication skills, interview skills, translation skills and more importantly, knowledge of women's studies, dalit studies and so on.

(7) Journalism of all modes, print, broadcast, online, and these careers need some exposure to media studies.

(8) Teaching jobs abroad, teaching not only English but Indian languages, but these again demand some formal explicit knowledge of the Indian language in question but also a basic rudimentary knowledge of the principles of language teaching in general. It is an encouraging thought that the eligibility for these overseas assignments is an M.A. in English.

The possibilities and opportunities are multiplying by the year. Whether it is Macaulayan machinations that brought English to India or whether it came here at the pleading of some colonized intellectuals, the fact is that there is no need or reason to wish English away now. Ifthere is a world-wide demand for English now, India is the foremost non-native country now whichcan meet that demand. In fact, I personally feel that the obsession with Macaulay should stop.All of you would have heard of the story in the Mahabharata of Sage Agastya and the asurabrothers Vatapi and llvala. The murderous trick that the brothers played on other sages andBrahmins did not work with Agastya. When llvala had served Vatapi as food to Agastya and after Agastya had eaten it, llvala cried to Vatapi to come out ripping open the sage's body, Agastya simply stroked his stomach and said, ―O Vatapi, be digested in my stomach for the peaceand good of the world‖ (*Vatapi, jeerano bhava*). And digested Vatapi was. We are a great country, we have withstood, we have withstood wave after wave of invasions, political, religious, cultural, and assimilated all of them. So, there is no reason to worry about Macaulay any more.

He has been digested and assimilated.[10]

"English Studies in India in the 21st Century: Pedagogy and Praxis" Key note address —T. Sriraman.

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SUGGESTED READING

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ASSIGNMENTS

1. How would you characterize the principles and practices of English teaching in India? Give your answer with reference to the syllabuses, teaching methods and testing procedures.
2. What do you think are the objectives of the post-colonial Indian learners of English? Are these objectives reflected and realized in the teaching framework of English in India?

BLOCK VII

ENGLISH LANGUAGE TEACHING METHOD: AN OVERVIEW

CONTENT STRUCTURE:

UNIT 12
Objectives
UNIT 12 (a): New Methodology
UNIT 12 (b): The Grammar Translation Method
UNIT 12 (c): The Reform Movement
UNIT 12 (d): The Direct Method
UNIT 12 (e): The Audio-Lingual Method
UNIT 12 (f): The Communicative Language Teaching Method
Suggested Reading
Assignments

OBJECTIVE

Different theorists have, at different stages, interpreted the nature of languages in different ways and have suggested different methods for learning them. There has been a proliferation of such methods and approaches especially since the beginning of the 20th century.

This unit gives you, firstly, an overview of a selection of the more important methods. At the same time, it offers you some insights into the working of languages and how their pedagogies constantly change.

12 (a): NEW METHODOLOGY

The need for a well-defined language teaching methodology was felt for the first time in the middle of the 19th century when contact between speech communities across the world began to grow at an accelerating pace. It became obvious that the age-old learning principles adopted by 'grammar schools' for second languages — which were generally classical languages like Latin or Greek — would be of little help. In his encounter with an alien language which was in daily use in another community, the learner was primarily required to monitor speech sounds and produce them when necessary. The focus shifted, slowly but surely, to oral proficiency.

However, a distinct pedagogy based on the unique characteristics of language was yet to take shape. The basic procedures so long applied to the teaching of Latin or Greek were initially tried with 'modern' languages'. The emphasis was still on a rigorous learning of grammatical rules, and the vocabulary the learner was exposed to generally served to illustrate those rules. The prescription

was to go from explicit rules to language samples, from the code to canonical texts. This was the essence of what had come to be known as the Deductive method.

A typical 19th century textbook would provide exhaustive grammar paradigms for memorization along with bilingual vocabulary lists and passages for translation. The grammar and the vocabulary would only act as a stepping stone to the more regular task of translating from and into the target language. The sentences for translation were mechanically constructed, being no more than exemplifications of particular grammatical patterns. As Titone (1968) points out, these sentences bear no relation to the language of real communication. Learners would often labour over sentences like the following:

The philosopher pulled the lower jaw of the hen.

The cat of my aunt is more treacherous than the dog of your uncle.

The principal reason why such patently nonsensical sentences found their way into school textbooks was that, it was assumed that most learners would never be required to use the target language in real-life situations. However, they would profit from the grammatical exercises which would be intellectually rewarding. This assumption was, of course, a hangover of the Latin-Greek learning ideology.

Some people termed it as 'the literary method' since close acquaintance with highly-valued, canonical texts was also a professed objective of this approach. Indeed, the aim was fluency in reading and mastery in writing, and language skill was judged solely in terms of the learner's competence in these two areas. The twin skills were to be based on the twin pillars of grammatical knowledge and the ready ability for two-way translation. This is why the approach has also been rather loosely, but not entirely incorrectly, called the 'Grammar-Translation method.'

It was not a method in the true sense, but a level-headed guideline to language learning in which listening and speaking skills play no part.

12 (b): THE GRAMMAR-TRANSLATION METHOD

It had a purely utilitarian beginning; it devised a fairly straightforward roadmap by which school students could read and write classical material and pass standardized examinations. On the one hand, elaborate grammatical notes were provided for each lesson in the learner's nativelanguage and, on the other, there was a reading selection complete with a bilingual vocabulary

list. The idea was to give the learner a grounding in rules first and then take him to read material that came as an appendix to those rules. Finally, the learner was to be asked to write an exercise whichwould, in most cases, be a translation from or into the target language.

A typical example of the above approach is available from a popular 19th century textbook by Seidenstücker (cited in Richards and Rodgers 1986) who divides his text carefully into two parts. The first part lists the rules and the connected paradigms, while the second gives French sentences for translation into German and vice versa.

Grammar-Translation laid down a rigorous but a generally uncomplicated approach to learning a second language. This must have been the reason why it was used even in the 20th century as a popular method for foreign language instruction. Until Linguistics emerged as the primary academic reference for language pedagogy, Grammar-Translation was the easiest and most convenient option for the teacher who had received no special training for the job. It has proved particularly useful in classrooms where literary texts constitute the main focus of study.

Principal features of the G-T method

Richards and Rodgers have done a survey of the literature on the Grammar-Translation method and have drawn certain conclusions on its approach and objectives. Any study of the method will have to take into account its basic assumption that a language is best understood through an analysis of its grammatical system and, subsequently, through an application of such

knowledge to the decoding of other languages by way of translation.

Some of the features of Grammar-Translation can be summed up thus:

(a) Teaching is deductive: rules come first, examples later.

(b) The medium of instruction is the learner's L_1. This involves constant two-way translation.

(c) Reading and writing skills are in focus. Little attention is paid to listening or speaking.

Criticism

The fact that Grammar-Translation survived well into the 20th century in spite of all the criticism directed towards it over the years points to its many positive aspects. Howatt (1984) thinks that when used judiciously, Grammar Translation was certainly not the horror its critics depicted it to be. It provides the learner with a clearly-defined field of operation: organized learning material and textbooks. At the same time, it makes few demands on the teacher.

Apart from the charge that Grammar-Translation was too elaborate and involved a great dealof plain memory work, the main objection to it since the early 19th century has been its neglect of spoken language and oral proficiency. In a world where speech communities are coming closer than ever before and where learning a foreign language is a compulsion rather than a choice, a mere reading knowledge of a language may not indeed be adequate at all.

The other objection is it is not a method since it is not backed by a consistent language theory. There is no literature which offers a rationale or a supporting linguistic or pedagogic base. Grammar-Translation was obviously born and bred within the four walls of the classroom.

Opposition to the Grammar-Translation and the rigid literary method came from the emerging 19th century situation in which speech was recognized as primary language. It gradually crystallized into the famous Reform Movement in the 1805s and led to far-reaching changes in language pedagogy.

12 (c): THE REFORM MOVEMENT

Individual disagreements with the practice of teaching modern languages by text-based methods like Grammar-Translation were being voiced for some time. The publication of Henry Sweet's path-breaking work, *Handbook of Phonetics*, in 1877 helped to bring a number of like-minded researchers together. When the German phonetician, Wilhelm Viëtor, published his landmark pamphlet. *Language Teaching Must Start Afresh* in 1882, the ground appeared to be ready for a revolutionary change in language teaching methodology. The changes assumed the proportions of a movement after Paul Passy formed the Phonetic Teachers' Association in France in 1886 and went on to publish a journal in phonetic script, *The Phonetics Teacher*. The collective effort of these reformists was directed mainly towards the description and analysis of speech sounds. They were in no doubt that phonetic precision would be integral to learning a language — any language — and that a way must be found to transcribe all the sounds heard in human speech. This is how Phonetics, the new science of speech sounds, came to the aid of language learners. In 1886, Sweet (England), Viëtor (Germany), Passy (France) and Jespersen (Denmark) joined forces to form an organization that would be indispensable in carrying out such a task, and it was named the International Phonetic Association. It took the linguists' body another two years to accomplish what many consider to be its most important task yet — devise a wide range of written symbols for the speech sounds, the International Phonetic Alphabet (IPA). The Association is still entrusted with the responsibility of fixing symbols, and updates them every few years. All major dictionaries now follow the IPA.

Goals of the Reform movement

Phonetic accuracy was the chief but certainly not the only goal of the Reform movement. Phonetics was, in its scheme of things, a part of a comprehensive plan for reorientation of language pedagogy. As the following list of objectives will show, the movement did propose a few fundamental changes:

(a) emphasis on spoken language; training in phonetics essential for teachers.

(b) all teaching to be done in the target language; translation to be avoided.

(c) inductive approach to rules of grammar: language samples first, rules later.

These principles do not collectively quite measure up to a regular method, but they certainly provide the theoretical foundations of a new approach to language learning. Richards and Rodgers (1986) remind us that in the above principles we have the beginning of the discipline of Applied Linguistics which obtains insights from the study of language and applies them to the processes of learning.

As is obvious from our discussion, the impact of the Reform Movement was immediate and far-reaching. Its three stated objectives led to a sort of watershed in language pedagogy. We take note of the fact that in future there would never be any departure from the cardinal Reformist principles of the primacy of spoken language, of all teaching in the TL and of an inductive approach to rules of language.

12 (d): THE DIRECT METHOD

The Direct Method, introduced in the last years of the 19th Century, may be described as a fallout of the Reform Movement. It took the first decisive steps towards rejecting the canonical literary text as the learner's staple diet; it now looked, instead, directly at the speech of the man in the street as its model of study. The constant two-way translations could now be dispensed with; on the other hand, attention was turned to naturalistic principles of language learning, tothe way a child acquires his first language.

Two linguists of the period made important contributions to the ideology of the Direct Method. The first one was Sauveur who argued that, in learning a foreign language, translation would be quite unnecessary if meaning was conveyed through demonstration and action. He fell back upon the psychological principle of direct association between form and meaning (from which the method probably derives its name) and, consequently, advocated the use of a wide range of teaching aids (pictures, objects etc.) in the classroom. Thus, the teacher virtually took the place of the text-book in the Direct Method, controlling and directing all learning. Since Sauveur's methodology dealt with real objects and naturally produced language in context, it came to be known as the Natural Method.

The other notable contribution came from François Gouin who made the pioneering move of basing his methodology on the observed phenomena of child language acquisition. The order in which a child acquires the four language skills — listening, speaking, reading and writing — was found to be the key also to adult language acquisition. It paved the way for a reorientation of second language pedagogy.

Gouin agreed with Sauveur on the importance of presenting new lexical items in context. He insisted on the learner being given an opportunity to induce the meaning of an unfamiliar word. In fact, Gouin had devised an elaborate plan for presenting lexical items orally to learners, parallel to simulated situations. An interesting example of this was Gouin's sequence of sentences integrated with such activities as opening the door or chopping wood.

Interactive Procedures

One of the most influential aspects of the Direct Method was not simply its emphasis on speech but the emphasis on interaction. Interaction was now recognized to be at the heart of natural language acquisition; the DM devised question and answer sessions for learners at various levels. Inpromoting the interactive procedure as a tool for language learning, the Direct Method anticipated the Communicative Method which was to appear on the scene many years later.

The Direct Method was comparatively simple to grasp, although it involved a bit of hard and intense practice. It was widely accepted in commercial institutions like the Berlitz schools in USA and the Alliance Française of France which taught French to foreigners. The DM had nevertheless to contend with several points of criticism. One was that it certainly offered an

innovative approach in language teaching but did not have a thorough methodological base. It focused on bare classroom issues. Secondly, DM principles were often counterproductive because teachers went to absurd lengths merely to avoid using the native tongue, when a simple explanation or even a translation would have been enough. Thirdly, the DM required a highly- skilled, native speaker teacher, two conditions difficult to meet under any circumstances. It was possible for the well-organized Berlitz chain of schools to select and train its own teachers as it was for the Alliance Française until the late 1970s. But once such control is loosened, the DM may appear as plain and inarticulate.

It was eventually realized that there was more to language learning than grammatical rules and phonetics, and that a more comprehensive view has to be taken of the language learner's variedinputs. Language pedagogy received, in course of time, insights from such diverse fields as Linguistics, Social psychology and Anthropology. Experts from these areas, especially between thetwo world wars, became increasingly involved in the teaching of English as a foreign language;

it is perhaps not entirely surprising that psychologists and anthropologists rather than trained phoneticians have devised new methods of language teaching over the last seventy years.

12 (e): THE AUDIO-LINGUAL METHOD

Audio-lingualism was a post-war development. It carried on from where Direct Method had left off in the sense that it also put aural-oral proficiency at the top of its agenda (this is the reason why it is called audio-lingual or the listening-speaking method). But it was enriched with inputs from psychology as a road to such proficiency. In other words, audio-lingualism laid down clearly what the learner had to learn and the method in which it could be achieved.

A-L was based on two apparently disparate precepts — Structural Linguistics and Behaviourist Psychology. 'Structure' would be the starting point in language learning since theterm referred to those linguistic elements which were structurally related for the encoding of meaning. These elements were phonemes, morphemes, words, sentence types. Charles Fries whose book *Teaching and Learning English As a Foreign Language* (1945) set forth the fundamental principles of audio-lingualism was of the opinion that most problems experienced by foreign language learners could be attributed to the conflict of different structural systems (i.e. the differences that exist between grammatical and phonological systems of different languages).Hence, the primary task of the foreign language learner was to master the structural pattern in thetarget language.

Behaviourist psychology told learners that language learning, like all other kinds of learning, was a matter of imitation and habit formation. It was verbal behaviour. B.F. Skinner, author of a book with the same title (1957) had said, ―We have no reason to assume that verbal behaviour differs in any fundamental respect from non-verbal behaviour‖. In other words, language learning was not a unique phenomenon; it was simply learnt behaviour.

To the behaviourist, the human being, like all animate beings, was capable of a wide range of behaviours. The behavioural pattern, in its turn, was determined by three crucial factors in learning:a *stimulus* which inspires behaviour; a *response*, set off by a stimulus; and *reinforcement* which indicates whether the response was appropriate (or otherwise). In case the response is appropriate, it may encourage repetition of the response later on.

LEARNING THROUGH REINFORCEMENT AND REPETITION

Reinforcement is a crucial element in the learning process, since it determines whether the behaviour will recur and become a habit. Behaviourists applied this principle to language learning and found that the child also passed through the reinforcement stage on his way to gaining a command of his L_1.

According to the Behaviourists, imitation and repetition are primary processes in language development. To begin with, children imitate the sounds they pick up from the environment; when their production of the sounds receive positive reinforcement or approval from the adults, they

repeat and practise the sounds and patterns until this grow into a habit. Repetition of sentence patterns later became part of the Audio-Lingual methodology. It sought to self-activate classrooms with pattern practice drills based on repetition of specific sentence patterns. Hockett (1950) described the basic patterns as constituting 'the learner's task'. The Behaviourist belief in repetitive procedures was so firm that he went on to say that 'they (the patterns) require drill, drill and more drill.'

Audio-lingual syllabus

A-L put first trust in the two skills of listening and speaking but also offered carefully selected texts for reading, and some writing as reinforcement of oral learning. Elaborate

arrangements were made for the first two; language laboratories were set up wherever facilities were available. Cassettes containing dialogues on grammatical features of English (Present Simple vs. Present Continuous etc.) sought to give extensive practice to learners.

Another innovation of the A-L method was it taught the language skills in the same order as the child acquired them. The instructions to teachers in this respect were clear and unambiguous; learners should not be asked to speak anything before they had listened to it spoken; similarly, they should not write anything they hadn't been given to read. The standing instruction was:

Nothing spoken before it is heard
Nothing read before it is spoken
Nothing written before it is read.

For reading material. A-L experts had a scheme in place. They had already been following a classroom strategy of vocabulary control; the idea was not to expose the learner to too many unfamiliar vocabulary items too soon. A number of literary classics in English were prescribed for various levels but each book was abridged and its vocabulary simplified to make it accessible to its targeted readership. For each level of learners, a word limit was decided upon. Dickens's novel, *David Copperfield*, for example, was rewritten in a maximum of 2000 words. Obviously,an enormous amount of labour went into those rewritten classics.

The Decline of Audio-Lingualism

The idea that Audio-Lingualism had propagated since the early 1950s, that an oral-based, behaviourist approach was the most convenient and quickest way to learning a foreign language, had found wide support among teachers and linguists in the decades following. Support also came froman entirely unexpected quarter. The Army Specialized Training Program (ASTP), introduced duringthe war in which more than fifty American universities collaborated and which was specially designed to teach foreign languages to military personnel, turned out to be a success. The method ofinstruction followed at the ASTP schools was based broadly on A-L principles. It later received the popular label of 'the Army Method' and further consolidated the position of Audio-Lingualism asthe most organized language teaching method of the period.

However, as English-teaching institutions proliferated with the spread of the language worldwide — a large number of them adopting the A-L methodology — there were critical notes, both at the practical and theoretical levels. Teachers who used the method often found mature learners covertly resenting the schematic nature of A-L teaching and the lack of spontaneity. Learners found the procedures (e.g., endless repetitions) to be mechanical and tiresome.

The argument which called into question the theoretical foundations of Audio-Lingualism was, of course, a far more serious matter. In the final analysis, this was the factor — the points raisedby Noam Chomsky dismissing the assumptions of Behaviorist psychology — that led to the steady decline of A-L. Chomsky's statement in 1966 that ―Language is not a habit structure‖ is now part of the history of language pedagogy. He pointed to the complexities of human language andsaid it was by no means imitated behaviour. Sentences and expressions were 'generated' from the learner's underlying knowledge of abstract rules. Above all, creativity was the hallmark that set human language apart from other forms of communication. By the early 1970s, the once elaborate A-L machinery — teacher schools, language laboratories, simplified textbooks — had disappeared without a trace.

12 (f)): COMMUNICATIVE LANGUAGE TEACHING

Chomsky's ideas led to fundamental changes in our perception of the nature of language and, consequently, of the ways it could be learnt. One outcome of the development was that no orthodox, cut-and-dried teaching method was offered to language learners anymore; the ones that were offered were more flexible and generally eclectic. This meant that methodologists were now receptive to ideas from all sources and they built their methods with input from other, old but not entirely rejected language theories. The Communicative Language teaching theory, which has attracted a great deal of attention since the seventies, is actually a collection of diverse contemporary concerns. A linguist has described the method ―as a broad term used to refer to manyspecific methods‖.

Notions and Functions of language

The change in approach was initially reflected in the revision of priorities in teaching. In the early days of the communicative method, all discussions centred round what later came to beknown as notional-functional syllabuses. They were based on analysis of semantic and functional categories of language use rather than on those of formal grammar. It was Wilkins (1972) who explained that there were two systems or categories of meaning involved in communication inany language: notional categories (concepts such as time, quantity), and functional categories (acts such as requests, denials). All linguistic systems were to be understood in terms of their notions and functions.

Communicative competence

Communicative procedures studied language principally as social behaviour and sought to make communicative competence the goal of language teaching. Chomsky had introduced the concept of *competence* which, as he interpreted it, was the learner's internalized knowledge of the grammar of his L_1. This was the abstract ability of the learner which enabled him to produce correct, and hitherto unused, forms and sentences. However, later linguists found Chomsky's definition 'too restricted'.

Dell Hymes thought that while rules governed the learners' production of language, one had to give greater emphasis to the sociolinguistic and pragmatic factors. His term, *communicative competence*, which has since become a popular concept, was coined to cover the extended notion of competence. As McArthur (1996) pointed out, speakers drew on their competence in devising grammatically valid sentences while being aware that not all of them would fit the same context. McArthur gives the following examples:

Close the window.

Would you mind closing the window, please?

The sentences are both grammatical but not applicable to identical contexts. While the first sentence has an imperative form and can be treated as a sort of command (father to son; teacher to student) a the second is actually, request. The politeness aspect (would you mind; please) makes the request somewhat formal; it is the kind of request one would make to a co-passenger on a train. Communicative competence enables the learner to look beyond the grammatically correct to the socially appropriate. A learner, according to Hymes, acquires, along with a system of grammar or 'competence,' a wider knowledge about his target language — 'a system of its use, regarding reasons, places, purposes, other modes of communication.' The learner, in other words, finds out appropriate levels of language for different situations and different relationships.

Halliday's theory of the functions of language complements Hymes's view of communicative competence. In a paper on what he termed as the functional account of language use (1970), Halliday said that –only through the study of language in use are all the functions of language, and therefore all components of meaning, brought into focus.‖ Learning a language, thus, is a constant swing from form to function and back. William Littlewood (1981) sums up the issue when he says, "One of the most characteristic features of communicative language teaching is thatit pays systematic attention to functional as well as structural aspects of language."

FUNDAMENTAL PRINCIPLES OF CLT

Communicative Language Teaching method is difficult to define. As Yalden points out, there were, in the eight years between 1975 and 1983, as many as eight separate models of language teaching, all claiming to be communicative. Richards and Rodgers observe that while there was a reasonable degree of agreement at the level of learning theory, there was considerable difference at the level of syllabuses and classroom technique. The authors surveyed the field and drew up a short list of the characteristics of "the communicative view of language". Following is a selection from the characteristics :

1. Language is a system for the expression of meaning in a specific context.
2. The primary function of language is interaction and communication.
3. The primary units of language are not merely its grammatical and structural features, but categories of functional and communicative meaning as exemplified in discourse.

At any estimate, CLT covers a wide spectrum. It begins from the Direct Method's emphasis on oral proficiency and continues to the Hymesian concept of the learner's self-acquired abilityto select language form in accordance with its function. In view of its comprehensiveness, linguists see CLT as different in scope and status from other methods.

KEY WORDS

Behaviourism	Deductive / Inductive method
IPA	Structural Linguistics
Reinforcement	Notions quo functions of language
Competence	Communicative Competence

SUGGESTED READING

Howatt, A.P.R. (1984)

— *A History of English Language Teaching*. Oxford; OUP.

Littlewood, W. (1981)

— *Communicative Language Teaching*, Cambridge; CUP.

McArthur, T. (1996)

— *The Oxford Companion to the English Language*, Oxford; OUP

Richards, J. and Rodgers, T. (1986)

— *Approaches and Methods in Language Teaching*, Cambridge; CUP.

ASSIGNMENTS

1. Give an overview of the method adopted in teaching classical languages.
2. Why was the classical method unsuitable for modern language teaching?
3. Where did the Grammar-Translation method borrow its title from? What were its basic objectives?
4. Trace the origins of the Reform Movement and show how it led to far-reaching changes in language pedagogy.
5. ―The Direct Method was a direct fall-out of the Reform Movement‖ — Discuss with illustrations.
6. Give a definition of Audio-Lingualism and a summary of its principal features.
7. What were the reasons for the decline of Audio-Lingualism?
8. Give an overview of the Communicative Language Teaching method and explain why it fired the popular imagination.
9. What is communicative competence? In what ways does it differ from Chomsky's grammatical competence?
10. Write short notes on: deductive teaching; inductive teaching; language skills; International Phonetic Alphabet; Communicative Competence; Notional-Functional Syllabus.

BLOCK VII

UNIT - 13

CONTENT STRUCTURE:

Objectives
UNIT 13 (a): Introduction
UNIT 13 (b): The Behaviourist Position
UNIT 13 (c): Behaviourism called into question
Language _Not a Habit Structure'
In Defence of Behaviourism

OBJECTIVES

This unit gives you an introduction to some fundamental concepts of first language acquisition as a necessary first step to the study of second language learning.

13 (a): INTRODUCTION

The 20th century was marked by a succession of contrasting views from linguists on how languages are learned. Some of the views, with insights received from fields as diverse as phonetics, psychology and anthropology, eventually developed into comprehensive learning theorieswhich, in turn, laid down a specific language pedagogy.

The theories which emerged will be seen to belong to three principal schools of opinion — the Behaviourist which dominated the scene for much of the period, the Innatist which subsequently found wide support among linguists and language teachers, and the Interactionist which has received considerable critical attention lately.

this unit, we shall make a comparative study of the three schools of opinion and also refer to other views that may appear to have important bearing on them. However, the conclusion is thereis no single model for language learning and that one needs to employ a variety of strategies and skills for the successful learning of a language.

13 (b): THE BEHAVIOURIST POSITION

Behaviourism is a psychological theory of learning. A school of linguists, led by Leonard Bloomfield whose 1933 book, **Language**, shaped the thoughts of a whole generation of language planners and methodologists, sought to explain child acquisition of language in terms of behavioural psychology. The approach of this school was based on the assumption that language-learning, like other forms of human behaviour, was the result of imitation and habit-formation.

According to the Behaviourists, children start by simply imitating the sounds and patterns they hear in the environment. They do it largely as an experiment, in their attempt to adapt to the norms of the speech community to which they belong. The adults respond to these attempts by either approving (e.g. by a nod of the head or a smile) or correcting them and, most importantly, by recognising the child's speech as conforming to the accepted (or adult) model.

For children, the adult approval is a form of positive reinforcement (or reward). They realize their acts of imitation have been successful and so are encouraged to repeat those sounds and patterns. Behaviourists say that children would carry on with their imitation until the repetitions become 'habits' of correct language use. This is how the child's verbal behaviour is conditioned

(or shaped).

Since much of overt human behaviour tends to be actions repeated in similar circumstances in response to identical stimuli, Behaviourists studied how habits were formed in language use. They observed that a sequence of stimulus-response-reinforcement led, as a rule, to specific actions arising out of specific situations, thereby establishing a habit pattern. Littlewood observed that the habit-formation process was essentially no different from the behaviour of a pigeon when it comes back to peck at the correct discs in order to obtain food.

13 (c): BEHAVIOURISM CALLED INTO QUESTION

It was during the early sixties that the tenets of behaviourism were seriously called into question. The criticism came from two different sources — the Innatist school led by Noam Chomsky, and the Interactionist school which was based on cognitive psychology. Interestingly, although both the schools were opposed to the basic assumptions of behaviourism, they differed from each other in important respects.

Language 'not a habit structure'

The behaviourist tenet called into question at the very outset was one of its fundamental beliefs which said that language learning, like any other form of learning, was the result of imitation. It was noted by linguists that imitation could not explain quite a few aspects of child language acquisition. Children certainly resorted to imitation, especially in learning speech sounds and vocabulary, but their grammatical ability could not be put down simply as 'learnt behaviour'.

Chomsky, while rejecting behaviourism as a language learning theory, had made the historic statement 'Language is not a habit structure'. He has always laid emphasis on the creative aspect of human language, and drawn our attention to the fact that ordinary linguistic behaviour 'characteristically involves innovation, formation of new sentences and new patterns.' The creativity, however, would be possible only because the learner internalises (or assimilates) the underlying principles, the system of the language. This enables speakers to generate an infinite number of new combinations as required in new contexts.

What children learn, then, is a set of abstract rules. They construct sentences based on those rules and not on sentence types they had heard and stored in their memory. Thus, the argument by a Behaviourist writer that ―every sentence ever uttered or written by anybody was either learned by heart in its entirety or was derived from smaller units‖ no longer makes sense. It militates against the creative nature of the child's language use.

IN DEFENCE OF BEHAVIOURISM

Behaviourism as an approach to language learning has obviously fallen from favour ever since the emergence of Chomsky. However, some behaviourist techniques employed by language teachers like drills, repetitions and group responses have proved to be effective is classrooms practically at all levels.

Wilga Rivers observes that whatever the limitations, experience has shown that the Behaviourist method of skill practice, systematically developed, enables learners to produce acceptable syntactic patterns on demand, although in the very limited field of the classroom. Drills and repetitions also help in developing useful techniques for the skill acquisition part of language learning, at least at a formal level.

In a survey conducted in 1966, Mueller and Harris found substantial support for behaviourist methods of language learning. The consensus was these were useful for the less advanced learners. Lightbown and Spada sum up the issue by saying that the behaviourist view of how language is learned has an intuitive appeal; it offers a reasonable way of understanding how children learn some of the routine aspects of language.

BLOCK VII

UNIT 14

CONTENT STRUCTURE

UNIT 14 (a): The Logical Problem of Language Acquisition

UNIT 14 (b): The Cognitive Model

UNIT 14 (c): The Interactionist Position

Summing Up

Suggested Reading

Assignment

13 (a): 'THE LOGICAL PROBLEM OF LANGUAGE ACQUISITION'

Chomsky's rejection of the Behaviourist view of language learning stemmed from his conviction that human language was too complex to be learnt by mere imitation. His main objection was to the behaviourist dependence on data collected from the environment and the claimthat it largely shaped the learner's own speech.

In Chomsky's opinion, the environment does not provide the learner with enough linguistic information or the amount of stimulus he needs. The data the child collects from the environment is often full of confusing information (in the form of false starts, slips of the tongue or incomplete sentences). Even the mother's speech to the baby, once described by Behaviourists as its principal source of language, was found to be replete with nonce-words. Chomsky dismissed it as non-standard, describing it as 'motherese' which, like 'Journalese,' is not exactly a term of respect. To him, the data to which the child is exposed for language is grossly inadequate. The child, thus, suffers from what Chomsky has described as 'a poverty of stimulus.'

However, this poverty does not stand in the way of the child's mastering the structures of his first language. Evidence shows that however inadequate the child's language data and however insufficient his stimuli, a normally endowed child will have internalised the basic structures of his first language by the time he reaches the age of three and a half or four. This apparent paradox — language input inadequate but output normal — was once termed by Chomsky as

'the logical problem of language acquisition'. In his opinion, the Behaviourists had never been able to resolve the paradox.

THE INNATIST POSITION

How does the child, then, succeed in learning his first language? Reacting to the untenable Behaviourist explanation of the imitation – reinforcement – habit formation syndrome, Chomsky proposed a theory which suggested that all children were biologically programmed to understand and process the rules of their first language. Additionally, they required no training to achieve this ability; in fact, seldom do children find someone to consistently point out which of their sentences were 'correct' and which ones weren't. The ability to infer rules from naturally producedlanguage comes to the child naturally; he is born with it. He learns to talk just as he learns to walk at a certain age. This is why Chomsky's view has come to be known as the Innatist theory.

Although children are exposed to different varieties of speech, they arrive at the same underlying rules governing their first language. They go through similar sequences in acquiring these rules. Children achieve widely differing levels of vocabulary, social grace etc. in speech,but when it comes to the structure of the language spoken in the community, they all seem to achieve a uniform mastery. As some linguists point out, this is evidence that language should be seen as separate from other aspects of cognitive development. The term 'modular' has often been used to mean that the human brain has different modules (e.g. Broca's Area, Wernicke's Area) to deal with different kinds and categories of information.

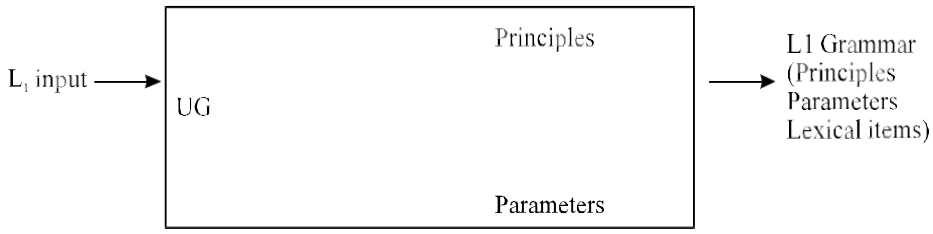
Linguists have sought, at different times, to explain the child's apparently effortless command of L_1 rules in terms of an in-built language apparatus. Chomsky's early beliefs were no exception since he wrote of 'an imaginary black box' somewhere inside the brain, controlling all aspects of language use. However, the somewhat crude concept of the black box has since been dispensed with. Since the 1980s, Chomsky has referred to the child's innate endowment in very sophisticated terms as **Universal Grammar**. UG is not a box, black or white; it is set of abstract principles, common to all major languages of the world.

UNIVERSAL GRAMMAR

Universal Grammar is an exclusive language faculty built into the human mind; it consists of a set of principles and parameters. If, as Chomsky observes, children are pre-equipped with UG,it indicates they have a definite set of expectations about the form their language will take. This is also the mark of uniformity which makes human languages similar to one another, and UG investigates, in effect, what human languages have in common.

Universal Grammar looks at the storing of grammatical rules in the mind as having two components: the first covers the 'principles,' rules that most languages have in common, and 'parameters' rules on which they differ. Vivian Cook explains that while all human minds are believed to have identical language principles, they differ over the settings for the parameters for particular languages.

Learning in the UG model is a largely straightforward matter involving feeding the appropriate input into the learner's brain. Language input constitutes the data out of which the learner constructs his rule-system governing the language. His construction will cover principles, parameters and lexical items; he will have an instinctive awareness of where the principles will apply and where they won't. The diagram below gives a general idea of the input-to-grammar process:



UG does not entirely disown environment. Environment certainly plays a role by providing samples of naturally produced language, but it is the child's innate faculties — his in-built powers of language processing — that accomplish the task. Since language is seen to be organized in the mind of the child and not anywhere else, Chomsky's approach has also been termed as 'mentalist'.

14 (b): A COGNITIVE MODEL

A third theoretical view, formulated by Jean Piaget as early as the 1960s, looked at first language acquisition from an entirely different angle. This view considered language acquisition as a part of the child's ongoing cognitive development, at a period when he assimilates and adapts to new forms and experiences in his fast expanding vision of the world. The linguist, Kenneth Chastain, refers to the process of adaptation when he defines cognition as implying 'proceeding from mental understanding and awareness to practice.'

Piaget believes the child's environment is of crucial importance in his language acquisition. The child is engaged in constant interaction with his environment, obtaining certain information from it and modifying his own picture of the world in the process. It is this interaction that enables the child to proceed from one stage of cognitive growth to the next. Piaget's approach has been termed 'Interactionist'.

The Interactionist school has rejected many assumptions of the Behaviourists, like the role of imitation and habit-formation; at the same time, it has expressed serious reservations about some of the fundamental principles of the Innatist approach. These reservations have theoretical implications and need to be discussed in some detail.

INNATISM CHALLENGED

Piaget's opposition to the innatist approach raises three different issues. The first is the one referred to above — the role of the environment. Interactionists believe that the child learns from the environment but not by imitation; they insist that children would learn best when the language they are exposed to is modified to match their mental level as well as emotional needs. Interactionist theorists refer to such language as **child-directed** speech. 'Motherese' or the mother-child conversation which had come in for some ridicule from Chomsky provides a fire example of how an adult would adjust linguistic exchange in ways that would make it more comfortable for the child. It has also been found that children who are deprived of an affective source of language, where such adjustments are unlikely, do not develop language in the normal way.

The second objection of the Interactionist school is to the Innatist claim that the innate ability of the child is limited to his language; it does not cover other skills. It is one of the main planks of the Interactionist argument that language cannot be seen as independent of the

Child's general cognitive ability, and that his linguistic development must be viewed within the context of his cognitive growth. For example, before a child can use structures of comparison ('This table is larger than that'), he must develop the conceptual ability to make relative judgments of size. In other words, linguistic patterns are invariably decided by prior cognitive assessment.

The third objection to the Innatist view relates to its stand that language is by nature 'modular'. Since the Interactionists look at language as part of a child's comprehensive growth, they cannot accept it as belonging to a separate module of the mind. For them, language is only one of several symbol systems that the child develops at a particular stage of his life. It iscertainly neither exclusive nor unique to the human brain, as claimed by Chomsky.

14 (c): THE INTERACTIONIST POSITION

The link between the various stages of the child's cognitive development and the emergence of linguistic skills is central to Piaget's concept of Interactionism. He charts a succession of discrete stages through which all normally endowed children are assumed to pass. At one of these stages will language emerge, although not as an innate, unexplained faculty. The following table sums up Piaget's concept of a child's stages of development :

Stage	Age
Sensori motor	0-2 years
Pre-operational	2-7 years
Concre	7-12 years
Formal operations	12- years

From Johnson, Keith (1996)

The transition from the sensori-motor to the pre-operational stage at around the age of two is a crucial one, because it culminates in the onset of representations. It also marks the child's first steps beyond the _here and now'.

The representations are found in a number of garbs; one is the recognition of object permanence (awareness that an object not in sight may nevertheless exist) and another is symbolic play(a malchbox goes for a car). The third is language which represents abstract thought. Thus,cognitive understanding rests on the child's interaction with objects that can be observed, touched andmanipulated. Linguistic patterns will emerge in the wake of such interaction.

SUMMING UP

Lightbown and Spada sum up the contribution of the three theories — the Behaviourist, Innatist and Interactionist — in explaining the complex process of child language acquisition. The theories look at different facets of the issue but in some ways, they may be thought of as complementing each other.

For example, Behaviourist precepts may explain the acquisition of vocabulary and sentence typology. Innatist explanations, on the other hand, may help in understanding the more complex aspects of grammar. Finally, Interactionist principles may lead us to discover how children learn to use appropriate levels of language and how they interact in conversations.

CONCLUSION

This unit has looked into the first language learner's psychology and the strategies he employs. It has also given you a detailed review of the three principal language learning theoriesof the 20th century.

KEY WORDS

Behaviourism	Innatism	Interactionism
Cognitivism	Stimulus-Response	Reinforcement
Module	Parameters	Universal Grammar

SUGGESTED READING

1. Cook, Vivian (1996)
   - Second Language Learning and Language Teaching (Ch - 2) London; Arnold.
2. Johnson, Keith (1996)
   - Language Teaching and Skill Learning. Oxford; Blackwell.
3. Lightbown, P and Spada, N (1999)
   - How Languages Are Learned
   Oxford; OUP.
4. Littlewood, W (1984)
   - Foreign and Second Language Learning.
   Cambridge; C U P.

ASSIGNMENTS

1. Name the three principal language learning theories of the 20th century
2. Who wrote the book, **Language**, and in what ways did it influence later linguists?
3. What does the term, **Behaviourism,** signify?
4. Discuss the three basic tenets of the Behaviourist method of language acquisition.
5. What are the issues on which **Innatism** differs from **Behaviourism?**
6. What is meant by 'the logical problem of language acquisition'?
7. Why is the Chomskyan view of language acquisition known as the '**Innatist**' approach ?
8. Give a definition of the term, **Interactionism**.
9. Discuss the three areas of disagreement between the Innatist and Interactionist schools.
10. Show how environment remains important to all three theories, though in varying degrees.

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BLOCK VIII

UNIT - 15

STYLISTICS

CONTENT STRUCTURE

Objectives
UNIT 15(a): Introduction
UNIT 15 (b): Stylistics: Scope and Definition
UNIT 15 (c): Genesis of Stylistics: A Historical Perspective
UNIT 15 (d): Stylistics since the 1960's
Style and Content Does Stylistics deal with Literature alone?
UNIT 15 (e): Is there a 'Language' of Literature?
UNIT 15 (f): Is Stylistics a Discipline?
Summing Up

OBJECTIVES

In this module you will become familiar with the discipline of stylistics. We hope that after going through this module you will be able to

- understand what 'Stylistics' is
- recognize the issues of this area of study
- internalize the theories and principles involved
- apply this to a piece of literary text
- interpret and appreciate literary texts better.

15(a): INTRODUCTION

When we hear a piece of conversation or read a poem or a piece of prose, we can recognize each as being different from the others. We also know that literature is different from ordinary use of language.

The two questions that we would like you to consider at this point are:

—Is the language of literature really different from the ordinary use of language?
—If this is true, where does the difference lie and how can we characterize these differences?

Now consider the sentences below:

1. I shall part my hair in the middle.
2. I know that I shall meet my fate.
3. The Picton boat was due to leave at half past eleven.
4. There were two white men in charge of the trading station.

5. He came back into the kitchen.

(a) Can each of the sentences occur in ordinary conversation?

(b) Is there any exception? Which one?

(a) Do you think any of these sentences can occur in a literary text?

(b) Which ones? Why do you think so?

Is *literary language* different or the same in relation to everyday use of language? The usual response is likely to be that literary language *differs* from the everyday use of language. Canthis view be supported?

Look at sentences 1, 3 and 5 again. They can certainly occur in everyday use. 2 and 4 you may have some doubts about, but it is quite possible for them to occur in day-to-day use oflanguage.

Perhaps I can now tell you from where I quoted these sentences for you. No. 1 occurs in a poem of T.S. Eloit, where the speaker is trying to focus on his attempt to be different from others. Sentence 2 is the opening line of a poem by W.B. Yeats. Sentence No. 3 is from Katherin Mansfield's *The Voyage.* Sentence No. 4 comes from Joseph Conrad's *An Outpost of Progress.* Sentence No. 5 occurs in Somerset Maugham's *The Unconquered.*

The point to be made here is that a sentence in isolation *does not always* indicate in what way it is being used or in what situation it occurs. However, there are exceptions. Take for example, the lines

Sometimes a troop of damsels glad
An Abbot on an ambling pad
Sometimes a curly shepherd's lad
Or long haired page in crimson clad
Goes by to tower'd Camelot.

Immediately you are aware that these lines occur in a poem. Can you say why?

Q.3. If you think these lines belong to a poem, can you identify the reasons for thinking so?

Hint: Look at the words. word order, rhyme etc.

According to Mocaravosky, the language of poetry is different from the language we use in our day-to-day life. The language of poetry, in his view, –is an *aesthetically purposeful distortion"* from the language we use in day-to-day life.

The underlined words are the *three* key words which help us to consider the language of literature in a systematic manner. In subsequent sections we will come back to this definition of literary language.

15 (b): STYLISTICS: SCOPE AND DEFINITION

What is stylistics? Put very simply, it is a *systematic* study of *style*. However, the two key words, *systematic* and *style*, are not that easy to define. Systematic may mean *logical,* the application of certain principles and the use of objective criteria.

The word 'style' may have several meanings. Style can refer to the linguistic habits of a particular writer as in the phrase the "Style of Dickens". It can also refer to the way language is used in a genre (–epic style‖), in a particular period ('early eighteenth century') or by a school of writing (–euphuistic style‖ or the style of Victorian novels‖). However, stylistics is concerned with the *style* of *texts:* literary or non-literary. According to Geoffrey Leech and Mick Short, style is "the linguistic characteristics of a particular text" (1981, p 12). H.G. Widdowson, an eminent Applied Linguist, points out that "the purpose of stylistic analysis is to investigate how the resources of a language code are put to use in the production of actual messages. It is concerned with

patterns of use in given texts". (1974, p 202).

In this unit we will adopt this position and consider how language is utilized in texts to produce a message. It will be evident from the definition given above those stylistics need not be confined to literary texts, a special use of language. In fact, all uses of language can be the objectof stylistic analysis. However, in this module we will focus on the ways stylistic analysis is applied to literary texts.

15(c): GENESIS OF STYLISTICS: A HISTORICAL PERSPECTIVE

We are now trying to answer the following questions:

- What is stylistics?
- How does it operate?
- Why should we study stylistics?

The first question "what is stylistics?" can be dealt with in two ways. The first is to trace the history of its development: how it came about, which other disciplines it is related to and what changes or developments have taken place. The second is to consider how it functions today, what it does and possibly how one can learn to *use* stylistics. We shall look at the first aspect in the following sections.

Stylistics: First beginnings

Stylistics as a branch of study is a fairly recent phenomenon and its origin can be linked to the developments in linguistics, especially structural linguistics. The realization that language is systematic, led linguists to attempt to analyze the language of literary texts using the categories of linguistics analysis. M.A.K. Halliday for example, counted the noun phrases and verb phrases in WB Yeats poem *Leda and the Swan* and tabulated the results. However, at this stage there was no attempt to relate these findings to meaning or the interpretation of the text.

Not surprisingly, teachers of literature and literary criticism scoffed at such attempts and refused to consider such attempts as either valuable or useful. The suggestion that stylistics could help in critical analysis of a literary text or even replace it, was rejected summarily and forquite some time stylistics as a topic or subject found no place in literature courses. The situation has changed a little and in many literature courses you will find a component of 'stylistics'. However, it is still looked upon with suspicion: many teachers of literature refuse to take it seriously or thinkof this as a ―decorative‖, almost ―useless‖ component. As you will discover for yourself later, a grasp of what it is all about, will give you a useful tool with which to approach literary texts.

Stylistics and its Historical Roots

Stylistics can be seen to be related to the Greek study of *rhetoric*, the study of speech. Rhetoric is an art, concerned with the use of public speaking as a means of persuasion. We willnot bore you with what Plato and Aristotle had to say about rhetoric, but simply point out that people were being trained in the use of rhetoric, a practical discipline. If you remember Mark Antony's speech beginning "Friends, Romans, Countrymen ...." in Shakespeare's *Julius Caesar*, you will realize what a good rhetorician Mark Antony was. The basis of rhetoric was to utilize language in such a way that the speaker could persuade his hearers to his point of view.

The New Criticism of Britain and America and the work of the Formalists of Europe in the twentieth century are the precursors of the development of stylistics as a discipline.

15 (d): STYLISTICS SINCE THE 1960's

In this unit we will consider the various approaches that have developed since the 1960's and the issues that have been raised and answered. The most debated issue is: Is there a language of literature? The other important issue is: Is style the "dress" of though, that is, is style inherent or is it just an 'outer' decoration? Another issue deals with the aim of stylistics: does it describe / enumerate or does it also deal with interpretation? Another question that is often asked is: does stylistics deal with literature alone or does it also deal with non-literary texts? As you will see later these issues are interrelated.

STYLE AND CONTENT

Any text, literary or not, has meaning or *content*, and this meaning is conveyed through expression, made up of linguistic units. If we refer to this means of conveying meaning as *style*, we are immediately faced with two different ways of looking at the relationship between content and style. One way of looking at this relationship is to consider style as the 'dress of thought,' a 'way of writing' or a "mode of expression". This approach may be called *dualism* because it assumes a dualism in language between form and meaning. The other approach is to consider content and form as the body and the soul, one and inseparable. This can be termed *"monism"*. From the beginning of literary theory, from Aristotle and Plato, this controversy has had its contenders and even now the matter has not been settled.

Dualism was supported during the Renaissance and by the rationalists. Alexander Pope's well known definition of wit is evidence of this view :

> True wit is nature to advantage dressed,
>
> What oft was thought but ne'er so well expressed.
>
> — *An Essay on Criticism.*

John Lyly's *Euphues*, considered to be 'the first novel in English' is a good illustration of the use of such dualism. Describing his hero 'the young gallant' he writes.

> "As therefore, the sweetest rose hath his prickle, the finest velvet his brack, the fairest flour his bran, so the sharpest wit hath his wanton will and the hottest head his wicked way."

Here the elaborate parallelistic structures are reinforced by frequent alliteration. The grammatical structure of the parallelism is such that the main verb *hath* occurs in mid-parallelism, forming a centre of gravity, balancing the subject against the predicate.

Obviously, it is the aesthetics of form which is the focus of interest here, rather than the meaning. It appears that Lyly is embroidering upon a general idea and the adornments seem to have not much semantic utility.

How acceptable is this view? Is stylistic embellishment distinct from content? If we lookat the elaboration of form again, we will discover that consequent to this elaboration of form, there is also an elaboration of meaning. Further, if we consider 'style' as the 'dress' of content, it is possible to argue that there is a "neutral" content. In fact, recent French Stylisticians like C. Bally and M. Riffaterre have suggested that style is "that expressive of emotive element of language" which is added to "the neutral presentation of the message itself". The other side of

this view has been pointed out by another French writer, Roland Barthes. He refers to the "transparency" of classical writing and postulates a mode of "writing at degree zero".

All these views suggest that style is an optional additive. This approach suggests that style need not occur in all texts, or alternatively, some texts have 'no' style. But if we look upon style as a matter of choice, then even an 'unmarked' or 'neutral' grammatical choice is nevertheless a *choice* and may have implications which other choices may not indicate. Eliza Doolittle's —Not bloody likely‖ in G.B. Shaw's *Pygmalion* has an expressive and other implications which are not conveyed by the simple word 'No'. So, for the purpose of this module, we will not consider –style‖ as an optional extra.

The more acceptable view is that every writer makes choices of expression and these choices constitute his or her style. This monistic view of style can be contrasted with dualism. Geoffrey Leech and Michael Short in their book *Style in Fiction* shows this contrast with the help of a diagram.

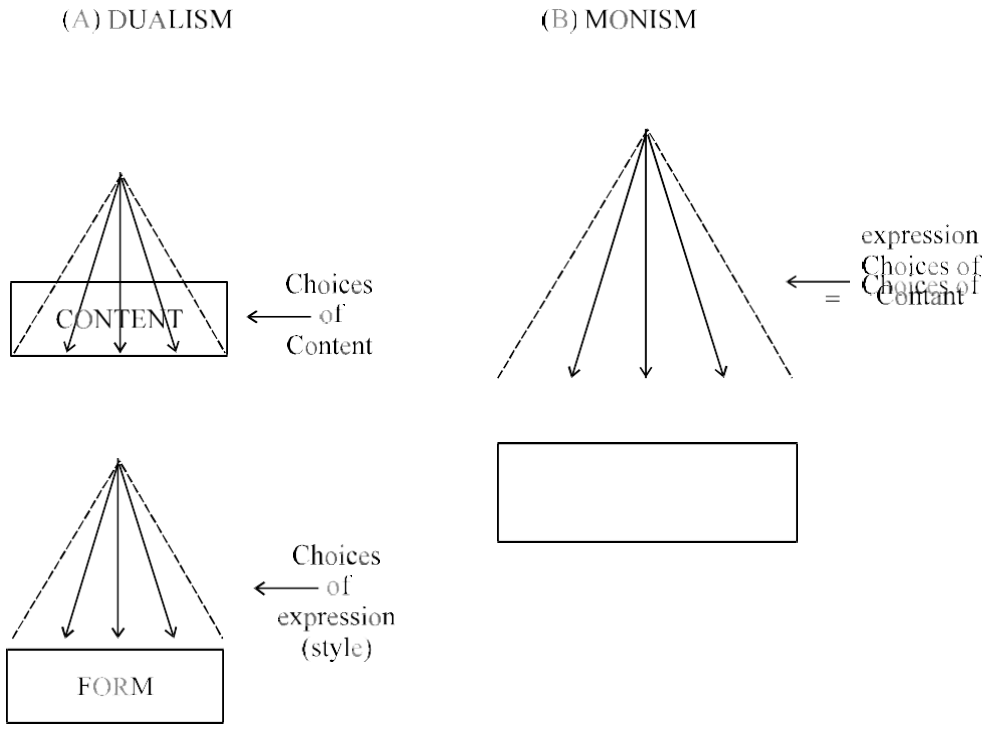

Fig - 1

The contrast is from the point of view of the author. The dualist posits that there can be different ways of conveying the same content, whereas according to the monist any alteration of form involves a change of content.

As you can 'guess' the strongest ground for monism is found in poetry. Through the use of rhetorical devices like metaphor, irony or ambiguity, meaning is no longer limited to its literal aspect. It becomes multilayered and induces readers to find interpretations beyond the truth-functional meaning which can be paraphrased or summarized. For the New Critics, monism was a basic tenet: —A poem should not mean, but be‖ (Archibald McLeish). In the 1940's and 1950's

this view was so strongly held that W.K. Wimsalt could declare "the doctrine of identity of style and meaning is today firmly established."

DOES STYLISTICS DEAL WITH LITERATURE ALONE?

Traditionally and in popular belief style is associated with literature. Ordinary use of language is not usually thought to –have‖ or –show‖ any style. As we have said earlier, style is a matter of choice has a meaning not conveyed by other choices. To elaborate this, let us take the following sentences examples:

- The student heated the beaker.
- The beaker was heated by the student.
- The beaker was heated.

Usually (a) and (b) are said to have the same meaning, that is, to be in paraphrase relationship. But a closer look at the two will tell us that this is not entirely correct. Both the sentences have the lexical items –'the student,' 'the beaker' and 'heated'. 'The student' is the agent in both, that is, he *does* an action. 'Heated' is the activity in both, and 'the beaker' isthe sufferer in both. Thus far the meaning elements are the same in the two sentences. However, grammatically, (a) is in the active voice and (b) is in the passive. The difference is an indication of the organization of the units of meaning: in (a) *the student* is the topic theme; whereas in (b) *the beaker* is the theme. In (a) we are directed to focus on *the student's* activity. In (b) we are directed to consider what happens *to the beaker*. Because of the organizational difference, the meanings over and above simple propositional meaning or the content of the meaning units are different. The choice of the grammatical form is an inherent part of the meaning intended. In (c) the focus is on *the beaker* and what *happens* to it; the doer is either not relevant or not important.

Relate these observations to a *report.* You will realize that a report does not usually use thefirst personal pronoun I and usually uses the passive form. This convention is related to meaning: Who investigated or found out something is less important than what has been found or investigated. A report is certainly not a literary text, but it has its own conventions and choices which are routinely employed for a report to be acceptable. We have already referred to Eliza Doolittle's response 'Not bloody likely' in *Pygmalion* to point out that as a response –*No*‖ would have sufficed, but it would not have had the same meaning.

All these go to show that first of all any use of language involves choices of various kinds at different levels and secondly, these choices have meaning. Using Ferdinand de Saussure's distinction between *langue* and *parole* it can be said that langue is the system of the language which offers choices whereas parole is the actual selection made by a language user. Looked at from this point at view, all language use, literary or non-literary, written or spoken, involveschoice. If language is considered to be a *code*, an organization of *signs* or *symbols* which carry meaning, *language use* is a choice of signs according to the *rules* of the code. Then each piece of language use is a manifestation of the rules of the code. In this sense then, all *texts* (use of language, written or spoken) have style as an integral part of their meaning. However, since literary 'texts' manifest such choices to a greater degree, they are more noticeable. Since they draw more attention to themselves, stylistic analysis is traditionally carried out on literary texts and more often on poetry than on prose.

15 (e): IS THERE A "LANGUAGE" OF LITERATURE?

If you have carefully gone through section 2.2 and understood what has been said about language use, you will be able to answer this question or issue yourself. First of all you need to keep in mind the fact that *all* kinds or types of language use involve choice of one kind or another within the code (language system). Secondly, *literature* is also one type of language use, which Roman Jakobson calls the *poetic function* of language and which M.A.K. Halliday calls the *textual function.* In a later unit you will see how the code is utilized, extended and recreated in literary texts.

Intuitively people are aware that literary texts differ from the ordinary use of language. Because the choices differ, the meaning is also likely to differ. If that is the case, then the reader or hearer of literary texts need to make *meaning* out of the text. This is where the concept of 'interpretation' comes in. The kind of choices that are made in such texts differ both in nature and number in comparison with non-literary texts. The task is then to identify and analyze the choices that have been made. In a later unit we will deal with the problem of characterizing suchdeliberate choices. (See unit 4)

In this section what we are suggesting is that literary texts, like any other *use* of language utilizes the resources of the code. The way this utilization is made may in some ways differ from the utilization employed by non-literary texts, but it may employ very similar or even the same devices. An example may help you. A *metaphor* is a device used abundantly in literary texts. A metaphor is not a fanciful embroidery. By denying a literal meaning, it requires us to *make a new* sense; it creates new meaning out of old elements. However, metaphor is quite common in ordinary use. The same is the case with *irony*. Again, by rejecting the literal meaning, it creates a new meaning. An *ambiguity,* lexical or structural, allows us to explore a new meaning. Devices suchas these, being deliberate choices, enables the author to create meaning which is out of the ordinary. (For more information, refer to the units on Leech and Widdowson).

If you now go back to unit 1 and consider again the five sentences which you looked at, you will find,

(a) These are isolated sentences and as such do not show what goes before and what follows, that is to say, we do not get the total context and so do not know what other choices have been made.

(b) Except for sentence 2 —meet my fate‖ devices like metaphor or alliteration or other devices have not been used. So, in themselves they do not show any —out of ordinary‖ choice. But whether they show any contrast or pattern in relation to other parts of the texts cannot be determined.

The point being made here is that an isolated line or text may not always, on its own, show an unusual choice.

15 (f): IS STYLISTICS A DISCIPLINE?

The names of areas of study ending in — — tics‖ normally suggests that the concerned area is a discipline. Consider for example the terms *linguistics* or *phonetics*. Going by these

examples, one would conclude that *stylistics* is also a discipline in its own right. Let us examine this.

Discussing this point, H.G. Widdowson draws a distinction between a *"subject"* and a *"discipline":* Subjects are taught, learnt and studied at all levels of academic activity. However, disciplines are pursued at the highest level, since they involve ―a set of abilities, concepts, ways of thinking associated with a particular area of human enquiry ‖(Widdowson 1977 p.2). Geneticists biochemists, linguists and literary critics for example follow certain principles of enquiry which are specific to their disciplines. But medical students are not generticists, studentsof literature are not literary critics nor are students of language linguists. They are studying the *subjects* and are in the process of acquiring principles and are *not* putting them into practice. In schools syllabuses do not include disciplines like genetics or linguistics but include subjects like *science, English language* and *English literature*. Widdowson sums up the position thus: "....
subjects must be defined at different educational levels in terms of pedagogic objectives whereas disciplines are defined in terms of theoretical requirements." (ibid)

According to Widdowson, stylistic analysis relates to literature as a "subject". He further points out that for him stylistics is the ―study of literary discourse from a linguistics orientation‖ (Widdowson 1997 p 3). He sees stylistics as a means of linking linguistics and literary criticism, and as an area of activity which has "no autonomous domain of its own". As such stylistics cannot be considered to be a discipline in its own right. The figure below shows the relationships stylistics bears with other disciplines and subjects.

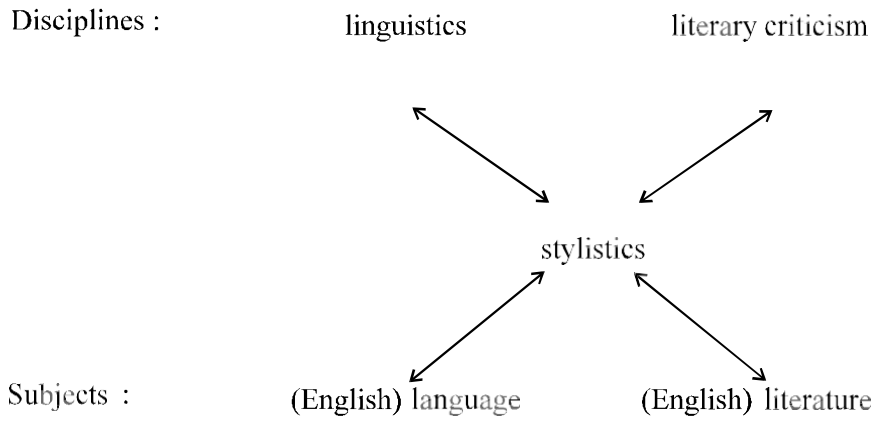

Fig 2: (after Widdowson 1977)

The figure makes it clear that not only does stylistics consider *what* use is made of languagebut is also concerned with the relationship between language and artistic function. *What* is done is significant only in relation to *why* it has been done and *how* it has been done. The question is how a particular aesthetic effect has been achieved through language. It thus relates to the critic's concern for aesthetic appreciation, the linguists' concern for linguistic description. However, a meretabulation or list of various devices and patterns used in a text, often the concern of *stylostatistics* is not enough if it does not point out the aesthetic effect of the text. For instance, it is not meaningful to discover that the first person pronoun ―I‖ has been used abundantly in a piece of text, unless we can relate it to the question of *why* the author has chosen to do so and what *effect* he achieves through this use. In this respect stylistics aims to do what a literary critic does. However, there is one point of difference. When we think of literary

criticism, we usually speak of ―appreciation‖. Critical appreciation involves two aspects: critical evaluation and interpretation. Stylistics is more concerned with interpretation than with appreciation. The aim of interpretation of a literary text is thus shared by both literary criticism and stylistics.It is however, in the respect of critical evaluation that stylistics does not indulge. (The reasonfor this will be clear in a later subsection).

It is then in the interpretation of literary texts that the aims of stylistics and literary criticism converge. For this two faculties or abilities are simultaneously at work: Our ability to respond to the text as a literary work and the ability to observe its use of language. G. Leech and Michael Short shows this relationship in the following figure:

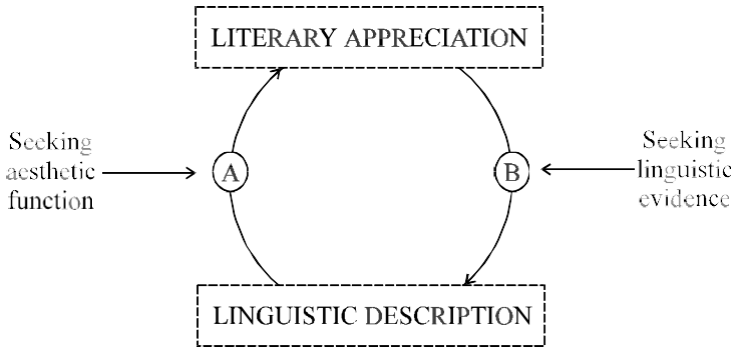

Fig 3 (After Leech & Short 1977)

This figure shows a cyclic movement in which linguistic observation stimulates or modifies literary insight and again in which literary insight stimulates further linguistic observation. It appears that the linguistic-literary explanation proceeds by "the movement to and from linguistic details to the literary centre of a work or a writer's art". This brings us to the question of: where doesone begin in stylistic investigation? The answer by now must be obvious to you: one canbegin at either end. There is no hard and fast rule. But the point remains that each aspect contributes to the other and together leads the investigator to the desired end.

If we now look at Fig 2 again, we will notice a lacuna. Traditionally literary criticism and the study of literature is considered to be a branch of *aesthetics*. Arriving at the total effect of literary texts as artistic wholes has been by reference to *artistic value*. The implication has been thatthere are certain ―universals‖ of art which are manifested in different ways according to the media used. However, these different manifestations can be described in the same terms. For example, a poem, a painting and a piece of music like a piano concerto are different arrangements of universalartistic features, each realized in a different media. Literary criticism of the traditional kind appeals to a theory of aesthetics which postulates artistic universals, though this is often not made explicit. This lack of explicitness is the source of many problems in literary criticism.

First of all, if literature is to be described with reference to artistic universals, it is necessaryto establish what these universals are. It is also necessary to devise a "metalanguage" so that itbecomes possible to "describe'' them.

Secondly, the literary critic assumes that the artistic value of a work is available to intuitive awareness. He then proceeds to use an impressionistic terminology to communicate this awareness to others. The problem associated with this approach is two-fold. Primarily, the intuitive awareness

of the critic may not be shared by others. Secondly, ordinary readers and specially students of literature or language learners may not have attained the level of knowledge of the language thatthe critic possesses. You are quite familiar with the experience that if an unfamiliar literary texts is presented to you, you do not know how to begin to respond to it, let alone interprete it. This may be due to any one or more of the problems referred to above:

(a) No explicit knowledge / awareness of the ―universals‖ of aesthetics.

(b) Lack of an intuitive awareness of the value of a literary text.

(c) The grasp over language may not be sufficient to recognize the subtlety of use that isbeing made of the language in a literary text.

In such a situation stylistics can begin to help students of literature and language to find anentry to the interpretation of a literary text. It draws attention to the patterning of language in a text. If there is an intuitive response to the text, one can begin to investigate those linguistic patternson which such an awareness depends.

In this subsection we have tried to consider the nature of stylistics. We have come to the conclusion that rather than being an autonomous discipline, it is a relational field of enquiry leading to practical activity and having the potential to train students of language and literature to be able to discover patterns of use in a literary text.

SUMMING UP

In this unit we have dealt with some of the controversial issues related to stylistics. We have also seen how H.G. Widdowson has tried to characterize stylistics not only as a procedure forthe practical task of analyzing literary texts, but also as a field of relational enquiry, a domain relating subjects to disciplines.

UNIT 16

STYLISTICS IN PRACTICE

CONTENT STRUCTURE

UNIT 16 (a): Theoreticians' Overview
UNIT 16 (b): Devices for Foregrounding & Cohesion
UNIT 16 (c): Introduction to Some Traditional Devices: Schemes and Tropes
UNIT 16 (d): Sound Pattern and Prosody
Introduction
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INTRODUCTION

In this unit we will consider the contribution of H.G. Widdowson and Geoffery Leech to stylistics. In addition, we will also consider the approaches and analyses of a few other practitioners of stylistics.

16 (a): MICHAEL ALEXANDER KIRKWOOD HALLIDAY

In a paper called "Descriptive Linguistics in Literary Studies," M.A.K. Halliday tried to demonstrate how the categories of descriptive linguistics can be applied to the analysis of a literary text. At this point of time Halliday was not concerned either with the interpretation or with the aesthetic evaluation of a literary text. His focus was on "the revelation and precise description of language features which are not that obvious to a casual reader". For example, Halliday uses W.B. Yeats' poem *Lada and the Swan* to describe how two categories of the system of English, the nominal group and the verbal group are exemplified in the poem. In Fig 4 below, we give you in tabular form the findings of Halliday in relation to the verbal group.

	1	Items in verbal groups (i.e ; functioning as "predicator" in clause structure) 2 3 4 5				Items in nominal group (i.e. not functioning as predicator) 6
a	Independant	Dependant		Qualifying (rank shifted)		(inapplicable)
b	Finite	Finite	Non-	Finite	Non-	

			finite		finite	
	hold push feel engender put on	lie let	drop catch up master		beat (2) caress catch lay	stagger loosen burn break

When you look at the table you may feel that you do not understand the meaning of some ofthe terms like "rank-shifted". Do not worry. All you need to know is that Halliday is using linguistic categories to specify the clause structure of the sentences used in the poem. You will *not* be required to use such categories yourself.

The point to note is that after analysis, Halliday does not make any attempt to show how the way the verbal groups are organized relates to other kinds of intra-textual patterning that occurs in the poem or how such organization contributes to the meaning of the poem as a whole.

Halliday also analyses the nominal groups, especially the use of the definite articles in the poem. He notes that excluding the pronouns and one proper name, the poem contains 25 nominal groups. Of these, 10 contain the definite article along with either a *modifier* (before the head noun) or a *qualifier* (= after the head noun) or both. An illustration will make this clear.

Def. Article	M(odifier)	H(ead)	Q(ualifier)
The	beautiful	image	
The		image	on the table
The	beautiful	image	on the table

Here the M or Q or M and Q specifies the head noun and thus the head takes a definite article. This is called *cataphoric* because the specification takes place within the noun group itself. If the definite article is used because of an earlier reference, it is known as *anaphoric.* For example,

There was a table on the veranda. The table was made of wood.

After tabulating the noun groups, Halliday discovers that in the poem there is a discrepancy in the use of the definite article regarding form and function. For instance, the phrases *the great wings beating still* and *the dark webs,* are cataphoric in *form*. But in *function* they appear to refer to something outside the nominal group and so are anaphoric in reference. But as isolated observations these do not have much significance since they have not been shown to relate to the total meaning of the poem.

The point to be made here is that a mere identification of the grammatical categories in a literary text do not mean much until and unless they can be shown to contribute to or to create thetotal meaning.

JOHN McHARDY SINCLAIR

Sinclair, like Halliday, applies linguistic categories to break up Philip Larkin's *First Sight.* He records the analysis in a tabular form, but does not offer any interpretation.

He however, mentions two aspects of linguistic and grammatical organization which he considers as important in setting up the intra-textual pattern of literary texts. The first of these he refers to as *arrest.* This happens when a predicable syntactic pattern is interrupted and the completion is delayed by an interposed linguistic unit. For example, in the lines.

Lambs that learn to walk in snow
When their bleating clouds the air
Meet a vast unwelcome . . . .

The Noun Phrase (Lambs that learn to walk in snow) + Verb Phrase (meet a vast unwelcome) pattern is interrupted by the adverbial ―when their bleating cloudes the air.‖ The pattern begun by NP is arrested and its completion delayed.

The other kind of contextual organization is called *release*, which occurs when a syntactic structure is extended after all grammatical predictions have been fulfilled. For instance, the line

They could not grasp it if they knew

The conditional clause 'If they knew' is an example of release, because the preceding phrase is already grammatically complete. Sinclair discusses in detail how the reader's prediction from the knowledge of the code (= language) is denied fulfillment and is replaced by predictions from the intra textual patterns set up in a text.

ROMAN JAKOBSON

Relating to the different aspects in a piece of communication, Roman Jakobson has postulated different functions of language. The one related to *Code* is referred to as the poetic function of language. This *use* of language concentrates on the actual *form* of the message, deliberately drawing attention to itself. According to Jakobson, ―The set toward the message as such, focus on the message for its own sake, is the poetic function of language‖. He further goes on to point out that the essential criteria of the poetic function is the setting up of equivalences where equivalences will not normally occur. To illustrate his point, he refers to the two axes upon which language is organized, the *paradigmatic* axis or the axis of *selection* and the *syntagmatic* axis or the axis of *combination*. An example will make the point clear. The following table in Fig 5 shows a number of alternative choices for completing the given structure:

A man who had been	soaked smothered	in	water mud
	lamed cut stung torn	by	stones flints nettles briars

The items listed vertically in columns are equivalent in the sense in that anyone could be chosen to make up the complete structure. Normally, only one item would be selected. If insteadof selecting just one item, we combine all the alternatives, then we are projecting the principle of equivalence from the axis of selection where it normally functions, to the axis of combination where it normally does *not* function. When we do this we have an actual passage as it occurs inDickens:

A man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by brians.....

This kind of setting up of intra-textual equivalences is regarded by Jakobson as the defining feature of the poetic function of language. Please note that "poetic" does not simply mean the language of poetry but *that* of any literary text. [you can now reconsider the issue: is there a literary language?] The poetic function then projects the principle of equivalence from the axisof selection into the axis of combination. Such sequencing is hardly found outside the poetic function. The example given is one of equivalence at the syntactic level. As you will see later, equivalences occur at the phonological as well as at the semantic levels.

SAMUEL R. LEVIN

Levin, in his book *Linguistic Structures in Poetry* (1964), adopts the Jakobsonian notion of equivalence and develops it further to show how it operates at the phonological, syntactic and semantic levels in order to set up structural features that distinguish poetry from other kinds of language use or discourse. Just as Sinclair finds it necessary to set up categories like arrest and release and go beyond the categories of descriptive linguistics to account for the features of literary discourse, similarly Levin also sets up special types of linguistic patterning. The patterns hepostulates are *Type 1* or *positional equivalence*, *Type 2* or *natural equivalence* and a combination of these two, or *coupling.*

Let us look at each in turn. The relation of positional equivalence is to be found among elements which share the same potentiality of occurrence in a given environment. Levin gives the example of the prefixes *di-, re- per-, ad-, in-, sub-* and *con-* which are all said to be positionally equivalent because they may each occur in front of the stem *-vert.* In the same way all the items that can occur in the environment ―I saw him at —‖ have the same Type 1 or positional

equivalence. Examples of such items could be *night, seven, your house, the end of last semester.* Using Roman Jakobson's category we can say that Type 1 equivalence is at the axis of selection.

Type 2 or natural equivalence obtains between elements which share common semantic or phonological features. Items which are connected by the systems of sense relations in the language can be said to belong to the same equivalence class. For example, items in relation of *synonymy*like *happy* and *gay*, *antonymy* like *happy* and *sad* or *hyponymy* like *emotions* and *sadness*, are all examples of natural equivalence. Words which make up semantic fields are also members of the same equivalnce class. Names of animals, sets of abstract terms, groups of words with semantic affinities would all have such equivalence.

Natural equivalence of a phonological kind exists among words which have the same syllable structure or which share distinctive phonological features like nasality, voice, plosion etc. The following line from Shakespeare's *The Tempest*

Full fathom five thy father lies

displays natural equivalence of a phonological kind.

The first three words and the fifth have naturally equivalent initial consonants. The third, fourth and sixth words have naturally equivalent medial vowels. The words 'fathom' and 'father' have the same syllable structure and so belongs to the same natural equivalence class. Their first and second syllables have the same initial segment *f* and *th*.

Apart from these 2 kinds of equivalence, Levin postulates the notion of *coupling*. This occurs when one type of equivalence converges with another to produce the structure wherein naturally equivalent forms occur in equivalent positions. Take the following line as an example :

A soul as full of worth as void of praise.

The phrases *full of worth* and *void of pride* are positional equivalent, both modifying *soul*.At the same time, they are phonologically equivalent since they have the same rhythmic structure. The positional equivalence converges with the natural phonological equivalence to form a coupling. Further, this coupling is reinforced by the fact that 'full' and 'void' which are positionally equivalent because they share the same environment, are also naturally equivalent semantically in being antonyms, and phonological in being monosyllables. Also, the words *worth* and *praise* occur in

equivalent environments which are couplings, the consequence being that a relation of antonymy is being established between them. This is an example of intra-textual patterns of context creating meaning for words over and above the meaning recorded in the code.

Levin illustrates of use of coupling by an analysis of Shakespeare‘s sonnet –When to the season of sweet silent thought‖. However, he does not apply his analysis for the interpretation of the poem, focusing only on how the language of the poem is patterned. In this respect Levin’s approach is similar to that of Halliday and Sinclair.

H. G. WIDDOWSON

When stylistic analysis is limited to showing the –patterning‖ of language or the linguistic organization of a literary text, without showing their relevance to its interpretation, stylistic analysis is of not much interest to either the literary critic or the student of literature.

H.G. Widdoswon was keenly aware of this lacuna and tried to link linguistic patterning to the interpretation of a text. In this subsection we will deal with some examples of his endeavour.

Widdowson begins from the position that literature as a mode of communication displays certain features which are unique. The first unique feature relates to the fact that literature does not fit into any conventional communication situation. In all other forms of language use there is an *addresser* or the *sender* of the message and an addressee or the *receiver* of the message. The addresser and the addressee are grammatically marked as the first and and the second person respectively. The third person is incorporated as reference within the message. In a communication situation whenever we use language, we assume a receiver: both first and second persons are necessary. However, in literature we constantly find that the sender / first person and receiver / second person (I and you) ae split up. The writer is thus separated from the addresser and the readerfrom the addressee. As a result, we find all kinds of participants entering into the communication situation. Widdowson provides examples of addressers being insects (in Gray), a brook (in Tennyson), flowers, birds, a Grecian Urn (in Keats) and a “railway bridge over the silvry Tay” (in McGonegall). The first and the second person has thus been incorporated along with the third person into the text. This, according to Widdowson, is the essential difference between literary and non-literary uses of language: “in literature the message is text oriented and presupposes no wider context so that everything necessary for its interpretation is to be found within the message itself.” (Widdowson, 1974, p. 203). On the other hand, all other uses of language presuppose a social matrix: who says what to whom, when and for what purpose. To interpret a conventional text, some account must be taken of its social environment and the conventions associated withit. For instance, the phrase “Mix well’’ is likely to appear in a recipe whereas “Mixes well’’ is most likely to appear in a testimonial. In literary texts, social environment in this sense is not relevant: one can concentrate on the text itself.

Widdowson elaborates further on the distinction between literary communication and the conventions of normal communication. The latter presupposes preceding events and anticipates some future action. Literary texts do not conform to such looking before and after in that theyare –complete in themselves‖ and hence their significance is enclosed within the limits of the forms they take. The significance of normal messages, on the other hand, derive in large partfrom external circumstances, from the social situations in which they occur. Literary texts not only are largely independent of such contexts but also make what can be termed as the –idiosyncratic‖ deployment of the resources of the code. Literature and in particular poetry display a good deal of language which is grammatically and semantically deviant. Poetry further makesuse of a phonological unit, the *metrical line*, which does not occur in any other use of language.The *form* that literary *messages* take do not conform to either the conventions of use or the rules of the code. Two comments need to be made about this situation: (a) these constitute the ‘langauge’ of literature and (b) if literary texts deviate from both use and code, the resources on which they are based, then how do they manage to convey any meaning at all ? And if any meaning is conveyed at all, what kind of meaning is this? It is in answering these two related questions that Stylistics makes its contribution.

Widdowson postulates that literary messages convey meaning because they organize their deviations from the code into patterns; and these patterns are discernible in the texts themselves. He points out that this process operates in two stages. First of all, the writer breaks the rules of thecode. This diminishes the meaning of language. The next step for the writer is not only tomake up this deficiency in some way but also to create 'new' meaning. This second step involves placing the deviant form in a pattern, so that this form acquires meaning in relation to the other items within the –internal context‖ of the message. So, what is separate in non-literary language use, the code and the context, is replaced in literary texts by something which is a kind of an amalgam, a secondary code which creates its own context.

Now the question is, why does the writer do this? It is well known and generally accepted that language can be regarded as a "socially sanctioned representation of the external world." The members of a society accept the codification which their language provides, because this is a means of putting reality under control. It is a social convenience to accept a conventional view of reality: it makes life easier to handle. However, this does not mean that individuals arenot aware of reality beyond their conventional attitude. Typically artists that is painters, sculptors, musicians and literary artists 'sec' reality in their own way and use their personal medium to convey to others that –other‖ reality. This other reality is at the same time a part of conventional reality yet apart from it. To convey this reality the conventional code is not adequate. So, by creating patterns out of deviation from normality the writer represents a different reality from that represented by the conventional code. Literature thus gives formal expression to the individual's awareness of a world beyond the reach of conventional communication. This is why stylisticsaims to provide an interpretation of a literary text: it attempts to conceptualize the –reality‖ that is being conveyed and in so doing tries to identify the intra-textual patterns and deviations which convey this *other* reality.

Widdowson demonstrates with the help of Wilfred Owen's poem *Futility* how patterns can be set up within a poem. The point to remember is that intra-textual relations have to be investigated within one complete message unit so that patterns can be discerned.

GEOFFREY N. LEECH

Geoffrey Leech's contribution to stylistics is significant since it is mainly through his efforts that stylistics has become somewhat acceptable to teachers of literature and literary criticism. His most well-known book is *A Linguistic Guide to English Poetry* published in 1969 which was followed in 1989 by *Style in Fiction* written jointly with Michacl Short.

Leech's approach to stylistic analysis differs essentially from that of Halliday and Sinclair in that it aims to relate linguistic description to critical interpretation. It has affinities with Widdowson's approach in that both consider interpretation of literary texts as the goal of stylistics. Both try to show how this interpretation can be linked to patterns within a literary text.

In an analysis of Dylan Thomas's poem ―This bread I break‖ in 1965, Leech pointed out that a work of literature contains "dimension's of meaning" additional to those operating in other types of discourse. He suggests that because of this reason descriptive linguistic categories cannot be simply applied to literary expression which represents "different dimensions of meaning".

So, what kind of features do we look for in a literary text? Leech posits three kinds of patterning which he thinks are capable of capturing the different dimensions of meaning. These are : (1) *Cohesion* (2) *Foregrounding* and (3) *Cohesion of foregrounding*. Before we go on to explain and elaborate on these, let us consider Leech's approach to ―Poetic‖ language. First of all. Leech is aware that much of what is characteristic of literary language is based on everyday uses of language and can be understood with reference to such uses. However, a creative writer enjoys the privilege of using the language in any way he thinks is suitable for his purpose.

Because of this, poetic language tends to *deviate* from the conventional use of language. According to Leech deviation is the most characteristic feature of literary language and it is this deviation which provides the clue for interpretation.

1. *Cohesion:*

   Cohesion, as the term implies, refers to the grammatical and lexical relations in a text which bind the different parts of the text in a complete unit of discourse and thus help to convey the meaning as a whole. In the poem of Dylan Thomas, we find lexical cohesion in the repetition of the words *oat* and *break* and in the connection between terms which share semantic features, as in *bread-oats-crops, wine-tree-fruit-*

   grape-vine-drink, day-night-summer-sun etc. Cohesion of course is not the unique property of poetry, but is a feature of all types of discourse. In fact, any kind of discourse must have cohesion of one kind or another. Lexical cohesion is the most obvious kind, but grammatical cohesion is significant as well. Pronouns, diectics definiteness, equivalent phrases are all instances of grammatical cohesion. Semantic cohesion is a requirement of all types of discourse. However, all these cohesions can stem from deviation and if the deviations have cohesive links, they are indicative ofa ―meaning‖ that the writer is trying to convey.

2. *Foregrounding:*

   In painting we use the term background to indicate features which are not being focused upon. In contrast, we can use the term foregrounding to indicate those features to which attention is being drawn. Leech refers to the 'normal' use of language or the language code as the background against which a deliberate deviation becomes foregrounded. For example the expression 'The oat was merry'' in Dylan Thomas's poem is a deviation which is foregrounded against normal expressions like "the man was merry'' or "the farmer was merry''. In "Man broke the Sun" again we find a deviation, since normally ―break‖ is applied to those objects like cup, window, plate, clock, chair etc. which are breakable. The sun is *not breakable* in this sense, yet this feature has beenassigned to it. This is semantic deviation and thus foregrounding occurs.

   Leech points out another manifestation of foregrounding. When a writer sets up patterns of language which are not expected in normal use, we get foregounding. In Dydan Thomas's poem, the line "Man in the day or wind at night" occurs. Here we find a syntactic equivalence between the two prepositional phrases 'in the day'' and "at night'', so that it sets up a equivalence between "man" and ―wind‖ in the poem both being seen as destructive forces. Such equivalence does not exist in the code and is thus an instance of foregrounding.

3. *Cohesion of foregrounding:*

   This refers to the way which ―deviations in a text are related to each other to form intratextual patterns‖. For example, "broke the sun'' is foregrounded against normal usage. However, in the context of the poem as a whole, similar deviations occur as a matter of course: "broke the grape's joy" pulled the unit down‖ etc. thus forming a pattern through the cohesion of foregrounding. A similar intra-textual pattern formed by cohesion of foregrounding is to be found in the poem in expressions like "The oat was merry,'' "desolation in the vine'' and "sensual root''.

16 (b): DEVICES FOR FOREGROUNDING & COHESION

It is possible to identify the ways in which cohesion and foregounding occur in texts, especially literary texts. In this section we shall refer to some of them. In a later section, otherdevice likes figures of speech, patterns of sound and metre will be dealt with.

According to Leech, a creative writer deviates from the normal use of the code for creating a new meaning. These deviations can be categorised.

(a) *Lexical deviation:*

   Writers often create new words which later gain wide currency. But at the time of its first use, it is an instance of deviation. We can refer to words like *blatant* (Spenser),

assassination (Shakespeare) and *pandemonium* (Milton) as words of this kind. Some other examples of such deviation are:

1. And I, Tiresuis have *fore suffered* it all (T.S. Eloit. *The Waste hand*).
2. And storms *bugle* its fame (Hopkins)
3. The *widow-making' unchiding, unfathering* deep (Hopkins: *The Wreck of the Deutschland*)
4. Let him *easter* in us.
5. The just man *justices*
6. The *achieve* of, the mastery of the thing. (Hopkins)

(b) Grammatical Deviation:

Grammatical deviations can be morphological as well as syntactical. James Joyce's *Finnegan's Wake* abounds in morphological deviations like *nvsyroom, intellible* and *eggrestical,* but they are usually fairly rare. Grammatical deviations of different kinds are quite frequent, and the usual mode of operation is to disregard the normal pattern insome way and set up a new pattern indicating a new meaning. – *"The oat was merry"* is an example of this kind. It follows the pattern of "*The farmer was merry"*. Leech illustrates this with the phrase *a grief ago*. The normal pattern or paradigm of the frame a — ago can be shown in this way:

a	minute	ago
	day	
	year	
	etc	

However, the special paradigm that Dylan Thomas sets up is *deviant* and can be shown in the following way:

a	minute day year etc	NORMAL	ago
	grief	DEVIANT	

A similar example could be *many moons ago.*

In the opening line of Thomas Gray's *Elegy on a Country Churchyand, the curfew tolls the knell of parting day,* several deviations have occurred, mainly through the use of metaphors. *The*

curfew for example refers to an evening bell and *not to* a mediaeval English regulation by extension of meaning. *Parting day* is another metaphor, where departure is applied to *time* and not to a person or object. *Tolls the knell* in the abstract sense announces –extinction‖ of something (here the day) and also announces a person‘s funeral rites.

(c) Phonological deviation:

In English features like elison, aphesis and apocope are quite usual. Some words, for rhyme or length are pronounced in a slightly different way. For example, the noun *wind* could be pronounced like the verb *wind*. Some poets place the stress mark in unusual places, to show the kind of deviation they wish to focus on.

(d) Graphological deviation:

The poets William Carlos Williams and E.E. Cummings have explored possibilities of visual ratterning in poetry. Cummings discards capital letters and punctuation. Some metaphysical poets have written poems to represent the shapes of the objects they are writing about: for example, a candle or a butterfly.

(e) Semantic deviation:

In poetry, transference of meaning is a very common feature. The phrase *a grief ago* isa good example of this, E.E. Cummings' *he danced his did* is an example of both grammatical and semantic deviation. It is this semantic deviation which draws our attention to the unique and different meaning that the writer wishes to convey. In this sense such deviation is also a *clue* to interpretation.

(f) Dialectal deviation:

In a former unit you have learnt about dialectal variations. A writer can deliberality switch from one dialect to another to convey some kind of meaning. In a novel for example, different characters may be shown to use different dialects often to show their social status or the class and region to which they belong.

(g) Deviations in Register:

Modern Poetry shows such deviations in order to convey a unique meaning. T.S. Eliot's lines :

The nymphe are departed

. . . . . .

Departed. Have left no addresses.

is a juxtaposition of the poetical diction (departed) and journalistic use.

SUMMING UP

In this unit we have looked at the various attempts at stylistic analysis and focused specially on Geoffrey Leech and his approach. He looks upon *deviation* as the central force in literature, especially poetry and has categorized them. In the next unit we will look more closelyat some more devices which are used in poetry.

PATTERNING IN LANGUAGE: SOME TRADITIONAL DEVICES

16 (c): INTRODUCTION

In this unit we will consider some devices which are traditionally used for setting up patterns within a literary text, their focusing on certain elements and creating foregrounding and deviation. In particular we will take into consideration what is known as *figures of speech* or *rhetoric* and *metre* or *prosody*.

Here, let us remind you of some of the significant points we have discussed so far. First of all, we have tried to show that literary (both poetry and prose) language differs from the language we use in our day to day life, but nevertheless uses the same resources. Secondly, we have tried to show that their differences arise from *deviations* of various kinds, including foregrounding, patterning and cohesions of various types, not normally found in the code. In this unit we will explore in same detail these patterns and devices.

SCHEMES AND TROPES

In order to explain *schemes* and *tropes*, Geeffrey Leech has drawn attention to the distinction between *expression* and *content.* According to him, "expression includes phonology and surface grammatical structure whereas content includes semantic and deep grammatical structure". In other words, roughly expression refers to *form* and content to *meaning*. Schemes and Tropes refer to rhetorical figures and are distinguished in the following way.

Schemes:

These are concerned with *expression* and so refer to foregrounded repetitions of expression. These roughly include rhetorical devices like alliteration, anaphora and chiasmus. Schemes are also seen as foregrounded repetition of expression and refer to phonological, graphological,grammatical or lexical patterns.

Tropes:

Tropes are more radical in scope and more powerful in effect. These are devices involved inthe alteration of the normal meaning of an expression. Such devices include metaphors irony and synecdoche. Tropes are seen by Leech as foregrounded irregularities of content and can refer to either formal or semantic deviation.

SCHEMES

Verbal and lexical repetitions of various kinds occur in language. These are all examples of schemes which serve some artistic purpose. Some of such parallelisms are illustrated in this subsection. These are all schemes.

1. **ANAPHORA:** It is a kind of verbal parallelism, that is, words or phrases which are repeated at the beginning of a dramatic speech.

   For instance, in Shakespeare's *The Merchant of Venice*, in Act-V. Scene 1, Lorenzo and Jessica each begin their speech with the phrase *In such a might .....*

2. **EPISTROPHE:** This is the opposite of Anaphora in that the repetition of a phrase or word occurs finally. For example.

   Those who sharpen the tooth of the day *meaning Death.*

   Those who glitter with the glory of the humming bird, *meaning Death*.

Those who sit in the stye of contentment *meaning Death*.
Those who suffer the ecstasy of the animals, *meaning Death*.
(T.S. Eliot. *Marina*)

3. **SYMPLOCE:** Here the initial repetition is combined with final repetition, i.e. anaphoraand epistrophe occur together.

   I will recruit for myself and you *as I go*

   I will scatter myself among men and women *as I go*.
   (Walt Whitman, "*Song of the open Road*")

4. **ANADIPLOSIS:** It is another kind of verbal parallelism where the last part of one line is repeated at the beginning of the next line:

   The same that oft-time hath

   Charm'd magic carements, opening on the foam
   Of pevilous seas, in faery lands *forlorn*.
   Forlorn ! the very word is like a bell

   To toll me back from thee to my sole self.
   (Keats, "Ode to a Nightingale")

5. **EPANALEPSIS:** In this kind of verbal parallelism, the final part of each unit of thepattern repeats the initial part. This can be represented by the following formula.

   (a.....a) (b .....b) etc.

   with *ruin* upon *ruin*, *rout* on *rout*

   confusion worse confounded.

   (Milton, *Paradise Lost*, Book II)

6. **ANTISTROPHE:** This kind of verbal parallelism involves the repetition of items in areverse order. It can roughly be shown to operate in this way:

   (..... a ..... b .....) (..... b ..... a .....)

   Examples:

   What's *Hecuba* to *him* or *he* to *Hecuba*
   That he should weep for her?
   (Hamlet, II, ii)

   In the categories of verbal parallelism given so far, you will notice that the repetition of individual words and phrases is usually accompanied by a repetition of syntactic structure. In other words, you will find that the repetition of a word or phrase usually occurs within the context of syntactic parallelism.

7. **POLYPTOTON:** This scheme refers to the repetition of a word with varying grammatical inflections. Here is an example:

   And *singing* still dost *soar* and *soaring* ever *singest*.

8. **HOMOTOTELEUTON:** This scheme is said to occur when the same derivational or inflectional ending in repeated in connection with different words.

   e.g.

Not for these I raise

The song of thanks and praise:
But for those obstinate questionings
Of sense and outward things,
Fallings from us vanishings,
Blank misgivings of a creature
Moving about in worlds not
realized...

TROPES

Leech describes Tropes as "foregrounding irregularities of content" that is, linguistic effects which highlight some oddity (as compared to the linguistic code) in the cognitive meaning of a word, phrase or sentence. In this subsection we will deal with some of these oddities and try to show how these operate in poetry. The following reflect oddities of meaning in one way or another.

1. **PLEONASM:** This is an expression where the same information is repeated, so that it is redundant in nature. Some examples are:

   Is your wife married ?
   My female grandmother

   A false lie

   A philatelist who collects stumps.

2. **OXYMORON:** This involves the yoking together of two expressions which are semantically incompatible. As such these can have no external reference to reality. Examples are —

   A true lie,

   Thou art to me a delicious torment.

   Our sweetest songs are those that tell of saddest thoughts.
   Parting is such sweet borrow.

3. **TAUTOLOGY:** Using statement which are self-evidently true. Examples are:
   My grandmother is female.
   That lie is false.

   This may appear similar to pleonasm, but note that the form is slightly different. In pleonasm, the two expressions of repetition occur side by side, whereas in tautology the two expressions come in the form of one being stated about the other. So, the two, pleonasm and tautology are both variations of redundant or unnecessary information.

4. **PARADOX:** A paradox is basically a contradiction. It is a statement which is absurd, because it is self-evidently false. For example.

   War is peace. Freedom is slavery. Ignorance is strength.
   My grandmother is male.
   That lie is true.

   Philatelists don't collect stamps.

   A paradox is thus the opposite of tautology.

5. **PERIPHRASIS:** Periphrasis is an expression which is unnecessarily long and could have been expressed more briefly. This is also known as circumlocution or a roundaboutway of expressing something.

E.g.

He makes untrue statements (He tells lies)

A dog of no definable breed (morgrel)

FIGURATIVE LANGUAGE

Figurative language operates through the process of transference of meaning, that is, one word derives a meaning from another. The following are some well-known varieties of figurative language.

1. **Simile:** A simile is an overt companion, using words like *like*, and *as*. Examples are:
   - I wandered lonely as a cloud.
   - My love is like a red, red rose.
   - The city doth, like a garment, wear
   - The beauty of the morning.

   In these examples, the comparison is explicit; the two things that are compared arestated clearly. Sometimes the point of comparison is also expressed as you can see in the first example. *I* and *cloud* are compared and the point of similarity is wanderingalone: just as a cloud moves about on its own, so does the poet.
2. **Metaphor:** Like simile, a metaphor is a comparison of two items. However, a metaphor is less explicit than a simile, since the element of comparison is usually not stated. In the sentence *He is a human elephant*, the element of comparison is not made clear. *He* is compared to an *elephant* and we may assume that the two are similar either because they share the quality of *clumsiness* or the quality of having *a long memory*. This is an illustration of the rule of transference of meaning, because one item, *he* taken on the quality of the other item *elephant* through the process of comparison. Metaphors can often be rewritten as similes, by explicitly stating the point of comparison, and by using words or phrases of the kind *like, as, as it were* etc. Metaphors are very commonly used, not only in poetry but also in ordinary use of language. Phrases like *Ice-cool, summer fresh* and in fact many items used in advertisements are examples of metaphors.

   Given below are some examples of metaphors from literature:

   (i) Life's but *a walking shadow*

   (ii) Right against the eastern *gate*
   Where the great sun began *his state*.

   (iii) The sky *rejoices* in the morning's *birth*.

   Metaphors can be of various types. A few of them are explained below:

   (a) *The concretive metaphor:* In this type, an abstraction is given concreteness or physical existence, e.g. "the *light* of learning," "a *vicious* circle," "*room* for negotiation."

   (b) *The Animistic Metaphor:* In this type, an inanimate object takes on the attributes of an animate being, e.g. "an angry sky," "graves *yawned*," "*killing* half-an-hour," "*shoulder* of the hill," etc.

(c) The Humanizing (Anthropomorphic) Metaphor: In this type, characteristic features of humanity are attributed to what is non-human. e.g. –This *friendly* river‖, *''laughing* valleys‖, *dancing* brooks etc.

(d) *The Synaesthetic Metaphor:* In this variety, meaning from one domain of perception is transferred to another domain, e.g. – *warm/coal* colour, *dull* sound, *loud* perfume, "Till ev'n his beams *sing* and my music *shine*."

(e) *Extended Metaphor:* An extended metaphor occurs when the initial metaphor is developed by using a number of different figurative expressions often extending over several lines of poetry. Here is an example from Francis Thompson's poem *The Hound of Heaven:*

I fled Him, down the nights and down
the days;
I fled Him, down the labyrinthine ways
Of my own mind, and in the mist of tears
I hid from Him and under running laughter.
Up vistaed hopes, I sped;
And shot, precipitated
Adown Titanic glooms of chasmed fears.

3. **Synecdoche:** This figure of speech exemplifies a rule of transference where the nameof a part is used to signify the whole e.g.

Many *hands* make light work (men/people)
Two *heads* are better them one (people) The
sailor sighted his *sails* (ships)

The use of a particular term or proper noun to indicate a general term is also called synecdoche e.g.

A *Daniel* has come to judgement. (= wise men)
A whale-ship was my *Yale college* and
Harvard.

The reverse of these two types, that is, the use of the whole to indicate a part, and the use of the general term to indicate the particular, are two other types of synecdoche. Examples are:

e.g.

Washington has reacted cautiously to the latest peace proposals (= the people in Washington who run the American Government).

4. **Metonymy:** In this figure of speech, the name of one thing is used to indicate something else with which it has some association e.g.

(i) The whole village rejoiced (= people of the village)

(ii) All the lands belonging to the *crown* (= the king or the royal family).

(iii) I've been reading *Shakespeare* (= the works of Shakespeare)

(iv) Led on the *gray hair'd wisdom* of the East (= gray - hair'd possessors of wisdom)

(v) And all the pavement stream'd with *massaere* (= the blood of masseere)

5. **Symbolism:** This is a situation where one thing stands for another and thus become the symbol for the latter. For example, *Coffin* and *skull* both stand for death and are thus *symbols* of death. In everyday use of the language, symbols are quite common, as in the examples given above. Also, *Lamp* stands for learning, *dog* or *man-Friday for* loyalty.

   However, poets often create their own symbols, just as painters do.

6. **Allegory:** Allegory consists of multiple symbols. In other words, a number of different symbols, with their individual inter pretations, join together to make up a total interpretation. In English, one of the most sustained allegories is John Bunyan's the *Pilgrim's Progress.* Within the overall symbol that man's life is a journey towards God, we find many individual symbols with their own meanings, for example in the proper names like Mr. Great-heart, a place like Vanity Fair, and a valley like the Slough of Despond. In *Piers Plowman*, a mediaeval poem, the proper names like Dowel, Dobet and Dobest are allegorical in nature.

7. **Hyperbole:** The Trope of hyperbole is the one of overstatement. According to H. W. Fowler,hyperbole is the use of exaggerated terms ―for the sake not of deception, but of emphasis‖. For example, Hamlet says:

   "I loved Ophelia forty thousand brothers
   Could not, with all their quantity of love,
   Make up my sum."

   In *Every man in His Humoun*, Cab says

   "I do honour the very flea of his dog."

   In ordinary situations exaggeration can occur if to talk about a person who has a large garden, somebody says: "He has acres and acres of garden**.**"

8. **Litotes or Rhetoric Understatement**: This is the opposite of hyperbole and does not occur so frequently in literature. However, in *Hamlet* we find an example when Hamlet talks about his father, and rather their expressing his devotion, loyalty, love and respect, says.

   He was a man, take him for all in all,
   I shall not look upon his like again.

   In everyday use, expressions like "It's not bad," "She is not exactly a pauper," "He's not a Hercules," are examples of Litotes. In effect they are non-committal and focuseson the negative rather their saying something directly like "It's good" or "She's very rich."

9. **Irony:** An irony is on expression which says something overtly and implies the opposite. For example, if a student comes half an hour late to the class, the teacher may say "Congratulations! You are early today" and this will be an example of irony. The teacher is in fact saying "you're very late**!**"

10. **Rhetorical Question**: A rhetorical question is a question which expects no answer either because the answer is already known or because the answer is obvious within the situation. An expression like "Who cares?" is an emphatic way of saying "Nobody cares." Other examples are:

    (i) Shall I compare thee to a summer's day?

(ii) If God be for us, who can be against us?

(iii) Can storied Urn or animated bust

Back to its mansion call the fleeting breath?

11. **Apostrophe:** An apostrophe is an address by the speaker or writer, usually to somebody who is dead or not present. By extension it is possible to address non- human or even non-animate objects. In literature, especially in poetry, apostrophe is frequently found. Some examples are given below:

(i) Milton! thou shoulds't be living at this hour.

(ii) O cuckuo, shall I cell thee a bird
On but a wandering voice.

(iii) Blow, blow, thou winter wind.

(iv) Hence, loathed Melancholy.

12. **Personification:** This occurs when a non-human or non-animate object is given the attribute or quality as a human being e.g.

(i) The leaves were dancing

(ii) The waves laughed in glee.

(iii) The brook jumped from stone to stone.

(iv) —Busy old fool, unruly Sun‖.

(v) I chatter, chatter, as I flow
To join the brimming river.
For men may come and men may go,
But I go on for ever.

13. **Pun:** A pun involves a lexical ambiguity and is a foregrounding for that reason. It can take two forms: a word is used once — and has two meanings; or the same word is repeated and has two different meanings.

(i) Ask for me tomorrow and you shall find me a *grave* man.

(ii) Fitz water: Surrey, thou *liest*

Surrey: Dishonourable boy!

That lie shall *lie* so heavy on my sword,
That it shall render vengeance and
revenge,Till thou the *lie* giver and that
lie do *lie*. In earth as quiet as they
father's skull.

(iii) A young man *married* is a man that's marred.

SUMMING UP

In this unit you have become familiar with the concept of Scheme and Trope. Both involve patterning of one kind or another. Schemes are patterns of form and include parallelism of various kinds, especially repetition. Tropes show patterning of content and foregrounds various kinds of irregularities. These include figurative language or what is commonly known as Rhetoric or figures of speech.

SOUND PATTERNS AND PROSODY

16 (d): INTRODUCTION

Literature, especially poetry uses patterns of sound to achieve the effect it desires. In this section we shall consider some sound patterns of English and the use of metre in verse, or prosody.

PATTERNS OF SOUND

In this subsection we will consider some of the usual patterns of sound used in literary texts, especially poetry. The first of these is *alliteration*.

1. **Alliteration:** When two words begin with the same consonant sound and both words have stress in the initial syllable, we have a case of *alliteration* e.g.
   - (i) Full fathom five thy father lies.
   - (i) Whereat with blade, with bloody blameful blade.
     He bravely branded his boiling bloody breast.
2. **Assonance**: When the vowel sounds of two words are the same, wehave a case of assonance. because they contain the same vowel sound.
3. **Onomatopoeia:** All languages have words which mimic natural sounds. English is no exception and possesses words whose sounds reflect the meaning. Examples are *ding- dong*

   Other examples are *hissing, booming.* As an extension of this, certain sounds are said to evoke certain meanings. Some examples are given below:
   - *(1)* The *sea,* the *sea,* the wide open *sea*
   - *(2)* lilting lullaby
   - *(3)* The *whispering of the wind and the soughing* of the trees.
4. **Rhyme:** When at the end of two verse lines the words end with the same vowel and consonant sounds, we have a case of rhyme. Look at the following examples.
   - (i) Sometimes a troop of damsels *glad*
     An abbot on an ambling *pad*
     Sometimes a curly shepherd's *lad*
     Or long-haired page in crimson *clad,*
     Goes by to tower'd Camelot.
   - (i) I know that I shall meet my *fate*
     Somewhere among the clouds *above*
     Those that I fight I do not *hate*
     Those that I guard I do not *love*.

RHYME AND METRE (PROSODY)

The word *prosody* used at the beginning of this unit, refers to the study of versification. This means how lines of verse are made up, what kinds of units can be used to analyze them and how they differ from ordinary use of language.

In order to describe or explain versification, the word *rhythm* is often used. What is rhythm? Rhythm is based on the idea of a regular periodic beat. The two Bangla words Ó¬±˘ and Âj may help you to understand the notion of rhythm. From your study of phonetics, you know that English as a language has a rhythm of its own: the stress-timed rhythm. How does this fit into the artof versification?

You also know that in earlier times, the grammar of English and its prosody was modelledon the way the Latin language operated. It must be pointed out that Latin has a syllable-timed rhythm, based on the quantitative quality of the syllable: long and short.

We shall now look at some of the traditional units of prosody derived from Latin poetry and used in English verse. The basis of Latin prosody is the quantity of the syllable, short and long or weak and strong. In English this takes the form of a combination of stressed and unstressed syllables. The basic unit of metre is the *foot* and a line of verse can have several feet. The variation occurs within the foot and traditionally they have specific names. We give below the make-up of different kinds of units (foot) and their traditional names. In the module on phonetics, you have learnt about the stress pattern of English and know that every word in English in isolation takes a stress,but in connected speech some syllables (in words) are stressed and others are not. This fact is utilized in building up a *foot* of prosody. In the patterns given below, X stands for anunstressed syllable and / for a stressed one.

Traditional Metrical Foot

1. X / = an iamb or iambic feet.
2. / X = a trochee or trochaic foot
3. X X / = an anapaest
4. / X X = a dactyl or dactylic foot.

A verse line may contain two or more such foot and the number of foot is used to give a name to the line of verse. For example, if a line has two foot, it is called a DIMETRE. The following lines are dimetres :

Old Mother Hubbard | / X X | / X
Went to the cupboard | / X X | / X

A verse line with three feet is called TRIMETRE.

I am m□on | arch of áll | I surv□ey

My ríght | there is nóne | to dispúte

A TETRAMETRE is a verse line with four feet.

But | háil, thou | góddess | ságe and | hóly
| Háil, di | vínest | Mélan | chóly |

A PENTAMETRE is a verse-line which consists of five feet.

The plóugh | man hóme | words plóds|
his wéar | y w□ay |

Verse Paragraph

Just as prove writing is organized in to paragraphs, lines of verse are also organized in units which can be called verse paragraphs. There are a number of usual organizations. For examples, two consecutive:

1. **Couplet:** verse lines which rhyme, are known as a *couplet*.

   e.g : Eternal smiles his Emptines betray

   As shallow streams run dimpling all the way.

2. **Stanza:** A unit of three or more verse lines which make up what is known as a paragraph in prose, is called a stanza in verse.

   A very common stanza form in English is one made up of four verse lines, usually with alternate rhymes or a variation of the rhyme scheme :

E.g.

(i) Behold her, single in the field, a
You solitary Highland lass b
Reaping and singing by herself, c
Stop here, orgently pass b

(ii) Since heart of mine knows not that ease a
Which they know, since it be b
That He who breathes All's Well to these c
Breathe's no All's Well to me. b

3. **Quatrain:** A stanza of four lines is also known as a *quatrain*.

4. **Ballad Metre**: A ballad is a narrative or a popular story which is usually sung. However, it can take the form of a poem which is *not* necessarily sung and is known asa *literary ballad.*

   Old English ballads were written in stanzas of four verse lines each. Of there, the first and the third lines had eight syllables each and rhymed. The second and the fourth verse lines had six syllables each and rhymed. This kind of arrangement is known as the *ballad metre* or a common (= frequent) metre.

   Later poets used variations of this scheme. E.g.

(i) a The fair breeze blew, the white foam flew (8)
b The furrow followed free; (6)
c We were the first that ever burst (8)
b Into the silent sea.

(ii) O what can ail thee, knight at arms (8)
Alone and padely loitering; (7)
The sage has witten'd from the lake (8)
And no binds sing. (4)

Wordsworth has used the same unit for an epitaph- like poem of his:

a. A slumber did my spirit seal (8)
b. I had no human fears (6)
a. She seem'd a thing that could not feel (8)
b. The touch of earthly years. (6)

5. **Blank verse:** Blank verse in general refers to any unrhymed verse. However, more specifically it refers to unrhymed iambic pentametre verse line. This form has been

used with great flexibility and subtlety by William Shakespeare, who wrote most of his plays using the blank verse.

e.g.

O, how that name befits my composition? (10)
Old Gaunt indeed; and gaunt in being old. (10)
(Richard II, II i),

6. **Sonnet:** A sonnet is a poem of fourteen lines. But not all poems of fourteen lines are sonnets. A sonnet has a specific organizational and rhyme scheme. It is possible to distinguish two sonnet types: (a) The *Petrarchan* or *Italian* type and

   (b) the *Shakespearean* or the *English* type.

   The Petrarchan Sonnet: In this form, the fourteen lines are divided into *two* sections : the OCTAVE of eight lines and the SESTET of six lines. The octave rhymes *abbu, abba,* that is, there are only two rhymes, so that the first, fourth, fifth and eighth lines rhyme and the second, third, sixth and seventh lines rhyme. The seslet usually has the rhyme scheme *cdecde*.

   The Shakespearean sonnet: In this form, the fourteen lines are divided into three quatrains and a final *couplet.* The rhyme scheme is usually *abab, cdcd efef gg.*

7. **Ode:** An ode, originally meant to be sung, now means a poem on a serious subject and written in a dignified manner. It is usually written in stanzas which have a similar organization of line - length and rhyme. The poet John Keats is well known for his exquisite odes. Of these the Ode on a Grecian Urn is very well known. P.B. Shelley's Ode to the West Wind and William Wordsworth's Ode on the Intimations of Immortalityare fine examples of the Ode form in English poetry.

8. **Free verse:** Free verse refers mainly to unrhymed verse stanzas, especially those written in the twentieth century. Such verse does not follow the traditional schemes and organise the verse lines in such a way so as to reflect the sense it is trying to convey and the poetos world view.

   This may result in the use of unequal verse lines, sentences not ending at the end of a verse line but continuing to the next line, shunning the use of rhymes and utilizing otherdevices. T. S. Eliot, is a good example of such practice, especially in his *The Waste Land*. G. M. Hopkins reject the use of traditional metre and uses *sprung rhythm* in orderto give his poem an unusual rhythm and cadence.

SUMMING UP

In this unit we have tried to give you the basic idea of what prosody means. We have referred to some traditional units of metre and tried to show how these have been used in English poetry. In a stylistic analysis all these schemes and tropes and the utilization of metre has to be taken into consideration in order to arrive at an interpretation.

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APPENDIX

Texts of a few poems referred to in this Module.

1. Poem by Dylan Thornar.

This bread I break was once the oat;
This wine upon a foreign tree
Plunged in its fruit ;

Man in the day or wind at night

Laid the crops low, broke the grape's joy.
Once in this wind the summer blood
Knocked in the flesh that decked the vine,
Once in this bread
The oat was merry in the wind,

Man broke the sun, pulled the wind down.
This flesh you break, this blood you let
Make desolution in the vein,
Were oat and grape

Born of the sensual root and sap.

My wine you drink, my bread you snap,

2. *Leda and the Swan* by W.B. Yeats

A sudden blow: the great wings beating still
Above the staggering gird, her thighs caressed
By the dark webs, her nape caught in the bill,
He holds her helpless breast upon his breast.
How can those terrified vague fingers push
The feathered glory from her loosening thighs?
And how can body, hid in that white rush,
But feel the strange heart beating where it lies?
A shudder in the loins engendered there
The broken wall, the burning roof and tower
And Agamemnon dead.
Being so caught up,

So mastered by the brute blood in the air,
Did she put on his knowledge with his
power
Before the indifferent beak could let her drop?

3. *Futility* by Wilfred Owen

Move him into the sun
Gently its touch awoke him once.

At home, whispering of fields unsown.
Always it woke him, even in France,
Until this morning and this snow.
If anything might rouse him
now The kind old sun will
know.

Think how it wakes the seeds —
Woke, once, the clays of a cold star,
Are limbs, so dear-achieved, are sides
Full nerved — still warm — too hard to stir?
Was it for this the clay grew tall?
— O what made fatuous sunbeams toil
To break earth's sleep at all?

ASSIGNMENTS

1. What is stylistics? How is it different from literary criticism?
2. Is interpretation the business of stylistics? Justify your answer.
3. Name two people who have contributed to the field of stylistics. What is their contribution?
4. Does literature have a language of its own? Give reasons for your answer.
5. Is stylistics applicable to literature alone? Elucidate your answer.
6. Write a short note on Samuel R. Levin highlighting the concepts of stylistics he has propounded.
7. Do you think stylistics is a 'discipline' in its own right? Give reason for your answer.
8. Is style the dress of content? Give reasons for your answer.
9. What are Schemes and Tropes? Elaborate.
10. How do Schemes differ from Tropes?
11. Write short notes on the following (Give suitable examples):

(i) Register	(ii) Cohesion	(iii) Foregrounding
(iv) Simile	(v) Metaphor	(vi) Antstrophe
(vii) Anaphora	(viii) Oxymoron	(ix) Paradox
(x) Synecdoche	(xi) Metonymy	(xii) Hyperbole
(xiii) Alliteration	(xiv) Pun	(xv) Irony
(xvi) Onomatopoeia	(xvii) Trochee	(xviii) Iamb
(xix) Couplet	(xx) Quatrain	(xxi) Sonnet
(xxii) Ballad	(xxiii) Rhyme	(xxiv) Free verse
(xxv) Blank verse		

12. What is an allegory?
13. How is stress related to rhythm? Elaborate.
14. What is prose rhythm?
15. Make a stylistic analysis of the following pieces of poetry.

(a) A slumber did my spirit seal,
I had no human fears.
She seem'd a thing that could not feel
The touch of earthly years.
No motion has she now, no force;
She neither hears nor sees,
Roll'd round in earth's diurnal course
With rocks and stones and tress.

(b) Sweet day, so cool, so calm, so bright,
The bridall of the earth and skies
The dew shall weep thy fall tonight
For thou must die.
Sweet rose, whose hue angrie and brave
Bids the rash gazer wipe his eye?
Thy root is ever in its grave,
And thou must die.

(c) The stars are not wanted now; put out every one.
Pack up the moon and dismantle the sun,
Pour away the ocean and sweep up the woods, For
nothing now can ever come to any good.

(d) The rain set early in tonight,
The sullen wind was soon awake,
If tore the elm-lop's down for spite,
And did its best to vex the lake.

(e) Dust Of SnowThe way a
crow
Shook down on me
The dust of snow
From a hemlock tree
Has given my heart
A change of mood
And saved some part
Of a day I had rued. (Robert Frost)

(f) An Irish Airman Foresees His DeathI know that
I shall meet my fate
Somewhere along the clouds above;
Those that I fight I do not hate,
Those that I guard I do not love,
My country is Killarian Cross,
My countryman Killarian poor,
No likely end could bring them loss
On leave them happien than before,
Nor public men, nor cheering crowds.
A lonely implies of delight
Drove to this tumult in the clouds;
I balanced all, brought all to mind,
The year to come seemed waste of breath,
A waste of breath the years behind
In balance, with this life, this death.

(W.B. Yeats)

(g) And I have field's
A presence that disturbs me with the joy
Of elevated thoughts; a sense sublime

Of something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean and the living air,
And the blue sky, and in the mind of man;
A motion and a spirit, that impels
All thinking things, all objects of all
thought, And rolls through all things.

(*Tinterm Abbey*, William Wordsworth)

(h) Child on top of a Greenhouse

The wind blowing out the seat of my britches,
My feet crackhing splinters of glass and dried putty,
The half-grown chrysenthemums staring up like accusers,
Up through the streaked glass, flashing with sunlight,
A few white clouds all roaning eastward,
A line of elms plunging and tossing like horses.
And everyone, everyone pointing up and shouting.

(Roethke)

(i) Behold her, single in the field,
Yon salitery Highland Lass!
Reaping and singing by herself;
Stop here, or gently pass
alone she cutis and bends the grain,
And sings a melancholy strain;
O listen! for the vale profound
Is overflowing with the sound.

(William Wordsworth)

(j) On his Blindness

When I consider how my light is spent,
Ere half my days, in this dark world and wide,
And that one talent which is death to hide
Lodg'd with me useless, though my soul more bent
To serve herewith my Maker, and present
My true account, lest he returning chide
Doth God exact day-labour, light deni'd'
? I fondly ask: but Patience, to prevent
That murmur, soon replier, _God dothnot need
Either man's work or his own gifts ; who best
Bear his mild yoke, they serve him best, his state
Is kingly; thousands at his bidding speed,
And poet o'er land and ocean without rest;
They also serve who only stand and wait.

(John Milton)

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POST GRADUATE DEGREE PROGRAMME (CBCS)

M.A. in E N G L I S H

Semester – II

GENERIC ELECTIVE COURSE (CBCS):

INDIAN LITERATURE IN ENGLISH

Self-Learning Material

DIRECTORATE OF OPEN & DISTANCE LEARNING

UNIVERSITY OF KALYANI

KALYANI, NADIA -741235, WEST BENGAL

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Director's Message

Satisfying the varied needs of distance learners, overcoming the obstacle of distance and reaching the unreached students are the threefold functions catered by Open and Distance Learning (ODL) systems. The onus lies on writers, editors, production professionals and other personnel involved in the process to overcome the challenges inherent to curriculum design and production of relevant Self Learning Materials (SLMs). At the University of Kalyani, a dedicated team under the able guidance of the Hon'ble Vice-Chancellor has invested its best efforts, professionally and in keeping with the demands of Post Graduate CBCS Programmes in Distance Mode to devise a self-sufficientcurriculum for each course offered by the Directorate of Open and Distance Learning (DODL), University of Kalyani.

Development of printed SLMs for students admitted to the DODL within a limited time to cater to the academic requirements of the Course as per standards set by Distance Education Bureau of the University Grants Commission, New Delhi, India under Open and Distance Mode UGC Regulations, 2021 had been our endeavour. We are happy to have achieved our goal.

Utmost care and precision have been ensured in the development of the SLMs, making them useful to the learners, besides avoiding errors as far as practicable. Further suggestions from the stakeholders in this would be welcome.

During the production-process of the SLMs, the team continuously received positive stimulations and feedback from Professor (Dr.) Manas Kumar Sanyal, Hon'ble Vice-Chancellor, University of Kalyani, who kindly accorded directions, encouragements and suggestions, offered constructive criticism to develop it within proper requirements. We, gracefully, acknowledge his inspiration and guidance.

Sincere gratitude is due to the respective chairpersons as well as each and every member of PGBOS (DODL), University of Kalyani. Heartfelt gratitude is also due to the faculty members of the DODL, subject-experts serving at the University Post Graduate departments and also to the authors and academicians whose academic contributions have enriched the SLMs. We humbly acknowledge their valuable academic contributions. I would especially like to convey gratitude to all other University dignitaries and personnel involved either at the conceptual or operational level at the DODL, University of Kalyani.

Their persistent and coordinated efforts have resulted in the compilation of comprehensive, learner-friendly, flexible texts that meet the curriculum requirements of the Post Graduate Programme through the Distance Mode.

Director
Directorate of Open and Distance Learning
University of Kalyani

GENERIC ELECTIVE COURSE (CBCS): INDIAN LITERATURE IN ENGLISH

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UNIT – 1

INDIAN ENGLISH POETRY

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UNIT 1 (A): A BRIEF HISTORY OF INDIAN ENGLISH LITERATURE: THE BEGINNING OF EDUCATION, PIONEERING AUTHORS, MAJOR LITERARY TRENDS AND FUTURE DEVELOPMENTS

INTRODUCTION

The term "Indian English Literature" (formerly known as "Indo Anglican") or Indo English Literature connotes literature written in English by Indian authors. It remarkably differs from Anglo-Indian literature which was created by Englishmen in India who were fascinated by her romantic and exotic charm. They made India the main theme of their writings. It is "for the most part, merely English literature marked by Indian local colour." Indian writing in English began much before the establishment of the British colonial rule in India and has survived the collapse of the Empire. The resilience of Indian writing in English is largely due to the English education provided by the Christian missionaries in the nineteenth and twentieth century and the high adaptability of the Indian mind to Western education. Indian writing in English was able to mutate by combining typically Indian "feeling," "emotion" and "experience" with the "discipline" imposed by English.

The Britisher came to India when the Mughals were still firmly in the saddle. He hoped to trade and " get rich quick " in India-; he gained a footing in two or three places, he traded with the ' natives ', and he prospered. One thing led to another; the Britisher was more and more in evidence, and not alone as trader; it was clear that he would not go back. The Britisher remained in India to govern, and by the end of the eighteenth century the incredible transformation had been all but completed.

The Britisher could give his attention now to the arts of peace, to Education, for instance. At first the British administrators in India, even when they were well-meaning and conscientious, were without any spontaneous interest in Hindu culture and Oriental learning and hence they did not boldly tackle the problem of illiteracy among the masses. Warren Hastings, indeed, founded and liberally endowed the Calcutta Madrassa in 1781. (In the previous year, **James Augustus Hicky** had founded Calcutta India's first newspaper, ***Hicky's Bengal Gazette***). It was, however, the arrival of **Sir William Jones** that ushered in a new era in the education of India. He loved the peoples of India and their sacred literature and he looked upon himself as a servant, rather than as a ruler, of the people in whose midst he had been privileged (as he thought) to live, move and have his being.

Jones was certainly one of such "high-minded Men"; he founded the Bengal Asiatic Society; he published vigorous renderings *of Sakuntala* and *Hitopadesa* ; he addressed an astonishing series of odes to various Hindu gods and he wrote a long verse tale, The Enchanted Fruit, based on a Mahabharata episode., Jones was an enlightened Englishman whose work inspired, not only other Englishmen, but also Indians to study the sacred Indian literature reverently, to bring it to the notice of the masses, and to help the Indian renaissance to' its fruitful blossoming in the fullness of time.

Jones and his comrades in Oriental scholarship were no doubt inspired by a stern, missionary zeal. But there were difficulties in communicating the message of the renaissance to the unlettered masses. The humanists were one and all compelled to face this question: Was India to adopt a wholly westernized system of education with English as the medium of instruction, or was she merely to revive the study of Sanskrit and Persian and impart general education with the various mother tongues as the media? Opinion was sharply divided and things drifted for two or three decades.) Meanwhile, Jonathan Duncan started the Sanskrit

College at Benares. Charles Grant and Lord Moira issued their weighty " Observations " and " Minutes ", and a Committee of Public Instruction was constituted in 1823.

Of a sudden three factors now emerged and, acting as a solvent of the doubts and perplexities of the situation, they defined with unmistakable clarity the course of education 'in India for the next one hundred years and more. These were: (1) the new intellectualism and renascent ardour among the Indians, as symbolized in Raja Rammohan Roy; (2) the perseverance of the Christian missionaries; and, above all, (3) the persuasiveness and metallic clarity of Macaulay's English proper style.

Rammohan Roy and his friends had tasted the fruits of western literature and culture and were persuaded that India required a western type of education with English as the medium of instruction.) With the help of two Englishmen, David Hare and Sir Edward Hyde East, Raja Rammohan Roy brought into existence the Calcutta Hindu College, which later developed into the Presidency College. Starting with only one hundred students in 1817, the College steadily grew more and more popular and the number was quadrupled within the next twenty years. In Bombay and Madras, however, people with the conviction and energy of Rammohan Roy were wanting and these provinces were content then to follow in the footsteps of enterprising, energetic and ever-experimenting Bengal.

The second factor which determined the course of education in India was the advent and activities of the Christian missionaries. The ultimate aim of these latter has always been the proselytization of the Hindu, Muslim and other non-Christian communities in India. And yet nothing but simple prejudice will belittle the pioneering work of c the missionaries in the fields of education and social service. The Serampore College was founded in 1818 by Carey, Ward and Marshman, and it is to this day a flourishing institution. Other missionary schools and colleges were started presently all over India. English was generally the medium of instruction in these missionary institutions and western curricula and methods were more or less transported wholesale to make Christian liberal education possible to the * natives ' of India.

The third factor was **Macaulay's 'Minute'** urging that it was necessary and possible " to make natives of this country good English scholars and that to this end our efforts ought to be directed.^ Lord William Bentinck perused the * Minute' and his former perplexities vanished

for ever ; he hesitated no longer.^ On March 7, 1835, the Governor-General-in-Council gave official imprimatur to Macaulay's policy by resolving that "the great object of the British Government ought to be the promotion of European literature and science among the natives of India, and that all funds appropriated for the purpose of education would be best employed on English education alone. "

On English education alone! The emphasis was deliberate. The intention was by no means to educate the masses through the medium of English. Government was to organize secondary and collegiate education with the available funds; and the young men who went out of these schools and colleges were expected either to enter Government service as clerks or to go back to their villages and confer the blessings of the new education on the masses. Thus was the new culture to filter from the higher and intellectual classes down to the parched throats in India's seven lakhs of villages. ~~ An admirable arrangement on paper, only, it refused to work. The average educated Indian refused to return to his village, and became rather an absurd copy of the European in India, imitating his dress, speaking his language, and thinking his thoughts; thus the redeemed Indian was alas almost a total loss to the' country. Later educational experiments have tried to broaden the basis of education and to carry its message to the villages; but English continues to dominate the curriculum. Willy nilly, men and women in India, in very considerable numbers, still read English, write and talk in English, often think even in English.

Rammohan Roy, Keshub Chandra Sen, and their comrades and immediate successors were possessed of this faith and they laboured in the strength of this conviction. They wrote in their mother tongues to appeal to the masses; more often, or on more weighty occasions, they wrote or spoke in English, so that their words may carry their message to the length and breadth of India or even to the ears of the powers that be in far off Britain. Indians thus became Indo-Anglicans out of necessity; but, be it said to their credit, they made a virtue of this necessity.

Writers of the Pre-Independence Era

The earliest writings of the Indians in English were, naturally enough, in prose. After all, as Moliere's hero discovered to his great astonishment, we are talking prose all the time without quite realizing what we are doing. The Indians of a century or so ago were often obliged to talk

or to appeal to their English rulers on various subjects of public importance. A speech had to be carefully prepared; more occasionally, a pamphlet had to be written and published; or, maybe, a Bengali publicist wished to make an appeal to the intelligentsia of the whole country. j\s the number of Indians who were familiar with the language increased, English publications also increased in number^ in bulk, and in variety. Even English verses were boldly attempted by these pioneers. And they were actually read and praised by the "proper authorities" in India and England! Rammohan Roy, who did much pioneering work in Bengali prose and founded the journal *Sambad Kaumudi*, was also a master of effective English prose. In 1820, appeared his *Precepts of Jesus, the Guide to Peace and Happiness*. Rammohan found Hindu society decadent; many Hindu customs and practices seemed to him abhorrent; repelled by the accretions that Hinduism had gathered during the past, Rammohan had not the patience to discriminate nicely between the soul of Hinduism and its separable trappings.

Rammohan was a sincere soul; social injustices angered him to the pitch of frenzy; however his denunciations of Hinduism may appear exaggerated to us of a later generation, it is out of question that he was largely responsible for the re-awakening in the Hindu fold which the country has witnessed during the past two or three generations. This awakening has borne fruit, negatively in reforms like the abolition of sati, widow remarriage, the Sarda Act, and the gradual removal of the disabilities of the Harijans, as also positively in the - emergence of Hindu leaders like Ramakrishna and Vivekananda, Dayanand Saraswati and Sri Aurobindo, Mahatma Gandhi and Radhakrishnan. To-day we are witness to the fact that tens of millions of professed followers of Jesus Christ are busy reducing the world to a mutual suicide club; this no more affects the purity of Christ's teachings than sati and child marriage proved the futility or immorality of Sri Krishna's or Yajnavalkya's teachings. Among Rammohan's other writings mention may be made of these two brochures: *Brief Remarks regarding Modern Encroachments on the Ancient Rights of Females according^ to the Hindu Law of Inheritance* (1822) and *Exposition of the Practical Operation of the Judicial and Revenue Systems of India, and of the General Character and Condition of its Native Inhabitants* (1832). Besides, he published several other papers and pamphlets touching upon almost every aspect of national life. He was indefatigable and he refused to spare himself; he was perhaps too cocksure of his positions, but in a pioneer, this is a merit rather than otherwise. He met the Britisher on equal terms and compelled him to recognize the fact that even a ' native ' could be pre- "eminent morally and intellectually. He laid New India's foundations after first clearing the ground of much rubbish; This was a dedicated life, a life of daily toil .and constant endeavour. His strong

and determined personality shows itself in his many, prose writings in English; and for this reason, they will always be treasured by his countrymen.

Many other books in English, by other Indian writers of Rammohan's time, can be inspected in old libraries; but their intrinsic importance is negligible. Hasan Ali's *Observations on the Mussalmans of India* (1832) is among the earliest books written by a Muslim on Muslims; P. Rajagopaul's *Mission to Siam* (1820) and Mohan Lai's *Travels in the Punjab* (1834) are among our early books of travel or memoirs; Kavali Venkata Ramaswami's *Biographical Sketches of Dekhan Poets* embodies crude attempts at biography; and Kasi Prasad Ghose's *The Shair and Other Poems* (1830) is certainly one of the first exhibits of Indo-Anglian verse. English had seemingly come to stay; and Indo-Anglian Literature had definitely begun "muling and puking" and thus showing some disagreeable signs of vigorous life. Truly, there is nothing like all this in history; a very strange story indeed, this story of the pioneers of Indo-Anglian Literature![1]

Rammohan Roy was followed in the early nineteenth century in Bengal by the poets **Henry Derozio** and **Michael Madhusudan Dutt**. Dutt started out writing epic verse in English, but returned to his native Bengali later in life. Rammohan Roy, a social reformist from Bengal who fought for widow remarriage and voting rights for women, was the pioneer of Indian writing in English. Roy insisted that for India to be included among the world's nations, education in English was essential. He, therefore, campaigned for introduction of scientific education in India through the English medium.

The poems of **Toru Dutt** (1855-1876), who died at a tender age of 21, were also of remarkable merit. The daughter of Govind Chandra Dutta, who himself wrote tasteful English verse, and related to Sasi Chandra of the same family, a voluminous writer of English, she was in close contact with English or continental culture throughout most of her short life. She wrote a novel in French, which was published posthumously in Paris. "Her English poetry displayed real creative and imaginative power and almost faultless technical skill. In her English translations (*A Sheaf Gleaned in French fields*) and her *Ancient Ballads and legends of Hindustan*, she so nearly achieved a striking success as to make one regret that our language is

[1] From K.R. Srinivasa Iyengar's *The Indian Contribution to English Literature* (1945)

essentially unsuited to imagery and ornament which form part of the natural texture of the oriental mind."

Rabindranath Tagore (1861-1914) was a poet, dramatist, actor, producer; he was a musician and a painter; he was an educationist, a practical idealist who turned his dreams into reality at Shantiniketan; he was a reformer, philosopher, prophet; he was a novelist and short story, writer, and a critic of life and literature; he even made occasional incursions into nationalist politics; although he was essentially an internationalist. His active literary career extended over a period of 65 years. He wrote probably the largest number of lyrics ever attempted by any poet. He mused and wrote and travelled and talked untiringly. Next only to Mahatma Gandhi and Sri Aurobindo, Tagore has been the supreme inspiration to millions in modern India.

The phenomenal success of *Gitanjali* emboldened Tagore and his English publishers, Messrs. Macmillan, to bring out other volumes of translations, either done by him or by others under his supervision, and even some original writing in English: Poems, *The Crescent Moon*, *The Gardener*, *Fruit-Gathering*, *Lover's Gift*, *Crossing*, *The fugitive and other poems*; Plays *Chitra*, *The Post Office, The Cycle of Spring, Sacrifice and other plays, Red oleanders; Stray Birds*, a collection of epigrams and aphorisms and poetic miniatures; Fiction, *The Homeandthe World, The Wreck, Gora (1923), Hungry Stones, Mashi*, *Broken Ties, Philosophy*, *Sadhana, Personality, creative Unity*, *The religion of Man; autobiography*, *Reminiscences*(1917). Of Tagore's full-length novels, only three appeared in approved English versions in his own life-time. *Naukhadubi* (1905) appeared as *The Wreck*, *Gora* (1910) retained the same title in English also, and *Ghare Bhaire* (1916) became *The Home and the World*. *The wreck* has always been one of Tagore's popular novels.

Mulk Raj Anand along with **R.K. Narayan** is the best-known writer of Indo-Anglian fiction today and his novels have been properly acclaimed by discriminating critics from the west as well. Mulk Raj Anand brought everything new to the Indo-Anglian novel and the short stories new matter, new technique, new style and new approach, but before we follow the paths trodden by his novels, it would not be out of place to study the influence of some Indian masters on the writings of Anand-Bankim Chandra Chatterjee, Tagore, Sharat Chandra Chatterjee and Munshi Premchand. His novels and short stories, which vividly present Indian life and people, show the influence of Western thought. But from early childhood, Anand imbibed love and

respect for ancient Indian culture, which potently influenced his view of life. The kind of humanism he believes in and the kind of world he hopes for are integral to the Indian tradition in which he grew up.

Raja Rao, whom Santha Rama Rao has called "Perhaps the most brilliant –and certainly the most interesting – writer of modern India." As a writer, Raja Rao is the child of the Gandhian Age, and reveals in his work his sensitive awareness of the forces let loose by the Gandhian revolution as also of the thwarting or the steadying pulls of past tradition. Raja Rao's works include *Kanthapura* (1938), *The Cow of the Barricades* (1947), *The Serpent and the Rope* (1960), *The Cat and Shakespeare* (1965), *Comrade Kirillov* (1976) and *The Policeman and The Rose* (1978).

India in the 19th century, was more or less torn by various fluctuating political and linguistic border lines. Many languages were at various stages of development and while some literatures like the Bengali literature were sufficiently advanced, there were other literatures which had not seen the dawn of the awakening. This uneven curve of literary progress had to be smoothened but the task of bringing the excellences of one literature to another was not very easy. Indian English fiction is a later development. The earliest writings of Indians in English consisted of prose-letters, memoranda, translations, religious, social, political and cultural tracts. The growth of Indian press also contributed to the rise of journalistic prose which was excellently written by Raja Rammohan Roy, the veritable morning star of Indian Renaissance. Pre-Independence Indian English literature, this period therefore, marks a great leap forward. There is a clear-cut advance in technique, form and style. Raja Rao enriched the novel with highly poetic prose and artistic narration. This period threw up men like Mulk Raj Anand, R.K. Narayan, D.F. Karaka, Ahmed Abbas, Ahmed Ali and many others whose contribution to the growth of the Indo-Anglian novel is of no mean order.

Writers of the Post-Independence/Post-Colonial Era

With the coming of independence, the situation may have partly changed as seen from the increasing number of talented writers turning to English. But the foundations for the post-independence development were perhaps laid in the schools and colleges in the two decades before independence. The spread of education, the attractions of a world market, the growing

sense of national self-confidence and maturity, the diversion of talents from regional languages into English for a variety of reasons-was there a brain drain inside India from regional languages into English? The acceptance and reputation of the early masters outside India, the prestige and recognition accorded to creative writing in English within India: all these probably led the way.

Postcolonial literature (or Post-colonial literature, sometimes called New English literature(s), is a body of literary writings that reacts to the discourse of colonization. Post-colonial literature often involves writings that deal with issues of de-colonization or the political and cultural independence of people formerly subjugated to colonial rule. Postcolonial literature means the literature written after the withdrawal of the imperial power from the territory of the native people. Having got the freedom from the colonial rule, the Postcolonial people thought of having their identity. So they raised their voice against the past exploitations and oppressions and attempted at establishing their identity. The question of identity whether it is of the writer or of poet, of the nation or of religion, and of the national or regional literature is important for each.

In postcolonial writing a greater emphasis was put on the process of colonialization and attempt was made to record a strong resistance to the masters of the colonized societies besides insisting on contemporary realities of life. It deals with the literature written in colonized countries about the sufferings of the masses and also about the resistance of the people who were at the receiving end. Postcolonial writings can be considered as the historical marker of the period because it deals the literature which comes after decolonization. Postcolonial writers engaged themselves in opening up the possibilities of a new language and a new way of looking towards the world. Their writings can be taken as a medium of resistance to the former colonizer. Their themes focus on the issues like identity, national and cultural heritage, hybridity, partition, contemporary reality, human relationships and emotions etc.

The impact of world war –II anticipated many changes in the modern Indian literature. The harsh reality of the war, the political and economic uncertainties created a spirit of protest and resentment against the existing order. Poetry written in this period was with a view to establish Indian identity by the Indian poets was an explosion or rather outburst of emotions: the nationalistic, philosophical, spiritual or mystical emotions. The appeal was to the heart of the readers.

India had turned Independent in the wake of the middle of a struggling 1947 and this very sudden and gushing change of governmental and administrative policies was sure to create its ill impacts upon the newly renamed `Indian citizens`. The Partition of India, the consequent `frozen period` of Indian economy made itself very much perceivable in Indian literatures - a country which was almost thrust into native- native and almost-alien systems after solid200years of colonial ruling. This called for reasons enough for genres in Indian literature to become apparent by themselves, a nation plunged into the era of post-colonialism sickness to end, with only sporadic writers and authors taking upon their shoulders the task to be conscious of social norms. Postcolonial Indian literature also gave birth to the Indian diaspora, with clusters failing to identify themselves with the native mode of administration, migrating to the land of once `white` masters, looking down upon Indians as `slaves`. Genres of unnaturalness and unimaginable wonders began to crop up every other day in literature from India, with the now emerging tribal literary communities voicing their outcry of protests of helplessness and angst. The postcolonial generation always has perhaps suffered in a void of dichotomy, with two of the most extremities pulling at each other hard for want of importance and lack of it. And this perhaps is most visible in the rather dark genres in Indian literature, with English predominating above every other regional language.

The poets of the second phase, still romantic in spirit were Sarojini Naidu, Tagore, Aurobindo Ghose and Harindranth Chattopadhyaya. The poetic output of these poets was prolific. Romanticism of these Indian poets was fraught with nationalism, spirituality and mysticism. It was therefore different from English romanticism. Indian romanticism widened the poet's vision. The poetry of Toru Dutt, Sri Aurbindo, Tagore and Sarojini Naidu could not be romantic since they had to express the ethos of the age. They were not merely imitating the English romantics, Victorians and Decadents blindly. Their poetry was the best voice of the contemporary Indian time - spirit. It would be fair to say that Toru Dutt and Sarojini Naidu share their predecessor's individual nostalgia as well as their successor's sense of crisis and quest for identity. The new mind required the new voice which was discovered by the poet’s genius for intimately registering the idiom of his own world.

In post 1960’s one notices the emergence of new voices slowly making themselves heard as the important poets try to cast off derivative techniques and break away from forms which are beginning to stifle their creative freedom in a damaging way. Poets like **Nissim**

Ezekiel, Jayanta Mahapatra, A.K. Ramanujan, R. Parthasarthy, Shiv K. Kumar, Keki N. Daruwalla, O.P. Bhatnagar, Arun Kolatkar, Kamala Das, Gauri Deshpande, Gauri Pant, Lila Ray, MonikaVarma and Margaret Chatterjee not only project new things but present it in a manner quite different from their predecessors.

These poets have brought innovations in form, imagery, style, structure and employed in their poetry a new kind of diction akin to colloquial language and rhythm. These poets, as Professor William Walsh remarked elsewhere, "follow the contours of a speech which is both contemporary and distinctively Indian". The informal, assertive and conversational tone marks a definite departure from the past and a new beginning in the present. Some of the poets mentioned above are very near to be called confessional poets, though the confessional tone is more a strategy than a reality.

In post 1960, the use of language by the Indian English poets is a marked feature of their new technique. Kamala Das elliptical style, the sonorous style of O.P. Bhatnagar, R. Parthsarathy and A.K. Ramanujan, the vigorous and deep engaging style of Nissim Ezekiel, Jayanta Mahapatra and Keki N. Daruwalla, the emotive style of Gauri Deshpande, Gauri Pant, Lila Ray and Monika Varma, the impressionistic style of Shiv K. Kumar (particularly his use of very learned language in the manner of English metaphysical poets) are distinctive features of their individual poetic techniques. But very few of them are obsessed with the perfection of language. Shiv K. Kumar use of language bears the stamp of his professional style and learning. "Only A.K. Ramanujan and R. Parthasarathy are concerned with the perfection of language. Ezekiel and to some extent Daruwalla strive to approximate

Indians have developed a kind of mannerism in spoken form and the post-1960 Indian poets in English try to approximate to this speech rhythm in their poetry. These poets follow the contours of speech and try to re-create a just and lively presentation of Indian character and situation in their poetry. The purpose behind employing such a technique is to catch the spirit of the personages in actual form so that they can achieve the reader's total participation. This technique also aims at creating a new Indian English idiom. Nissim Ezekiel is the first poet to undertake such a task.

Modern Indian English novel is, thus, preoccupied with the inner life and individual problems of men and women passing through revolutionary changes. The novel in the previous

era was mainly concerned with the external aspects of society and little with the exteriorization of the inner landscape of the human psyche. It has become more subtle, philosophical and psychological. This change in the content of the novel has necessitated the use of new technical devices. Anand deftly uses the device of the stream of consciousness in his first novel Untouchable. Myth too has been used as a technique to illustrate the novelist's vision or point of view. Almost all the novelists of this period have interpreted myth in their own manner so that it may contribute to the expression of their point of view.

The post-independence novel has shown signs of maturity from the viewpoint of technique, style and language. American and European models began to exercise their influence on novel, K. R. S. Iyengar remarks:

> Before 1947, the English models were the major outside influence on the Indian novel. After independence, however, novelists in India have shown themselves susceptible to the influence of American and European (especially Russian models, and also models from oriental countries. The advance in fictional technique is a landmark in the history of Indian English novel. The novel has emerged as —a living and evolving genre, and is trying in the hands of its practitioners, a fusion of form, substance and expression is recognizably Indian, yet also bearing the marks of universality.

Most of the novelists of this period exposed social evils, customs and traditions, rites and rituals, poverty and illiteracy, bonds and bondages in their novels on the one hand and on the other, they made their writings a powerful medium to highlight the east-west encounter and thereby to spread the nationalistic ideas of the great leaders like Mahatma Gandhi among the people. Mulk Raj Anand, R.K. Narayan and Raja Rao presented the radical social and national issues in their novels. Raja Rao's *Kanthapura* is Indian in terms of its story-telling qualities. The novels produced in the pre-independence period depicted the changing socio-political scene.

The development of English writing post-Independence took a new direction. The Indian English writers perceived India at a post-colonial view. The new ideas flourished but most of the focus was shifted towards the problems like- social, economic, religious, political and familial as bases; which were also enveloped with the feel of National Movement which drew attention of the creative writers. The partition, the communal riots after partition, the

problems of casteism, subjugation of women, the poverty of illiterate masses became the flavour of the day. The outcry is enormous and many up-surging writers have enhanced the view of the Literature with passage of time.

Post-independence, India was faced with a number of crises including social, political and economic. The society was in a continuous state of flux. This time the writers were no more eulogizing their nation. Rather they were bringing to the forefront the reality through their works. Both verse and prose were time and again emphasizing on the dominant crises. In order to establish a new narrative, to break away from the colonial mind set, contemporary Indian writers adapted new narrative patterns to put through their notions. In the post-independence Era Indian English novel came to maturity and attained full flowering. The rise of Indian English writing in postcolonial era was a significant development in Indian English literature. In the Indian context, postcolonial writing with its new themes and techniques makes its presence felt in the English-speaking world.[2]

UNIT 1 (B): A BRIEF SURVEY OF INDIAN ENGLISH POETRY

In order to develop a historical overview of the genre called Indian English Poetry, it would be in place to, first of all, try to build a rudimentary understanding of the nature and scope of Indian English literature of which Indian English poetry happens to be an essential part. Historically speaking, Indian English Literature began its journey as a "by-product of an eventful encounter in the late eighteenth century between a vigorous and enterprising Britain and a stagnant and chaotic India" **(Naik, 1982, p.1).** As a result of this eventful encounter between Britain and India, Indian English was born as a hybrid which enabled communication between the English masters and their Indian subjects so much so that with the passage of time, it gave birth to a variety of English literature now recognized as Indian English Literature. In fact, one form of this foreign foliage is Indian English Literature in all ofits different vibrant forms like poetry, prose, drama, short story and novel.

While documenting the history of genesis and evolution of Indian English Literature,

[2] From the study materials on "Indian Writing in English", prepared by the faculty members of the Department of English, under the aegis of the School of Social Sciences and Humanities, Sathyabama Institute of Science and Technology.

we must know that the historians have designated it variously, for example, “Indo-Anglian Literature”, “Indian writing in English”, and “Indo-English Literature” which at times would even create certain confusions with regard to nature and scope of the same. Nevertheless, the fact is that Indian English Literature may be defined as a variety of English Literature written originally by the authors of Indian origin; in other words, who are by birth, ancestry or nationality Indians.

As to the question why it is called Indian Literature in English has a simple answer. The authors in case of this literature do of course write in a foreign language like English but their style of expression, way of thinking and sensibility are all the way Indian in nature. As for example, if one examines the writings of Henry Derozio, Mulk Raj Anand, R.K Narayan, Raja Rao, Kamala Das and many others who originally hail from India but wrote in English, their Indianness would be quite explicit from their use of English language and the sensibility they embed to their expressions. When we talk about the contribution of Indian writers to the development of Indian English literature, naturally, we come to talk about three very important concepts: adoption, adaptation and adeption. It is through these very important concepts that one can actually gauge and discern the genesis and evolution of Indian English literature. With the help of these three concepts and techniques of writing in English used by the Indian English poetry, one could, broadly speaking, divide Indian English poetry into two periods: Pre-Independence and Post-Independence; and while discussing the different phases in the evolution and growth of the same, one may refer to the phase of imitation, experimentation and, of course, finally the write back by the empire phase. Our focus should be on underlining and evaluating the manifestation of different cultural and philosophical transitions and shifts in the poetry written in English by Indian poets so that one may asses how much this poetry is rooted in Indian ethos and sensibility.

As for as the Pre-Independence Indian English poetry is concerned, there are comments from critics like R. Parthasarathy who rejected the Indian English poetry through a sweeping remark like: “In examining thephenomenon of Indian verse in English, one comes up, first of all, against the paradox that it did not seriously begin to exist till after the withdrawal of the British from India” **(Arora, 2016, Vol. I, p.1).** Daruwalla also seems to follow Parthasarathy when he without having read in depth the texts of poems of early Pre-independence poets condemns all the earlier poets to death. He states:

> “The final indictment of the earlier poets will not be on the score of their

> prosody or their archaic, dandified Georgianism, but they were untouched by either the reality around them, drought, famine, plague, colonial exploitation or by the reality within, namely erosion of faith and the disintegration of the modern consciousness." **(Arora, 2016, Vol. I, p.2)**

Contrary to Parthasarthy and Daruwalla, there is Budhadev Bose who praises the nineteenth century English poetry produced from India, and states that: "The best of Indian English verse belongs to the nineteenth century" (ibid).

It is quite obvious that he finds Toru Dutt and Aurobindo more authentic and original than their modern-day counterparts in English in India, something that again is denounced by Arvind Krishan Mehrotra who believes that Aurobindo wrote "a worthless epic of 24,000 lines" and that Sarojini wrote "little poetry" (Ibid). Eunice de Souza makes a serious observation in her review of early Indian English poetry when she states that "Nineteenth-century Indian poetry in English has generally received bad press. It has been dismissed as imitative, tepid, un-Indian, unpatriotic, and interesting only as sociology" (Ibid). She finds early Indian English poetry rich in form and content, and quite contrary to Daruwalla who finds it lacking in content particularly of the scenario of that time.

The fact of the matter is that the history of Indian English poetry reveals that even though it was imitative and romantic in its early phase, it was still a mature and responsible development in the literary landscape of India. There is the stigma that Indian English poetry is derivative in nature as English is not the native language of the concerned poets and writers. It is true that when Indians started writing poetry in the English language, they found their source of influence in the British Romantic poetry; and the imitative phase of Indian English poetry was deeply immersed in the Romantic colour and sensibility. One may very well assert that Romanticism became the model/proto-type for the Indian English poet, which was, in other words, the trend of the times.

Indeed, in its imitative phase, Indian English poetry found its model in the British Romantic poetry as there was no other model available just around; however, it never means that the Indian English poet borrowed/copied the content from the English poetry, rather the imitation was confined to the extent of form only. The content was Indian always as could be understood from the poetry of many Indian English poets like Toru Dutt, Aurobindo or Sarojini

Naidu, et al. Initially, they wrote in the English form and went to mature and grow to the stage when they developed an idiom of their own and an independent variety of English called the Indian English. V. K. Gokak makes these remarks in the defense of Indian English poetry:

> "Indo-Anglian poetry, like the rest of modern Indian poetry, is Indian first and everything else afterwards. It has voiced the aspirations, the joys and sorrows of the Indian people. It has been sensitive to the changes in the national climate and striven increasingly to express the soul of India, the personality which distinguishes her from other nations. At the same time, its constant endeavor is to delineate the essential humanity and universality which make the whole world her kith and kin." **(Arora, 2016, Vol. I, p.13)**

There are no two opinions about the fact that Indian poets have also developed their own poetic forms and have employed various and different styles ranging from simple to compact via colloquial to suit the themes which they wanted to highlight through ideas and images that evolved to be picturesque thereby offering a fusion of feelings and thoughts. It is evolution and growth in the Indian English poetry that made the pre-independence poets throw away the Romantic imitation and adopt an independent and Indian style and form which of course is very clearly marked by the post-independence experimental and adeptive phase of Indian English poetry. V. K. Gokak further explains the story of Indian English poetry in these words:

> "A particular verbal mode of expressing romantic sensibility may have ended with Sarojini Naidu and her generation. But it does not mean that romantic sensibility itself came to an end with her. The fireflies are as much a part of our experience as the din and hubbub and they will continue to be so. Given a certain comprehensiveness of soul, a poet is bound to respond to the din as well as the fireflies. In any case, the neo-symbolists have evolved their own characteristic idiom for expressing "romantic" sensibility." **(Arora, 2016, Vol. I, p.14)**

Before a brief review of some great poets of Indian English literature is presented here,it would in place to briefly see how it is actually classified by historians and critics of the

genre. According to Keki N Daruwalla, "The best thing about Indian poetry in English is that there are no schools, no poetic congeries, no Gurus and nodisciple's" **(Arora, 2016, Vol. I, p.17)**. He could be right in his own way though a cursory glance over the subject shows a different story. The history of Indian English poetry bears witness to the fact that many Indian English poets wrote under the influence of Tagore and Aurobindo. Among the modernist, many would emulate Nissim Ezekiel and Ramanujan. Many women poets could be found emulating Toru Dutt, Sarojini Naidu and Kamala Das. It could be very difficult to do a period-wise division of Indian English poetry though V.K Gokak's classification spans over 25 years and M. K. Naik's into four schools of thought, namely "From the Beginnings to1857"; "1857 to 1920"; "1920 to 1947" and "Independence and After" **(Arora, 2016, Vol. I, p.17)** are good attempts. There is a division made by Makarand Paranjape whose classification and division goes something like this: "Colonialism" (1825-1900); "Nationalism" (1900-1950); "Modernism" (1950-1980) and "Post- Modernism" (1980-present time).There is one division that sees Indian English poetry simply in terms of "Romantics" and "Modernists", something which could not be taken as an authentic fact about such a vast and heterogeneous body of poetry. Nevertheless, the fact is that such divisions are not water-tight compartments, rather they could be treated and taken as simply matters of "approximate and provisional" and simply devices of convenience **(Arora, 2016, Vol. I, p.17).**

The history of Indian English Poetry generally considers Henry Louis Vivian Derozio as the first Indian Englishpoet. Among the many early English poets in India, figures like Kashiprasad Ghose, Shoshee Chunder Dutt, Michael Madhusudan Dutt, Govind Chunder, Hur Chunder could be counted as the early pilgrims of this journey. Toru Dutt inherited the same spirit and spreadthe fragrance of Indian ethos and cultural sensibility throughout the globe through collections like *Ancient Ballads* and *Legends of Hindustan.* Sri Aurobindo Ghosh introduced philosophical reflections to the Indian English Poetry and shares with the world his vision of reforming the world through his internal yoga which he recommends through his collection of poetry *Savitri.* Joseph Furtado, a poet from Goa, may be rightly called the predecessor of Nissim Ezekiel in writing Indian poems in English. Romesh Chunder Dutt might not have written much original poetry in English except in his collection *Reminiscences*; nevertheless, nobody can take away thiscredit from him that he introduced Indian culture to the West through his translations. Sarojini Naidu offers to the West what she sees around her-the Indian landscapes with people and things without going into the depth.

She simply shows to the reader what Indian landscape is all about. Among the greatest for all the times in Indian English poetry could be counted the name of Rabindranath Tagore whose poetry offers vision-a vision of life that shows the path of love, joy and peace which one realizes by living with world not simply in the world. He humanizes spirituality and presents to the world some of the best visionary statements through his poetry. In thesame vein could be counted the poetry of Swami Vivekananda whose poetry is full of love, wisdom, philosophical reflections, message of tolerance and spirituality. Further, his poetry conveys the message of oneness and unity; it condemns fanaticism and bigotry thereby favoring the fusion of East and West through theharmony among all the religions of the world and the resultant cosmopolitanism.

Poets like these mentioned above could be stated to have left an indelible mark on the literary landscape of India before it was actually overtaken by the new generation that tried to experiment with new forms, dictions, images, idioms and themes in order to welcome the modernist trends and techniques in India. This is the time when the modern poets from India writing in English attempts new and innovative forms and techniques in his/her poetic expressions and in the choice of the subject matter and themes as well. Among the great modernists from Indian English poetry, one would find Nissim Ezekiel identifying himself with his environment, thus becoming a representative poet of metropolis and modern Indian city, Bombay, a microcosm of India. What makes him fresh, appealing and interesting for readers is his marked objectivity, use of irony and paradoxes in his poetry.

In the league of extraordinarily amazing modernist Indian English poets figures the legendary revolutionary poet, Kamala Das, who gives vent to her anguish against the male hegemony and expresses to the best the female sensibility as she felt it to be. One could find that her true "self" that remains disconnected with corporeal encounters oscillates like a pendulum and, finally, takes rest in the ideal love of Ghanshyam. Similarly, A. K. Ramanujan, an expatriate and a poet of cultural consciousness, successfully brings family, history and myths into the texture of his poetry. He might be found mingling his native surges with his American experiences but he seeks his identity in his mythical and literary past. Similarly, there is R. Parthasarthy with the collection of poetry *Rough Passage* which proves his poetry to be voyage within. If he criticizes the Tamil culture, he does not criticize it because he is against it but because he longs for the revival and restoration of the same.

Jayanta Mahapatra portrays the Orissian landscape of his poetic collections with the colours of myths, symbols and metaphors. In Arun Kolatkar, one mayfind that he is against the way religion is being misused by the people and he shows the reader how the common masses become the victims of their own beliefs because of their superstitiousness. His poetic journey from *Jejuri* to *Sarpa Satra* is full of quotidian experiences articulated in day-to-day language and idiom. These are some of the very important landmarks in the history of modern Indian English poetry which set the standards and points of departure for the next generation in the said field.

While talking of the poetry in English of the very recent times in Indian history, one may think of great iconslike P.Lal, Dom Moraes, Adil Jussawala, Agha Shahid Ali,Meena Alexandar, Manohar Shetty, Vikram Seth, Imtiaz Dharkar, Eunice de Souza, Saleem Peeradina, O.P Bhatnagar, Keshav Malik, KrishnaSrinivas, Niranjan Mohanty, Mohanand Sharma, et al, who too have enriched the Indian English poetry by virtue of their innovations and experimentations in form as well as content.

Henry Loius Vivian Derozio (1890-1831) was influenced by Byron, Scot, Moore, Shelley and Keats and was, ofcourse, a great romantic in spirit under the influence of all the above-mentioned Western Romantics. He has triedhis hand at writing lyrics, short poems, narrative poems, ballads and some sonnets that reveal his poeticpersonality which is a fusion of his reflective strain, melancholic nature and reformative attitude.

In Derozio's poetry, one would always find his deep love for country and his deep anguish at the fact that India has been enslaved. He would glorify the richness of Indian culture and civilization in the past and would expresshis deep anguish over the corrupt traditions that bind India. He would love to revive the native Indian tradition thereby instilling the sense of patriotism among Indians and the sense of freedom also. To him, freedom gives life to a man; slavery gives death. Similarly, one could feel his anguish and deeply felt pain over the present status of India and how it used to be agreat country and civilization in the past. He, in fact, grieves and mourns over this change. In other words, one could see that he pained to see the golden eagle in the chain and this pain is felt to the extent that he wishes it tobe free. This is how he recalls the Indian past:

My country! in thy day of glory past
A beautieous halo circles round thy brow,
And worshipped as a deity thou wast-
Where is that glory, where that reverence now?

(Derozio in Arora,Vol.1 27)

Kashiprasad Ghose (1809-1873) was a bilingual poet writing in his mother tongue, Bengali, and English. His maiden contribution to Indian English poetry is his collection *The Shair and other Poems* (1830).A cursory reading of this collection of poetry would reveal to any reader that he was deeply influenced by Sir Walter Scott though many poems in this collection are about Indian festivals. There are reflections of despair, despondence and melancholy also in his poetry.

In English, poets like **Michael Madhusudan Dutt** (1824-1873), have left impressions through his works like *The Captive Ladie* (1849), *Vision of the Past in Blank Verse* (1849), *Ratnavali* (1858), translation of *Sarmista*(1859), *Is this Called Civilization*? (a farce published in 1871) in which he has proved his Indian stance and thuscompose a blend of Western form and Indian content. In a poem like "Oft like a Sad Imprisoned Bird," he anticipates the vision of Rabindranath Tagore in these lines:

For I have dreamed of climes more bright and free
Where virtue dwells and heaven-born liberty
Makes even the lowest happey: where the eye
Doth sicken not to see man bend the knee
To sordid interest: climes where science thrives.
And genius doth receive her guerdon meet;
Where man in all his truest glory lives,
And nature"s face is exquisitely sweet:
For those fair climes I heave the impatient sigh,
There let me live and let me die.

(Gathering Grace 13)

Similarly, the Indian English Poetry has the honor of having received the wisdom of one of the greatest legends of Indian soil who was really the daughter of the soil and had the nerve and talent for promoting the Indian ethos and mythos across the globe through her

English poetry. **Toru Dutt** (1856-1877) was the daughter of Govind Chunder Dutt, and was nourished on the Indian literary heritage of works like the *Ramayana*, the *Mahabharata*, the *Vishnu Purana* and the *Bhagavad*. Her poetry is full of reflections on Indian ethos and mythos as would be latter on commented on separately about her poetry in this work of research on Indian poetry. Toru flashed into limelight when she published *A Sheaf Gleaned in French Field* (1876) which is an English translation of French poetry containing some 165 poems including eight by her elder sister Aru. In 1882, her *Ancient Ballads and Legends of Hindustan* was posthumously published and it was a big surprise for even the English world. In her poetry, one may find the poetic representation of the well-known theory of fate and Karma, somethingthat she has borrowed from ancient Indian philosophy. In one of her ballads, she would go on presenting the same in these words:

Between humanity and fate;
None have on earth what they desire?
Death comes to all soon or late
And peace is but a wandering fire.

(Ancient Ballads 47)

One would hear the echoes of English Romantic poetry in her poem "Our Casurina Tree" which is rooted in memory and personal feelings dressed in images, symbols and figures. The poet does not love the tree becauseof its magnificence but because of the memory of the days and the things that he spent/with under the shade of this tree .It of course evokes the images of her friends whom she loved with love intense. The tree is de- familiarized by the poet in such a way that with it are associated the memories of many things, ideas, people and activities that are a past now for the poet. This is how she describes the same:

O sweet companions, loved with intense love,
For your sakes shall the tree be ever dear!
Blents with your images, it shall arise
In memory, till the hot tears blind mine eyes

(Ancient Ballads 174)

If one would be asked about the contributions of Toru Dutt to the world thought through her English poetry, onecould say that she contributed the Indian traditions and values to the world thought and brought home to the Western readers the Eastern values of devotion, sacrifice, selflessness and love-something that make Indianethos strong, firm and

timeless.

In the history of Indian English poetry, there is a genius like **Sri Aurobindo** who again like many other great Indian poets in English introduced Indian culture, sensibility and philosophical thought to the world through hispoetry in English. He is alive even today among us through his monumental works like *The Life Divine*, *Essays on the Gita, The Synthesis of Yoga, The Human Cycle, The Ideal of Human Unity* and *Savitri*. One could very clearly sense the impact of religious books like the *Gita*, the *Vedas* and the *Upanishidas* on the poetry of Aurobindo. For example:

All the world's possibilities in man
Are waiting as the tree waits in its seed:
His past lives in him; it drives his future's pace;
His present's acts fashion his coming fate.
The unborn gods hide in his house of Life.

(Savitri 482)

In the history of Indian English poetry, there is an illustrious intellectual by the name of **Romesh Chunder Dutt** (1848-1909) who despite joining Indian civil service spared time for his scholarly pursuits and writing of poetry. His contributions in prose include History of Civilization in Ancient India and *Economic History of India* and *Indian in Victorian Age*. In poetry, he published *Reminisces of a Workman's Life* in 1896.Some other works that he contributed are: *Lays of Ancient India: Selection from Indian Poetry Rendered into English Verse (1894)* and *The Mahabharata: Epic of the Bhartas, Condensed into English Verse (1898)* and *The Ramayana:The Epic of Ram, Prince of India, Condensed into English Verse (1899).*

This journey of Indian English poetry reaches to a magnificent height with the arrival of the nightingale ofIndia, **Sarojini Naidu**, who, in Paranjape's words is "a minor figure in major mode" **(Arora, 2016, Vol. I, p.115).** Sarojini was like many other pre-independence Indian English poets influenced by Shelley, Keats, Tennyson, Rossetti and Swinburne; however, she used Indian themes in place of foreign ones thereby introducing Indian culture, ethos and sensibility to the West. Her poetic contributions include *The Golden Threshold* (1905), *The Bird of Time* (1912), *The Broken Wing* (1917) and *The Feather of Dawn.* She has been appreciated in the West by many people like Edmund Goose, Arthur Symons and

Mary C. Strutgeon for her melody, beauty and Indian content. In her poetry, one may hear the songs hailing the beauty of life, love and nature springing quite spontaneously. One may also sense Keats's features like humanism and sensuousness in her poetic works.

One may very well say that her songs are the songs of India that are rooted in love, sacrifice and devotion to theGod. India is a mother for Sarojini and she is all love and devotion for this mother as she explains in these lines:

Mother Mother, wherefore dost thou sleep?
Arise and answer for thy children's sake!
Thy future calls thee for thy children's sake!
To crescent honors, splendours, victories vast;
Waken, O slumbering mother, and be crowned,
Who once wert empress of the sovereign Past.

(The Sceptered Flute 58)

Her songs are full of the aroma of Indianness and the Indian landscape which is dotted with Indian people and the signposts and markers of Indian identity, culture and ethos like weavers, palanquin bearers, corn- grinders, wandering beggars and singers, snake charmers, bangle-sellers, village folks singing the hymns, the purdah-nisheen maidens, widows, old women, priests, festivals, Indian customs and traditions, spiritual heritage in meditation and chanting of mantras, birds, flowers, rivers, meadows and mountains of India **(Arora, 2016, Vol. I, p.117).** It could be ascertained that she paints the picture and landscape/mindscape of India with all its diversity and colorfulness which the Western reader of her poetry and other English poets of India find unique about Indian culture and sensibility as in everything that Indian culture has is bubbling with immense spirituality.

While all these names mentioned so far are great milestones in the history of Indian English literature by themselves, however, Indian English literature got the highest honor and recognition through one of its toweringfigures, **Rabindranath Tagore** who became a cause for international recognition of Indian English poetry. Tagore was the bard of India who sang the songs of beauty, love, harmony, humanism and unity under the influence of Kabir, the *Bhagvad Gita*, the *Upanishidas* and many other eastern and Western sources of thought. All the collections of poetry that Gurudev published are the storehouses of love and spirituality. He has to his credit collections like: *Gitanjali, The Crescent Moon, Fruit Gathering, Lover's Gift, Crossing, Stray Birds* and *TheFugitive and other Poems*. In all these collections of

poetry, one may find glittering pearls of wisdom, lyricism, mysticism, humanism and beauty of thought and feeling at its best. If one would say that Tagore's poetry is an act of emancipation and a revolution in itself, one would not be wrong; rather, after reading Tagore, one develops this feelings also that he is one such man in India who emancipated the Hindu mind from many false constructions that prevailed among them and thus liberated them from their own prisons of mind. He would findthe God among common men who do their duties of life without asking for fruits as appears to be the case in these lines:

He is there where the tiller is tilling the hard ground and where
The path maker is breaking stones. He is with them in sun and
In shower, and his garment is covered with dust. Put off thy
Holy mantle and even like him come down on the dusty soil!

(Arora, 2016, Vol. I, p.134)

In his poetry, Tagore follows the *Bhakti Marg*. He reaches the God through music as feels the mystic bliss upon getting inspired from Him. He loses himself in singing the hymns for the God and appears all the way a servant of the God. He calls the God His friend and sings the songs of mystic love for Him as appears the case in these lines:

I know thou takest pleasure in my singing.
I know that only as a singer I come before thy presence.
I touch by the edge of the far-spreading wing of my song thy
Feet which I could never aspire to reach.
Drunk with the joy of singing I forget myself and call thee
Friend who art my lord.

(Arora, 2016, Vol.1, p.135)

His vision of freedom is quite philosophical and far-reaching about his country that was fighting against the colonial onslaught. This vision is marked in one of his famous poems quoted below:

Where the mind is without fear and the head is held high
Where knowledge is free
Where the world has not been broken up into fragments
By narrow domestic walls

Where words come out from the depth of truth
Where tireless striving stretches its arms towards perfection
Where the clear stream of reason has not lost its way
Into the dreary desert sand of dead habit
Where the mind is led forward by thee
Into ever-widening thought and action
Into that heaven of freedom, my Father, let my country awake.

Tagore, thus, not only offers a vision of life but also gives a clear definition of human freedom and progress. With this vision of life and freedom, the journey of Indian English poetry moves to new depths and heights in the form of ethos and sensibility that Swami Vivekananda shares through the same medium where Indian philosophy offers great depths of life and human thought. In his poetry, one finds the fusion of four ingredients, namely, renunciation, dedication, service to humanity and worship of motherland, something that istypical of Indian ethos and sensibility. He was deeply interested in Hindu classics like the *Ramayana*, the *Mahabharata*, and was equally drawn to the readings of the poetry of Wordsworth and Shelley for their romanticism, mysticism and freedom. He is one of those Indian intellectual poets who popularized Indian thought and sensibility among the Western people as he could very nicely blend his Indian spiritualism with theWestern learning.

Swami Vivekananda is one such Indian poet whose poetry encompasses the varied experiences- philosophical, devotional and social-in life. It is full of religious and mystical outpourings about goddess Kali, Lord Shiva, renunciation, transcendence, creation and its mystery, Brahma, deep meditation, search for God, pantheism and the practical Vedanta. One would find reflections of the fundamental values of Indian ethos and sensibility in his poetry as they are in the *Vedas*, the *Upanishidas* and the *Bhagvad Gita*.

In this way, Indian English Poetry was further developed and contributed to by one genius after another from India. Many more names of poets could be mentioned here to show what a great legacy Indian English poetry has and what great legends and geniuses have been contributing to its development and growth on the soil of India.

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UNIT – 2

CONTENT STRUCTURE:

Unit 2 (a): Life and Works of A. K. Ramanujan

Unit 2 (b): "On the Death of a Poem" – Text and Analysis

Unit 2 (c): "Self-Portrait": Text and Analysis

Unit 2 (d): "Elements of Composition": Text and Analysis

Unit 2 (e): Thematic concern, style and narrative technique of A.K. Ramanujan's poems

UNIT 2 (A): LIFE AND WORKS OF A. K. RAMANUJAN (1929 – 1993)

Attipate Krishnaswamini Ramanujan was born into an Iyengar (Brahmin) family in Mysore City on 16 March 1929. His father, Attipat Asuri Krishnaswami, a professor of mathematics at Mysore University and an astronomer, had a study crammed with books in English, Kannada and Sanskrit. The house was alive with ideas. On summer nights, the children gathered on the third floor terrace while their father pointed out and explained the constellations. Sometimes at dinner, the children listened intently as their father translated for their mother the stories of Shakespeare and other Western classics into Tamil.

Ramanujan's mother was an orthodox Brahmin woman of her time, limited by custom in the scope of her movement and control, in this way a typical housewife. Though she was no intellectual practitioner, she was neither typical nor limited in her learning and imagination. She was widely read in Tamil and Kannada, and comfortable in the world of ideas.By the time his father died, when Ramanujan was only twenty, the older man had already helped shape his son's devotion to an intellectual life.

As a youth, Ramanujan was perplexed by his father's seemingly paradoxical belief in both astrology and astronomy: how could one man blend the rational and irrational in this way? Curiously, Ramanujan chose magic as his first artistic endeavor. While in his teens, he had the neighborhood tailor fashion him a coat fitted with hidden pockets and elastic bands in which he concealed rabbits and bouquets of flowers. With added accoutrements of top-hat and wand

he performed for local schools, women's groups and social clubs. The desire to be a magician was perhaps a strange use of the insight he gained from his father's quirky belief in the irrational.

He was educated at Marimallappa's High School and Maharaja College of Mysore. In college, Ramanujan majored in science in his first year, but his father, who thought him 'not mathematically minded', literally took him by the hand to the Registrar's office and changed his major from science to English. He was a Fellow of Deccan College, Pune in 1958 - 59 and Fulbright Scholar at Indiana University in 1959 - 62. He was educated in English at the Mysore University and received his Ph.D. in Linguistics from Indiana University.

Having been a lecturer in English at Quilon and Belgaum, he taught at The Maharaja Sayajirao University of Baroda for about eight years. In 1962, he joined the University of Chicago as an assistant professor, where he was affiliated throughout the rest of his career, teaching in several departments. However, he did teach at several other U.S. universities at times, including Harvard, University of Wisconsin, University of Michigan, University of California at Berkeley, and Carleton College. At the University of Chicago, Ramanujan was instrumental in shaping the South Asian Studies program. He worked in the departments of South Asian Languages and Civilizations, Linguistics, and with the Committee on Social Thought.

In 1976, the government of India awarded him the honorific title Padma Shri, and in 1983, he was given the MacArthur Prize Fellowship (Shulman, 1994). In 1983, he was appointed the William E. Colvin Professor in the Departments of South Asian Languages and Civilizations, of Linguistics, and in the Committee on Social Thought at the University of Chicago, and, the same year, he received a MacArthur Fellowship.

As an Indo-American writer Ramanujan had the experience of the native milieu as well as of the foreign milieu. His poems like the "Conventions of Despair" reflected his views on the cultures and conventions of the east and the west.

A. K. Ramanujan died in Chicago, on July 13, 1993 as result of adverse reaction to anesthesia during preparation for surgery.

A. K. Ramanujan's theoretical and aesthetic contributions span several disciplinary areas. In his cultural essays such as "Is There an Indian Way of Thinking?" (1990) he explains cultural ideologies and behavioral manifestations thereof in terms of an Indian psychology he calls "context-sensitive" thinking. In his work in folklore studies, Ramanujan highlights the intertextuality of the Indian oral and written literary tradition. His essay "Where Mirrors Are Windows: Toward an Anthology of Reflections" (1989), and his commentaries in The Interior Landscape: Love Poems from a Classical Tamil Anthology (1967) and Folktales from India, Oral Tales from Twenty Indian Languages (1991) are good examples of his work in Indian folklore studies.

UNIT 2 (B): "ON THE DEATH OF A POEM" – TEXT AND ANALYSIS

Text of the Poem

Images consult
one
another,

a conscience-
stricken
jury,

and come
slowly
to a sentence.

Analysis of the Poem

The poem is a reflection of a poet's emotions associated with the poem that has failed to gain recognition. The title of the poem is significant as it deals with the failure or death of a poem. As the poem is lacking extraordinary elements it fails to gather fame and thus is said to be 'dead'. As we move through the lines, we realise the writer's despair.

As the first few lines says:

“Images consult
One
Another,”

The poet tries to say that images that a poem is made up of, the thoughts and memories that constitute the images which in turn constitute the poem itself is consulting one another. The purpose of consultation would be cleared soon as we read through the poem. Next, the poet says, the images consult each other like ‘conscious-stricken jury’. Jury is a group of people who judges to give a verdict. The images are compared with that of a jury that gives the verdict of whether they would fit together in a sentence. They are ‘conscious-stricken’ maybe because they are conscious that they lack the element of significance and magic, that makes the poem renowned in the best form. Thus, in the end, the poet says they give a verdict of coming together to a sentence, as if the judges coming together to a decision.

The poem is a heart-rending cry of a poet on the death of the poem. A poem’s death is nothing but the lost of significance and the beauty of a poem. The poem’s death is the end of all toils that the poet goes through during the creation of the poem. A poem’s death is the end of all turbulent wind of emotion that constitutes each and every sentence, every word and letter of the poem. The death of a poem is the death of emotions and to a poet; it is heart rendering. The poem says that the images that constitutes the poem: the memories and imaginations associated intricately with the poem are consulting each other. The consultation is yet an attribute that is living and this suggest that the images are not just images but the living, breathing emotions for the poet; they are dear to his heart. They consult together to come to a decision like a jury. The personification is magnified here. They are also said to be ‘conscience stricken’, which implies that they might lack the fervour, the charm and the elements of glory that needs to bring forth recognition of the poem. Thus, they are conscious-stricken. This brings out the harsh truth that poetry not only consists of emotions but the element of magnification is important too, which the poem might have lacked. Though the images were ‘conscious-stricken’ still they wanted to come to a sentence. This indicates, the poet’s love for the images in spite of the fact that the images might not glorify the poem. This is perhaps a reference to Ramanujan himself because in spite of the fact that his poems were controversial yet he had

never discarded the beautiful thought and mind striking images. Thus, the poem is a heart-rending cry of a poet on the face of a poem's death.

The central idea of the poem deals with the human effort which often goes to vain just like a poet's failure to build a rejuvenating poem. The bond of the poet with the poem is clearly indicated, too. The central idea is reflected in the title itself where the death of a poem is a most heart breaking phenomenon. The poem is also intimately associated with the theme of failure and a poet's capability of understanding. In spite of the fact that the title says 'On the death of a poem', it is basically the death of the creation of a poet which is achingly moving. The poem, thus mourns over the 'conscious-stricken' images that decide to fit into a sentence in spite of understanding the incapability of creating a marvellous piece of poetry.

UNIT 2 (C): "SELF-PORTRAIT": TEXT AND ANALYSIS

Text of the Poem

I resemble everyone
but myself, and sometimes see
in shop-windows
despite the well-known laws
of optics,
the portrait of a stranger,
date unknown,
often signed in a corner
by my father.

Analysis of the Poem

The identity crisis in the poetry of the transnational poet, A. K. Ramanujan escapes easy characterization. The poet was born and brought up in a Hindu family and later he went abroad. So his self was formed with the host of incidents from the past or the memories, a life to which

he belonged at his past. In fact while the Indian or Hindu milieu constitutes the 'inner' substance of Ramanujan's poetry, the western milieu shapes the 'outer' substance and these two co-exist in his poems as in "Self Portrait". The poem, "Self Portrait" identifies the problem precisely when it suggests that the self is `more an absence than a presence' (Vinoy Dharwadker). All European artists used to draw their self portraits. Once the poet's portrait was drawn by his father. The poet on his way watches his self-portrait through a shop-window. But his portrait seems stranger to himself. He cannot recognise his own portrait. Here the poet is suffering from identity crisis of his own-self. In fact it illustrates modern man's concern with the self and provides the matrix within which self becomes relevant' (Vagat Nayak). In the modern world it is easy to resemble everyone but oneself. The portrait reminds him the memory of his past; his family genealogy which he gave away when came to abroad. This is the other part of his existence; the past or his root. The poet here reminds that the stranger over there is essentially someone who belongs to a particular family. Here his self is somewhere fragmented. A sense of exile comes to his mind. He becomes alienated from his own self. This is a kind of modern alienation where a man is constantly falling into oblivion; he cannot resemble his own self from where he came. Surprisingly the portrait is though still signed but not dated. Here the time is diluted; there is no boundary of time in his own self. The present and the past coming together in his mind and try to make sense of it.

Two points of view are offered in this poem about the identity crisis depicted in the poem. Bruce King states that in a series of paradoxes, resemblance is found to be influenced by situation and the kind of mirror or perspective in which a person is seen. Here the modern alienation effect is reflected vividly when the identity he sees mirrored is that of stranger. But if we look at another point, he is determined by his father or his sub-conscious mind is somewhere rooted in his own genealogy. His identity is reflected through his portrait by the rules of optics, suggesting his muddled identity, although 'often signed in a corner' by his father. 'Instead of the traditional artist painting his own portrait in a mirror, we have a cubist view of the self as fractured and belonging to different eras' (Bruce King). Ramanujan's self seems temporary to himself as temporary is his portrait as he 'sometimes see' himself in the shop windows. The whole poem is about the existential crisis which is a kind of predicament. Gajendra Kumar feels that the core of the essential self of the poet persona in the poetry of Ramanujan "remains as an intuitive world, but this is amended by changed circumstances and decisions. The essential self develops, changes, it grows from the seeds in the past towards a future which while unknowable is already being formed". So the poet in the poem is neither a

nostalgic traditionalist nor an advocate of modernization and westernization. He is a product of both and his poem reflect the personality conscious of change, enjoying its vitality, contradictions but also aware of the past, the memories which formed his inner self, memories of an unconscious namelessness which are still alive. In this poem past and present are mingled together through the poet's journey of life not surpassing each other which is a cultural adjustment between 'West' and 'East' which is a major kind of adjustment reflected in the poem of Ramanujan, "Self Portrait".

UNIT 2 (D): "ELEMENTS OF COMPOSITION": TEXT AND ANALYSIS

Text of the Poem

Composed as I am, like others,
of elements on certain well-known lists,
father's seed and mother's egg
gathering earth, air, fire, mostly
water, into a mulberry mass,
moulding calcium,
carbon, even gold, magnesium and such,
into a chattering self tangled
in love and work,
scary dreams, capable of eyes that can see,
only by moving constantly,
the constancy of things
like Stonehenge or cherry trees;
add uncle's eleven fingers
making shadow-plays of rajas
and cats, hissing,
becoming fingers again, the look
of panic on sister's face
an hour before

her wedding, a dated newspaper map,
of a place one has never seen, maybe
no longer there
after the riots, downtown Nairobi,
that a friend carried in his passport
as others would
a woman's picture in their wallets;
add the lepers of Madurai,
male, female, married,
with children,
lion faces, crabs for claws,
clotted on their shadows
under the stone-eyed
goddesses of dance, mere pillars,
moving as nothing on earth
can move —
I pass through them
as they pass through me
taking and leaving
affections, seeds, skeletons,
millennia of fossil records
of insects that do not last
a day,
body-prints of mayflies,
a legend half-heard
in a train
of the half-man searching
for an ever-fleeing
other half
through Muharram tigers,
hyacinths in crocodile waters,
and the sweet
twisted lives of epileptic saints,

and even as I add
I lose, decompose,
into my elements
into other names and forms,
past, and passing, tenses
without time,
caterpillar on a leaf, eating,
being eaten.

Analysis of the Poem

"Elements of Composition", like much of A.K. Ramanujan's other poetry, is an attempt by the poet to discover some truth about the complexities of human identity and experience. Through the poem Ramanujan illustrates human experience as complex in its makeup but at the same time uniform with and interconnected to everything else by illustrating the commonalities between all things in their changeability, composition, and their inevitable decomposition. Ramanujan's interpretation of the unity of all life is developed throughout the poem through comparisons of his understanding of his own nature with his observations of life around him.

The first couple stanzas of the poem (stanzas one through five) seem to operate on their own as a means for the poet to express his perception of what makes him up as a person and how this is intertwined with the makeup of everything around him. He establishes this theme by explaining that "like others" he is composed of "elements on certain well-known lists", later shown to be the elements of "carbon, even gold, magnesium and such", illustrating not only his composition, but the composition of everything around him. He expands on this theme of the commonalities in all forms of life by further breaking down his composition into "earth, air, fire, mostly/ water", which the Hindu religion asserts "all of creation, including the human body, is made up of these five essential elements", again aligning his composition with the composition of all life.

While this first group of stanzas operates to describe the makeup of the poet and its commonality with all life in general, the second group of stanzas offers another similarity between the poet's nature and the nature of life in general. Here, the poet's "self-tangled" nature becomes tangled with the nature around him in its constant changeability, seen when he

states for example that he believes his eyes "can see/ only by moving constantly/ the constancy of things". This can also be seen in his uncle's hands which are "making shadow plays of rajas" and then become fingers again, the sister's fear at her life's evolution, and the effects of change on a town after a riot. With the progression of the poet's life and his eventual decomposition as well as the eventual decomposition of all things and the images of nature's ability to change and adapt (the cherry trees and the caterpillar) Ramanujan illustrates that all of creation is similar in that nothing stays the same and that life is constantly changing and evolving.

The constant evolution and changeability of life depicted also functions to sets up the third commonality presented in the end of the poem of all creation's ultimate decomposition. Here, a reading of the elements that the poet states he is made up of take on another meaning in that they suggest that life "dissolves into these five elements of nature, thereby balancing the cycle of nature". This aspect of life can be seen in Ramanujan's description of the "lepers of Madurai" as having "lion faces, crabs for claws", illustrating the decomposition of these people's flesh while they are still alive due to the effects of this gruesome disease. Furthermore, Ramanujan presents images of "insects that do not last/ a day" and "millennia of fossil records" in order to depict death and decomposition and its certainty.

UNIT 2 (E): THEMATIC CONCERN, STYLE AND NARRATIVE TECHNIQUE OF A.K. RAMANUJAN'S POEMS WITH SPECIAL REFERENCE TO "SELF PORTRAIT" AND "ELEMENTS OF COMPOSITION"

A.K. Ramanujan is an interesting figure in Indian English literature. He is the voice of modern India, although he shows his deep root in Indian tradition and culture. His poetry is basically Indian in substance and sensibility. He explains the absurdity in a note to *Twentieth Century Indian Poets*. He has earned the name and fame all over the world after the publication of his two volumes of poetry The Striders he won a 'Poetry Book Society Recommendation' and established his position as one of the most talented of the new poets. Ramanujan also achieved identification in Kannada and Tamil with his anthologies. He has also translated into English poetry in Tamil and Kannada in *The Interior Landscape* (1967) and *Speaking of Siva* (1972) correspondingly. Ramanujan is an example of a complicated, sophisticated and reflective multiculturalism. His English poetry incorporates and assimilates linguistic, literary

and cultural features of Kannada and Tamil into the Linguistic. Like the house in "Small-Scale Reflections on a Great House", he absorbs the Western model to express a supposedly Indian way of being. He blended the India and European models into new forms. He has the ability to tolerate, Accommodate and assimilate other cultures without losing consciousness of being an Indian.

Ramanujan's poetry "reflects a touch of humanity, Indian ethos and pertinence of life." Despite A.K. Ramanujan stayed in America, he never forgot his mother and motherland and always lived in the reminiscences of Indian culture. His poems prove that he was pulled by his culture and motherland again and again. Same like R. Parthasarathy, A.K. Ramanujan too deals with idea of exile, alienation and identity in his poems.

In the poem "Self Portrait" he cannot recognise his own portrait. He says:

I resemble everyone
but myself….

Here the poet is suffering from identity crisis of his own-self. In fact it illustrates modern man's concern with the self and provides the matrix within which self becomes relevant (Vagat Nayak). In the modern world it is easy to resemble everyone but oneself. The portrait reminds him the memory of his past; his family genealogy which he gave away when came to abroad. This is the other part of his existence; the past or his root. The poet here reminds that the stranger over there is essentially someone who belongs to a particular family. Here his self is somewhere fragmented. A sense of exile comes to his mind. He becomes alienated from his ownself. This is a kind of modern alienation where a man is constantly falling into oblivion; he cannot resemble his own self from where he came.

Ramanujan's self seems temporary to himself as temporary is his portrait as he 'sometimes see' himself in the shop windows. The whole poem is about the existential crisis which is a kind of predicament. The poetic persona in the poem is neither a nostalgic traditionalist nor an advocate of modernization and westernization. He is a product of both and his poem reflects the personality as conscious of change, enjoying its vitality, contradictions but also aware of the past, the memories which formed his inner self – memories of an unconscious namelessness which is still alive. In this poem past and present are mingled together through the poet's journey of life not surpassing each other which is a cultural

adjustment between ‘West’ and ‘East’ which is a major kind of adjustment reflected in the poem of Ramanujan, “Self Portrait”.

The poem “Elements of Compositition”, talks about the elements of composition and discusses about the Hindu concepts of the five elements (Pancha bhuta). These five elements are the earth, the fire, the wind, the water and the sky, which is one such number, the other number being the 100-odd elements about which the chemistry books speak. The poem starts by debating composition and ends with decomposition (the caterpillars, eating and being eaten). All the elements are collected into a chattering self, entangled in love and work, such as gold, magnesium, calcium, etc.

“Elements of Composition” is made up of five sections, the first four of which have five stanzas that express a certain theme that sets up the theme of the next group of stanzas. The format as a result offers additional insight to the meaning of the poem, through its separation of the themes into sections that operate to illustrate a progression of life and a larger life cycle. For example, the beginning section of the poem suggests themes of composition and birth through the poet’s description of being made up of “father’s seed and mother’s egg” (l. 3). This is followed by a group of stanzas which illustrate the changeability of life and so in a sense could also suggest growth from childhood to adulthood. The third section of poem describes the decomposition of life, which comes after the final stages of evolution into old age (hopefully!), and so as a result the poem is able to express themes of life cycles through its formatting as well as with its imagery and symbolism.

The last section of the poem operates on its own to summarize this life progress and again illustrates creations unity not only in its composition, changeability, and decomposition, but also in its presentation of a circle of life in which the decomposition of life is necessary for the composition of new life. The most clear image of this theme can be seen in the image of the caterpillar that Ramanujan presents as “on a leaf, eating, being eaten”. As the caterpillar is the perfect symbol for the evolution of life in its transformation from caterpillar to butterfly, and it being described as simultaneously eating and being eaten, the poem suggests that life cycles are unending and self-preserving in their ability to make new life out of old. For himself, Ramanujan describes this process as decomposing “into other names and forms/ past, and passing, tenses/ without time”, reiterating and solidifying the poem’s message of the unity of all life and illustrating its existence outside of time and form.

UNIT – 3

CONTENT STRUCTURE:

Unit 3 (a): Life and Works of R. Parthasarathy
Unit 3 (b): "The Stones of Bamiyan" – Text and Analysis
Unit 3 (c): "Homecoming" – Text and Analysis
Unit 3 (d): "Exile" – Text and Analysis
Unit 3 (e): "Tamil" – Text and Analysis
Unit 3 (f): Themes of exile and alienation in the Poems of R. Parthasarathy

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UNIT 3 (A): LIFE AND WORKS OF R. PARTHASARATHY (1934 -)

Rajagopal Parthasarathy is one of the two major voices in Indian English poetry, from South India. He has had a variegated career ranging from teaching to editing and the ambience of his poetic world has also been varied as he has moved from place to place, from Srirangam to Bombay, to Madras, to Delhi, to England and back. The disturbing and moving experiences he has had, from this extreme mobility, form the matrix of his poetry making it primarily a poetry of experience.

Born in 1934, at Thirupparaithurai near Tiruchirapalli, Parthasarathy experienced the first trauma of transplantation when he moved to Bombay to be educated in Don Bosco and later in Bombay University. He worked as a lecturer in English in Ezekiel's department at Mithibai College, Bombay. This is the period Parthasarathy is referring to as "He had spent his youth whoring/after English gods". He was a British Council Scholar at Leeds University where he worked for a diploma in English studies.

The year 1963-64 in England was significant for Parthasarathy as it proved to be a culture shock — "My encoun-ter with England only reproduced the by-now familiar pattern of Indian experience in England: disenchantment" ("Whoring After English Gods") This 'disenchantment', however, was ex-tremely productive as it brought forth some of the finest poems in Indian English poetry on cultural encounter. ('Poems of Exile' — 1963-66). Giving

up teaching, Parthasarathy entered publish-ing and joined Oxford University Press as its Regional Editor in Madras and later moved over to Delhi. At present, Parthasarathy is in New York State. Parthasarathy's other interests include music, film, theatre and painting. Of late, Parthasarathy is emerging as a bilingual writer and more importantly, as a translator of Tamil and Sanskrit writings into English.

He has edited a number of anthologies of poetry, and significant among them are Poetry from Leeds (1968) and Ten Twentieth Century Indian Poets (1976). He started writing poetry at the age of 16 and has published widely in journals in India and abroad, in Encounter, London Magazine, Poetry India, Times Literary Supplement and New Letters and his poems are included in many anthologies. He won the Ulka Poetry Prize of Poetry India in 1966.

Parthasarathy is also a discerning critic. His very selective prose tracts like "Poet in Search of a Language", "Indian En-glish Verse: The Making of a Tradition", "Notes on Making of a Poem", "and "How it strikes a Contemporary: The Poetry of A.K. Ramanujan" form part of Indian literary criticism in En-glish. Statements like "A poem ought to, in effect, try to arrest the flow of language, to anaesthetize it, to petrify it, to fossilize it" and "the poet by sheer dedication to words, arrives at a truth which may otherwise be impossible for him to attain" or "poetry is an ascetic art, doing without, rather than' doing with, indul-gence" have become almost axiomatic.

Parthasarathy is the most reticent of Indian poets. The poems written over a period of 15 years have been put together in one volume Rough Passage, which is the most neatly and deftly structured poetic sequence in Indian English poetry. Parthasarathy is a conscientious and fastidious craftsman who revises his poems constantly. "He is the legendary workman who roughs out, cuts and sets his form as a scultptor would extract his art from his material". (SaleemPeeradina) Parthasarathy thinks in images and his poems become memo-rable, individual images.

UNIT 3 (B): "THE STONES OF BAMIYAN" – TEXT AND ANALYSIS

Text of the Poem

"Their golden colour sparkles on every side,"
said a traveller of the two vast standing Buddhas.
For fifteen centuries they had stood here---
towering above the valley, with their battered faces
broken-off arms and all, undisturbed
in their cusped sandstone niches
hewn out of the sheer cliffs of the Hindu Kush,
spangled with a honeycomb of monasteries
and chanting stupas—as a stairway to heaven.

"We don't understand why everyone is
so worked up; we are only breaking stones,"
chuckled the soldiers as they blew up
the statues, leaving a gap in the world.
The fabled Silk Road hangs in tatters now.
The wind howls in the poplars as it did once
when the valley was trampled underfoot
by the Great Khan and his avenging horde.
Who will stop the Hun knocking on our door?

Analysis of the Poem

In early March 2001, the Taliban destroyed the two giant Buddha statues in Bamiyan, Afghanistan under direction from Mullah Muhammed Omar. The Buddha statues, constructed fourteen centuries ago, were the largest Buddhist statues in the world. In September of 2000—less than a year before the destruction—Mullah Omar ordered the same statues protected due

to their importance as significant artefacts of Afghan cultural heritage and also because they were a source of income for the country's tourism industry. However, on February 26, 2001 Mullah Omar reversed his declaration of preservation and sentenced the religious statues to destruction "so that no one can worship or respect them in the future." The Taliban's team, along with Pakistani and Arab engineers, drilled holes into the two statues and detonated explosives including dynamite and anti-aircraft weapons.

In his poem "Stones of Bamiyan", Indian poet R. Parthasarathy indicated the Bamiyan Buddhas' cultural importance. Although the statues no longer held significance as religious icons to the entirely Islamic nation of Afghanistan, they had stood in the Bamiyan valley for over a thousand years physically commemorating the lasting impact of Buddhism and the Silk Road economy that transformed Bamiyan into a meeting point of different cultures. Before their destruction by the fanatic and obscurantist Taliban the two imposing Buddha colossi at Bamiyan withstood the vicissitudes of time and nature for more than a millennium and a half, as a testimony to the splendour of history and the devotion of pilgrims at their feet. In a land that was a veritable melting pot of various religions, and where the prevailing Buddhist art-forms were metamorphosed by influences as diverse as Achaemenian, Indian and Hellenistic, the tallest standing Buddha statues of the world endured like the grand apotheosis of timeless composite art. Given the cultural significance of the Bamiyan Buddhas, the destruction of the statues was meant to display the Taliban's power in Afghanistan in response to the lack of recognition of the Taliban government by the majority of world powers. Before eradicating the Buddha statues at Bamiyan, the Taliban came into conflict with the international community on a variety of issues including women's rights, providing refuge for terrorists and international aid to Afghanistan. The Taliban rejected criticism with the proclamation that outsiders had no right to protest Afghanistan's internal affairs and that the government's Islamic system was above secular law.

Parthasarathy, in his poem further emphasizes the ignorance and total sense of disrespect with which the Taliban regime treated the statues. The poem was published a few years after the demolition of the Buddhas, in 2007. In the second verse of the poem, Parthasarathy writes ‘’ ‘We don’t understand why everyone is // so worked up; we are only breaking stones,’ // chuckled the soldiers as they blew up // the statues, leaving a gap in the world’’ (Parthasarathy, The Stones of Bamiyan, lines 10-13). The Taliban soldiers are here described as deeply arrogant persons, incapable of appreciating the universal values that the

Buddhas were holding for all mankind. Their behaviour, moreover, appears to be mocking towards the Western people, as they are representing the destruction to be a mere demolition of inanimate stones, empty of any significant cultural meaning. Their destruction left the global community in angst and, at the same time, outraged. As Parthasarathy is stating, their elimination left (and possibly will forever leave) a gap and sense of emptiness to those who admired them worldwide.

The poem further talks about degradation and deterioration of human mentality and society as a whole. The 'fabled Silk Road' which was once the epicentre of trade and commerce and also a place of cultural and religious amalgamation, now hangs in 'tatters'. The Bamiyan valley after the destruction of the statues is compared with the time when Gengis Khan and his army ravaged the place. The poet ends the poem with a question, 'Who will stop the Hun knocking on our door?' Huns were a member of a warlike Asiatic nomadic people who invaded and ravaged Europe in the 4th–5th centuries. Talibans and their likes are compared with the Huns that destroy and ravage progression of people and society. When the statues were destroyed, no one intervened to stop them and so the poet questions the numbness of the world.

UNIT 3 (C): "HOMECOMING" – TEXT AND ANALYSIS

Text of the Poem

I am no longer myself as I watch
the evening blur the traffic
to a pair of obese headlights.

I return home, tried,
my face pressed against the window
of expectation . I climb the steps

to my f lat, only to trip over the mat
Outside the door. The key
goes to sleep in my palm.

I fear I have bungled again.
That last refinement of speech
terrifies me. The balloon.

Of poetry has grown red in the face
with repeated blowing. For scriptures
I, therefore, recommend

the humble newspaper: I find
My prayers occasionally answered there.
I shall, perhaps, go on.

Like this, unmindful of day
melting into the night.
My heart I have turned inside out.

Hereafter, I should be content,
I think, to go through life
with the small change of uncertainties.

Analysis of the Poem

R. Parthasarathy's poem portrays a picture of his native state, Tamil Nadu as he returns from his sojourn abroad. He perceives a marked change in his native language. He comprehends that it was his lack of familiarity with the native language that rendered the language alien to his perception His persistent use of the foreign tongue dispossessed him of his inherently rich native language His association with English appears to be like imprisonment as he wrestles with English chains His mother tongue is emblematic of his rich Dravidian heritage that he cherishes In his chains, that disable him to move freely, he falters, he stumbles He also stumbles as he has lost his ground.

As the poet-persona returns home, he thinks he is no longer his former self. He watches the evening blur the traffic to a pair of fat headlights. He finds himself quite tired. His face is

pressed against the window of expectation, as if he were going to make some discovery on reaching home. He climbs the steps to his flat and trips over the doormat just outside the door. Meanwhile, the key in his hand seems to go to sleep. He fears that he has done badly once again. The poet is terrified at the latest refinement of his mother tongue. The balloon of poetry seems to have grown red in the face with repeated blowing. So he no longer recommends the scripture but only humble newspapers in their place. He finds that his prayers are occasionally answered in the newspapers. He thinks that he will perhaps go on like that, unmindful of the day as it melts into night. He has turned his heart inside out, as one turns one's pocket inside out. And he will go on through life with the small changes of uncertainties that he has found there.

R. Parthasarathy comes home after spending sometime abroad, but he is not able to fit himself in the current scenario culturally, linguistically, sociologically and psychologically. The poem builds on the idea of the poet feeling exile and isolated, in spite of familiar things that surround him.

UNIT 3 (D): "EXILE" – TEXT AND ANALYSIS

Text of the Poem

As a man approaches thirty he may
take stock of himself.
Not that anything important happens.

At thirty the mud will have settled:
you see yourself in a mirror.
Perhaps, refuse the image as yours.

Makes no difference, unless
you overtake yourself. Pause for breath.
Time gave you distance: you see little else.

You stir, and the mirror dissolves.
Experience doesn’t always make for knowledge:
you make the same mistakes.

Do the same things over again.
The woman you may have loved
you never married. These many years

you warmed yourself at her hands.
The luminous pebbles of her body
stayed your feet, else you had overflowed

the banks, never reached shore.
The sides of the river swell
with the least pressure of her toes.

All night your hand has rested
on her left breast.
In the morning when she is gone

you will be alone like the stone benches
in the park, and would have forgotten
her whispers in the noises of the city.

Analysis of the Poem

The theme of “alienation" is very much prominent in the poetry of R. Parthasarathy. R. Parthasarathy"s *Rough Passage,* is regarded as the longest autobiographical poem in Indo-English literature. But *Rough Passage* is much more than a mere autobiographical poem, for what is conveyed in it is not the life history of Mr. R. Parthasarathy but his poetic personality. The poet's dilemma is to choose between two languages - one which he can never master in spiteof his earlier infatuation with it, and the other which he inherited from his ancestors but found it 'corrupted’. Rough Passage, makes an attempt to resolve this dilemma in the poet's

mind. Against this background we see the conflict between two cultures, which is the vital force behind Parthasarathy's poetry.

The first sub-part of *Rough Passage* is entitled ‘Exile’. These are poems written over a period of four years - from 1963 to 1966. The sense of non-belonging is the chief feature of Exile. As the title indicates, it expresses the poet's experience as an exile, or rather self-exile, which is one aspect of the poet's alienation. This part has eight poems in all. The very first poem begins –

As a man approaches thirty he may
take stock of himself.

The idea to 'take stock of himself’ has been prompted by the shocking experience in England, where he had gone to study English Literature and with a desire to settle down there and make a name as a poet in English. He realizes that in England and in a foreign language, he would always be a foreigner.

At thirty the mud will have settled:
you see yourself in a mirror.
Perhaps, refuse the image as yours.
....You make the same mistakes
Do the same things over again.
The woman you may have loved
you never married.

Thirty years is the crossing bar from youth to maturity. He should find his identity in a mirror. But it does not happen so. Here is the desire of the poet in search for identity. While looking into the mirror, he remembers his beloved, whom he could not marry, yet there are memories of the warmth of "the luminous pebbles of her body", and now without her he is "alone like the stone benches in the park." Her whispers have been forgotten in the noises of the city. Rosaly Puthuceary says in her 'A Study of Rough Passage’ about the end of this poem: "The painfully precise conclusion is all the more impelling because of the immediacy of the experience. Having left behind his motherland he is alone in his exile - a lone explorer in search of an answer to his dilemma." Not only in a single, poem like "As a man approaches...." but in the whole section of **Exile**, he places his Tamil past by the side of his stay in England (when he

was at the university of Leeds) and perceives the glaring contrast in the gaping differences between the two cultures.

UNIT 3 (E): "TAMIL" – TEXT AND ANALYSIS

Text of the Poem

My tongue in English chains
I return, after
A generation, to you.
I am at the end
of my Dravidic tether,
Hunger for you, unassuaged.
I falter, stumble.
Speak in a tired language
Wrenched from its sleep
In the Kural
Teeth, palate, lips, still new
To its agglutinative touch.
Now, hooked on celluloid
You go reeling
Down plush corridors.

Analysis of the Poem

A simple poem, this has some very fine imagery. The poet R. Parthasarathy comes back to his mother tongue after a generation of being chained to "English". Chained is the right word here, because after the English had left the country the political chains slipped away but the cultural ones still remained by way of a legacy education with a premium on proficiency in English which alone took the younger generation to new heights of career advancement and exposure to global opportunities.

The poet is painfully aware of his own severely limited skills in the mother tongue, speaking in a tired language “wrenched from its sleep” in the Kural (classical Tamil text). I love the ‘wrenched from its sleep’, a sort of forced language from a classical text, far away from a living language such as is spoken in the daily life of today. Although the poet is ‘at the end of his Dravidic tether, he still hungers for the language but his “teeth, palate, lips” find its agglutinative touch quite unfamiliar.

The Tamil that is spoken in the celluloid word leaves him further befuddled. In the tinsel world the language is “reeling” down its plush corridors. Language is such an emotive issue and people like him who have a love for the ancient language find it difficult to come to terms with their gradual alienation from it.

This particular poem has been taken from *Rough Passage.* Rough Passage has three sections, Exile, Trial and Homecoming. The poem Tamil is the opening poem of the Homecoming section. "Homecoming", writes Parthasarathy,"in particular, tries to derive its sustenance from grafting itself on to whatever I find usable in the Tamil tradition. Something that had eluded over the years I was eventually able to nativize in English - the flavour the essence of Tamil moves." Parthasarathy’s task in Rough Passage and more so in Homecoming is to acclimatize 'English language to an indigenous (in his case Tamil) tradition. But the task seems to be far from easy.

The section begins with the following lines:

My tongue in English chains
I return after a generation, to you.
I am at the end of my dravidic tether hunger for you un-assuaged
I falter, I stumble
These lines remind us a Shelley's famous lines:
"I fall on the
thorns of life I bleed."

The poet is conscious of the hiatus between the language he uses and his own roots: speak a tired language wretched from its sleep in the Kural. Kural is a Tamil classic of the third or fourth century A.D.by Valluvar. From this time people speak this language, Parthasarathy

admits s "Even though I am Tamil speaking and yet write in English there is the overwhelming difficulty of using images in a linguistic tradition that is quite other than that of my own". Thus there is a need to return to one's own linguistic tradition to write poetry effectively. Parthasarathy as it were gives a clarion call to the Indo- English poets to return to their respective linguistic traditions.

The impression of utter despair even in one's own culture is inescapable. He is disappointed by this 'tired language'. His attempt to relearn the classical form of his mother tongue fails as he finds that Tamil has been debased by films; "hooked on celluloid you reel down plush corridors."

UNIT 3 (F): THEMES OF EXILE AND ALIENATION IN THE POEMS OF R. PARTHASARATHY WITH REFERENCE TO THE POEMS PRESCRIBED IN THE SYLLABUS

The self-imposed exile had left a traumatic impression on Parthasarathy's soul and psyche which compelled him to look for his real self in his Tamil milieu and Tamil language. The theme of "alienation" is very much prominent in the poetry of R. Parthasarathy. R. Parthasarathy's *Rough Passage*, is regarded as the longest autobiographical poem in Indo-English literature. But *Rough Passage* is much more than a mere autobiographical poem, for what is conveyed in it is not the life history of Mr. R. Parthasarathy but his poetic personality. The poet's dilemma is to choose between two languages - one which he can never master in spiteof his earlier infatuation with it, and the other which he inherited from his ancestors but found it 'corrupted'. Rough Passage, makes an attempt to resolve this dilemma in the poet's mind. Against this background we see the conflict between two cultures, which is the vital force behind Parthasarathy's poetry.

Rough Passage has three internal parts: Exile, Trial and Homecoming – throughout the poem, Parthasarathy dwells upon the question of language and identity and upon the inner conflict that arises from being brought up in two cultures. The question of using English language for creative writing is always a problem so far as Indian writers in English are concerned. This problem of using English language as a medium of writing has been discussed by Parthasarathy himself in the introduction to *Ten Twentieth Century Indian Poets*. He writes

that Indian poets have been gathered under the common umbrella of the English language. The foremost poet of the 19th century, Toru Datt "put the emphasis back on India, although her verse often glows with English romanticism of the mid-nineteenth century. Her residence in England only increased her awareness of the India she was familiar with. The success of the poem lies in the concretization of something as amorphous as nostalgia which is a common enough experience of all exiles". In the same Introduction, he continues "The Indian who uses the English language feels, to some extent, 'alienated'.... It is not surprising, therefore, that writers in English are conscious of their Indianness because at the bottom of it all, one suspects a crisis of identity." He gives the example of Madhsudan Dutta, to prove this sense of being alienated and the crisis of identity. Firstly he was writing in English but later he began to write in his own mother tongue i.e. Bengali.

In September 1963, he left for England, on a scholarship from the British Council. He was, like most Indians educated in English, certain that he would find himself more or less at home there. And so he decided that England would be his future home. And the English language would help him to belong there. He even hoped for fame as a poet in English. But events were to prove otherwise. And yet he could not ignore the impact of British imperialism on his countrymen as well as on himself. He began to have qualms about his own integrity as an Indian. The England he had known and loved existed nowhere, except in his mind. His disenchantment was total. He felt betrayed. He was "no longer a body of England's breathing English air."

At this time he started writing his famous autobiographical poetical anthology *Rough Passage*. The poem Exile starts with the idea to 'take stock of himself'. It has been prompted by the shocking experience in England, where he had gone to study English Literature and with a desire to settle down there and make a name as a poet in English. He realizes that in England and in a foreign language, he would always be a foreigner. Further in the poem 'Exile' he says

At thirty the mud will have settled:
you see yourself in a mirror.
Perhaps, refuse the image as yours.

Thirty years is the crossing bar from youth to maturity. He should find his identity in a mirror. But it does not happen so. Here is the desire of the poet in search for identity. While looking into the mirror, he remembers his beloved, whom he could not marry, yet there are

memories of the warmth of "the luminous pebbles of her body", and now without her he is "alone like the stone benches in the park." Her whispers have been forgotten in the noises of the city

In the poem ‘Tamil’, the poet talks about how English has chained his mind and body.

My tongue in English chains
I return after
a generation, to you

The poet is conscious of the hiatus between the language he uses and his own roots: speak a tired language wretched from its sleep in the Kural. Kural is a Tamil classic of the third or fourth century A.D.by Valluvar. From this time people speak this language, Parthasarathy admits s "Even though I am Tamil speaking and yet write in English there is the overwhelming difficulty of using images in a linguistic tradition that is quite other than that of my own". Thus there is a need to return to one's own linguistic tradition to write poetry effectively. Parthasarathy as it were gives a clarion call to the Indo- English poets to return to their respective linguistic traditions.

The impression of utter despair even in one’s own culture is inescapable. He is disappointed by this ‘tired language’. His attempt to relearn the classical form of his mother tongue fails as he finds that Tamil has been debased by films; "hooked on celluloid you reel down plush corridors." The poet after returning from England finds himself alienated from his own language and culture. He could not identify himself with the surroundings. His quest to establish himself at the present also fails as he no longer can associate himself with the changes that his own language and culture has undergone during the time he was away. He is stuck in-between the two eras.

Thus what the voyage of the self with the native culture - Tamil offers is only a temporary vent for his chaos, not an intellectual resolution as desired by the poet, because even when he is submerged in the sensuous pleasure in. his communion’ with Tamil culture, the intellectual awareness about the impact of the tenacity of his own twin inheritance and dual personality is a persistent factor on his consciousness. It is this intellectual awareness that leads the self to recognize tragic irony inherent in the very effort to rehabilitate himself in his roots. Ultimately, he confesses that his effort to seek the “unity of being” through his re-entry into

the native culture as a way out of the felt sense of exile has been a failure due to his dual existence: “I am not myself/in the present I only endure/a reflected, existence of the past.”

UNIT – 4

CONTENT STRUCTURE:

Unit 4 (a): Life and Works of Jayanta Mahapatra
Unit 4 (b): "Myth" – Text and Analysis
Unit 4 (c): "Death in Orissa" – Text and Analysis
Unit 4 (d): "Traveler" – Text and Analysis
Unit 4 (e): Themes, Subject-matter in Jayanta Mahapatra's Poetry

UNIT 4 (A): LIFE AND WORKS OF JAYANTA MAHAPATRA (1928 -)

Jayanta Mahapatra (1928 - Present) is one of the most widely known Indian English poets of the modern period. As a poet he is very sensitive and his poems deal with every kind of emotions and most of his poems centres round man-woman relationship.
One can sense the presence of Orissa in his poem. Mahapatra is the first Indian English Poet to receive the Sahitya Academi Award in the year 1981.

He was born on 22nd October, 1928 to a lower middle class family of Lemuel Mahapatra and Sudhansa Mahapatra. Mahapatra began his early formal education in an English medium school named Stewart School at Cuttack. He completed his masters in Physics and started his profession as a teacher in 1949. He served in various Government colleges of Orissa and retired from his job as a teacher in 1986.

Mahapatra began writing poetry at the age of thirty-eight, quite late as compared to other poets. His name is included among the three founders of Indian English poetry, the other two being A.K Ramanujan and Nissim Ezekiel.

As a poet he is very sensitive and his poems dealt with every kind of emotions- pain, love, sadness, death, faith and so on. The sense of alienation which Mahapatra always felt as a child from his mother can also be reflected in his works.

Poetry is an expression of one's emotions and feelings and Mahapatra used it as a tool to express himself. His concern to bring a change in the society can be seen in his poems such as 'Hunger' which shows how poverty detaches one of any humanly feelings; 'Dawn at Puri' which shows the hypocrisy of the priests and so on. One can therefore sense the presence of Orissa in his poems.

According to critics Dipak and Pradeep Chaswal, he admits that the setting, background and sensibility in a poet's work should be rooted in his soil. Mahapatra's style of writing is very obscure and vague. The readers are expected to interpret in any way possible; there is no one single way to interpret a poem. This is how a true poet functions. He is a poet of human relationships and most of his poems center round man-woman relationship. There is also a sense of Indianness in his writings.

The sense of alienation which Mahapatra always felt as a child from his mother can also be reflected in his works. Poetry is an expression of one's emotions and feelings and Mahapatra used it as a tool to express himself. His concern to bring a change in the society can be seen in his poems such as 'Hunger' which shows how poverty detaches one of any humanly feelings; 'Dawn at Puri' which shows the hypocrisy of the priests and so on. One can therefore sense the presence of Orissa in his poems. Mahapatra's style of writing is very obscure and vague. There is no one single way to interpret a poem. This is how a true poet functions. There is also a sense of Indianness in his writings. According to critics Dipak and Pradeep Chaswal, He admits that the setting, background and sensibility in a poet's work should be rooted in his soil.

The name of his first collection of poems is *Svayamvara and Other Poems* (1971) followed by other collections like *Close the Sky Ten by Ten* (1971), *A Father's Hours* (1976), *A Rain of Rites* (1976), *Waiting* (1979), *Life Signs* (1983), *A Whiteness of Bone* (1992), *Shadow Space* (1997), *Bare Face* (2000), *Random Descent* among others. He has written a short story titled "The Green Gardener" (1947) and also edited a literary magazine, *Chandrabhaga*. The collection of his poems in *Oriya is Bali* (1993), *Kahibi Gotii Katha* (1995), *Baya Raja* (1997), *Tikil Chhayee* (2001), *Chali* (2006), and *Jadiba Gapatiayy* (2009). Mahapatra had also translated in English from Oriya and Bengali. Some of his translated works include *Countermeasures: Poems* (1973), *Wings of the Past: Poems* (1976), *Verticals of Life: Poems* (1996), *Discovery and the Other Poems* (2001), and *A Time of Rising* (2003).

Jayanta Mahapatra has been showered with many prestigious awards for his appraised works in the field of literature. He has been awarded Jacob Glatstein Memorial Award (1975), Allen Tate Prize (2009), SAARC literary Award for the year 2009, Padma Shree Award (2009). In the same year he has also been awarded an honorary doctorate by Ravenshaw University on 2nd May. Jayanta Mahapatra is the first Indian English Poet to receive the Sahitya Academi Award in the year 1981.

UNIT 4 (B): "MYTH" – TEXT AND ANALYSIS

Text of the Poem

Years drift sluggishly through the air,
is a chanting, the long years, an incense.
Face upon face returns to the barbed horizons
of the foggy temple; here lies
a crumpled leaf, a filthy scarlet flower
out of placeless pasts, on the motionless stairs.
Old brassy bells
moulded by memories, dark, unfulfilled,
to make the year come back again
a recurring prayer.
The stairs seem endless,
lifelong,
and those peaks too, Annapurna, Dhaulagiri;
uncertain, impressive as gods.
I dare not go
into the dark, dank sanctum
where the myth shifts
swiftly from hand to hand, eye to eye.
The dried, sacrificed
flowers smile at me. I have become;

a diamond in my eye.
Vague grieving years pit against the distant peaks
like a dying butterfly
as a bearded, saffron-robed
man asks me, firmly:
Are you a Hindoo?

Analysis of the Poem

"Myth" is one of the best mythical poems of Jayanta Mahapatra which remind us of William Butler Yeats and his poems. It is that which also culminates in the writing of Relationship. Myth lures us, enchants and draws closer too, Myth abandons us as for the trampling of the tender hearts seen in the flowers plucked, offered to and lying crushed on the stairs which but brings in the pros and cons of the matter. Should one pluck the flowers and offer to? Or, they pray best who love it all? Will the flowers not look beautiful in the plants? Does God need them? Let it be something offered and something to be kept in the plant as for show and freshness. But be sure of it that a poetic heart weeps when a flower gets trampled. But what to be done with the flowers offered to as the offerings?

Years drift through the air, the long years pass by as the incense of the mantric incantation felt through and the faces seem to be retreating back to the barbed horizons of the foggy temples. Here and there lies in a flower crumpled and trampled on the stairs of the temple. Old brassy bells have many a tale to tell, lying clung to for many years, tolled by many hands with the prayers many. Memories lie in connected with those brassy bells.

The stairs seem to be endless leading to Annapurna, Dhaulagiri impressive as gods. But the poet dares not move into the sanctum where the myth keeps shifting from face to face, eye to eye. The dried flowers smile at him.

Vague grieving years pit against the poet the distant peaks like a dying butterfly when a saffron-clad, bearded sadhu asks him if he is a Hindu. There is nothing as that can more beautiful than this poem. Here he marvels us in telling the tale of life and the world; ancient Indian thought and tradition. History, culture, art and philosophy, all lie in detailed.

A pious poem, it can charm and lure all through its thought-content, novelty of expression. India cannot be India if the sadhana is not taken into consideration. The land of sadhus and sadhakas, it has a specialty of its own. But the Himalayan trails have a chastity of their own. The high above peaks themselves will fail it all in sanctity and are not less than.

The poem is scented with the incense of the passing years felt through Vedic incantation and Upanishadic vision taking him to the peaks of meditation and sadhna which themselves appear to be so. Who will not like to meditate on Annapurna, on Dhaulagiri?

The dreamy quality and the visionary aspect are so strong in Jayanta Mahapatra that these keep giving a slip to anyone whosoever seeks to explain, annotate and analyze him for meaning sake.

There is nothing more mythical than myth itself as it itself appears to be sacrosanct and holy. What is here not a myth? This life, world, everything is but a myth. The names of Dhaulagiri and Annapurna themselves have an incantation of their own to be felt which a few have to comprehend it.

The bells will be tolled so will be the years passing and coming again. Perhaps this refers to time and its passage, mechanical and cosmic too. The bell which is actually a metal massed to be tasted for sound experimentation.

UNIT 4 (C): "DEATHS IN ORISSA" – TEXT AND ANALYSIS

Text of the Poem

Faces of tree-bark and grief
hang against God's hand in the world
that cannot lift itself up to help.
In the corners of women's eyes
the rainbow breaks against the sunrise.

Nothing but the paddy's twisted throat
exposed on the crippled bleak earth,
nothing but impotence in lowered eyes,
nothing but the tightening of the muscles
in Bhagyabati's neck which her outcaste mother
would herself have liked to throttle to death,
nothing but the cries of shriveled women
cracking against the bloodied altar of Man,
nothing but the moment of fear
when they need a God who can do them some good.

Oh I am a poet who barks like a dog.
Open the window, I say, so I can breathe.
Let not my memory be like a tiger in ambush.
But there is this dangerously alive body
and only a baton or knife can tear it apart.

Analysis of the Poem

Jayanta Mahapatra's poem, 'Deaths in Orissa', conveys to us the idea of metaphorical death and literal death. In fact, most of Mahapatra's poems deal with the poverty stricken condition of Orissa where Orissa itself acts as a microcosm of entire India. This poem is no exception to that pattern. However, it is interesting to note that the poem consists of unique stanza division with free verse technique applied to its non-linear subject matter. This apart, we see in this poem the abundant use of personal symbols and images.

The first stanza reveals that it is poem that projects the abject condition of women in Orissa. First three lines of the poem invoke that the speaker is trying to equate the 'faces of tree-bark' to 'grief'. According to the speaker, these two things verily depend upon the will of God. This particular aspect hints us at the prospect of fate as these things cannot elevate their condition on their own. The use of personal symbol like 'tree-bark' may symbolize the exposed

condition of a tree and therefore life which is open to be exploited, tortured and so on. Thus, it reveals the mistreatment unleashed on to the body. Thus, the notion of 'grief' could be extended to incorporate the psychological terrain. Both body and mind are inextricable part of human consciousness. Thus, we understand that there is an implication that Orissa is going through a state of degeneration of value system. The idea further is extended to the condition of women as these lines suggest:

In the corners of women's eyes
the rainbow breaks against the sunrise.

The rainbow is often taken as symbol of hope and pride. The lines also depict how every now and then the hopes and dreams of women are destroyed due to the existent patriarchal setup. Thus, they are often exposed to emotional break-down. The rainbow also signals at the prospect of probable rain. The association of rainbow with women's eyes may refer to teardrops of women's suffering. However, the position of the rainbow being situated at the corners of women's eyes bring out the hollowness of patriarchy where the problems of women are rarely entertained or put in the focal point.

The next stanza continues the horrors of patriarchy in an extended form. First two lines of the poem suggest the image of farming with reference to 'paddy' and 'earth'. However, the sense of gloom pervades the scene as both these terms, 'paddy's twisted throat' and 'crippled bleak earth', assert the serious conditions of anomalies. The, figure of 'paddy' in its twisted form is a strict denial of phallic supremacy as it is metaphorically impotent. There is an association of women's distressed body to 'crippled bleak earth'. It expresses the serious condition of the state where nothing extraordinary can be propagated as things are impotent and infertile. There only exists physical violence being inflicted upon the most vulnerable as these lines suggest:

nothing but the tightening of the muscles
in Bhagyabati's neck which her outcaste mother
would herself have liked to throttle to death,

Here, the word Bhagyabati may refer to the name of a woman but she is the microcosm of every women going through traumas of patriarchy. The situation is so grave that the mothers of these women want to soak the violence inflicted upon their daughters. In fact, the physical death (though not possible) would have been more peaceful to these women than this slowly

killing dose of metaphorical death. This gender biased brutality becomes double-edged when these women belong to the category ofoutcastes. The stanza continues exploring the mental agonies of these women. These shattered conditions are often mixed with fear as 'they need a God who can do them some good'. Here the 'God' might refer to any powerful person or more particularly political leader who seems to act like a messiah. However, this whole stanza could be understood as an image of ongoing prostitution in Orissa where people are so much conditioned to poverty that women are compelled to sell their bodies in order to have food. Thus, they turn out to be outcastes in the eyes of society. Mahapatra's poem, 'Hunger' deals with the same thematic aspect of prostitution. In that context, the word, 'God' in the poem, may refer to any client of this system of prostitution.

The concluding stanza brings out the speaker's reaction to this degraded condition of this society. His poetic persona does not allow him to be silent or indifferent to this ongoing state of anguish. His immense energy of protesting against the existent norms is aligned with the state of a barking dog.Further, this association becomes interesting as it threatens the status quo of the patriarchal norms. The situation is so suffocating that the speaker says:

Open the window, I say, so I can breathe.

The outspoken quality of the speaker is intensified with reference to image of a tiger but here he does not want his memory to be 'like a tiger in ambush'. The image can be explained more clearly when we take this as a denial of the act of repression. Rather than hiding those strong distressing emotions, he wants to bring out these traumatic spaces of Indian society so that these things should be considered as problems. These injustices are often so muchnormalised as traditions that actually most people don't realise that this is a degeneration or metaphorical death of the cultural values of Indian society.The speaker is so sincere upon his motive that will not stop protesting against these norms even if there is a threat of meeting his physical death through 'baton' or 'knife'. Thus, the speaker concludes the poem with these lines:

But there is this dangerously alive body
And only a baton or knife can tear it apart.

The concluding two lines may also be analysed with reference to the image of prostitution. The 'dangerously alive body' is symbolic of poverty where people are ready to

accept any sort of job like prostitution in order to keep them going in life's struggles as euthanasia or wishful death is not often possible. The complexities of the last two lines make readers guess about the practical side of the poverty of Orissa and horrors of patriarchy with reference to how it excludes people who cannot fit to its norms. So, under such circumstances, does the speaker see any ray of hope? Is it possible to have any kind of radical transformation of this horrific condition? Could we guess the words 'baton' or 'knife' imply an anarchist slashing of the bubble from where the authoritarian power like patriarchy functions? The non-linearity of the subject matter of this poem throws some challenging questions to the readers.

UNIT 4 (D): "TRAVELER" – TEXT AND ANALYSIS

Text of the Poem

Every evening
the bells of the temple close by
rest their easy weight on the bones;
it's time again to wonder
what I'll do with what I learn.
A warm vapor rises
from the darkening earth like a hope.
Somewhere, inside a room,
a girl is dying in her mother's arms.
Elsewhere, someone
revenges himself for his broken life.
I look at people. At my little misery.
Beyond, at a jasmine's sad sweet smile.
Movement here has purpose:
It is not cold and tired.
The deer chasing the new growth of grass.
The drum thumping against the sky.
The woman with her knees drawn to her chest.
And the wind that deceives itself
it has tellingly carried the scream of the girl

who is dying in her mother's arms.
My knowledge and my time
fail to quiet to night
unlike the flutter of birds.
I try to wear this weight lightly.
But the weight of the unknown buries me.

Analysis of the Poem

In the text of the "Traveler", Jayanta Mahapatra is overwhelmed with the incomprehensibility of the world which is shrouded in utter mystery. There is a contrast in his unfolding of the poem between the natural worlds which is in sync with the law of nature perfectly- "Movement here has purpose", and the human world which is crushed down by the "unknown"- "…the weight of the unknown buries me". The moment he tries to reflect upon the human lives, he is utterly benumbed by the inevitable phenomenon observable in human society. In that unfeeling moment he escapes again towards the Nature which provides him the momentary solace: "Beyond, at a jasmine's sad sweet smile".

The very first line sets the tone of universality of life and death. "Every evening//the bells of the temple close by//rest their easy weight on the bones", but metaphorically the very images of the first three line: 'evening', 'bell', 'rest', and 'bone' signifies death. Upon the cycle of life and death, now the poet thinks how to accentuate his thinking with realization of a Hardy puppet to the unknown "Man is but a puppet into the hands of destiny". Now this tone takes us to the very title 'Traveler'. Who is the traveler here? Is it the poet or the omnipresent being? Though at the onset, it's the poet but with the ending we grasp his idea of surrendering to the universe. The more Mahapatra tries to analyse the dichotomous nature of the human world the more he shrinks to himself. This realization is reminiscent of Macbeth's final soliloquy: 'Life is a tale told by an idiot full of sound and fury signifying nothing'.

Still, Mahapatra tries to retain his hopeful self: 'A warm vapor rises from the darkening earth like a hope'. And then he 'looks at people' but he cannot bear to ponder over the miseries of the people around, he feels at loss 'A girl is dying in her mother's arms. Elsewhere, someone revenges himself for his broken life'.

Mahapatra is numbed by this utter helplessness of lives around. He returns back to naturenow because, 'It is not cold and tired'. The next imageries, the uses of 'deer', 'new growth of grass', signifies vigour, vitality and regeneration accordingly. Whereas in the natural world the cycle of life and death is in perfect harmony because 'Movement here has purpose', but in the human world it seems people are mere puny and insignificant to the destiny.

The woman with her knees drawn to her chest.
And the wind that deceives itself
it has tellingly carried the scream of the girl
who is dying in her mother's arms.

This is the moment the poet wants to escape to the world of the bird negating his physical existence:

My knowledge and my time
fail to quiet to night
unlike the flutter of birds.

Because he wants to 'wear this' weight of this unintelligible world 'lightly'. This line reminds us of the Keatsian world of the Nightingale: 'Here where men sit and hear each other groan….Where but to think is to be full of sorrow…….Away! away! I will fly to thee'. And same like Keats, Mahapatra too comes back to this reality, because 'the weight of the unknown buries me'.

UNIT 4 (E): THEMES, SUBJECT-MATTER IN JAYANTA MAHAPATRA'S POETRY

Mahapatra's thematic concerns in his poetry are many, and in dealing with them he has shown the hand of a master. The excellence of his treatment of his themes matches the dignity and the significance of his themes. The Orissa landscape, the Orissa cultural history and background, the social life of Orissa, and the rites and rituals of the people of Orissa constitute the most important and significant theme of his poetry. This, of course, shows Mahapatra's

mainly regional outlook. Mahapatra deals human relationships, Indian social problems, love, sex, marriage, human nature, and Nature. Thus the thematic range patra's poetry is wide enough, though it cannot be described as all-embracing.

Landscape, History and Culture of Orissa

Mahapatra's 'Dawn at Puri', 'Taste for Tomorrow', 'Slum', 'Death in Orissa' and many other poems deals with Orissa and its condition. Of these Dawn at Puri is the most conspicuous, the most realistic, and perhaps the most interesting, with its endless crow noises, a skull lying on the holy land, sea-beach, white-clad widowed women waiting to enter the great temple, and so on. Taste for Tomorrow also depicts a scene at Puri with its crows, with its one very wide street, with its lepers, and its religious-minded crowds thronging the temple door. In fact, Puri figures prominently in Mahapatra's poetry. Puri and the Konarak temples partly in ruins constitute a big and impressive. Jayanta Mahapatra's poem, 'Death in Orissa', conveys to us the idea of metaphorical death and literal death. In fact, most of Mahapatra's poems deal with the poverty stricken condition of Orissa where Orissa itself acts as a microcosm of entire India.

The Themes of Sex, Sexuality, and Poverty

Sex, sexuality, and social concerns come next in importance so far a Mahapatra's themes are concerned. In this connection two of the most significant and interesting poems are Hunger and The Whorehouse in a Calcutta Street. Hunger depicts both sexuality and poverty. In fact, sexuality here is closely interlinked with poverty. It is a hungry fisherman with a hungry daughter who has resorted to prostitution, while it is the sexual urge which takes a customer to the fisherman's shack. As soon as the fisherman leaves, the girl opens her "wormy legs" wide, and the customer feels the hunger there. The hunger is evidently two-fold, there is hunger between the legs, and there is hunger in the belly above. Of course, there is much more in the poem, but sexuality and poverty are surely is theme.

Myth, Philosophical, Psychological and Realistic

Mahapatra has written a number of psychological, philosophical, reflective poems which show that he is not a poet with superficial mind and an ordinary mental caliber. The Logic, Grass, The Exile, The Abandoned British Cemetery at Balasore, Total Solar Eclipse and The Moon Moment are the most conspicuous and the most impressive of this category. The Solar Eclipse depicts both the approaches to the natural phenomenon of the solar eclipse—the scientific approach and the superstitious approach. The scientific approach is indicated by the line "Quietly the moon's dark well moves on", and the superstitious approach is indicated by the reference to the "fearsome Brahmin priest" treating the darkened sun as "a portent of the gods". In the poem 'Myth', realism and surrealism have beautifully been blended in this poem. The Abandoned British Cemetery at Balasore is again a psychological poem, full of reflections over the dead. The deaths of young persons are the most poignant and heart-rending. Such deaths give rise to profound thoughts.

Probing Human Nature

There are poems which depict human nature and probe the human mind. Section 2 of Temple is one such poem. There is no woman who is not alone there is no woman who is sure that she has found her way to her real purpose of life: there is no woman who does not believe that living is more appropriate than dying, and so on. A woman, who is dying, may be able to chasten the vision of her own death.

According to a critic (K.A. Paniker) Mahapatra's dominant concern in his the vision of grief, loss, dejection, and rejection. The tragic consciousness says this critic, does not seem to operate in the work of any other in English as disturbingly as in that of Jayanta Mahapatra. The women are drawn with sympathy and with precision as in the Indian Summer Poem: "The good wife/lies in my bed." This critic finds moral anguish in The Whorehouse in a Calcutta Street which, according to him, has been absent for a long time from Indo-Anglian poetry. Another critic (S. Viswanathan) expresses the view that, when Mahapatra deals with the themes of trade in flesh, poverty, and destitution, his skill and subtlety do not fail him. Another critic (Chirantan Kulshrestha) says that Mahapatra often excels in writing love poetry, especially poetry which expresses the fragility as well as the stasis of inter-personal relationships. Mahapatra's

treatment of sex and love, according to this critic, is quite a contrast to the calculated cynicism of Ezekiel or the flaunting sick malady of Kamala Das.

SUGGESTED READINGS

1. *A History of Indian English Literature* – M. K. Naik
2. Indian Writing in English – K. R. S. Iyender
3. *Contemporary Indian English Poetry and Drama* – Edited by Arnab Kumar Sinha, Sajalkumar Bhattacharya and Himadri Lahiri
4. *Two Decades of Indian Poetry 1960-1980* – Edited by Keki N. Daruwalla
5. *Modern Indian Poetry in English, Critical Studies* – Nila Shah and Pramod K. Nayar
6. *Rough Passage* – R. Parthasarathy
7. *Second Sight* – A. K. Ramanujan
8. *Re-reading Jayanta Mahapatra: Selected Poems* – Edited by Nandini Sahu

ASSIGNMENTS

Essay-type Questions

1. What is the meaning of the poem "Self-Portrait," by A.K. Ramanujan?
2. Write in detail about the central idea of the poem **'Elements of Composition'.**
3. Comment on the themes of Exile and Alienation in the poetry of R. Parthasarathy.
4. Comment on R. Parthasarathy's love for Tamil language.
5. Critically analyse the poem 'Death in Orissa'.
6. What are the major themes in the poetry of Jayanta Mahapatra?

Short-answer type Questions

1. What does the line 'I resemble everyone but myself' imply?
2. What is the horrific existence that is mentioned in the poem 'Elements of Composition'?
3. What is a lovely reminiscence according to the poet in 'Elements of Composition'?

4. What is implied by the line ‘a conscience-stricken jury’?
5. What are the stones of Bamiyan?
6. Why the fabled Silk Road hangs in tatters now?
7. ‘Experience doesn’t always make for knowledge’. Explain.
8. Why the poet’s tongue in English chains?
9. Why does the poet recommend the humble newspaper
10. Who is the bearded, saffron-robed man?
11. Which are the two things verily depend upon the will of God?
12. ‘The rainbow breaks against the sunrise’. Explain the line.
13. What does the line ‘The deer chasing the new growth of grass’ signifies?
14. Why the poet does escapes towards the Nature?

BLOCK – II

UNITS: 5 – 8

SILENCE! THE COURT IS IN SESSION

BY

VIJAY TENDULKAR

CONTENT STRUCTURE:

Unit 5 (a): An Introduction to Vijay Tendulkar: His Life and Works

Unit 5 (b): A Comprehensive List of Works by Vijay Tendulkar

Unit 5 (c) : Awards

Unit 5 (d): Vijay Tendulkar's Contribution as a Playwright

Unit 6 (a): Detailed Summary of The Play *Silence! The Court is in Session* – Summary of Act – I

Unit 6 (b): Summary of Act – II

Unit 6 (c): Summary of Act -III

Unit 7 (a): Analysis of the Principal Characters – Leela Benare

Unit 7 (b): Analysis of the Principal Characters – Samant

Unit 7 (c): Analysis of the Principal Characters – Sukhatme

Unit 7 (d): Analysis of the Principal Characters – Balu Rokde

Unit 7 (e): Analysis of the Principal Characters – Karnik

Unit 7 (f): Analysis of the Principal Characters – Mrs. Kashikar

Unit 7 (g): Analysis of the Principal Characters – Ponkshe

Unit 7 (h): Analysis of the Principal Characters – Mr. Kashikar

Unit 8 (a): Thematic Discussions – Representation of Patriarchy in *Silence! The Court is in Session*

Unit 8 (b): *Silence! The Court is in Session* as a Social Satire

Unit 8 (c): Dramatic Technique in *Silence! The Court is in Session*

Unit 8 (d): *Silence! The Court is in Session* as a Middle-Class Tragedy

Unit 8 (e): *Silence! The Court is in Session* and a Critical Look into the Indian Legal System

List of References

Suggested Reading

Assignments

UNIT - 5

UNIT 5 (A): AN INTRODUCTION TO VIJAY TENDULKAR: HIS LIFE AND WORKS

Vijay Dhondopant Tendulkar (6th January 1928- 19th May 2008) is one of the most eminent and influential Indian playwrights of the 20th century, writing particularly in his native language, Marathi. He is renowned not only as a playwright but also as a journalist, literary essayist, cinema and television writer and as social commentator. He introduced the Marathi theatre with new dimensions of reality. He was born in Kohlapur, Maharashtra into a middle-class Brahmin family. Alongside holding a clerical job, his father also ran a small publishing business. His father zealously wrote, directed and acted in amateur plays. The young Tendulkar used to go with his father to the rehearsals and the process of performances intrigued him. His father brought for him different types of story books for children in Marathi. Thus, the creative instincts were generated and blossomed in his mind. In a homely atmosphere through his mother, he heard stories about Mahatma Gandhi and Bal Gangadhar Tilak. This exposure to literary ambience at home elicited Tendulkar to write stories at a very young age. His astute social awareness and nationalistic feelings urged him to participate in the Quit India Movement only at the age of fourteen. He realized Gandhi's call and started active participation in the campaign by attending secret meetings and circulating rebellious pamphlets. He also got

attached with Rashtriya Swayam Sewak Sangh and a communist party for a small period of time. These events in his life actually helped in shaping his daring, dauntless and courageous personality and these qualities get reflected in his writings. With his father's order he stopped taking part in the nationalist movements and joined school again. But this time he spent most of his time watching Western movies, plays and studying at the city library. Tendulkar tells in an interview with Mukta Rajya adhyaksha,

> *I participated in a small way in 1942 movement. Owing to that, I stayed away from school a lot and was often humiliated whenever I turned up in class. I was confused, a loner without many friends, not much of a talker. Writing was an outlet for emotions.* (Tendulkar's role in Indian Drama).

Though his formal education was modest, he was taught and enriched by the real life. He received formal education from municipal schools in Mumbai, Kolhapur and Pune. While at Pune he came across Dinkar Balkrishna Mokashi and Vishnu Vinayak Bokil, both were notable writers of Marathi literature. Tendulkar concedes that their personality and oeuvre had great impact on him.

Tendulkar started working as a proof reader in several printing presses from 1944 to 1947 and this built up his interest in pursuing writing as a career. He set off writing in newspapers and magazines. He worked as sub-editor of the daily *Navbharat* and *Maratha* and served as executive editor of magazines like *Vasudha* and *Deepavali*. He also was appointed as a public relation officer for Chowgule Group of Industries. He worked as assistant editor for the daily *Loksatta*. According to the literary critic N.S. Dharan, Tendulkar`s "*Creative genius sharpened by his keen observation and seasoned by journalistic experience, found expression in his plays*". He acquired a profound understanding of human life and society due to his multifarious career. At Mumbai during his struggling period, he used to live at tenements "chawls" and this gave him the vision about the life of urban lower middle-class life. It helped him bring truthfulness into Marathi theatre.

At the age of eleven he wrote his first play *Amchyavar Kon Prem Karnar* (*Who Will Love Us?*). He also directed and acted in this play. He wrote another play *Grhastha* (*The Householder*) in his early twenties. But the play could not get appreciation from the audience. Being disappointed he decided not to write again but due to his inner calling and passion he took his pen again and wrote *Srimant*. This play of 1956 brought him the much-desired acclaim and recognition. It garnered attention because of its central idea as it is about an unmarried

single mother who refuses to abort her unborn child and the consequent plight of the father of this woman who wants to buy a husband for his daughter to save the honour of the family. The theme was very unconventional and controversial for the contemporary society.

Tendulkar wrote one of his most successful works *Gidhare* (*The Vultures*) but it was not staged until 1970. The play portrays a financially and morally degenerated family, their avarice and selfishness. Their greed, viciousness makes them act like a vulture. It is a realistic representation of domestic, sexual, communal and political violence. Here we see the father is beaten by his own children, the forced abortion of a sister's child by her brother and the heated dispute, hatred among the family members. It is a merciless dissection of inherent evil nature of human being. Cruelty lies beneath exterior of well cultured, apparently humble personalities but there are some eruptive moments. No dramatist before Tendulkar has delineated such psychological realism on stage. The contemporary audience was shaken to its core seeing these hideous, repulsive actions.

With the advent of Tendulkar's *Sakharam Binder* and the musical *Ghashiram Kotwal* Marathi theatre was stomped with new controversies. The play *Shakharam Binder* ruthlessly pinpoints how social values and culture is disregarded. It is about the existing practice of dominating, exploiting women in the so- called modern democratic world. Here Sakharam is a bookbinder who fetches other people's abandoned women. He takes them as housemaids and uses them to satiate his sexual urge. The play stirred the society and was highly criticized, even banned in 1974. *Ghasiram Kotwal* is a political satire that created a hubbub in literary and political sphere. The play is very innovative as it embraces the folk structure. Tendulkar very brilliantly showcases the politics of power and its various ramifications. Though superficially it seems to be a clash between Nana and Ghashiram it mainly deals with the overlapping correlation between religion, caste and politics. The play upholds the darker truths like how under the shelter of religion many evil acts are performed and even sanctified. The play raised uproar among Brahmins and was banned on the grounds that it was anti- Brahmin. The play depicts totalitarianism, associated with humiliation, victimization and moral degeneracy. It brings out the rottenness in the society that veiled under the costume of sanctity. The play is a political satire but presented it as a musical drama. He combined the Marathi folk music and drama with novel dramatic techniques and thus created a new paradigm for the contemporary Marathi theatre.

Kamala is another brilliant play where Tendulkar again dealt with the theme of female exploitation and oppression. It also shows different ugly traits of society and its lack of sensitivity towards the marginalized, the down trodden. It is a highly male dominated society where Kamala, the adivasi woman has been commodified and sold to the journalist Jaisingh Jadav. This drama thus also portrays the hypocrisy of the society where a journalist who is supposed to be morally correct and pinpointing the foibles of society is engaged in such unethical activities. For this man the only relation can be sexual. He is disrespectful to his own wife Sarita. Thus, Tendulkar through his creation takes a jeering dig at the society and its systems and different institutes like politics, marriage, journalism etc.

Kanyadaan is a play that explores the deplorable caste system that still prevalent in the so-called modern India. It instantly initiated lots of controversies and was criticized as an anti-Dalit play. Here we get to see an inter-caste marriage of a Dalit poet named Arun Athavale and Jyoti, an upper-class Brahmin girl. But gradually it is shown how the girl is disillusioned about such idealistic arrangements as she has to go through lots of miseries and violence, inhumanity. Towards the end she censures her father for not making her aware of the bitter reality. The play tactfully reminds that an individual must ensure familial responsibilities while fulfilling the social expectations.

He based one of his most powerful and controversial play *Silence! The Court is in Session* (*Shantata! Court Chaalu Aahe!*) on a 1956 short story *Die Panne* (‘*Traps*’) by Friedrich Durrenmatt. In this play, Tendulkar vehemently talks about the real situation of women in the contemporary India. In India, women are considered as inferior social beings and the judgemental attitude of people towards them make their situation more vulnerable. The play aptly scrutinizes the growing violence in society. Women are trapped physically, economically, and psychologically by the oppressive ideologies, practices of the male counterpart of the society. So, they have to face many harsh realities in order to survive and build an identity. The critical and disrespectful eyes of the society act like a panopticon for them.

Tendulkar’s *Mitrachi Goshta* (‘*A Friend’s Story*’) unabashedly deals with lesbian concept, the same sex love. It is a brave play, very much ahead of its time. Though the story of the love triangle was set in the Pre-Independence era the play is extensively relevant in modern progressive times. Deepa Gahlot, the head of theatre and film at National Centre for the Performing Arts has expressed her view on the play. She says that Tendulkar “*didn’t take the*

easy way out. He chose not to represent homosexuality through men. He deliberately chose women." According to the critic this conscious choice expanded beyond homosexuality and also projected the theme of the liberation and respect of women and their choice. The spirit of the play flows against the stringent conservative society.

Tendulkar was perceptive of the plight of an individuals, their struggle in survival, their sufferings and exploitation. Arundhati Banerjee aptly comments that "Tendulkar is both a venerated as well as controversial figure in the country`s theatre scene". Through his influential writings he pointed out all these follies of society with a touch of violence and anger and gave a new dimension to the Indian drama through his dramatic art.

UNIT 5 (B): A COMPREHENSIVE LIST OF WORKS BY VIJAY TENDULKAR

Novels

- *Kādambari: Ek* (Novel: One) (1996)
- *Kādambari: Don* (Novel: Two) (2005)

Short story anthologies

- *Dwandwa* (Duel) (1961)
- *Phulāpākhare* (Butterflies) (1970)

Plays

- *Gruhastha* (Householder) (1947)
- *Shrimant* (The Rich) (1956)
- *Mānoos Nāwāche Bet* (An Island Named 'Man') (1958)
- *Thief! Police!*
- *Bāle Miltāt* (1960)
- *Gidhāde* (The Vultures) (1961)
- *Pātlāchyā Poriche Lagin* (Marriage of a Village Mayor's Daughter) (1965)
- *Shantata! Court Chalu Aahe(Hindi:* Khāmosh! Adālat Jāri Hai*) (Silence! The Court is in Session) (1967)*

- *Ajgar Ani Gandharwa* (A Boa Constrictor and "Gandharwa")
- *Sakharam Binder* (Sakhārām, the Book-Binder) (1972)
- *Kamalā* ("Kamala") (1981)
- *Mādi* [in Hindi]
- *Kanyādān* (Giving Away of a Daughter in Marriage) (1983)
- *Anji*
- *Dāmbadwichā Mukābalā* (Encounter in Umbugland)
- *Ashi Pākhare Yeti* (Hindi: *Panchi Aise Aate Hain*) (Thus Arrive the Birds)
- *Kutte*
- *Safar/Cyclewallah* (The Cyclist) (1991)
- *The Masseur* (2001)
- *Pāhije Jātiche* (It Has to Be in One's Blood)
- *Jāt Hi Poochho Sādhu Ki* (Ask a Fakir's Lineage)
- *Mājhi Bahin* (My Sister)
- *Jhālā Ananta Hanumanta* ("Infinite" Turned "Hanumanta")
- *Footpāyrichā Samrāt* (Sidewalk Emperor)
- *Mitrāchi Goshta* (A Friend's Story) (2001)
- *Anand Owari* [A play based on a novel by D. B. Mokashi]
- *Bhāu MurārRāo*
- *Bhalyākākā*
- *Mee Jinkalo Mee Haralo* (I won, I Lost)
- *His Fifth Woman* [in English] (2004)
- *Bebi*
- *Mita ki kahani* "(Mita's Story)
- *Papa kho gaye*

Musicals

- *Ghashiram Kotwal* (Ghashiram, the Constable) (1972)

Translations

- Mohan Rakesh's *Adhe Adhure* (originally in Hindi)
- Girish Karnad's *Tughlaq* (originally in Kannada) Popular Prakashan Pvt. Ltd. ISBN 81-7185-370-6.

- Tennessee Williams' *A Streetcar Named Desire* (originally in English)

Tendulkar's works available in English

- Silence! The Court Is in Session (Three Crowns). *Priya Adarkar (Translator), Oxford University Press, 1979*. ISBN 0-19-560313-3.
- Ghashiram Kotwal, *Sangam Books, 1984* ISBN 81-7046-210-X.
- The Churning, *Seagull Books, India, 1985* ISBN 0-85647-120-8.
- The Threshold: (Umbartha - Screenplay), *Shampa Banerjee (Translator), Sangam Books Ltd.,1985* ISBN 0-86132-096-4.
- Five Plays *(Various Translators), Bombay, Oxford University Press, 1992* ISBN 0-19-563736-4.
- The Last Days of Sardar Patel and The Mime Players: Two Screen Plays *New Delhi, Permanent Black, 2001* ISBN 81-7824-018-1.
- Modern Indian Drama: An Anthology *Sāhitya Akademi, India, 2001* ISBN 81-260-0924-1.
- Mitrāchi Goshta : A Friend's Story: A Play in Three Acts *Gowri Ramnarayan (Translator). New Delhi, Oxford University Press, 2001* ISBN 0-19-565317-3.
- Kanyādān, *Oxford University Press, India, New Ed edition, 2002* ISBN 0-19-566380-2.
- Collected Plays in Translation *New Delhi, 2003, Oxford University Press*. ISBN 0-19-566209-1.
- The Cyclist and His Fifth Woman: Two Plays by Vijay Tendulkar *Balwant Bhaneja (Translator), 2006 Oxford India Paperbacks* ISBN 0-19-567640-8.
- Sakharam Binder: Translated by Kumud Mehta and Shanta Gokhale.

Filmography

Screenplays

- *Shantata! Court Chalu Aahe* (Silence! The Court Is in Session) (1972)
- *Nishant* (End of Night) (1975)
- *Samna* (Confrontation) (1975)
- *Manthan* (Churning) (1976)
- *Sinhasan* (Throne) (1979)
- *Gehrayee* (The Depth) (1980)
- *Aakrosh* (Cry of the Wounded) (1980)
- *Akriet (Unimaginable)* (1981)
- *Umbartha (The Threshold)* (1981)
- *Ardh Satya (Half Truth)* (1983)
- *Kamala (Kamala) (1984)*

- *Sardar* (1993)
- *Yeh Hai Chakkad Bakkad Bumbe Bo* (2003)
- *Eashwar Mime Co.* (The Mime Players) (2005)

UNIT 5 (C): AWARDS

Tendulkar was honoured with the Maharashtra State government awards twice, in 1969 and in 1972; and Mahārāshtra Gaurav Puraskār in 1999.[3] He won the Sangeet Nātak Akademi Award in 1970, and again in 1998 with the Academy's highest award for "lifetime contribution", the Sangeet Natak Akademi Fellowship. He received the prestigious Padma Bhushan award from the Government of India in the year 1984 for his extraordinary literary accomplishments.

A comprehensive list of awards is given below:

- 1970 Sangeet Nātak Akademi Award
- 1970 Kamaladevi Chattopadhyay Award
- 1977 National Film Award for Best Screenplay: Manthan
- 1981 Filmfare Best Screenplay Award: Aakrosh
- 1981 Filmfare Best Story Award: Aakrosh
- 1983 Filmfare Best Screenplay Award: Ardh Satya
- 1984 Padma Bhushan
- 1993 Saraswati Samman
- 1998 Sangeet Natak Akademi Fellowship
- 1999 Kalidas Samman
- 2001 Katha Chudamani Award
- 2006 The Little Magazine SALAM Award

UNIT 5 (D): VIJAY TENDULKAR'S CONTRIBUTION AS A PLAYWRIGHT

During the late sixties and the early seventies Indian drama in English initiated and witnessed a creative overflow, an avant-garde, positive streak of light. Translations of plays of different regional languages like Hindi, Bengali, Kannada and Marathi happened during the 1970s and onwards and were being accepted and appreciated throughout the nation paving new future of remarkable maturity and growth and adding new dimensions to Indian drama. Vijay Tendulkar (1928-2008), the prolific author has produced innumerable works. He has to his credit thirty

full-length plays, seven one-acts, six collections of children's plays, two novels, four short stories, and seventeen film scripts. The themes of imbalanced power structure, exploitation of humanity, violence is exposed in his plays. The contemporary Indian dramatists distanced themselves from classical and European models. They established unique, experimental and innovative ways of themes and technical devices. It forged the future of a distinctive custom in the history of world drama by reinvigorating history, legend, myth, religion and folk traditions and blending it with the contemporary socio-political scenario. The total theatrical atmosphere was changed and evolved by playwrights like Mohan Rakesh, Girish Karnad, Badal Sircar and Vijay Tendulkar. They all formulate the backbone of contemporary Indian English theatre.

Vijay Tendulkar is one of the most powerful thespians from Maharashtra. Through his pen the taboos of the society were bound to be broken. He ushered in a new age in theatre by dealing with contemporary issues and circumstances. Through his drama he turned out to be a social commentator dealing with real poignant problems. He is deemed as the true father of Modern Indian Theatre. He understood, exposed and scrutinized the middle-class people and their ideologies, behaviour, conscience properly and is often compared with Arthur Miller who portrayed mainly the middle-class people of America. Instead of romanticizing the middle-class people of India he awfully decaying, atrocious, inhibited, prejudiced side of them.

The name Vijay Tendulkar is symbolical of new path, new awareness in Indian dramatic tradition. He depicts the sufferings, agony of human being with his focus on the middle-class people. He is one of the most prominent, respectable spearheads of modernism in the avant-garde Marathi theatre. In all his plays, he presses the theme of segregation of the individual and his/her encounter with the aggressive circumstances. He was deeply inspired by Antonin Artaud and his Theatre of Cruelty. Tendulkar's plays assimilate the social problems and consequent anguish. He delivers disturbingly stripped portrayal of gender and power equation and the trail of violence and oppression associated with it. He ushered in a new realm of Indian theatre, with realism and new sense of aesthetics. He says, "*Unlike the communists I don't think violence can be eliminated in a classless society, or for that matter, in any society. The spirit of aggression is something that human being is born with. Not that it is bad. Without violence man might have turned into a vegetable*". Vijay Tendulkar likes the rawness; the natural individualistic traits and he does not cover any of his characters with decorative trappings.

Dramatists before him, like PL Deshpande or even Rabindranath Tagore also have addressed various social issues, but their plays have more romantic, poetic or lyrical disposition. But Tendulkar was honest, hard-hitting and undeviating and establishes a firm grip him in the realm of modern theatre. Tendulkar believes in social and democratic liberty and he is strongly against any kind of exploitation. As a sensitive human being Tendulkar observes the society, the life and project the contemporary society reality in his plays. Tendulkar has a resolute, extraordinary observation. Once he said, "*My creative writing, including plays and films have written mostly deals with or tried to deal with contemporary social reality. As a social being, I am against all exploitation and I passionately feel that all exploitation must end*". He felt the experience of others in their respective life. So, though he kept writing in Marathi he gained huge success in being recognized by the European countries. He has initiated a fanbase around the globe. Like Girish Karnad his plays are translated into many Indian languages as well as in English.

The noted newspaper The New York Times has expressed its respect and written an obituary for Tendulkar, "*It was a measure of Mr. Tendulkar's gifts that he achieved worldwide fame despite writing in Marathi, the language of his home state, Maharashtra, in west central India. Most of his plays were translated into Hindi and English for national and international audiences*." He displays mercilessly, uncompromisingly the hypocrisy, the frailty of human beings and becomes one of the most controversial playwrights of India. Like an 'Angry Young Man' he vehemently expressed his grudge against the fundamentally orthodox society. His plays are direct. His artistic capability intertwines the reality with inherent violence residing at the bosom of real lives. Most often it is the struggle of an individual and the norms of society becomes his focus of study. He brilliantly presents the multifarious tension between the individual and the society. The genius is also known as 'the Champion of Social Justice' for the right reason. For his brave content of writing, he began the theatre of protest. Stage is his forum to reform the outlook and attitude of people. He claims to live on writing as he rightfully pointed out that, "*Writing is me. It is very essence of my being.*" Vijay Tendulkar is the foremost personality of 'The Theatre of Cruelty' in the Marathi. For him the Marathi theatre got its national reputation. He is leading the Marathi theatre like Mohan Rakesh in Hindi, Badal Sircar in Bengali language. For him the traditional Marathi theatre gets its more relevant and modern naturalistic touch. He used various styles of the Western theatre but his content is always extracted from the Indian society. Issues related to women, the marginalized, the downtrodden who are attributed the inferior, subordinate status in the society have mostly been the central

theme of his drama. He churns out the problems, prejudices, perspectives of the middle-class people of the society.

He is a modernist playwright and one of the most genuine representatives of modernity in Indian theatre. He was certainly inspired by The Western models of drama – Drama of Absurd, the Theatre of Cruelty, Impressionism, Naturalism. But he gives the Indian flavour into those models and made a veritable account of the real people of India. He also uses avidly various Indian dramatic forms like Tamasha, Notanki, folk theatre etc. Mahesh Dattani rightfully says,

> *Vijay Tendulkar's contribution to Indian theatre was immense. He was the true father of modern Indian theatre. He was the first playwright to put the Indian middle class family under the microscope, like Arthur Miller did the American middle class in the 1950s and the 60s.*
>
> He initiates an exceptional evolution by his inclusive attitude of East and West, of traditional and modernity, personal and social.

UNIT - 6

UNIT 6: DETAILED SUMMARY OF THE PLAY *SILENCE! THE COURT IS IN SESSION*

Unit 6 (A): Summary of Act 1

The setting of the play is an empty hall which has two doors. Through one door the characters take their entry and another door leads to the adjoining room. Within the hall there is a platform, one or two wooden chairs, an old box, a stool and gallimaufry of several other things. A clock is also hung in a wall which is inoperative and some worn out portraits of national leaders. A wooden board with donors name is also kept there and a picture of Lord Ganesha is hung on the door. Soon some footsteps are heard and someone unlocks the door. The man is Samant holding a lock and key, toy parrot of green cloth and a book. Samant calls Miss Benare to come in. he speculates that the hall is cleaned today for the show. He thinks that Miss Benare has caught her finger in the bolt as she put one fingertip between her lips. So, he advises her to

suck her finger to alleviate the pain. But Benare says that it's nothing but a habit and speaks flirtatiously to Samant. She says,

BENARE: Who knows? And I felt even more wonderful coming here with you. I'm so glad the others fell behind! We rushed ahead, didn't we?

SAMANT: Yes, indeed. I mean to say, I'm not in the habit of walking so fast. You do set a very lively pace, very lively.

BENARE: Not always. But today, how I walked! Let's leave everyone behind, I thought, and go somewhere far, far away – with you!

But with this declaration Samant becomes extremely embarrassed. Benare reiterates that same thing saying, "You are a very pure and good person". But she also adds that she likes the hall too. Samant is little bit relieved of his awkwardness and says that almost all the village functions take place in the hall and he doesn't miss any single occasion. Through their conversation we come to know that Samant doesn't have any wife and the toy that he is carrying is for his nephew. Samant says that magic shows were organized in the village some time ago. After this Benare drew herself closer to Samant and asks about various ploys of magic show. Again, being uncomfortable Samant pulls back and tries to demonstrate the tactics of magic. Benare understands his pure innocence and retreats. She wonders why others have not reached yet. With the first bell ringing she will always at the threshold of school. She is never late so she is never reproached and she also expresses how devoted she is as a teacher. Samant considers her as a 'schoolmarm' but she rectifies him and says that she is 'a teacher'. Benare here expresses her viewpoints that children are way better than the adults as they don't pretend like they know everything. Samant thinks that he should proceed with the demonstration but Benare declines to see and Samant agrees. Picking up a chair and placing it down beside her Samant asks her to sit. But Benare confirms in the class she never sits as by standing while teaching she can monitor the behaviour of the children. She speaks about her devotion to the teaching profession,

BENARE: I'm used to standing while teaching. In class, I never sit when teaching. That's how I keep my eye on the whole class. No one has a chance to play up. My class is scared stiff of me! And they adore me too. My children will do anything for me. For I'd give the last drop of my blood to teach them.

She understands that people are jealous of her but the rest of the teachers can't do her any harm even after holding an enquiry. She declares she has been truthful to her profession all through her life and people don't have any right to control her life and her movements. Unconsciously she puts her hand on the stomach. Samant wants to check on the rest but Benare asks him to stay as she is scared when she remains alone. She starts to sing an English song. When Samant asks her what's going to be performed today, Benare says that it will be a mock lawcourt. But Samant asks what exactly is a mock lawcourt? Miss Benare explains it as a make-believe court. She adds that there is always a prime agenda for the chairman Mr. Kashikar –

BENARE: Exactly. Fun. But Samant, 'Spreading enlightenment is also one of the prime objectives behind our programme.' So our chairman Kashikar will tell you. Kashikar can't take a step without a prime objective…

She then mocks about Mrs. Kashikar who according to her is a silly housewife. Mr. and Mrs. Kashikar are childless. She says that not out of generosity but out of boredom they provided a refuge to a young boy, gave him education and almost made him a slave. This man is Balu Rokde. Benare makes a very sarcastic comment on Sukhatm

BENARE: ... Well, we have an Expert on the Law. He's such an authority on the subject, even a desperate client won't go anywhere near him! He just sits alone in the barristers' room at court, swatting flies with legal precedents!

But in the mock trial he is a brilliant barrister. Benare teases him saying in real trouble he hides his head as he doesn't have any talent of solving real problems. Samant wants to know what today's mock case is about. Benare replies that it's about President Johnson producing atomic weapons. Benare realizes others are coming and takes Samant with her to hide behind the door. Benare bounces with a 'Boo' in front of them when they enter and laughs heartily. Rokde, Ponkshe and Sukhatme come in. Sukhatme asks Benare to grow up. But Benare retorts saying she doesn't like to be 'the soul of seriousness' outside the classroom. She disapproves to show any 'false modesty or dignity'. Rather she wants to be real, be carefree, singing, laughing, dancing, thriving –

BENARE: We should laugh, we should play, we should sing! If we can and if they'll let us, we should dance too." She wants to live life fully. She believes, "*Life is not meant for anyone else. It's your own lie. It must be. It's a very important thing. Every moment, every bit of it is precious.*

Benare pokes fun at Ponkshe's nervousness before the show but Sukhatme tries to inspire Ponkshe by saying he looks impressive. Irked with Rokde's laugh Ponkshe takes a dig at him by speaking about Rokde's way of education being dependent on others. In order to change the topic Benare starts taking about her childhood traits. She recites a rhyme that Rokde wants to write down but is rebuked by Benare as she believes instead of copying one must at first understand it and internalize it. She starts reciting a poem and at midway she thinks of singing a song. This shows the perky and whimsical nature of Benare. Sukhatme applauds Benare's song and Karnik enters. Karnik starts praising the hall. Benare thinks that the mock court is 'Just like a real one.' As they are waiting for others Benare says she likes Mr. and Mrs. Kashikar as though Mrs Kashikar is uneducated and Mr. Kashikar a social worker, they are 'full of life'. She likes the way Mr. Kashikar buys garland for his wife. Karnik has a different outlook. He says that, "*such public formalities between husband and wife, I suspect something quite different in private*." When Kashikars enters, he enquires whether Balu has brought everything. Usually, Balu tends to forget something every time. But Rokde retorts that he only forgets sometimes not every time. Mrs Kashikar says she wanted to buy a garland for Benare too but she snobbishly replies –

BENARE: … I never want garlands. If I did, couldn't I afford to buy them? I earn my own living, you know. That's why I never feel like buying garlands and things.

She actually likes to flaunt her independence more than a garland. Rokde suddenly remembers and wonders where Damle is. But with the mention of his name Benare becomes silent and still. Mrs Kashikar informs that he will come a little later as he was attending a symposium. In the meantime, Ponkshe asks Benare about the girl in trouble that she noted for him to marry. Benare looks confused. Then they go on discussing who will play which part for the play. As Rawte is not coming they ask Samant to play the fourth witness. Samant gets terrified and confused as he is inexperienced in this field. Sukahme assures to help him in the rehearsal. They decide to rehearse about an 'imaginary case' to make Samant realize about the court proceedings. But Benare professes instead she would like to play games. When for a moment Benare leave for the bathroom, they decide that Miss Benare will be their accused as Sukhatme says "*when there's a woman in the dock, the case does have a different complexion*". They know that it's not going to be frivolous matter and the charge must have some "social significance". They make all arrangements of the furniture like a real court and when Benare comes out singing a song and wiping her face Pokshe declares that Miss Benare is accused of an "extremely grave nature". Benare is startled and numbed. Karnik and Rokde bring the

wooden dock around her. Kashikar, acting as the judge, announces that Miss Benare is accused of infanticide and the ambience is suddenly changed.

UNIT 6 (B): SUMMARY OF ACT - II

The atmosphere in the room is sombre as Kashikar asks Benare whether she is guilty of infanticide. Meanwhile, Samant asks everyone for pan or cigarette. Sukhatme takes a dig at Benare and says –

SUKHATME: Why are you so grave all of a sudden? After all, it's a game. Just a game, that's all. Why are you so serious?

But he knows very well that under the disguise of a game they will gain sadistic pleasure by mentally torturing Miss Benare. But she says she is rather playful about the whole thing and she is pretending to be serious to create appropriate atmosphere. Samant gets inquisitive about the term 'infanticide'. Sukhatme explains that it is the charge of killing a new born baby and he recalls one widow from his village doing this crime. Kashikar affirms that they intentionally chose this topic for its greater social significance. When Sukhatme takes the position of the advocate he begs the judge's permission to spit out the paan and regarding this there is a hilarious conversation between Kashikar, Benare, Karnik and Sukhatme. Finally, Sukhatme acting both as the prosecuting counsel and the defence counsel, comes back within ten seconds after spitting. Benare here jibes at Sukhatme. Samant wonders whether a real court acts like this but quickly Kashikar orders everyone to observe silence. When Kashikar wants an answer whether the accusation is true, she says scornfully that she would rather want to be accused of snatching public property. Benare asks for reprimand to the judge for Mrs. Kashikar's unwanted remarks but instead she is reproached. Karnik advises Benare to take the matter seriously. After that Benare retaliates saying she can't even kill a cockroach and doing a crime like infanticide is unthinkable by her. Sukhatme starts acting the role of the persecuting counsel and gives a lecture on the sacredness of motherhood-

SUKHATME: Motherhood is pure. Moreover, there is a great – er – a great nobility in our concept of motherhood. We have acknowledged woman as the mother of mankind. Our culture enjoins us to perpetual worship of her. 'Be thy mother as a god' is what we teach our children from infancy."

He quotes the old Sanskrit proverb, "*Janani janmabhumi svargadapi gariyasi" that means, "Mother and/ The Motherland/ Both are even/ Higher than heaven."* So if a woman takes the life of an innocent child then there is no more sinful act than this. Then Sukhatme calls his first witness Mr. Gopal Ponkshe, a supposedly "world-famous scientist" who takes an oath of truthfulness touching the Oxford English Dictionary. Balu is rebuked by Mrs Kashikar for not bringing the Gita but Rokde confesses that he actually forgot to bring. Benare shows some pity to Balu Rokde that irritates him. The process of prosecution starts and Sukhatme asks Ponkshe about the accused person's social and marital status. Sukhatme also entreats Ponkshe to take the trial seriously. Ponkshe cunningly replies that for the public eye she is unmarried. Ponkshe censures the 'moral conduct' of Benare and says that she actually "runs after men too much". Then Benare disdainfully exclaims that she has relationship with both the lawyer and the judge. Sukhatme then enquires about the behaviour of Benare to which Ponkshe replies that sometimes she acts nonsensically. She also once tried to arrange a marriage for him.

Sukhatme summons Karnik, the actor, to the dais and asks him to pledge to speak the truth. Karnik is full of affectation and ostentation and delivers some aphorisms like, "Truth is stranger than fiction". Sukhatme asks Karnik how does he know Benare and in reply he says that they act in performances of Living Lawcourt. Sukhatme asks Karnik about the interpretation of a mother in the plays that they perform. But Karnik informs that the new plays don't include the concept of motherhood rather the plays focus on the disillusionment and futility of life. Sukhatme wants Karnik's definition of a mother which is to give birth and to protect the baby not to strangle the little one to death. Then Sukhatme wants to know about the moral conduct of the accused but he says that Rokde may answer that better. Meanwhile Karnik clarifies whether Sukhatme wants to know about the real life or the trial. Sukhatme says the real life but Karnik wants to stick to the trial one. Rokde is confounded by hearing his name but finally he also has to ascend to the witness box. Seeing the uneasiness of Rokde, Benare laughs uncontrollably. Watching Balu at a fright Mrs. Kashikar rebukes him. But with an insulting gesture from Benare he starts to speak. He says that in the college hostel room, in the evening he has seen Mr. Damle and Miss Benare together. Samant expresses his doubt regarding this to Mrs. Kashikar. Kashikar here chides Sukhatme very politely for being too personal but

secretly he is also enjoying. Benare angrily retorts that her personal life should not be a matter of discussion.

BENARE: There's no need at all to drag my private life into this. I can visit whom I like. Damle wasn't eating me up.

SUKHATME: What did you see there, Rokde? Yes, tell us. Tell us! Miss Benare, listen to me. Don't spoil the mood of the trial. This game's great fun. Just be patient. Now, Rokde, don't be shy – tell everything you saw."

They say that it's just a game not to be taken seriously, but in reality, they are enjoying the character assassination of a woman. Rokde says because of her presence Damle did not let him come in the room which generally doesn't happen. Benare says it is baseless as if she is seen with the aged principal in the office, it doesn't necessarily man, they are having an affair. Benare gets disgusted and repels that they can count almost twenty-five more people with whom she stayed alone. Appalled, she tells them to include Samant's name in the list. Samant immediately retorts that they only spoke about magic and hypnotism when alone. Sukhatme is curious about the term 'hypnotism'. Mrs Kashikar is very happy with the progression and says that "the whole affair's warming up nicely". Though Karnik says that it's just a rehearsal but all of them were gripped by the topic. Then Samant enters the witness box. At first Samant opines that he considers Benare to be a nice lady. Initially Samant was answering honestly but when insisted by Sukhatme to tell 'imaginary' stuff as the entire lawcourt and the crime itself is imaginary here. Then Samant starts to state the wildest, untruthful, fabricated account of the entire event. Mrs Kashikar is excited with these false rendering. He says with hesitation that he went to Professor Damle's room to arrange a lecture of Damle in his village and he heard a secret female voice crying at his house. All in the room are intent to know more about the secret conversation between them. He says that the female voice is worried to be abandoned by Damle but he is more concerned about his reputation than the woman's misery. All are thrilled. Then she threatens to kill herself but warns that it will be a murder of two living beings that means she is pregnant. Benare bursts in anger as all these are blatant lies –

BENARE: This has got to stop! Not a word of it is true!

SAMANT: Of course not.

BENARE: It's all made up! It's a lie!

SAMANT: That's quite right!

BENARE: You're telling barefaced lies!"

She desperately wants to stop all these processes of humiliation and says that she understands that all are ganged up to against her. Benare becomes devastated with all these falsified statements and tears roll down her face. Kashikar says now-a-days the fabric of society is destroyed and nothing is unblemished. Being extremely mortified Benare wants to leave the room. She tries to open the door in vain and a peculiar joy starts to appear on everyone's face. With 'perverse excitement' Sukhatme asks the accused to come to the witness box.

UNIT 6 (C): SUMMARY OF ACT - III

Benare is reluctant to go to the witness box propels her forward Benare's face turns like a "trapped animal". Sukhatme very formally wears the gown and Mr. Kashikar asks her to take the oath. Touching the dictionary she says, "*I hereby swear to tell the truth, the whole truth and nothing but the truth.*" Sukhatme shamelessly calls her as Leela Damle but she rectifies it saying she is Leela Benare. When Sukhatme asks her age, she remains silent. Mrs kashikar eagerly tries to guess her age. She thinks Benare is 32 years old or more. Kashikar again interrogates about her age but she doesn't respond which according to Kashikar is "intolerable rudeness" and indignity towards the court. Kashikar then writes her age as not less than 34 and opines that it is necessary for the "society should revive the old custom of child marriage". According to him if girls are married off before puberty, then "all the promiscuity will come to a full stop". Sukhatme asks why she is unmarried in such "mature" and "advanced" age. Benare maintains her silence and then again tries to leave the room but Ponkshe obstructs the way and Mrs. Kashikar brings her back to the dock. Sukhatme then calls Mrs. Kashikar to be his witness and she readily goes to the witness box and she says that she is unafraid to tell the truth. Mrs Kashikar says that women like Benare get "everything without marrying", they don't care about marriage. By everything she means sexual relationship. Mrs. Kashkar detests the fact that Benare is 'free'. She abhors Miss Benare's boisterous nature, her exuberance and independence –

MRS KASHIKAR: … An unmarried woman! No matter how well she knows him! Look how loudly she laughs! How she sings, dances, cracks jokes! And wandering alone with how many men, day in and day out!"

These types of comments actually show their cheapness and reflect their frustration, their grudge against Miss Benare and her independence. She informs the court that Miss Benare cunningly demands the company of Mr. Damle alone to see her home after every performance. Sukahtme slyly says that as Damle is a family man, Miss Benare may approach him very innocuously. But Mrs Kashikar dismisses the innocence of Benare saying that she also has made inappropriate advance to Balu in the dark. Situation gets more tense. Kashikar orders Rokde to give evidence but he hesitatingly comes. He is reluctant at first but with the persuasion of Mrs Kashikar he speaks about the indecorous behaviour of Miss Benare though with his anxiety and discomfort it is clear that he is speaking a lie. Balu informs that when Benare holds his hand he extricated his hand and then she instigated that this incident must be kept a secret. Sukhatme states how immoral, iniquitous it is to pursue a younger boy like Rokde who is almost like her brother. Balu then gathers courage and wants to show his masculinity by revealing that he slapped Miss Benare and finishes with this. Samant declares that he doesn't believe all these statements. With Ponkshe's insistence to be the next witness he is called upon. Here Ponkshe reveals that he had seen Benare carrying a bottle of Tik-20 a kind of strong bedbug poison. He adds that one day one of her students came and delivered him a sealed envelope. There it was written that Miss Benare wants to meet him alone in Udupi restautant. Here Ponkshe proclaims that Benare looked guilty and actually wanted to marry him. This story is quite riveting for others. Ponkshe says that she did not propose him out of love but out of insecurity as she was pregnant. At that moment Benare was "*sitting like a block of stone, drained of colour and totally desolate*." But he was not ready to take the responsibility of an unborn illegitimate child and its mother even not 'for the sake of humanity'. Ponkshe goes on recounting their conversation. First, they spoke about some purposeless things like Sukhatme's poor practice as a barrister, the maltreatment of Rokde by Kashikars etc. Then in a jesting manner she asks about his love life. Ponkshe says that he likes "mature" girls to which Benare elaborates that maturity comes with experience and "experience comes with age'. So, she asks solemnly if the girl is older and more educated that Ponkshe, will he marry her? Then she reveals that she has thought of a promising bride for him, but the girl has recently gone through a heartbreak. She is pregnant as the man she loved and worshipped was only lustful about her body; she "*worshipped that man's intellect. But all he understood was her body*". He sidles

and drops Damle's name purposefully and all present in the room is stupefied. Though Miss Benare fell at his feet he blatantly rejected. Benare acts as she was just joking and started laughing vehemently. But at this point Ponkshe notices tears in her eyes and everything becomes transparent to him. Then Karnik also says he has to expose something by raising his hand. Karnik behaves very dramatically and starts to digress about the great playwright Ionesco. But Sukhatme instructs him to speak concisely and he discloses that he saw encounter between Rokde and Benare. He says that the accused assured that if they marry Rokde won't need to be afraid of Mr. and Mrs Kashikar. But Rokde thinks that marrying her will tarnish his reputation and rejects her offer. Outraged, Benare slaps Rokde. Then he goes on saying he met the cousin of the accused through a common friend. There he learnt that the accused had tried to commit suicide at the age fifteen because of some dismay in love. This time she had an affair with her maternal uncle which is totally immoral –

KARNIK: I can't say that exactly. I can only tell you what happened. My information is that the accused attempted suicide because of a disappointment in love. She fell in love at the age of fifteen, with her own maternal uncle! That's what ended in disappointment."

Sukhatme declares that not only in the present she was unchaste at her past also. Now Mr. Kashikar also wants to give some evidence as this is a case of "great social significance". He thinks that the grown –up unmarried girls are like "sinful canker on the body of society". He says that due to his projects of social work he sometimes meets the notable leader Nanasaheb Shinde of Bombay. He heard a dubious conversation a little. When he asked about it Nanasaheb replied that it's about a school-mistress. She comes to him regularly and insists on dropping an enquiry against her by the school authority. As she is a bright young woman, he could not give his consent to the school authority. But as soon as he learns that she is pregnant before marriage he gets infuriated and decides to dismiss her from her job. Kashikar claims that he is a wise man and by his study of society he ensures that that woman is none other than Miss Benare. Sukhatme then explains that the charge against the accused is very serious and terrifying. He tries to judge the character of Miss Benare as appalling and 'bankrupt of morality'. According to him the accused has committed the crime of 'unlawful maternity' which is more dreadful and heinous that infanticide. Sukhatme says that Miss Benare has blackened all social and moral values and adds –

SUKHATME: The charge against the accused is one of infanticide. But the accused has committed a far more serious crime. I mean unmarried motherhood. Motherhood without

marriage has always been considered a very great sin by our religion and our traditions. Moreover, if the accused's intention of bringing up the offspring of this unlawful maternity is carried to completion, I have a dreadful fear that the very existence of society will be in danger. There will be no such thing as moral values left. Milord, infanticide is a dreadful act. But bringing up the child of an illegal union is certainly more horrifying. If it is encouraged, there will be no such thing left as the institution of marriage. Immorality will flourish. Before our eyes, our beautiful dream of a society governed by tradition will crumble into dust. The accused has plotted to dynamite the very roots of our tradition, our pride in ourselves, our culture and our religion."

He professes that '*Na stri swantantryamarhati*' that means now woman is 'not fit for independence'. He pleads for the most grievous punishment for the accused. Now taking the role of the defence counsel he evokes an artificial emotion and says though the crime is serious but the accused should be given mercy on the ground of humanity. Benare is still motionless like a stone. Mr. Kashikar now addresses Benare whether she has anything to say. With the change of light, music the entire court freezes and she starts her long soliloquy. She asserts that life was a burden for her but once she has survived a suicide, she realized its value. But at this moment life is giving her unbearable pain and she says in a classroom manner:
Life is like this. Life is such and such. Life is a book that goes ripping into pieces. Life is a poisonous snake that bites itself. Life is a betrayal. Life is a fraud. Life is a drug. Life is drudgery. Life is something that's nothing – or a nothing that's something.

For her life is a dreadful thing and 'life is not worthy of life'. In her early youth she was infatuated by her own uncle that may be sinful but as he was her only admirer her heart melted and she was too naive to understand that as sin. But breaking and burning inside she never ignored her students – "*I was cracking up with despair, and I taught them hope. For what sin are they robbing me of my job, my only comfort? My private life is my own business".* She does not want her personal life to interfere with her professional life and that's a reasonable fact. All the men in her life have only craved for her body but she wanted to surrender her mind also- "*He was a man. For whom everything was of the body, for the body!*"

So earlier she despised her own body and wanted to finish it. But now she wants to keep it, preserve it as her body now carries the bud of the beautiful time, her son. She now wants to

live, to exist for the little child. She also believes that this little being should have a mother and a father, a house and an identity.

Light comes again. Benare is seen standing on the dock and others at their respective places. Kashikar states that the time is over and the time for judgement has arrived. He takes the wig from Rokde and delivers the judgement with solemnity. The judge says that the crime committed by Miss Benare is one of the most heinous acts. His verdict reiterates the words of Sukhatme and says that motherhood is pure and sacred but the stance of Miss Benare posits a serious threat to the stability of the society. So she doesn't deserve forgiveness. Her insolence is also reprehensible. All sinners should be aware of their place in society. He believes that not only current youth but also future generation will be jeopardized because of her misconduct. So Mr. Kashikar gives the verdict and says, "*the court hereby sentences that you shall live. But the child in your womb shall be destroyed*." This verdict makes her agonized and she starts writhing with pain. Soon she collapses with her head on table. And then breaking the silence someone opens the door and a gleam of light and two or three people come inside the hall. They are the audience for the evening show. Everyone now gets startled and try to normalize the situation. Suddenly they realize that quite some time has passed in this mock trial. Kashikar rebukes Rokde for not reminding him of the time but Sukhatme declares that they are amused by the performance that seems so real. They notice the motionless Benare. Mrs Kashikar playfully says that Benare is really sensitive to take this game seriously. Karnik reminds that 'the show must go on'. They all ask Samant to arrange for some tea and pretend to take the whole incident lightly. Kashikar notices the bottle of Tik-20 but diverting his gaze he pleads others to get ready. Following Kasikar everyone withdrew from the room only Benare was there on the stage, motionless. Samant was observing her. He gets embarrassed and modestly comes to Benare. He calls Benare to move but it was ineffectual. So he affectionately keeps the green cloth parrot in front of her. She trembles a little and from a distance her own voice is heard singing a song of a sparrow whose nest has been snatched.

UNIT - 7

UNIT 7 (A): ANALYSIS OF THE PRINCIPAL CHARACTERS - LEELA BENARE

She is the central and most powerful character of the play *Silence! The Court is in Session*. She represents the independent young woman of the modern era. She is a jovial, energetic, free-spirited person. She is a schoolteacher but unmarried and works as a member of Sonar Moti Tenement Progressive Association which is an amateur theatre group. She likes to notice the follies of human beings in a trivial manner. At the beginning we get to know about the other characters through her. She has a satiric viewpoint about her teammates and through her comments she enlivens any place. But the rest of them are full of cynicism. They don't like the liberty that Miss Benare enjoys.

At the beginning of the play, we get to see that she is flirtatious as she tells Samant, she wants to leave others behind and wants to "go somewhere far, far away – with you". She thinks that he is a very adorable and pure person. But seeing his innocence Benare restrains herself. Through her conversation with Samant we get a glimpse of her professional life. She is very devoted to her profession as she mentions that she is ready to give "the last drop of my blood to teach them'. She was always very punctual. She has always reached the school on time, with the first bell. She has never delayed for delivering lesion and correcting their exercises. She likes children as they are not conceited and artificial like the adults. She thinks that her commitment and popularity among the students make others jealous of her. Benare is seen as a jolly, confident, educated woman who loves to tease others and laughs heartily. But slowly everything changes for her in the mock court. She gets intimidated and suppressed by the pressures created by others. The members of the troop assemble for the mock-trial of an issue with social importance. They arranged it superficially to make Samant understand the court proceedings as the actor for that part was missing and Samant was requested to play the part. But their real intention was to harass Miss Benare for doing something which according to them is immoral and threatening to society. In the disguise of a mock trial, they want to censure Benare.

Benare, often intones parts of songs and poems. These humming reflect her inner conflicts, fears, traumas. Initially in the play, Benare sings a song in English recounting a secret lover: "*He wants to marry me. / But Mummy says, I'm too little / To have thoughts such as*

these." The song indicates the illegitimate love between her and her maternal uncle. But he exploited the young mind and later deserted her. Benare, secretly pregnant, is also secretly looking for a husband who could help prevent her from becoming an unmarried mother. Devastated, Benare wanted to commit suicide earlier also but she stayed alive. Though remaining passionless for many years, she got impressed with Mr. Damle and his intellectual genius. But this time she is again abused. She is impregnated and abandoned. Mentally crushed she wanted to keep the child and give it a social recognition by marrying an agreeable man but is rejected by everyone. At this juncture Benare sings another song about a sparrow whose eyes turned red from crying as "someone has stolen [its] nest away." Benare feels helpless like this sparrow. Even during these complications, she tries to stay resolute and composed but others get busy with their insensitive, cruel manoeuvres.

UNIT 7 (B): ANALYSIS OF THE PRINCIPAL CHARACTERS - SAMANT

Samant is a simple local villager. He guides the members of Living Courtroom to the hall. He is first seen with Miss Benare unlocking the door. He becomes astonished and embarrassed when Miss Benare compliments him. This uneasiness makes him all the more likeable as it represents his simplicity and innocence. Though he has watched lots of magic shows in the village he wonders how the mock-trial will happen against President Johnson. When everyone joins them, he is chosen to perform the role of fourth witness in the absence of Rawte. But as he is puzzled with this idea, they want to show him how the court functions. He is the one with whom Benare shares her life as a school teacher. She also makes funny remarks about several other characters in his presence. When everyone in the court condemns Benare he is the one who is little bit compassionate about her. They arrange mock trial accusing Benare of infanticide. In the disguise of game, they give Benare this terrible charge. At first Samant is impressed by Sukhatme's description of motherhood. Sukhatme the lawyer of both sides in this case gets informed from Rokde that he has seen Benare in a compromising situation with Mr. Damle. But Samant adds that Benare is a very well-mannered woman. When Samant is called as a witness he is bewildered and behaves the way others are behaving because others have conviced him that as the trial itself is imaginative he can also add to the imagination. Though Samant is not judgemental of Benare he also makes some false fabrications about her conduct.

He gives his evidence as if he also has encountered a suspicious affair between Mr. Damle and Miss Benare. He said that once he went to professor Damle's home to invite him for a lecture but heard a secret conversation and indistinct sound of cry. The woman inside the room was pleading to Mr. Damle and saying, "If you leave me in this condition, where shall I go?" Samant also describes the fanciful reply of Mr. Damle as "I can do nothing. I must protect my reputation". All at the mock-trial is amazed by his evidence. Though Benare shouts it to be a lie, Samant's description makes other thrilled about the matter. Benare understands that everyone has ganged up against her to mortify her. When the situation gets intolerable for Benare Samant gets sympathetic towards her though everyone else were enjoying the process of humiliation. Samant says that Benare should take everything as a game. But the back-to-back accusation by Mr. and Mrs. Kashikar, Ponkshe, Karnik, Balu Rokde is giving her excruciating pain. When at the end she is completely distressed and anguished Samant feels very bad for Benare and also feels a sense of guilt inside to speak against her. So, he is not at all a wicked character but he is a pawn at the bigger game of the people who considers themselves as the protector of society but ruthlessly judges a woman and criticizes her unsympathetically.

UNIT 7 (C): ANALYSIS OF THE PRINCIPAL CHARACTERS - SUKHATME

Sukhatme is another central figure in the play. We first know about him through Benare who considers Sukhatme to be a very inefficient advocate in real life. Benare mockingly remarks that even the most desperate client does not want to go to him. Sukhatme chides the childish behaviour of Benare and says 'you won't grow up, do you?" But Benare clarifies that she is grim in the classroom but she shouldn't be serious all the time. He is full of affectation. As Mr. Damle is late and may cancel the programme tonight Sukhatme agrees to play both the roles of prosecuting counsel and the counsel for the accused. When Samant is proposed to do the role of the fourth witness Sukhatme supports it and wants to train him. Sukhatme is the one who proposes the name of Miss Benare as an accused for the mock-trial and it shows his patriarchal, regressive mindset when he suggests that "when there's woman in the dock, the case does have a different complexion." For the imaginary case Kashiar accuses Benare of infanticide and Sukhatme readily praises it as, "first-class charge". Kashikar insists that the case has a social significance. At the beginning Sukhatme asks Benare to take it frivolously but

later reprimands Benare for not being serious. Sukhatme with some artificial sombreness tries to uphold the purity and greatness of motherhood. So, infanticide according to him is devilish. To his first witness Sukhatme asks about the age and marital status and also about the moral conduct of the accused. Sukhatme persists his witness to speak more about the accused even if the witness is uncomfortable. He performs just like a lawyer at film. Sukhatme drives the track of the case towards more private issues of the accused and relishes the process of character assassination of the accused. He manipulates Samant to talk something wrong and imaginative to suit their purpose of humiliating Benare. By this instigation Samant tells some awful lies about the accused. By the constant interrogation of Sukharme Samant says something which is completely enjoyable by the wicked audience and destructive for Benare. By using his conniving mind, he calls Benare as Leela Damle but is immediately rectified by Samant. He creates an atmosphere of thrill by his cunning questions and melodramatic manner. He knows very well which points to emphasize to effectively condemn the accused. Before the final verdict by the judge Sukhatme delivers a monologue to portray Benare as a woman deprived of morality. He speaks that the illicit motherhood acts as a threat to the societal stability. He thinks what Benare has done is a heinous act and it's like 'dynamite' to the foundation of traditions and customs. He also believes that a woman should not be allowed freedom. This shows the retrogressive attitude of Sukhatme. So he may be educated but he still believes that women are subordinate to them. He pleads for severest punishment for such for the accused. He also begs with full ostentation as the defence counsel for Mercy of Benare out of humanity.

UNIT 7 (D): ANALYSIS OF THE PRINCIPAL CHARACTERS - BALU ROKDE

Balu Rokde is first introduced in the play by Leela Benare. He is a young man who stays with Mr. and Mrs Kashikar. They gave shelter to that boy and educated him. But they did not do this noble act out of kindness. As they don't have any offspring, they kept him. They raised him as Balu gave them a sense of security and also kept away boredom. So Rokde is indebted to them. Balu performs the job of an unpaid servant for Mr. and Mrs Kashikar very obediently. He is very afraid of the wrath of the Kashikars and always recoils before them. Balu is in charge of the arrangements of the stage materials but he is also very forgetful. He forgets to bring the *Geeta* for oath taking and brings the *Oxford Dictionary* instead. Here he is rebuked by Mr. Kashikar for his mistake and it makes Balu miserable. Benare then calls him, "poor Balu". But

he warns Benare not to call him in that insulting tone. He is frequently ordered by not only Kashikars but also by other troop members. Rokde despises the way Benare teases him calling Balu. When he gets the opportunity to speak against Benare in mock-trial he felt little hesitation. He is perturbed to act as a witness of an imaginary case. Seeing his condition Benare starts to laugh uncontrollably. Mrs. Kashikar instructs him to speak up as "a man should have *some* guts about speaking in public". Kashikar also orders him to speak. Benare does not miss the opportunity to tease him again and makes the mocking remark, "Speak, Balu, speak. A – b – C". So he gets enraged towards Benare and starts telling improper things about her. He wipes his perspiration and starts saying that once he went to Professor Damle's house and there he has seen Miss Benare also. The smile of Benare starts to fade away. He also says that though Damle always asks him to go inside the house this time he wanted to avoid Rokde and for the lawyer Sukhate this incient is very suspicious. Balu enters the witness box once again when Mrs Kashikar makes one of the most disturbing statements that once after a performance Benare had hold his hand and tried to seduce him. Rokde tries to negate the fact but is reprimanded by Mrs Kashikar. After this he agrees that Benare made such improper advances towards him but is rejected by Rokde. So she wants the total secrecy of the incident and threatens Rokde to harm him f it's disclosed. He gets infuriated and slaps Benare. He made this statement to exhibit his manliness also to take revenge of Miss Benare's mockery of him. But later on, Karnik reveals that Balu hasn't slapped the accused but rather is slapped by her.

UNIT 7 (E): ANALYSIS OF THE PRINCIPAL CHARACTERS - KARNIK

Karnik is another member of the drama troop. He is called the 'experimental theatre-actor' in the play. Entering the hall that Karnik starts to inspect the hall and according to him the hall will put a 'real court to shame'. He informs that Mr and Mrs Kashikar are late as Mr Kashikar wants to buy his wife a garland. Benare expresses that though Mr Kashikar is an intelligent man and his wife is uneducated they make a good pair as they are so lively together. But Karnik believes that these activities are for show off. He states that too much 'public formalities' make him suspect the vitality of any relationship. Karnik offers various suggestions about the furniture arrangements for the trial of President Johnson. Karnik's suggestion of putting the dock at a place favourable for the audience but Sukhatme makes satirical comment on this. Sukhatme thinks that no actor of the 'modern theatre' generally considers the audience's point

of view. But Karnik disagrees with Sukhatme and says that be it old-fashioned or modern he does what he thinks to be right. For the mock trial Karnik supports Sukhatme for playing double role in the mock-trial as he thinks it will enhance the intensity of the drama. He is a good observer of any character. He analyses that Damle is very calculative as he can be late but if anybody reminds him of being late, he drops the programme. He opposes Rokde and supports the selection of Samant for playing the role of the fourth witness. Karnik agrees for the rehearsal and proposes to be the accused. But when Sukhatme and Mrs Kashikar suggest a woman accused he accepts it and says he believes in team spirit. Karnik disagrees with the judge's chewing *paan* during court session. He makes this remark as both Sukhatme and Mr. Kashikar were chewing *paan* during the mock-trial. Addressing Karnik, Benare also satirizes these events as a spitting contest. But Karnik does not respond to her comment. When Karnik's turn comes as a witness, he becomes very philosophical. He is asked whether he knows the accused Miss Benare he says that he 'thinks' to know her and goes on saying that 'Truth is stranger than fiction'. Mostly he behaves very stagy, as he acts melodramatically. He says that he hasn't seen the accused in any 'compromising situation' but Rokde has and with this reference Rokde comes to the dock and makes all the embellished stories. He also enjoys and exclaims at different occasions of the mock trial. He is well aware of the attitude of Benare towards him. He thinks that Benare considers him a 'rotten actor'. Later on, he willingly goes to the dock for another revelation about the accused. He has a tendency to digress during his answers so Sukhatme wants him reply precisely. Karnik reveals that the accused had tried to commit suicide at an early age. She does so being deserted by her lover, her maternal uncle. This information he collects from the cousin of the accused. He says that he met her cousin by chance through a common friend. He does not hesitate to take part in the honour killing of the accused.

UNIT 7 (F): ANALYSIS OF THE PRINCIPAL CHARACTERS – MRS. KASHIKAR

Mrs Kashikar is the wife of Mr Kashikar who performs the role of the judge in the play. Mr Kashikar and his wife gets a little late to reach the venue for their drama as Mr Kashikar wanted to buy a garland for Mrs Kashikar. Benare gives her the name 'Mrs Hand-that-Rocks-the-Cradle' as she is a marvellous housewife. But she uses this name ironically as Mrs Kashikar is childless and doesn't have any cradle to rock. But she and her husband have given shelter to a

boy and educate him. This boy's name is Balu Rokde and he is totally subservient to the couple. Though she is educated Mrs Kashikar seems to be very spritely to Benare. Benare likes the bond between Mrs Kashikar and her husband as her husband brings for her garlands and Mrs Kashikar also buys bush-shirts for Mr Kashikar. Mrs Kashikar tells Benare in a showy manner that she wanted to buy garland for her also but Benare sarcastically expresses the possible reason of not bringing one. She says that the 'garland flew away' or may be 'the dicky-bird take it' and also informs that if she wants the garland, she can buy for herself as she is not dependent on anybody. She purposefully took Mr Damle's name in front of Miss Benare to see her reaction. Mrs Kashikar being a supportive member of the troop advices to do a rehearsal with Samant as Samant is a local villager chosen to play the role of an absent actor and also suggests a new accused, a new case for the mock trial session. During the rehearsal she asks Samant to pay attention at various court proceedings like taking court's permission for everything. At first Mrs Kshikar wants to enact the role of the accused but the proposal is nullified by Mr Kashikar. Sukhatme proposes the name of Benare as the accused and Mrs Kashikar accepts and wants to know about charge and is informed that it is the charge of infanticide which comes under section 302 of the Indian penal code. She seems to be extremely curious about the personal life of Miss Benare. Mrs Kashikar passes different comments to embarrass Benare and support others during the trial. As Benare interrupts the court proceedings through her various sarcastic comments, she gets rebuked by Mrs Kashikar. She is the one who instigates Balu to speak in public. She orders Balu to gather some courage and bravery to speak against the accused. When Samant also goes to give his evidence through his fabricated story Mrs Kashikar likes his description. She opposes Sukhatme when he addresses Benare as a girl during the prosecution. She claims that Benare is not a girl but a 'woman' and she assumes that the age of Miss Benare to be 32 years. She detests the idea of remaining unmarried till such a late age. She gets highly judgemental when she says as long as a girl gets 'everything without marriage' then she becomes unwilling to tie a knot with somebody. By 'everything' she means physical intimacy. She is very curious about Benare's personal life. She believes that remaining unmarried is a 'sly new fashion of women earning'. This remark not only exposes her narrow mindedness but also represents her as a jealous woman. As she is dependent on others, she is envious of someone who is free and self-sufficient. She also represents the hypocrisy of society as in the disguise of game her only intention was to harass Miss Benare and tarnish her reputation. She abhors the way Benare behaves. Mrs Kashikar criticizes her boisterous nature saying, '*Look how loudly she laughs! How she sings, dances, cracks jokes! And wandering alone with how many men, day in and day out!'.* She abashed

Benare as she reveals to everyone that Miss Benare always goes alone with Mr Damle after a performance. She through her calculative actions is able to intimidate the cheerful Benare and makes her completely dumb. But then also she professes that it is the effect of the revelation of truth. It is Mrs Kashikar who concocts the story of Benare's unethical overtures to Balu Rokde. Balu being a little unassertive doesn't understand how to react or what to say. But with the persistence of Mrs. Kashikar he accepts the stark lie. Through various devious ways she makes some unsettling statements about Miss Benare. Balu under her pressure accepts to slap her but later Karnik reveals it was Benare who slapped Balu. Ponkshe states that he states her marriage offer but Benare was desperate to marry as she was carrying a baby inside and wanted to give it a name. At this point Benare is completely shattered, 'sitting like a block of stone, drained of colour and totally desolate'. Benare wants to leave the hall but it is Mrs Kashikar who hitches her back into the room. She intensely loves the process of Benare's aspersion.

UNIT 7 (G): ANALYSIS OF THE PRINCIPAL CHARACTERS – PONKSHE

Ponkshe is another member of the 'Sonar Moti Tenement Progressive Association', the amateur dramatic troop. He is a clerk in the Central Telegraph Office. Though he has failed in intermediate exam twice, he acts as a great scientist in the play. He also carries a very 'sahib-like appearance'. When Samant addresses him as 'Sahib,' he gets impressed. Ponkshe behaves pompously with a pipe in mouth to appear more scientist-like. Benare does not leave this man out of her wry humour as she mimics Ponkshe when he utters 'Hmm'. Benare acts in a most humorous manner and says, "Hmm. Once there was a Hmm! And he knew a girl called Erhmm". Without his smoking pipe he gets nervous and tends to forget his dialogue. He is also very irritated with Benare's constant way of teasing him. When they were discussing to find a different accused Ponkshe and others were indicating something secretive about Miss Benare and eventually makes her the accused or rather the victim. When Benare comes out of the washroom humming a song, he immediately declares that Miss Leela Benare is arrested 'on suspicion of a crime of an extremely grave nature'. This shows his willingness to persecute or hound Benare. When his turn for the witness comes, he touches the *Oxford English Dictionary* and swears gravely to speak nothing but the truth. But this act also stirred up uncontrollable laughter from her. About her marital status he says that for the public eye she is unmarried and about her character he reveals that the 'accused is way too much' indicating her affinity and

closeness with men. Ponkshe also states that the prisoner often acts nonsensically. Ponkshe feels offended as Benare is unwilling to take the charge seriously. He tells the court that Benare wanted to find a suitable bride for him at which she again turns her tongue out and he is irked. When Rokde is asked to go to the witness box he gets so nervous that Ponkshe asks Sukhatme what Rokde has seen. But just like other Rokde was also churning up stories. When Benare feels the humiliation and retorts he says that it's a game and it's for fun and not to be taken seriously. But he himself was irritated when Benare took them funnily. He is enjoying the process of this emotional torment and harassment of Benare. With the vivid description of Samant about the secret encounter of Damle and Benare he is very excited and says that Samant is 'describing Damle to life!' and encourages Samant to speak more on his topic. He wants Samant to speak ill about her to damage her reputation. He is well aware that though the crime is 'imaginary' the accused is 'real'. He went to the witness box for a second time and this time he reveals that he has discovered a bottle of Tik-20 in Miss Benare's purse which is a powerful bedbug poison. Once, Benare sent him a letter through one of her students to meet her in Udupi restaurant situated nearby the school. Once they reach Miss Benare looked terribly tensed and guilty. She led him into a 'family room' to discuss some confidential things. He contrives the story as if Benare has offered a marriage proposal to him not out of love but for humanity's sake as she was pregnant and she was abandoned by the father of the child. She made this request to give her child social security and the name of a father. But Ponkshe was not ready to accept an unmarried woman bearing a child as it will harm his reputation. This revelation made Benare utterly desolate, like a stone. He said that she even fell at his feet but he was not ready to accept her. Ponkshe says he wants to marry a 'mature' girl but when a mature girl proposes him who is older and more educated than him, he voluntarily rejects. So, his conviction about life is very shallow indeed. When Ponkshe mentions that he is not so worthless to marry her she burst into laughing saying it was all a joke.

UNIT 7 (H): ANALYSIS OF THE PRINCIPAL CHARACTERS – MR. KASHIKAR

Mr. Kashikar is one of the most vital characters of the play. He is the chairman of the amateur theatre group. They generally act the Living Lawcourt to enlighten people about different issues. He is supposed to be spreading message that has social significance. So Miss Benare calls him 'Mr. Prime Objectives' as he does not take a step without any salient objective.

Though Mr. Kashikar is an enterprising person who believes in the upliftment of common people his wife is illiterate. According to Benare inspite of being a childless couple they share a good bond as Mr. Kashikar brings garland for her and Mrs Kashikar buys bush shirts for him. They make an exuberant pair. Mr. Kashikar is the judge in mock trial though he also expressed his wish to become the accused but finally Benare was chosen as the prisoner. Kashikar gives the charge of infanticide to Benare because he thinks this case has some social implications. Kashikar is portrayed as someone willing to preserve the dignity of a judge. He tries to maintain the sobriety of the court and by putting on the black gown, the wig he becomes more serious. Mr. Kashikar and Sukhatme are the judge and the lawyer respectively. Before starting the prosecution process, they had to spit out the *paan* in their mouth. Benare does not miss the opportunity to tease them saying, 'Is this a court of law, Karnik, or a spitting contest?" karnik certainly gives no attention to her comment. Kashikar keeps on banging to gavel to maintain silence, order and dignity of the court and continues to reprimand Benare to disregard the authority making jeering comment. He also reproaches his wife sometimes to interrupt the witness. He adds to the argument of Sukhatme when he was describing the magnanimity of motherhood. Kashikar reminds the Sanskrit proverb, *Janani janmabhumi swargadapi gariyasi*, that means mother and motherhood are more superior, respectable, valuable in heaven. They do this to enhance the effect of the charge against Miss Benare. He wants Benare to be little restrained and says, 'Miss Benare, self-control'. Kashikar once says that in the prosecution everything should refer to the mock-trial but deep down he himself is also enjoying the real-life persecution of Miss Benare. Kashikar approves many false evidences and falsified conversation between Damle and Benare of and Damle's preference of reputation. With his ally with Sukhatme, Mrs Kashikar, he systematically made Benare distressful. When Sukhatme asks the age of Benare during interrogation she remains devastated by their constant emotional attack. But Mr. Kashikar is infuriated with such behaviour of Benare and stamps it as 'intolerable rudeness' and declares that they need to 'take steps to deal with the prisoner's refusal to answer'. Though she doesn't reply he did not falter to write her age as 34. So though he says that he is genuinely concerned about various problems of the society he also in a very patriarchal way attacks the girl only for her indecency. He has never tried to be sensitive to a girl's challenges, her traumas, her feelings. Like every other person he also ruthlessly criticizes the girl who is already shattered from within. This shows his lack of sensitivity, lack of humanity. Following the regressive conventions of society, he also points his finger towards the conduct of a girl or a woman. Being socially aware person, he did have the power to change other people's outlook and attitude towards her. But his stand only makes the girl all the lonelier

and more miserable without anybody to understand her position. He has a very orthodox mindset as he strongly believes that the society should bring back the old custom of child marriage so that these licentious activities can be stopped and society is not harmed. Mr Kashikar acts not only as the judge but he also gives a witness against her. He says that once he heard one of the renowned leaders named Nanasaheb speaking over a phone about the sin of a school teacher being pregnant before marriage and must be dismissed. Kashikar immediately guesses without a slightest doubt that he was speaking about Miss Benare. He thinks that he is an experienced man 'studying society for the last forty years.' By the end of the prosecution, he passes in judgement in a very regressive, patriarchal and judgemental way. He considers the 'crime' of Benare as one of the most 'terrible'. He shows all his contempt and indignation vituperatively towards her. Her action stands as a threat to the virtuous social system. She is polluting the purity and supremacy of motherhood. Her actions are in no way justifiable and must be punished sternly. So, she stands as an incorrect model and may spread wrong message to the young generation. He does not want to 'endanger' tomorrow's society for her 'misconduct'. He declares that the 'memento' of her sin must be 'destroyed' which means she can live but her child must be killed. Thus, he puts the final nail in the coffin of her emotion, her honour.

UNIT - 8

UNIT 8 (A): THEMATIC DISCUSSIONS – REPRESENTATION OF PATRIARCHY IN *SILENCE! THE COURT IS IN SESSION*

Vijay Tendulkar unquestionably is one of the greatest playwrights in India. His plays dauntlessly deal with issues and problems which are produced because of the senile, impractical customs of the society. *Silence! The Court is in Session* in a very significant drama as it portrays the different ways of how a woman is treated in the male dominated society. This play screams to be a rebellion against the traditional values of an essentially conservative society. It represents the predicaments of a woman in an orthodox, male patriarchal society.

The play depicts the victimization of an individual and at the same time it reveals the hypocrisy, brutality of the society. Leela Benare, the protagonist of the play defied the socio-moral narratives of society and sexuality that are prepared to govern the female body. N.S

Dharan comments, about the dramatist's concern on gender issues *"...though not a self acknowledged feminist [Tendulkar] treats his women characters with understanding and compassion, while pitting them against men who are selfish, hypocritical and brutally ambitious.*" In *Silence! The Court is in Session* the encounter between Miss Benare and some judgemental antagonists are very brilliantly presented. At the beginning of the play the Miss Benare through her vivacious, witty nature overshadows all the male characters. But she is changed, silenced at the end of the drama due to the cruel social pressures. Here the patriarchal society decides the right age of a woman to get married. Leela Benare is in her early thirties and it attracts lots of suspicious eyes eager to judge her character. She is singlehandedly fighting the oppression created by the misogynists of society but at the end she has to surrender. In her teenage she found love in her maternal uncle who maliciously deceived her. She was shocked and devastated. But later in her life she found love in the intelligent prof. Damle, the "intellectual God" for her. But Damle also abandoned her after fulfilling his lustful desire. He craved for her body but didn't bother about her mind. She herself is fighting the inner struggle, to isolate her emotional attachment with the man and at that very moment she is also being viciously treated by her companion. She is tagged by her company as "canker on the body of society". Her activities are supposed to be illicit and must not be entertained as she poses a severe threat to the moral balance of the society. In the mock-trial her pregnancy is exposed and she is mistreated whereas Mr. Damle absolutely absent in the play. He is the one who must be accountable for his misdeed but no one is willing to censure him as he is the man. Society finds fault with women only. She is considered as an evil influence on the next generation by the orthodox society. But Benare fights like Laxmi in *Sukharam Binder*, Sarita in *Kamala* and also of Alka in Mahesh Dattani's*Bravely Fought the Queen*. Miss Benare also strives to gather little bit of courage, strength to find out her self-liberation. Her company consists mainly of unsubstantial, frustrated people with no significant contribution for the upliftment of society. So out of their exasperation in the name of prosecution they start psychological violence on the accused. Karnik, Sukhatme, Ponkshe, BaluRokde, Mr. and Mrs Kahikar all of them have failed to achieve their ambition. Karnik is an unsuccessful actor, Sukhatme unpopular as an advocate, Rokde is dependent financially and psychologically to his foster parents and Kashikars are childless. They have defeated in life and started to subdue and mortify others. Benare turns out to be an object for humiliation and oppression. Their attitude expresses the flagrant double standard of these people. At the beginning they bring the charge of foeticide to Miss Benare, heinous crime for them but at the end we see that Mr Kashikar gives the verdict that the child must be murdered before its birth.

Leela Benare is a perfect teacher and very much loved by the students. She is very disciplined and dedicated teacher. As she herself says,

In school, when the first bell rings, my foot's already on the threshold. I haven't heard a single reproach for not being on time these past eight years. Nor about my teaching. I'm never behind-hand with my lessons!" she is actually worthy as a teacher. There is nothing one an challenge her professionally so the prosecutors takes to the personal level and wanted to harass her. She understands that her peers are jealous of her and they are conspiring something vicious against her but she asserts in the beginning, "But what can they do to me? What can they do? However hard they try, what can they do? They're holding an enquiry, if you please! But my teaching's prefect. I've put my whole life into it – I've worn myself to a shadow in this job! Just because of one bit of slander, what can they do to me? Throw me out? Let them! I haven't hurt anyone. Anyone at all! If I've hurt anybody, it's been myself. But is that any kind of reason for throwing me out? Who are these people to say what I can or can't do? My life is my own – I haven't sold it to anyone for a job! My will is my own. My wishes are my own. No one can kill those -- no one! I'll do what I like with myself and my life! I'll decide…

This is how she retorts and becomes self-assertive. She is emotionally, economically, intellectually ready to emerge as an invincible woman but very pathetically she is victimized by the chauvinistic society. Mrs Kashikar herself being a woman could not be a source of compassion and support for Benare. There are several reasons for that. She is a woman completely dependent on her husband who has never tasted what independence and individuality feels. She has believed those ideologies what patriarchal society has taught her. She herself is handicapped in many ways as being childless is another big incapability of woman in orthodox society. What she lacks Benare gains without being trapped in marriage. This audacity, this bravery makes Mrs Kashikar jealous of her and she also keeps attacking Benare with her torturous comments and attitude. She becomes a symbol of both victimization and extension of patriarchy. Mr Kashikar gives many sombre lectures on the sanctity, purity of motherhood. But he gives the sentence to kill the unborn child. All the members in the court room acts as the protector of moral codes of society but they castigate Benare in most inhuman manner. Thus, this play very brilliantly shows different ways of subjugating a woman by less educated, less successful men just because they are men and considered to be superior to women. Benare wants to refuse their sentence dauntlessly; she wants to scream about her independence but ultimately, she is subjugated. Her wings are cut down. At the end when she spoke her monologue nobody actually listened. It shows very dramatically how a woman's

voice is restrained, or even silenced. She is accused of an atrocious act of infanticide which she has not done but the hegemonic patriarchal society wants her child to be mercilessly destroyed. The patriarchal society can go to any limit to cut her wax wings.

Miss Benare was victimized and exploited by the crooked game of the group who among themselves possess latent mistrust. Through their vicious game they actually vent out their own frustration. The apparently innocuous mock trial becomes torturous infused with unimaginable violence and fierce psychosis. Gradually the civil facade is removed and the beastly qualities appear without a tint of compassion. In the sham trial she is ordered to lose one of her most cherished things whereas Mr. Damle is shamelessly dodged his moral responsibilities. In the play we find a subtle sympathy of the playwright for her. "Tendulkar thus aroused a general controversy, with *Silence! The Court is in Session*. He established himself as a rebel against any established values and practices of an intrinsically orthodox society. Shailja Wadikar states, "*He may be seen as a silent 'social activist' who covertly wishes to bring about a change in people's mode of thinking, feeling and behaving".* Tendulkar's plays raise questions but does not provide any guideline of solutions. Tendulkar in one of his interviews said, "By not giving a solution, I leave possibilities open, for whatever course the change may take".

UNIT 8 (B): *SILENCE! THE COURT IS IN SESSION* AS A SOCIAL SATIRE

Through satire the foibles, follies, flaws, defects of any society are brought in to the forefront and discussed in a light but effective manner. Vijay Tendulkar's *Silence! The Court is in Session* is written in a satirical way to highlight the vices conducted by Indian judicial system. Here satire is used to both ridicule and censure the aberrations of Indian judiciary. The play also exposes the urban middle class society which is filled with hatred, jealousy, mockery, selfishness and hypocrisy. Through progression of plot, characters, Tendulkar creates a mock-trial atmosphere at the beginning which turns out to be serious is wrapped in satire.

The play starts with the entry of Miss Benare and Samant and we get a glimpse of other characters in the play through their conversation. Benare is a charming, easy going but

opinionated woman with a strong perception of human beings. She depicts the other members of the troop exactly as they are. She makes fun of mostly all of them for their unsuccessful, incomplete life and passes witty remarks about them. But the troop members are extremely austere towards her. For once she gets outside the hall and then all of them decides a mock trial of Miss Benare and victimize her. They repetitively accomplish their process of attacking and exploiting the woman. They ask everyone specially Miss Benare to not to take it seriously as it's only a game.

Tendulkar uses satire to expose the unpleasant reality of Indian law court in a hilarious manner. Here the characters act awkwardly, incongruously. None of them maintains the decency of the court. Mr. Kashikar gives several orders to restore decorum in the courtroom but he himself is ridiculed by Benare also. Here the judge and prosecutor chew *paans*. Some smokes cigarettes, some goes for spitting the *paan*. When they are about to start the mock trial they discuss about the exact time needed to spit out the *paan*. So Benare teases Sukhatme by saying whether it's a lawcourt or a spitting contest. The judge wants to be little solemn by wearing his wig and his cloak. But his habit of ear-picking, tooth-picking makes him all the more comical character. He takes interest in a witness's story and gets too inquisitive to start a conversation himself. At a certain time he cannot control his eagerness and himself acts as a witness. Sukhatme plays both the role of the prosecutor and the defense counsel which is impossible in real court. So Tendulkar very meticulously employs all these elements to show the violation of the truthfulness, the sanctity of a court. Here Balu Rokde brings the *Oxford English Dictionary* instead of the *Holy Gita* for oath taking procedure at which Benare laughs out loudly. Their trivial activities make the atmosphere facetious. Their intention was to persecute the woman through a disguise of game but their inconvenient behaviour in the mock trial is purposefully used by the dramatist to create laughter and amusement.

The play is played like a game. They were constantly asking Miss Benare not to take anything seriously though their real intention to hurt her. The mock trial arouses lots of curiosity and suspense in the audience. Benare's pregnancy is true the rest are only false accusations against her. But even in this grim situation the judge's attitude, the advocate's enquiry, Karnik's overacting, Samant's uneasiness all makes the ambience humorous. Their illustrative physical movements just make everything very funny. Benare is disrespectful and makes insulting comments to others in the beginning though she is trapped towards the end.

The amateur players are not united. All of them are against each other. Benare ridicules everyone in her sarcastic tone. Benare entitles Mr.Kashikar as 'Mr. Prime Objective' though we see that in the drama his prime objective is not for social welfare or humanity it's only about hammering the honour of a woman. For Miss Benare, Mrs Kashikar is 'Mrs.Hand-that-Rocks-the-Cradle'. But ironically, she is childless. Mr. and Mrs Kashikar adopted Balu Rokde not for altruistic purpose. They did for the security of them in their bare house and to evade boredom. The so-called social workers paid the charges of Balu Rokde's education and in return they expect the unquestionable servitude of Balu. Balu is so nervous and frightened in front of them. Balu Rokde quivers entering the witness box. He is clueless but starts to speak after being reproached by Mr. Kashikar. He was constantly intervened by Mrs Kashikar also. He does not like to be called 'Balu' by Benare but she inflamed his wrath towards her by constantly bullying him. Though Balu knows nothing Mrs Kashikar wants Balu to 'give a marvellous, unbroken bit of evidence! She also offers him a chance in the later show if he is able to manage the fake evidence and Balu follows. Seeing his hesitation Benare even says, 'Speak,Balu, speak.A –B – C'. So he bursts against her when he gets the chance.

But here Sukhatme taunts Ponkshe for his failure at H.S. twice. Ponkshe also criticizes Balu Rokde for being too dependent on his foster parents. Karnik also reveals his conjecture that Mr. and Mrs Kashikars are not happy in personal life. But inspite of the hatred inside they gang up to torment and suppress the more animated Benare. Benare is gradually trapped under the garb of a fake trial which finally unravels the mystery of her illicit relationship with Professor Damle. The fake trial appears to be a pre-planned conspiracy contrived by some gossip-mongering people extracting sadistic pleasure in victimizing someone. Thus the mock trial emerges as a satire where some hypocritical, judgemental amateur theatre artists exploit a woman revealing the darker side of the so-called torchbearers of morality. Tendulkar uses the techniques of game and mock atmosphere to bring out his insightful observation and be vocal against the subjugation and oppression of women.

UNIT 8 (C): DRAMATIC TECHNIQUE IN *SILENCE! THE COURT IS IN SESSION*

Silence! The Court is in Session is considered as one the finest creation by Vijay Tendulkar. The drama displays multifarious dramatic skills. The audience experience a play within a play.

The drama invades various social and personal layers. In the drama the cardinal clash of life and art is propounded. The playwright very skilfully professes the deep and detailed analysis of the art of theatre. He intertwines the reality and illusion together to bring out the social pressure that a woman faces and suffers. For the author the art of drama is a very impactful social institution that's why there is always a propaganda in his plays. He can express the cardinal social issues through this form of art. There is simulation, there is realism, truth, duplicity, hypocrisy, selfishness. All the corruption, injustice that is going on in the name of justice in society is pointed out very neatly. This is one of a discussion play raising and discussing a very controversial topic to establish truth.

The play within play first turned up in the Renaissance theatre with its classic incorporation in Hamlet. In European theatre and dramatic tradition, the play within a play claims to be a long and notable tradition. Playwrights from Aristophanes to Heiner Muller have used this brilliant dramatic strategy for a variety of purposes. Along with representing different cultural conflicts the play within play is often used tactfully by playwrights to expose the workings of dramatic irony and it nourishes the very nature of drama.

This drama and its dramatic art are path-breaking. Indian theatre was put on a new track and it is sometimes compared with Albee's *Who's Afraid of Virginia Woolf*? In this play the passing of time was converted to games, games are converted to a trap for enhancing dramatic effect. So unknowingly but very systematically the demarcation between the play being played and reality gets obscure. The consequence is catastrophic for both the protagonists – Leela Benare and Martha of *Who's Afraid of Virginia Woolf*? In these plays the concept of psychological game is used where the players may not join intentionally, but is lured or impelled into the game. The players play their parts without being conscious that a game is going on. During the process of this so-called 'game', set as a mock trial, Miss Benare's private life - her past which is considered immoral by the oppressive society that she wanted to cover gets naked and she is brutally exposed. Here the game was arranged as a rehearsal to teach Mr.Samant, a localite about the court proceedings. Though the real purpose of a game is to entertain and to create non-serious atmosphere, here the situation gets tense and through many charges and attacks a person is persecuted. Vijay Tendulkar may be inspired by the conventions of the Europe, he never blindly copied. He successfully tried to use unique dramatic methods to present his innovative ideas more effectively. He realized, utilized and was fascinated by the idea of 'no-exit' situation that has been a primordial feature of modernism.

The intonation is comic at the beginning but the atmosphere gets tense as the drama progresses. Till the so-called 'mock-trial' starts Benare is seen as a well-established woman full of vitality. Very suddenly she is accused with interrogative allegation. She is asked whether she has committed the crime of infanticide. She is shocked and slowly as the drama progresses silence befalls on her. Though there are situations of some momentary comic relief, Benare's voice is suppressed under the hostile attitude of others subsequently. At the end Benare bursts into a long ardent monologue, but ironically not heard by anyone else around her. The monologue symbolizes her inner self, the indomitable, uncompromising strong woman. But ultimately she has to surrender to the vituperative mechanism of society. This 'mock-trial' is a dramatic genius by Tendulkar as through this mechanism he reverses the route of the play. He most skilfully uses the 'play within the play' technique. The framework of the play is an inner play inside a play. In the name of game the chauvinists actually hunts the free spirited Benare. Thus the technique of 'reversal' becomes very significant in the development of the plot. Through this technique the hypocrisy, selfishness, cruelty of the middle class people of Bombay is exposed.

The drama also posits the importance of absentee characters. Generally in other dramatic productions we see that most of the characters are in action but here we only listen about the character and can understand his/her crucial impact. It is another mastery of dramatic craftsmanship by Tendulkar. Mr. Damle is responsible for this fallen condition of Benare but his reputation is not harmed at all. He is leading a normal life preserving his reverence intact and endangering two lives. He is insensitive and inhuman but nobody is criticising him or punishing him as they are busy finding fault with the woman. Everyone is blaming only the girl. They are dictating only to the woman. Thus the naked truth of patriarchal social structure is illustrated.

The way the dialogues are delivered in also unique syntactically. The utterances for the purpose of mockery are mostly brief with lots of dots, dashes, pauses etc. but when serious issues are discussed there is a faster pace and the sentences are also intense and profound. The drama also induces significant amount of mystery and horror. It is mysterious for the audience as what is going to be revealed and horror for the protagonist, her psychological trauma which is portrayed through her physical movements also. The vicious mind of her companion who gets sadistic pleasure by inflicting miseries on her, their pre-planned strategy, their falsified

statements make the drama realistic and imaginative at the same time. The hideous psyche, nasty mindset and crooked game-plan of her co-actors are used to exploit the unmarried pregnant woman. Their vicious selves come to the surface and become glaringly visible.

There are ample uses of symbols and imagery in the play. The initial generation of blood through the defective latch of the door from the finger of Benare hints at the inevitable suffering. During the prosecution at one point Benare becomes extremely uncomfortable and wants to get rid of the people by her exit from the court room but to her utter dismay she finds that it's locked from outside. So it becomes symbolic of her complete helplessness to escape the oppression of patriarchy. She is drawn inside by Mrs Kashikar also to represent that women are also responsible for this miserable situation of women. So, unless and until all women are free and compassionate to one another there's no respite. She wants to flee away from the conservative judgemental society but in vain. The songs that she hums are also very meaningful. The song that she hums at Act one is an interaction between a parrot and a sparrow. The sparrow is distressed someone has stolen her nest. In the play we also see to shatter the sense of Benare's social security. She is lonely with a child bearing the ruthless attitude of people. She is also feeling insecure as she knows that in order to survive in the cruel society she need a social recognition or shelter from a man. She desperately wants to marry some half-witted man but is rejected heartlessly. Yet she is resolute from within until people gather to expose her 'sinful' act. She also intones another English song about a childhood 'sweetheart' who used to play with her dolls, liked her looks and wanted to marry her. This song is actually an indication and confirmation that she has an illicit relationship with her maternal uncle. This incident is also disclosed in front of others to prove her immoral, unacceptable activities. Her companions believe that all these traits of her poses a threat to the order and sanctity of the society. The parrot which Samant keeps beside Benare represents the silence of her. It represents the pure, soft heart of Benare but she also becomes that inanimate object without opinion, voice, individuality. She has to be imitating the standard norms and formalities of the society if she needs to survive. So, the play becomes an allegory for the cruelty inherent in men.

UNIT 8 (D): *SILENCE! THE COURT IS IN SESSION* AS A MIDDLE-CLASS TRAGEDY

Originally titled as *Shantata! Court Chalu Ahe* the play is a significant play by the Marathi dramatist Vijay Tendulkar. In lawcourts it is a very common line as when the honourable judges want to pronounce any order the silence and decorum of the court must be maintained. Structurally it is presented as a play within a play and the play is about a mock trial on Miss Leela Benare regarding her alleged motherhood out of wedlock. Here she is severely criticised for her action by some people who professes as the guard of law and order and morality in society. They try to decide what is appropriate and what is harmful for society. They never bother about the person who is responsible for her pregnancy. She was abandoned by that intellectual who bereft her after satiating his lustful desire. The girl well educated and also well aware what is going to her in society. So she tries to find out social security by proposing some men who are not suitable as a life partner for her. And later she is targeted by many and is exposed to all. Broken and shattered from within she is left alone silent on the stage. Hence the title *Silence! The Court is in Session* is very apt.

Vijay Tendulkar's plays always speak about the injustices in the society. He has never shied away to point out different kinds of oppression produced by the society. In Indian society women are treated as inferior to men. They are not supposed to enjoy any liberty. They are even considered as a commodity, only as a material for pleasure. He is very much vocal against these regressive ways of society. At the beginning of his career he was compassionate about the struggles of the middle class people of India but very soon he is disillusioned by these people. They can be mean, nasty, vituperative, oppressive. Here we see Miss Benare is attacked by some people who are actually inferior than her in many aspects. The middle class people are internally obsessed with superiority and they shamelessly judge by themselves what is right or wrong.

Middle class society is put under scrutiny by the author in this drama. Their society is shown as a restrictive one conforming to the orthodox beliefs. Here the middle class society acts like a trap. They are having petty competition regarding their job and status. They make the environment stressful fighting for prestige and power. They get jealous and envious for the success of others around them. For them profession is important but they engage more on the private life and interferes in other's liberty. They indulge happily into a system where they get the chance to censure other. Everybody in the drama is pretty aware of their own social status. They believe in social hierarchy. Here the protagonist Benare does not like to be called a

schoolmarm. When Samant addresses her as a schoolmarm she doesn't like it as it means a school mistress who is very strict and punctual. She admits that her students are 'scared stiff' of her. But she thinks that she is good teacher and her students adore her. She also tries to propound her devotion to her profession. She believes that her students are ready to do anything for her as they understand her passion for this profession. She believes that she will give the last drop of her blood to teach. She also takes pride of having a superior status than another woman of the troop member Mrs Kashikar. She does not do anything for earning and she is financially dependent on her husband. When Mrs Kashikar says that she wanted to buy a garland for her Benare mocks her and says that if she wants, she has the capability to buy one for herself. Not only this Miss Benare also thinks motherhood elevates a woman's position or without motherhood the life of a woman is incomplete. Her narrow-mindedness is emphasized when she says that Mrs Kashikar is a perfect Rock-the-Cradle material though she has no cradle to rock. It accentuates her self –conceited cruel mentality. This arrogant attitude and insulting remark aggravate the sense of envy and revenge in her. That's why she is so much eager in the drama to teach Benare a lesson, to expose her and her stop her tongue in front of everyone.
We see the arrogance of the protagonist at the beginning also she describes her fellow actors with disdain and contempt and mockery. Sukhatme is a lawyer in real life and he also acts as a lawyer in the drama but Benare remarks that even a most 'desperate client' won't go near him. He acts to take control of the persecution full of vanity and pompousness. She also mocks Ponkshe as he is playing a renowned scientist in the drama though in reality he is Intermediate fail. Ponkshe is irritated for this but he also develops a sense of superiority to Rokde as he is not dependent on anyone. The troop members out of their egotism and self-glory gives orders to the villager Samant and the servant-like Rokde. They get a sense of complacence doing this.

These characters firmly believe in institutions like marriage, motherhood family. They try to highlight the glory of motherhood. For Sukhatme motherhood is 'higher than heaven' and for Ponkshe it is a 'sacred thing'. For them motherhood is actually not for empowerment but it is like a bondage. Motherhood for them is the traditional way of keeping a woman inside the house however suffocating her life may be. They are concerned about the personal happiness of a person but they are ready to ruin someone's happiness for the sake of the institution called marriage. Benare is unmarried but happy and free. But they want her to see bounded by the chain of marriage and motherhood. Benare is capable to raise a child by herself but the middle class society is against any unwed motherhood. They want that submissive and subordinate status of women. So the same people who once magnified motherhood is now

ready to kill an innocent unborn child as it has no 'official' father. Benare also understands the pressure of the society. So for the identity of her child it becomes essential for her to find a father but all are afraid to marry her as it will mar their reputation. They don't want to be frowned upon by the society. This is the reality of the harsh middle class society. Mr. Kashikar is known as a man with a purpose but he unwaveringly gives the order of abortion. These men and women are servants of the customs and traditions of society. They like to maintain order but they do not value the natural value of motherhood. For them marriage is more important however toxic it may be. They believe in social status and reputation but it makes their life more stressful. They appear to be noble but they are the most fault finding and irritating population. Far from being moral they pretend to uphold and preserve the moral values of society. They are pretentious and hypocritical. For them embarrassing and harassing someone brutally is like a joke or a game. Thus, the play becomes a middle class tragedy.

UNIT 8 (E): *SILENCE! THE COURT IS IN SESSION* AND A CRITICL LOOK INTO THE INDIAN LEGAL SYSTEM

Indian legal system has been presented as parody for their role in *Silence the Court is in Session*. The legal system in India is presented through the disguise of a mock trial. Generally, a law court is supposed to be a sacred place where justice is given. But in the case of this drama we see from the very beginning that the lawcourt is under satirist's attack. Here it is shown that the law is not at all impartial. They are corrupted as they themselves arranged the mock trial with a hidden agenda. So purity of the lawcourt is pirated. They are all acting together to manipulate the situation into their favour. The judge who should remain neutral is depicted to be always silencing the accused. He himself is willingly comes as a witness to divulge against Benare.

Indian constitution speaks of equal right for all the gender. But here we see the judge, the advocate and others run against this. Here the judicial system becomes another oppressive institution or extension of the patriarchal system. They are questioning, battering a woman and analysing her character not on the basis of her professional life but by her personal life. When law is equal for all it should encourage a strong woman to be stronger and motivate her to be

independent. Benare had the ability to become an epitome of free woman having potential to look after her child by herself but she is not granted the permission to bring up a child solely. Law is acting as a hand to support the patriarchy so it discourages a woman to stay unmarried at the age of thirty-two or thirty-four. Kashikar, the judge starts the session with biased mind. He only accuses the girl to be sinful. But the conduct of the man who is responsible for all these complications is never discussed in the play. He is absent from the court, nobody wants to blame him, nobody wants to disregard him. Nobody is questioning the morality of Mr. Damle. All are blaming only the girl. Even they don't want to call her a girl. She is a woman and already her cup of crime is fulfilled. In this court nothing is to be taken serious but gradually the situation turns out to be grim.

In India, there are lots of incidents of manipulation inside the court. In the drama also most of the witnesses present some imaginative story. They distort and misrepresent the facts and blatantly speak lies. Though Samant has never gone to Bombay and he has never met Dame he presents an imaginary encounter between Damle and the accused. The practitioners of law are also very sham as the law should have taken legal action against Mr Damle as he has cheated his wife and sabotaged another woman's life but ironically, he is living a very normal life whereas everything upends for Miss Benare.

The male characters of the drama have been chosen by the playwright from varied backgrounds. They represent the flaws and blemishes of present judiciary system. The judiciary system has lots of defects like subjectivity, familiarity and unethical exercises. Everyone in this mock case believes in male chauvinism. All of them want to dominate Miss Benare with some unwritten codes of conduct. The judiciary is shown as biased here. They do not judge Benare for her professional life rather they are too much vituperative in their attack on her personal life. Tendulkar with his remarkable art of characterisation fulfils his purpose of censuring the social evil in a satirical way. Instead of appreciating the independent, indomitable spirit of a woman the court also shows staunch support on the institution of marriage and that too at a 'right' age. Sukhatme enacts the lawyer but questions Miss Benare for remaining unmarried till the age of thirty four. The judicial system should have approved her right to live life according to her own choice but they criminalize her for her action. So they demand a clarification from Miss Benare for being single. Sukhatme even hints that she is misusing her freedom to keep immoral relationships with men. She is tagged as "a sinful canker on the body

of society" for being pregnant without the wedlock. The woman is treated as guilty whereas the man, Mr. Damle is enjoying a perfect conjugal life with his lawfully married wife. He is cherishing the respectful attitude of people around him. The law should protect the right to live but ironically it orders to kill the unborn child of Benare. They initially charged Benare of infanticide and start her prosecution but ultimately, they support infanticide. Even in independent India of twentieth century, the judiciary does not allow motherhood to be enjoyed by an unmarried woman. They stress on the purity of women but when she makes physical relationship without marriage, she becomes impure for them. The members of the judicial system celebrate motherhood to be a supreme status but cannot allow it to a single woman. Miss Benare is capable to nurture a child. Being economically independent she can take all the responsibilities of a perfect upbringing of a child. But the phoney court jumps together to tarnish her character. Education sector is also not out of the gender discrimination. Though Benare is very talented and punctual teacher the court or the judge of the mock court wants her job to be terminated only because of her personal issues. The judge also associates the professional life with the personal life. But Mr. Damle is allowed to continue his job with full honour and glory. Benare wants to fight back. She ridicules the arrangements of the mock trial and she also makes fun of most of the characters associated with it. They almost turn out to be caricature of real lawyers and judges. Watching their hilarious behaviour even Samant gets curious and asks whether the real court acts like this or not. The *paan* spitting scene, the peculiar behaviour like ear picking, tooth picking, their over-indulgence, overly enthusiastic mind transgresses the purity and sanctity of a law court. She tries her best to assert her wishes but finally is shattered by the coercive power of patriarchy.

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8. Babu, M. Sarat. *Vijay Tendulkar's Ghashiram Kotwal.* New Delhi, Creative Books, 2001.

ASSIGNMENTS

1. Write an analysis of Vijay Tendulkar as a pioneer playwright.
2. How does the author profess the hypocrisy of the middle-class people?
3. Discuss *Silence! The Court is in Session* as a social satire.
4. Attempt a critical appreciation of the drama *Silence! The Court is in Session*.
5. Discuss *Silence! The Court is in Session* as a play exposing the patriarchal society.
6. How the failure of judicial system is depicted in *Silence! The Court is in Session*?
7. What does the sparrow symbolize in the play?
8. Elucidate in your own words the dramatic technique used in the drama.
9. Why the segregation of personal life and professional life is needed in society?
10. How is motherhood glorified in *Silence! The Court is in Session*?
11. Discuss Vijay Tendulkar's art of characterization by analysing the following characters:
    i) Leela Benare
    ii) Balu Rokde
    iii) Sukhatme
    iv) Mr. Kashikar
    v) Mrs. Kashikar
    vi) Samant
    vii) Karnik
    viii) Ponkshe

BLOCK - III

UNITS: 9 – 12

MALGUDI DAYS

BY

R.K. NARAYAN

CONTENT STRUCTURE:

Unit 9 (a): R. K. Narayan: His Life and Works

Unit 9 (b): R. K. Narayan, Mulk Raj Anand and Raja Rao: A Brief comparative study

Unit 9 (c): The Land of Malgudi in Narayan's Literary Imagination

Unit 10 (a): Analysis of Some Important Statements, Made by R. K. Narayan in the Author's Introduction

Unit 10 (b): Detailed Summary and Analysis of Some Selected Short Stories from *Malgudi Days* - Summary and Analysis Of "An Astrologer's Day"

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Unit 12 (a): Analysis of R.K. Narayan's Writing Style and A Critical Study of The Selected Short Stories

Unit 12 (b): Humanism, Realism, and Indian Elements in R.K. Narayan's Works

Unit 12 (c): Irony and Humour in *Malgudi Days*

Unit 12 (d): A Critical Estimation of R. K. Narayan as A Short Story Writer

List of references

Suggested reading

Assignments

UNIT - 9

UNIT 9 (A): R. K. NARAYAN: HIS LIFE AND WORKS

The full name of R. K. Narayan is Rasipuram Krishnaswami Ayyar Narayanswami. In his early years, he signed as R. K. Narayanaswami, but apparently, at the time of publication of *Swami and Friends* he shortened it to R. K. Narayan, supposedly on his friend Graham Greene's suggestion.

R. K. Narayan was born in Madras in 1906 and educated mostly in Mysore. He worked as a teacher and as a journalist before the publication of his first novel, *Swami and Friends*, published in 1935. This evocation of a South Indian middle-class childhood attracted the attention of Graham Greene who recommended it for publication in Britain. A number of novels followed, all set in the imaginary town of Malgudi, which is at times looked upon as a microcosmic representation of India. Some of his early novels were *The Bachelor of Arts* (1937), *The English Teacher* (1945), *Mr. Sampat* (1949) and *The Financial Expert* (1952). These early writings are supported heavily by his own experiences of life, including the early tragic death of his wife, the struggle of independence with its Gandhian ideology and inspiration, and by his life in Mysore where Narayan lived most of his life. These works signal the evolution of his distinctive vision with its blend of comedy and tragedy, conservatism and irony, mythical analogies and social satire.

The most popular and the best-known novel of R. K. Narayan is *The Guide* (1958). The novel describes the passionate encounter of the eponymous, narrator with the talented but tormented dancer Rosie leading him to prison, despair and loss of love and roots. In *The Vendor of Sweets* (1967) and *The Painter of Signs* (1976) social changes are figured as encounters between men devoid of the certainties of tradition, and women committed to the destruction of ancient, repressive moves. Narayan's reputation as a fiction - writer has depended largely on critics in the West. In his later fiction *Talkative Man* (1985) and *The World of Nagaraj* (1990) Narayan continues to experiment with his narrative technique. His fame as a short story writer mainly rests on the volumes like An Astrologer's Day and Other Stories (1947), *Lawley Road*

(1956) and *A Horse and Two Goats* (1970). *The Grandmother's Tale* is a 'novella', written in 1993. The autobiography, *My Days*, was published in 1975.

UNIT 9 (B): R. K. NARAYAN, MULK RAJ ANAND AND RAJA RAO: A BRIEF COMPARATIVE STUDY

In the history of Indian literature in English, the three writers who are considered as classics are Mulk Raj Anand, Raja Rao and obviously R. K. Narayan. Anand was born in 1905, Rao, in 1909 and Narayan, in 1906. The years of their birth unquestionably prove that all three of them were near contemporaries and it would not be unfair to designate them as the 'triumvirate' in the history of Indian literature in English. There are points of similarity between them and at the same time, they remain dissimilar to one another in respect of their fictional art, narrative technique, vision of life and art of characterization. Anand's faith in communist ideology quite early in his life, the conversion of his political faith in Gandhism have contributed enormously to the intensity of his social outlook. In his three novels *Untouchable* (1935), *Coolie* (1936) and *Two Leaves and a Bud* (1937), Anand deals with the socially marginalized figures, the exploitations and oppressions to which the protagonists in these novels subject themselves, the humiliation and ignominy they undergo. Anand's social vision is, no doubt, charge with broad-hearted sympathy with the marginalized and the subalterns. As a result, the characters in his early novels tend to be less individualistic and more typified. Raja Rao, famous for his first novel *Kanthapura* (1938), foregrounds the Gandhian struggle for national independence. But the novel is really remarkable for its narrative voice - a village grandmother - and its reworking of the English idiom in a lyrical Indian mode. Raja Rao in his narrative technique interweaves myth and legend with realism and thus he anticipates the magic realist trend evident in the works of later Indian novelists.

R.K. Narayan at the first sight does not appear to be social as committed as Mulk Raj Anand; nor is he as intensely and consciously experimental and innovative with his narrative strategy as Raja Rao. The first and foremost aspect of R. K. Narayan is that he is an excellent story teller who can narrate his stories quite effectively and convince and persuade his readers

about the characters and situations in his short stories. Narayan in his long literary career wrote novels and short stories with equal skill and dexterity. His primary aim is to present his fictional world with the unmistakable touch of realism. For example, the collection of his short stories, *Malgudi Days* (1982) is set against the backdrop of a semi-imaginary city in South India. Before I explain the significance of the title, I intend to draw your attention to 'Author's Introduction', prefixed to this anthology of short stories. The 'Introduction' with some of its incisive statements offers a number of clues to the understanding of R. K. Narayan's art of characterization in his stories - his idea of a short story and the reason behind his inclination to writing of the short stories.

UNIT 9 (C): THE LAND OF MALGUDI IN NARAYAN'S LITERARY IMAGINATION

Just like Wessex for Thomas Hardy or Yoknapatawpha for William Faulkner, the land of Malgudi is the fictional town created by R.K. Narayan. It is an imaginary landscape, a small semi-urban town in the South India that becomes the setting for most of R.K. Narayan's novels and short stories. He conceived the town in September 1930, on the day of Vijayadashami, a day considered to be auspicious and was supported by his maternal grandmother. His grandmother plays a very vital role in the development of the author's personality. Through her, Narayan came to know about the Sanskrit language, Indian mythology, classical music and even mathematics. These were the formative years that imbibed and nurtured the author's fervour of fancy and imagination. In an interview with his biographers Susan and N. Ram, Narayan professed that he first thought about an imaginary railway station and gradually conjured the location, the form, and the panorama of the entire town. Malgudi is the fictitious town first professed by R.K. Narayan in his first novel *Swami and Friends*. Through his brilliant writings, he makes Malgudi a credible town. Malgudi becomes a microcosm of India and reflects the spirit of India. R. K. Narayan has said,

> "Malgudi was an earth-shaking discovery for me, because I had no mind for facts and things like that, which would be necessary in writing about Lalgudi or any real place. I first pictured not my town but just the railway station, which was a small platform with a banyan tree, a station master, and two trains a day,

> one coming and one going. On Vijayadasami I sat down and wrote the first sentence about my town: The train had just arrived in Malgudi Station."

This small town is located beside the fictional Sarayu River and it is edged by Mempi forest. He dates back to the time of Lord Rama and Buddha also. R. K. Narayan never gave a concrete description of the town rather he portrayed the town and shaped it through his stories and imagination. A map has been conceptualized and concretized later according to the fictitious elucidation of Narayan by one of the scholars of his work named Dr. James M. Fennelly. In this town we get a glimpse of pure India. For someone who is not an Indian this town becomes very vivid, simple yet almost real town. In Malgudi, the depiction of characters; their interaction, their liveliness, their enthusiasm bring authenticity to the creation. He says in an interview,

> "I must be absolutely certain about the psychology of the character I am writing about, and I must be equally sure of the background. I know the Tamil and Kannada speaking people most. I know their background. Know how their minds work and almost as if it is happening to me, I know exactly what will happen to them in certain circumstances. And I know how they will react."

So, this statement can give a reason why Malgudi has to be a South Indian town as he was born in Madras in 1906 and later shifted to Mysore for his higher studies. Malgudi is one relatable town that has infused Indian reality with the author's consciousness. He has presented convincing characters and their circumstances. R.K. Narayan caught the real-life images of people with all their imperfections, perfections, eccentricities, their outlook. Graham Greene in his introduction to *The Financial Expert* has said that one can enter into the world of Malgudi, *"into those loved and shabby streets and see with excitement and a certainty of pleasure a stranger approaching past the bank, the cinema, haircutting saloon, a stranger who will greet us, we know with some unexpected and revealing phrase that will open the door to yet another human existence"*. The style of presentation is very simple in accordance with the nature and quality of people. He represented life as he saw it without much complexity. He identified their nuances, their emotions, empathize, etc. No one is unusual or strange in his writing but ordinary, familiar, and true to life. He embraces the goodness, the harmony, and also the discords and disharmony of life. He introduced and improvised and developed the

ordinary characters with his extraordinary power of storytelling. The unaffected characters with their natural simplicity make his writings sincere and sublime.

UNIT - 10

UNIT 10 (A): ANALYSIS OF SOME IMPORTANT STATEMENTS, MADE BY R. K. NARAYAN IN HIS AUTHOR'S INTRODUCTION

'Author's Introduction' was written sometime in 1981 and it was finally published and annexed to the collection, Malgudi Days in the month of September 1981. The 'Introduction' is a document of R. K. Narayan's ideas about novel and short stories. In it, Narayan declares unhesitatingly: "I enjoy writing a short story". He adds:

> "Unlike the novel which emerges from relevant, minutely worked-out detail, the short story can be brought into existence through a mere suggestion of detail, the focus being kept on a central idea or climax."

In the above-quoted statement, the words in italics have importance of their own, since they clearly define the generic features of a short story. The short story, as we are repeatedly told by critics and literary theoreticians, bears the same relation to the novel, as lyric to epic poetry. Indeed, there is a great deal of similarity between a short story and a lyric poem because both intend to be precise and suggestive at the same time. A lyric poem has no scope to be elaborate, just as a short story with its limited number of characters, and specific situations and experiences is to be written against a limited, constricted, and confined backdrop. The short story writer has to be minimalist in the presentation of characters and foregrounding of situations. That is why R. K. Narayan's idea that a short story in order to be aesthetically satisfying depends on suggestive details, the centrality of the idea, and climaxing of situations is appropriate.

Narayan's definition of a short story in the 'Introduction' ("A short story must be short") is at once reminiscent of H.E. Bates's idea of a story: "A story which is short is a short story." But Narayan offers his observations not only on the length and structure of a short story, but he is equally explicit on the thematic context and characterization. He rightly points out that the word 'story' is long-ranging in its implications. It may refer to "the news reporter's use

of the term" as well as to "the literary profundities on the subject of plot, climax, structure and texture with do's and don'ts for the writer." Narayan, however, claims that he has his own idea for a short story. He discovers "a story when a personality passes through a crisis of spirit or circumstances." He specifies that in the stories of *Malgudi Days* the central characters are almost always confronted with "some kind of crisis" which is either resolved or with which the characters concerned to continue to live on. Narayan also announces that the stories focus themselves on a special or significant moment in someone's life.

For the readers of *Malgudi Days,* these observations are meaningful because they provide important clues to the appreciation of the stories and the understanding of characters and situations.

In his 'Introduction,' R. K. Narayan makes some revealing comments on Malgudi as the common background or setting of all the stories. In this context, we may focus our attention on the title of this anthology; *Malgudi Days*. The author perhaps wants to suggest that in the concerned short stories he intends to present a graphic picture of the everyday life of the Malgudians. He is interested in depicting the little joys and sorrows, the small but significant moments of elation and despair in the day-to-day life of Malgudi which is nothing but an Indian alternative to Anthony Trollope's Barset and Hardy's Wessex. The similarity between Malgudi on the one hand, and Barset and Wessex on the other, is too obvious to overlook because all of them are rooted in the fictional imagination of the authors, and consequently, the reality about them is lying with the creative faculty of the authors. Like Barset or like Wessex, Malgudi gives an impression of the illusion of reality. At the first sight, Malgudi seems to have a definite geographical status, since it appears to be a small town in South India. The impression gets further strengthened when one finds in the stories the frequent references to the social customs, religious ceremonies, and food habits, prevalent in the southern part of India. The characters with their names and characteristic habits and relationships are rooted in the culture and tradition of South India. But R. K. Narayan himself says: "If I explain that Malgudi is a small town in South India I shall only be expressing a half-truth, for the characteristics of Malgudi seem to be universal." In the description of the setting, Narayan thus proceeds from the regional to the Indian, and from there to the human and the universal.

In the story 'A Shadow', the complex texture of the human psyche is skillfully woven. Moreover, in almost all the stories the commonly recurring theme is the theme of human

relationship with all its variety and variations. I shall now draw your attention to some of the typically R. K. Narayan - stories, included in the present anthology.

The first among these stories is “An Astrologer’s Day”. The Central character in the story is a person who is professionally an astrologer. He is introduced at the beginning of the story with all his professional look and outfit: “His forehead was resplendent with sacred ash and vermilion, and his eyes sparkled with a sharp abnormal gleam which was really an outcome of a continual searching look for customers, but which his simple clients took to be a prophetic light and felt comforted.” (p.15) The language used in this referential description of the astrologer is, no doubt, ambiguous; and the very ambiguity may suggest that the person concerned has put on the disguise of an astrologer because he is “as much a stranger to the stars as were his innocent customers.” (p. 16)

In the opening paragraph, Narayan also gives a graphic description of a “path running through the Town Hall Park”. It is crowded with “a variety of trades and occupations…” There are the medicine-sellers, “sellers of stolen hardware and junk”, magicians, and an auctioneer of cheap cloth, who attracts the attention of his customers by his sharp litanies. This is veritably a market place, jostled by men of miscellaneous occupations. The astrologer, who has no intention to choose this profession chose this place because its atmosphere with “a bewildering criss-cross of light rays and moving shadows” is perfectly suited for his job.

The narrative of the story constantly moves back and forward and thereby the barriers of time and space are constantly removed and annihilated. While giving an account of the present life of the astrologer, the writer looks back and tells about his past life. He originally belongs to a family of tillers, but, under the pressure of circumstances, has shifted himself from his native village to the semi-urban life of Malgudi. One day, however, in the otherwise uneventful life of the man, there occurs an incident for which he has not been mentally prepared. Guru Nayak, a man from his native village, visits him accidentally to know the whereabouts of a man who once almost killed him. The encounter between the two is a superb example of situational irony. Since the astrologer is the man Guru Nayak has been searching for but because of the astrologer’s unique professional outfit and look and also because of the nebulous afternoon surrounding, he remains unrecognizable to Guru Nayak. When Guru Nayak asks the astrologer; “Where shall I get at him?”, the astrologer answers, “In the next world …. He died four months ago in a far-off town”. (p. 18) This is unquestionably an example of verbal

irony because the surface meaning and the actual meaning have an ironic dichotomy. What the astrologer wants to suggest is that his past identity as a villager, who accidentally engaged himself in a drunken brawl, is dead. He has a new identity as a Malgudi astrologer. The ending of the story is in the form of his self-confession to his wife:

"'She gasped. "You tried to kill!'" 'Yes in our village, when I was a silly youngster. We drank, gambled and quarrelled badly one day - why think of it now ? Time to sleep', he said yawning, and stretched himself on the pyol."

UNIT 10 (B): DETAILED SUMMARY AND ANALYSIS OF SOME SELECTED SHORT STORIES FROM *MALGUDI DAYS*

UNIT 10 (b): SUMMARY AND ANALYSIS OF "AN ASTROLOGER'S DAY"

Summary: "An Astrologer's Day" is the first short story in the collection, *Malgudi Days*. The story begins with the astrologer commencing his work at midday. The author very beautifully describes what he carries and how he looks. He brings with him some enchanting equipment like cowrie shells, cloth with abstruse mystic chants, a notebook, some Palmyra writings, etc. The author writes,

> *His forehead was resplendent with sacred ash and vermilion, and his eyes sparkled with a sharp abnormal gleam which was really an outcome of a continual searching look for customers, but which his simple clients took to be a prophetic light and felt comforted. The power of his eyes was considerably enhanced by their position – placed as they were between the painted forehead and the dark whiskers which streamed down his cheeks: even a half-wit's eyes would sparkle in such a setting. To crown the effect he wound a saffron-coloured turban around his head. This colour scheme never failed. People were attracted to him as bees are attracted to cosmos or dahlia stalks.*

He sat for his craft under a tamarind tree in the Town Hall Park of Malgudi. The place was noisy throughout the whole day occupied by people of various trades and occupations. Just

beside the astrologer, a fried groundnut seller was selling his ware with many interesting names and people gathered around him and a good number of people came to the astrologer also. There was no municipal light on the spot and it got a mystic aura. The place suited the astrologer as he is not aware much of astrology. He had no plan to become an astrologer as he didn't know about the future of others, not even himself. But certain circumstances of his life brought him into such a situation. He did not know anything about the stars or his customers. It is said that,

> *He was as much a stranger to the stars as were his innocent customers. Yet he said things which pleased and astonished everyone: that was more a matter of study, practice and shrewd guesswork.*

This guesswork and the subsequent wage that he received may apparently seem to be deceitful but was an honest way of income for him. He left his ancestral home and village for some sudden cause. If he could live there, he could spend his life farming. But he had to travel far away leaving a couple of hundred miles and for a villager "it is a great deal as if an ocean flowed between". He manages his work with sharp perception. He heard from his customer for around ten minutes and then only he opened his mouth. In a few minutes he could understand the problem of his customer. He would comment about some general problems about the nature of his customer, his struggle in life, women and relatives, etc. When the nut seller extinguishes his flare, the astrologer also starts to pack his paraphernalia to go home. But one day right before his departure a client came in front of him and wanted to know something worthwhile. They made a pact between themselves that the stranger will give eight *annas* for a right answer which is a lot more than what the astrologer usually gets. But if the astrologer starts to deceive with his answer, he will have to give exactly the same amount to the customer. The astrologer gets a glimpse of the client when he was lighting a cheroot and this puts him in discomfort. He wanted to brush off the challenge and the deal but the client demanded to fulfill the pact. He knocked the face of the astrologer and reminded him that a challenge is a challenge. As the astrologer starts with some common assumptions his client interrupts. The client wants to know exactly whether he will be successful in his current search or not. The astrologer does a few chanting but demands a rupee if his answer is convincing. After a good deal of bargaining, the client agreed. The astrologer starts to give the exact details of the past. He says that the client was once almost dead as someone put a knife through his chest. The client gets excited to know more. He was thrown into a well. The client gets startled and says that he was rescued by a passer-by. With great fervour the client asks when he can catch the villain. But the astrologer

declares that the culprit is dead now. He subsequently calls the client by his name, Guru Nayak. The client is shocked and astounded. The astrologer advises him to go home and stay there to live long. Otherwise, the great danger is waiting for him. The client also discloses that he started to travel to take the life of his offender,

> *Why should I leave home again?" the other said reflectively. "I was only going away now and then to look for him and to choke out his life if I met him." He shook his head regretfully. "He has escaped my hands. I hope at least he died as he deserved." "Yes," said the astrologer. "He was crushed under a lorry.*

The astrologer assures the client that the criminal got a horrid death as he was crushed under a lorry. The client is satisfied to know this and leaves after giving the astrologer a large number of coins. At almost midnight the astrologer reaches home and gives her wife all the coins to count. She finds there twelve and a half *annas* and gets ecstatic and thinks of feeding her child some sweets the next day. But the astrologer feels cheated as he gets less than what was expected. His wife notices his disturbed face and asks the reason. After dinner, the astrologer reveals that a burden has been reduced from his life as he was the one whom Guru Nayak was searching for. In his younger days in a quarrel, he tried to kill him. But now he knows that Guru Nayak is alive and is relieved.

Analysis: In this short story the reader gets to see the beliefs, the culture, the customs, superstitions of the Indian people. The common people of India are very much inquisitive about their future and they like to believe and show their devotion who appears to be religious scholar. The appearance of the astrologer and his choice of attire are very unique. He has special features like wearing the saffron turban and having ashes around his forehead that attracts the customers. Here the author uses very beautiful imagery to describe the situation. The customers flock like bees are attracted to a flower. The story begins at Town Hall Park in Malgudi where the astrologer sits comfortably beside a peanut vendor. Though he is uneducated and doesn't have any knowledge of astrology he judges and predicts people's life with some accuracy. Here we get to see the power of an intelligent mind and the inquisitive observation of people. Very tactfully the astrologer manages his reputation. He listens to the customers for at least ten minutes and then only he speaks about some general assumptions about their life. He has a shrewd psychological perception of the other person.

In this story, we also see the reversal of fate. During his young days, he committed a crime and for that purpose, he left his village and went far away. But fate had some other plan. The victim appears in front of him. The author creates a good amount of suspense here. The customer that comes at the end of the day is basically a strong but vicious and vengeful person. The astrologer gets startled for the first time in his career. He doesn't want to predict anything to the customer but the astrologer is forcefully drawn into it. The astrologer then astounds the reader by calling the name of the customer. He knows everything about the customer's dark past. A sense of mystery overpowers. And gradually it is revealed that the customer in front of him is actually the same person he thought he has murdered due to some petty fight in their youth. But through this encounter with the victim, the astrologer gets free of the guilt feeling. He questioned his own morality throughout his life because of the past but finally, he is relieved and peace is restored in his mind.

UNIT 10 (C): SUMMARY AND ANALYSIS OF "THE MISSING MAIL"

Summary: The story revolves around Thanappa, a conscientious, affectionate, sincere postman of Malgudi. His area is small but it takes nearly six hours to finish his duty of delivering the letters. He was very considerate and amiable with different kinds of people like somebody growing old waiting for a big prize, someone whose son lives outside the village, someone waiting for a job etc. If there was any money order, he had to know whether the money was expended meticulously or not. Thus, he became an inseparable part of their existence, a witness of their wishes and ambitions. He cherished his relationship Ramanujam, a senior clerk in the Revenue Division Office, from home no. 10 of Vinayak Mudali Street. He is acquainted with Ramanujam years ago. Thanappa went directly to Ramanujam's home to deliver the card that has the news of the birth of Ramanujam's daughter. In his usual affable style of communication, he asked for a handful of sugar before delivering the card. Thanappa knew that the family is having a child after many years of prayers. He also asked Ramanujam not to be upset about the gender of the child and expounds that daughters are precious gifts of God. Thanappa is caring and friendly to Kamakshi as well. He delivers a letter from Ramanujam's father-in-law and waited until he reads it. Ramanujam feels troubled as his father-in-law thinks that Ramanujam is not operative enough to find a groom for his daughter. But Thanappa relieves his stress by emphasizing the fact that old people have their own qualms

and at the right time when destiny permits the right thing will happen. As time passes Ramanujam gets more anxious about his daughter's marriage and expressed that many families have demanded hefty dowry as they didn't like her appearance. But Thanappa reassures that Kamakshi looks like a queen and reminds them that they should wait for the right groom patiently –

> *Day after day for months Thanappa delivered the letters and waited to be told the news. "Same old news, Thanappa…. Horoscopes do not agree…. They are demanding too much…. Evidently they do not approve of her appearance." "Appearance! She looks like a queen. Unless one is totally blind…*

He also suggests a potential groom for Kamakshi named who belongs to the same sub-caste as Ramanujam. He manages the horoscope of the boy and asks Ramanujam to communicate with his parents immediately. Thus correspondence between two families started. They approved the girl's photo. Then a rift started among the family members regarding whether to take the girl to Madras to meet the groom's family. Ramanujam's wife strongly opposes the idea to take her to Madras as the villagers may laugh at their actions. But Ramanujam is intending to break the old prejudices. Again, Thanappa come to their help and advices them to take the girl to Madras as this can attain years communication in a few hours. Thanappa gets to know by delivering letters to Ramanujam's wife that they have admired the girl but the wedding must be organized very hastily as the boy is all set to go for training for the next three years. Thanappa is ecstatic with the news and declares to offer a coconut to *Vinayaka*. The postman delivers the insurance envelope of Kamakshi's grandfather to Ramanujam and advices him to make things happen as there is no shortage of funds now. The old man has given his blessings as well as the fund for the marriage ceremony of his beloved granddaughter. As the auspicious day comes nearer Ramanujam gets all the more anxious. Thanappa also joins him in all the preparation. The postman does not wait at any other house as he willingly wants to be a support to the father of the bride who is full of agitation and trepidation. Ramanujam is worried about any kind of hindrance to the occasion as the last auspicious date of the year is chosen for the wedding and if anything untoward happens the marriage may not take place ever. The marriage was supposed to be a big one considering the amount. After a few hours of the 'Muhurtam', Thanappa went to visit the place. The young bridegroom was sitting under the pandal. Fragrances of flowers, sandals, and holy smoke were mixed into the air. The postman delivered some letters full of wishes and blessings. The postman also appreciated the groom and told him that he always knew Kamakshi will get a very distinguished person as her

husband. About ten days later he delivers a scented envelope to the new bride and reassures her that before the tenth letter arrives the girl will pack her bag and fly away with her husband. He teases her about the content of the letter. The bride blushes and runs inside. Later on, on a holiday when Ramanujam was at home the postman delivers him a card. Ramanujam gets tensed reading it and wants to leave for his uncle's home as he is terminally ill. Thanappa delivers another telegram informing them about the death of his uncle. Then Thanappa confesses that the card arrived almost fifteen days ago and the telegram came the next day which was the marriage day. The postman was very cautious about any unwanted hindrance and he intentionally did not disclose the news as it may hamper the marriage ceremony. Thanappa even says that he is ready for any official complaint. But Ramanujam emphatically says he does not want to complain legally, he is just upset with this act of Thanappa. Ramanujam was very grieved by the news. Thanappa replies back that he understands the sentiment and leaves -

> *Ramanujam glared at the postman and said, "I would not have cared to go through the marriage when he was dying…." The postman stood with bowed head and mumbled, "You can complain if you like, sir. They will dismiss me. It is a serious offence." He turned and descended the steps and went down the street on his rounds. Ramanujam watched him dully for a while and shouted, "Postman!" Thanappa turned round; Ramanujam cried, "Don't think that I intend to complain. I am only sorry you have done this….*
>
> *I understand your feelings, sir," replied the postman, disappearing around a bend.*

Analysis: The story is based on a special humanitarian bond between two persons in a small town. There is simplicity, blissfulness, concern, love all interspersed in the story. Thanappa is a postman who is a very easy-going, good-natured, amiable person having good relationships with everyone in his beat. He not only delivers the letters but is very much concerned about their life as well. He knows about all the dreams, struggles, achievements, sorrow, and joy of all the people. He is very much attached to Ramanujam, a senior clerk and a father of a moderate-looking daughter. When she was born Thanappa was very happy and conveyed the news with lots of excitement. He also reminded Ramanujam not to be sad about the birth of a girl as he was very well aware of the societal structure where the biasness towards a girl child is evident. One of the primordial reasons is that they have to be married off to a proper groom

at the right age. There is a system of dowry persistent in society. In that contemporary society, the appearance of the girl is also scrutinized for marriage. Thanappa always assured Ramanujam that everything will be fine. At that time girls were being married off early. So, Kamakshi being seventeen was a big concern for the family. But Ramanujam faces a lot of trouble to find the right groom as many families have disapproved of the girl and demanded a high dowry. When Ramanujam was desolate Thanappa informs Ramanujam about a very prospectus groom and with his solicitation finally, the marriage takes place. But there's a twist in the action. Just before the auspicious occasion which was the last date of marriage of the year the news of the death of Ramanujam's uncle comes but Thanappa hides the information and waits for some days to disclose it. Though this act was not legal he has done it as a well-wisher of the family. Though he is chastised for his act he was prepared for it and also consoled Ramanujam not to mourn. He genuinely wanted no hindrance at the marriage ceremony so he intentionally kept it secret. This is one of the most impactful short stories by R.K. Narayan. His mastery and dexterity of narration make the title *The Missing Mail* very significant.

UNIT - 11

UNIT 11 (A): SUMMARY AND ANALYSIS OF "THE DOCTOR'S WORD"

Summary: When patients are on their last stage Dr. Raman is called. There are two reasons for this; his fees which is twenty-five is a little on the higher side. Alongside this, people also thought "something ominous"; an association between Dr. Raman and the last times of a patient. So when he is called, he has to give some quick analysis and give some truthful declarations. So in this respect, he was acting more like a judge passing a verdict than a doctor prescribing treatments. He was very pragmatic and did not believe that favourable words can save life. He was against providing 'comforting lies'. Though he was called towards the end moment he tried his best to obtain his 'prize from Yama's hand'.

But the doctor faces the biggest dilemma of his life when his closest friend Gopal is the patient who is terminally ill. They are friends from the kindergarten school and their true friendship is lasting for forty years. They were not able meet very frequently but occasionally Gopal would go to his chamber and wait for the doctor to get free. They would go to dine,

watch a movie and talk about their respective lives. Their friendship endured the test of time and is solidified and pure. Due to his busy schedule Dr. Raman didn't notice that his friend did not appear for some days. But one day Gopal's son comes to Dr. Raman but it takes almost one hour for the doctor to talk to him and to know that his friend is severely ill. As it was a day of operation, he hurried to his friend's home in Lawley Extension after the operation. He gets to know that his friend has been ill for one and half month and reproaches his wife-

"'Why, why couldn't you have sent me word earlier?'

'We thought you would be busy and did not wish to trouble you unnecessarily.' They were apologetic and miserable. There was hardly any time to be lost."

He immediately took the injection tube and other equipment. The sick man's wife was whimpering at a corner and wanted to ask some questions but the doctor relinquished her query. He pushed his injection and then sat for an hour beside the patient. The doctor was exhausted. He did not even take his midday meal but he did not bother to take even a cup of coffee. He was engrossed in the thought of his friend's recovery. Suddenly he decided to do an operation and brought with him an assistant and a nurse. At around eight p.m. the patient showed some sign of improvement but the doctor remained sceptical about his heartbeat. The doctor contemplated and told his assistant that if he survives this time the patient will live for forty years more. At around eleven the patient opened his eyes and it brought a lot of happiness into the family. All of the family members expressed their gratitude to the doctor. The doctor advises the sick man's wife to provide glucose and brandy every forty minutes but he does not reveal the real condition of the patient. His ambiguous state makes the lady restless. The patient woke up in confusion. Gopal wants to know the amount of time left for him earnestly as he needed to sign his will. He insisted his friend to speak the truth as he didn't want to leave his property unsettled-

> *The patient motioned a finger to draw him nearer and whispered, "I must know how long I am going to last. I must sign the will. It is all ready. Ask my wife for the despatch box. You must sign as a witness."*

But the doctor asked him not to exert too much. The doctor has never suppressed the truth and out of hesitation, he left the room. He desperately wanted to save his friend's life and speaking the truth will be a virtual 'death sentence' for his friend. So he came back and the first time he

decided to hide his perception and announced that Gopal's heart is functioning well and his friend absolutely trusted his words-

> *The doctor said to himself, "If my word can save his life, he shall not die. This will be damned." He called, "Gopal listen." This was the first time he was going to do a piece of acting before a patient, stimulate a feeling and conceal his judgement. He stooped over the patient and said, with deliberate emphasis, "Don't worry about the will now. You are going to live. Your heart is absolutely sound." A new glow suffused the patient's face as he heard it. he asked in a tone of relief, "Do you say so? If it comes from your lips it must be true…*

After advising his friend to sleep he goes to the hospital and gives orders to his assistant to move to Lawley Extension as his friend may expire any time. The next morning, he hurried to his friend's home and to his utter surprise his friend was awake and his health condition was also positive. After listening to the pulse the doctor told the lady that her husband is going to live long. Later while returning to the hospital, he told his assistant that how "he has survived this attack will be a puzzle to me all my life".

Analysis: The story apparently is a story between a patient and a doctor who happened to be close friends. Here we get to see another dimension of friendship. True friendship does not require a meeting everyday. Gopal and Dr. Raman hardly got enough time to meet each other. But that does not become a hindrance developing a pure bond of love and trust. Dr. Raman is a doctor but he is only called when technically nothing can be done to treat the patient and Dr. Raman has to inform the family about the last hour of the patient almost like a judge passes a verdict. Here the doctor has developed a certain professional and moral honesty and 'curt truthfulness' that he can never hide the true condition of a patient from his or her family. But when Gopal fell ill, Dr. Raman did a thing that he never expected to do in his entire life. He detests speaking agreeable words for comfort. But perhaps he faces the greatest challenge in his life by facing Gopal's query. The doctor is doubtful about the recovery of the patient. He knows that probably the time has come for his friend to leave the world. But when asked by his friend about his actual condition, the doctor cannot speak up the truth. For the first time he compromises his professional ethics for his personal attachment. For the first time he listens to the emotional call and does not follow his rational self. He advises his friend not to exert too much as he will be living a long life and he speaks this with intended intensity. Gopal trusted his friend. He is relieved with these words and miraculously his health improved the next day.

Dr. Raman himself is happily surprised with this event. The incident remains a source of curiosity and awe for the doctor. So, it is a beautiful story of a doctor's professional liability, his emotional affinity, dependence and trust between two friends. It also gives the reader the glimpse that life itself is a source of mystery where simple love, belief can attain the unimaginable things. R.K. Narayan once said that he discovers "a story when a personality passes through a crisis of spirit or circumstances." The doctor's dilemma is a perfect exemplification of the crisis that he is speaking about.

UNIT 11 (B): SUMMARY AND ANALYSIS OF "THE TIGER'S CLAW"

Summary: One day in Malgudi, some men who killed a 'man-eater' (a tiger) were being treated as heroes. Garlands of chrysanthemum flowers were put on their neck. They paraded proudly on the street settled on the highest bullock cart and at another cart just behind them, their prize was lying with a glazing eye. People overflowed there to see the mighty sight leaving their daily activities for a while. The villages living in areas encircling the Mempi Forest were awed and dreaded this tiger. The narrator and his company were astonished and thrilled about it while watching and suddenly a talkative man dabbed from behind and professed that there's nothing to be so excited about looking at the carcass and said, "Lost in wonder! If you've had your eyeful of that carcass, come aside and listen to me…." Sitting under a margosa tree he started to narrate his own adventurous tale. Due to his job at a soil fertilizer company he had to visit once a place named Koppal which is one of the most deserted places on earth. It was a small hamlet with around forty houses encircled by the dense jungle. His stay in such a desolate place was very depressing. Most of its communications happened around the railway station. The station master was a withered man wearing a turban and carrying flags under his arms. The station master was very hospitable to him. On his arrival the man hosted the talkative man and took him to his small home that accommodates his wife and seven children. The talkative man went to the village to deliver a lecture to the farmers. After completion of dinner, he thought it more civil to sleep on the platform till the next train arrives. But the station master knows it's dangerous and suggests he stay inside the station room. He made a small space inside pushing the furniture; chair, table, and stool. The man was tired and dejected. He opened the door slightly and secured it with a chair as he started to feel warm and suffocated. He slept and dreamt of a tiger marching towards him with great elegance. His dream ended with a chair

bowled towards him and he got confused whether this was a real tiger or just his dream extended. At first, he thought it's the station master coming but soon he realized that it was the tiger -

> *I saw the thing clearly against the starlit sky, tail wagging, growling, and, above all, his terrible eyes gleaming through the dark. I understood that the fertilizer company would have to manage without my lectures from the following day.*

He knew that it was going to be his last day but the tiger seemed a little troubled by the noise of the chair. He knew that at the circus wild animals are controlled by furniture. So immediately the intelligent thought sparked in his head. He started to pull the table and the stool towards him and secured his place under the table towards a corner of the wall. The tiger moved towards him with an awful sound that quivered the entire station. At this climactic moment, he starts to think of his future wife and pitied her. The tiger and the man vigilantly kept on observing each other's steps. The tiger started to scratch the floor with its claws and made a horrible sound. The man felt that it is sharpening its claws to hunt and eat. The tiger swiftly flung over the furniture but thankfully it was made with good quality woods and no serious injury happened. He felt strangled under the table and the tiger with all its might landed on top of the table. The tiger was hurling his paws at the man and was showing savagely. He felt smothered and almost killed. The tiger was really ferocious but the sight of the chair made him perturbed. Their battle went on for some time. After some time, the tiger jumped down from the table and found that the chair is harmless. The tiger wanted to bounce on him but he managed to protect himself by being guarded by the chair at on side the stool on another side of the table. The tiger now scrutinized the blockage to get a way to attack him. Soon he found a little space and thrust his paw hurting his eye. The talkative man found a long knife there and immediately used it to cut one claw. Again, there was an aggressive combat between the two and the man successfully cut three claws from the tiger-

> *He once again thrust his paw in. I employed the long knife to good purpose and cut off a digit with the claw on it. It was a fight to the finish between him and me. He returned again and again to the charge. And I cut out, let me confess, three claws, before I had done with him. I had become as bloodthirsty as he.*

According to his version, the three claws now hang around the neck of his three daughters. At around five in the morning, the station master and the porter simply come inside. The moment they enter the tiger leaves the man and targets them. They run for their life at their highest

speed. Somehow, they managed to save their life. Hearing the sound and seeing the belching fire by the first goods train the tiger left the area and returned to the jungle. The narrator says that he didn't visit the place ever again but he kept on hearing the ravages of the tiger. Now he recognized the tiger which was lying dead in the cart as three claws were missing from its forepaw. He said that the hunters could kill him at their convenience with guns, men and other equipment and he expected some respect from the group as he alone has fought with the tiger when it was wildest and fierce. When the talkative man leaves, they again go to the crowd and see that the three claws of the tiger are really missing. But they sensed that without a hammer such a deep wound is not possible. When asked by someone the hunters reply that it is "said that some forest tribes if they catch a tiger cub, cut off its claws for some talisman and let it go. They do not usually kill cubs."

Analysis: The narrator is an unknown talkative man and he likes to fabricate a story for his best interest. Narrated in the first person the story professes the themes of honesty, deception, ego, etc. he wants to be appreciated and idolised for his brave encounter with a tiger but his personality and his narration is not trustworthy. He fools others by presenting made up stories to create a good impression of him and feed his ego. There is no witness to what he says but he presents the story in a mysterious and terrifying manner. He declares that he bravely fought with the ravaging tiger and cut his claw but at the end of the story we find that this is part of the ritual of some forest tribes. Out of their love and compassion they do not kill a little cub but cut its claws and leave it. The talkative man actually furnishes cooked up stories to gratify himself and here he has chosen a younger audience for an enhanced chance of belief and spread. He thinks that among children his stories will gain more credibility. The narrator of the story seems to believe in the talkative man's description of everything. But his innocence is jolted with the last information of the story. The author himself does not judge the character of the talkative man but leaves it for the discernment of his readers.

UNIT 11 (C): SUMMARY AND ANALYSIS OF "FORTY-FIVE A MONTH"

Summary: The story begins with a small girl Shanta in the class being impatient and asking her friend about the time. She wants to go home at 5 p.m. as her father has promised to take her for an outing to the cinema. She constantly asks about the time and seeks for permission

from the teacher to go home. She gets overjoyed when she gets the permission and reaches home very enthusiastically. Her mother asks her the reason to come from school so early. She was very excited about the day. The author describes-

> *There was a heated argument between mother and daughter over the dress, and finally mother had to give in. Shanta put on her favourite pink frock, braided her hair and flaunted a green ribbon on her pigtail. She powdered her face and pressed a vermilion mark on her forehead. She said, 'Now father will say what a nice girl I am because I'm ready. Aren't you also coming, Mother?'*

She was standing at the little gate under the sun waiting for her father. When the sun was about to set, the little girl runs to her mother to know about the reason of her father's delay. Her mother explains that her father may be stuck at office for work. She gets disappointed and expressed her annoyance with office people. Then suddenly she decides to walk towards her father's office by herself. She had seen her father to take a turn at the end of the road and thought that it will automatically lead to her destination. But after taking two turns she was lost and didn't know where to go. Bewildered, she started to bite her nails. A servant from the next house noticed her and took her home.

The story shifts in the morning that day when her father, Venkat Rao was about to start for office. A 'jutka' passed by and left a handbill. Shanta picks it up and asks his father to take her to the cinema. This plea from his daughter made him upset as he realized that he doesn't give enough time to his child. The girls of other houses had all kinds of dolls, dresses, and outings but Shanta was growing alone. He felt enraged as his office seems to buy him forty-five rupees a month. He thought that the child is neglected by him and led an uninteresting life. Every day when he comes back from the office, she is asleep. Sometimes he is called to the office even on Sundays. Infuriated he wants to even quarrel with his manager so that he can spend some time with his child. So, at that very moment, he was resolved and asked his daughter to get ready by evening for a movie. But Shanta's mother was distrustful of his promise. Venkat Rao seemed resolute. He was mentally prepared to resign from his job but not ruin his child's happiness. All day he was busy with the usual office chores. At five p.m. he went to his boss for his permission to go home for some private reason. But the manager asks him reproachfully to return to work. Then the manager assigns him some duty to be finished immediately but Venkat Rao desperately wants to meet his little daughter. The author writes passionately what the protagonist feels,

Venkat Rao was furious. His mind was made up. He wasn't a slave who had sold himself for forty rupees outright. He could make that money easily; and if he couldn't, it would be more honourable to die of starvation.

Anguished, he writes a resignation letter where he expressed his exasperation regarding the job that doesn't allow him to spend quality time with family. He finally delivers the letter to his boss but he receives it mechanically. Without reading the letter the boss announces a probable increment of five rupees. Hearing this Venkat promptly seizes his letter and lies to the manager about the content of the letter. Venkat says that the letter was written for casual leave and withdrawing the letter he returns to the same monotonous job. Shanta was asleep when he returned home. Her mother explains that Shanta was excited that her father may come to take her any moment and thus didn't want to change her dress. It was painful and heartbreaking for him as he could not fulfill his innocent daughter's wish. He looked at the child for some time and says in a lamenting manner that he is going to get an increment and it seems quite impossible for him to take his daughter for an outing ever. He starts to cry.

Analysis: This story makes the reader very emotional as it is a story about an innocent sensitive girl who waits for her father to go for an outing with him. She gets very excited and spends the entire time thinking about it, preparing for it and waiting for it. She even goes out alone to search for her father's office but fails in her endeavour. Ultimately the father does not come home by the appointed time. Though he was very resolute on that day to return home, he has to break the trust of his daughter. He gets very remorseful as he sincerely does his office job but cannot give enough time to his family. He was very determined not to succumb to the demands of his boss again and even delivered a resignation letter. His boss asks him to finish a lot of works on that day and declared a probable increment and Venkat Rao stays. So, this story is about the internal and external conflict of common people. Like any other human being Rao loves his family but he has to compromise the company of his family for livelihood. It is a clash between love and duty. It depicts about the imbalance between family life and work. It also portrays vividly the struggle of middle-class people. They have to sacrifice a lot of things in life just for their survival in this harsh economy-oriented world. In order to live in a society with respect and peace, they have to go through many emotional struggles. This story is also about the tussle of innocence and experience. Though Venkat Rao wants to go to her innocent girl because of his experience and maturity, he prioritizes his work. Here both the father and

the little innocent child suffer emotionally though both of them love each other very much. So, the life of a middle-class man is full of unseen and unrealized pains and exertions.

UNIT - 12

UNIT 12 (A): ANALYSIS OF R.K. NARAYAN'S WRITING STYLE AND A CRITICAL STUDY OF THE SELECTED SHORT STORIES

R. K. Narayan's Contribution to Indian English short stories

Narayan's short stories are as brilliant as his novels. Though his short stories are not very long he can achieve something more substantial than many novelists. Jhumpa Lahiri said that Narayan's artistry makes him an outstanding short story writer like O. Henry, Frank O'Connor, and Flanery O'Connor. R. K. Narayan is also compared to the illustrious short story writer Guy de Maupassant as both have the same kind of writing style. They write in a very compressed yet lucid and captivating manner with a humane vision. He is very considerate as an author as he is well aware of the manners, practices, beliefs, customs, and values of a particular society. He knows the psychology of every man whether good or evil but he is not judging rather he is considerate to both. He refrains from giving any didactic lesson in his short stories and he just provides the reality as it is. M. Chidananda Murthy has accused Narayan of not writing in Kannada and said,

> *Though he stayed in Karnataka, he didn't socialize with the people here. He hasn't written anything in Kannada. We've had several great poets and writers (in Kannada). If they had written in English, they would also have been as famous… Our request to the government is they should focus on our poets and writers.*

But when it's a matter of pure literature language is never a barrier. A work that has the ability to charm its reader does not know any linguistic barrier. Using a very Indian context, R.K. Narayan through his proficiency in writing has given Indian culture international recognition. His simple way of presentation kindles joy and amusement among literary enthusiasts. In fact, he becomes the first Indian English writer to acquire the Sahitya Academy award. Films like *Guide*, *Miss Malini*, Indian television series *Malgudi Days* are adaptations of his writings.

"Narayan wakes in me a spring of gratitude," Graham Greene wrote about his literary protege, Rasipuram Krishnaswami Narayanaswami and said, “without him I could never have known what it is like to be Indian.” For his excellent contribution to Indian culture and heritage he has also been bestowed with the prestigious Padma Vibhushan. So, writing in English has brought him recognition, love, respect nationally and globally. Through the pen of this visionary writer English language was freed from its colonial guardians. R.K. Narayan remodelled colonial English with the touch of native flavour where a simple village postman, a new budding bride and groom, a railway station master, an inquisitive small lad, a shrewd astrologer, and other common men speak in English. Through their communication, and conversation the reader slithers easily from English to Indian without constraints and awareness. Their imagination flows from fact to fiction easily, smoothly and wondrously. V.S. Naipaul has commented that, Narayan’s fiction has tales of life with “small men, small schemes, big talk, limited means.”

The list of short story collections written by R.K. Narayan with which he gained immense popularity goes below:

1. *Malgudi Days* (1942, Indian Thought Publication)
2. *An Astrologer’s Day and Other Stories* (1947, Indian Thought Publications)
3. *Lawley Road and Other Stories* (1956, Indian Thought Publications)
4. *Gods, Demons and Others* (1964)
5. *A Horse and Two Goats* (1970)
6. *Under the Banyan Tree and Other Stories* (1985)
7. *The Grandmother’s Tale and Selected Stories* (1994, Viking)
8. *The World of Malgudi* (2000)

UNIT 12 (B): HUMANISM, REALISM AND INDIAN ELEMENTS IN R.K. NARAYAN’S WORKS

Humanism in R.K. Narayan’s writings is reflected in his presentation of humans as rational dignified beings. He is a novelist and a short story writer who has focused his writing on life itself, its trials, tribulations, joyous moments, happiness, grief, worries everything that an individual faces in a lifetime. According to the author himself, “almost invariably the central character faces some kind of crisis and either resolves it or lives with it.” The reader gets a

glimpse of contemporary society through his characters. For him, Malgudi is not just a fictional place but something universal. He observes people, their characteristics, their nuances, their whims, their faults and he observes objectively without passing a moral judgement. Thus, he ultimately represents and celebrates humanism in his writings. For him, all the characters of his creation, the barber, the doctor, the dentist, the lawyer, the postman all bring with them "an air of unshaken permanence and familiarity". His description is comprehensible and his characters are vivid. For the twenty-first century readers who are accustomed to the complex, artful, allusive literature, the writings of R.K. Narayan may feel a little outdated. But he has a beautiful quality of simple realistic expression with some genuine interest. R.K. Narayan is a narrator who tells his story with transparency, with some striking lifelike flavour that sometimes lacks a definite resolution. Dr. S.K. Biswal in his book on R.K. Narayan has praised this quality and said, "real lives are often aimless and unresolved, and when we read of such lives in literature, we are quick to recognize their authenticity". He also proclaims that there is nothing falsely proffered or accentuated in his creation. He believes that in the novels and short stories "the taste and texture" is found with clarity. These creations are so authentic that "those who have no first-hand experience of India will feel that what they experience in reading these books is a taste of real place". He portrays the characters with a certain sensitivity as well. Thus, the process of obstacles, struggle, self-exploration, and reconciliation becomes a recurrent theme in R.K. Narayan's works.

Dr. Ramyabrata Chakraborty in his article "A Humanistic Approach to R.K. Narayan's Post-Independence Novels" states that the author mostly explores the socio-cultural elements of India. The nation and its distinctive qualities can be discovered through his magnificent narration with a humanistic approach. According to the critic, Narayan is an earnest lover of humanity. Chakraborty says, "Narayan's view of life is one of practical wisdom; and he treats human sentimentalism, selfishness, manners and meanness, with sympathy and compassion."

Narayan's writing is the mirror where India with all its general and specific qualities is truthfully reflected. Narayan keeps afresh the unique Indianness in all his novels and short stories and the reader can find universal appeal in shared humanity.

The Indian elements and humanism is intricately mixed in Narayan's early novels. In *Swami and Friends,* he explores boyhood. Here he beautifully renders the impulsive nature and enthusiastic spirit of the youth. He also portrays the financial disparity and its undesirable effect on friendship. *The English Teacher* is a masterpiece but is indicted of incorporating many

autobiographical contents. *The Bachelor of Arts* also the reader finds the dilemma in the constant journey of life and gradually attaining maturity. The author knew the art of characterization very well. Through the realistic characterization he brings out the primordial theme. In *Mr. Sampath,* the readers experience a fake idealist person in Post-Independence India. He is mostly preoccupied with earning excessive money but his own lifestyle is extremely miserable. The author represents this brilliantly with a certain tinge of humour and irony. In *The Financial Expert* the author very efficiently describes the tussle between the Indian culture and the western wave. Here the protagonist is trapped in a materialistic culture that induces insecurities and inconsistencies. But Chakraborty says that at "the centre of the novel is the landscape of India, the customs, conventions, lores that are quintessence of Indianness". *The Guide* is another novel to show the discord between Eastern and Western culture. Amidst all the conflicts of cultures,beliefs, customs the story also narrates the psychological growth of an individual. *The World of Nagaraj* also delineates Indian philosophy and values.

In R. K. Narayan's various short stories, we get the verisimilitude of Indian life. The philosophy, and ideology of Indian societal structure manifested in those stories. In *An Astrologer Day* the Indian belief system, their faith, and their superstitions are clearly visible. The people gather around the astrologer as bees hoard around flower. Though the astrologer was completely ignorant of the stars he was well accepted by his customers. Everyone is astonished by his guesswork. In the story *The Missing Mail* the readers get a glimpse of Indian people and their empathy and their attachment to each other. The postman is very much connected with the family of Ramanujam. When Ramanujam gets the news of his daughter's birth the postman also gets ecstatic. Thanappa even finds out the right groom of the right caste for the girl. Here the readers find the ways of the marriage of that contemporary era. At that time women were judged for their appearance and during marriage horoscopes were matched and also there was this tradition of dowry. In the story *Forty-Five A Month,* the father-daughter bond is shown. The father wants to go for a movie date with his daughter as he feels that due to his work pressure, he cannot give ample time to his daughter. This shows the agony, the conflicts of middle-class family. They have to earn enough for their family and in the process, they have to sacrifice many precious things in life. *The Doctor's Word* also celebrates friendship. The doctor though called at the last moment tries his best to save his friend's life and at this critical situation he compromises his professional straightforwardness. His small lie gives strength to his friend and he rapidly improves but this remains a mysterious affair for the

doctor. This shows how much the Indian people trust their doctor and the professional and personal conflict experienced by a doctor. *The Tiger's Claw* portrays the characteristics of an egoistic man who describes some imaginary incidents in a very convincing manner to some young boys to satisfy his self-conceited nature. He boosts about his fight and wins against a fierce tiger. He claims falsely that he cut the claws of a tiger. But later it is found that this is actually practice by some forest tribal people in India and he has no contribution to catching the tiger. He is actually a liar and a pretentious man. Narayan observes beautifully and professes all these characters. These illustrations seem real by the realistic expression of the author.

UNIT 12 (C): IRONY AND HUMOUR IN *MALGUDI DAYS*

R.K. Narayan is a remarkable writer with a great sense of irony and humour. His writing style is very simple and lucid but his stories shine with delightful humour from beginning to end. There is an innocent blissful quality in his sense of humour. He is considered to be one of the most renowned Indian English authors. His stories bring out a truthful depiction of the life of an imaginary south Indian town that seems real. His stories act as a reflector of society and posit him as a social philosopher. His ironic insight is never harsh or it does not criticize society but it is very humane, tender and genial. His stories attain significance by bringing out the little things and circumstances. He does not make any crude jokes or any caricature of the characters. R.K. Narayan is a humourist but he avoids the satirical elements. His humour is very refined with a true observation of human nature. His humour is connected to realism. His stories can also be classified as tragi-comedies as he is well aware of the ordinary life, their struggles, sufferings, pains, despondency, delight, and hope and brings out the kernel and thus generates our sympathetic laughter. Almost like the short stories of O' Henry, Narayan's stories also have a twist at the end. His stories blithely reveal some simple ironical facts. Sometimes the reader gets a glimpse of human psychology through his use of irony and humour. R.K. Narayan is a humourist with sociological perceptions. With the use of irony and humour Narayan presents the human experience with a tinge of amusement and thus hooks the reader. The author presents the absurdities, and the incongruities with a sense of entertainment. R.K. Narayan's writings display intelligence and wit with a meticulous use of language. So, the amalgamation of intelligence, wit and humour Narayan induces great satisfaction into his readers. His style of writing and usage of language is also very effective and pleasing.

S. Anusuya in the article "Sociological Perceptions of Humor in R.K. Narayan's Writings" states that humour is 'dignified, intelligent and mature because of deep thinking, profound scholarship and minute observations of temporary life.' In his first novel *Swami and Friends* (1935) Narayan uses this expression, "… yet you are wondering about the house like an unleashed donkey". Here the father associates his son with a donkey and it arouses laughter as everybody knows the careless, foolish and lazy characteristics of a donkey. Here very lightly but ridiculously the father rebukes his son for not being serious about exams and studies. In the novel *The Financial Expert* (1952) Margayya is the protagonist and he is a money lender. He is greedy of money but he is not wicked and thus Narayan humanizes a profane character. The author provokes humour by creating some striking behavioural traits. Margayya is very possessive of his umbrella, though it is broken. The author compares the damaged umbrella with a dead crow with broken wings. Thus, the author produces humour from every aspect of life. Narayan creates humorous situations in his fiction. In his novel *A Tiger for Malgudi* (1983) the dignified and authoritative headmaster jumps into the table and hides in the attic. Though he does so to save his life, the jumping of an honourable man kindles laughter and joy in the minds of the readers.

In the short story *An Astrologer's Day* the astrologer practices and predicts the future of people without any knowledge of the stars. He attracts the customers through his attire, and his looks. People gather around him like bees to a flower. He passes his remarks after hearing at least ten minutes from his customers. This gives him enough time to understand the psychology of the people. Thus, he is surviving in this field and though his judgements are sometimes very general comments but he is able to earn enough to run his family smoothly. So, the person who knows nothing about his own future makes convincing prophecies. But at the end of the story, there's a truth revealed. The man who is supposed to fear nothing gets awestruck by a man. He is challenged and for the first time gives his prediction forcefully. He calls Guru Nayak by his name. Guru Nayak is amazed and so is the reader. He tells a blatant lie that the person who tried to kill Guru Nayak is already crushed under a lorry. In the end, it is revealed that the astrologer is the man whom Guru Nayak is searching to kill as he was almost being murdered by the astrologer in the past. So basically, Guru Nayak sits in front of the person whom he was searching for without recognizing him. At the end, Guru Nayak and the astrologer both are satisfied. Narayan ironically makes a reversal of the entire situation keeping the mystery intact and the readers are wondered. He just brings out his humanist and

humorous observation without passing any moral judgment. He portrays that life is not linear but is full of paradoxical and unpredictable things.

In the short story, *The Missing Mail* the writer shows the beautiful and respectful relationship between the postman and Ramanujam, a senior clerk. The postman eagerly becomes part of both the moments of sadness and joy with Ramanujam. He finds the perfect groom for the daughter of Ramanujam. His agreeable nature, and his warm comments make everything so wonderful until it is revealed that he has hidden one of the most crucial news from his friend. On the day of the wedding a telegram came that contained the news of the death of Ramanujam's uncle. But Thanappa did not deliver the letter as he wanted no obstacle on the auspicious day of wedding. Ironically this incident made a little uneasiness and discomfort between the two. The author is able to touch the human emotions properly in this story by unveiling the sanguine, the optimistic and also the sombre, uninviting part of life.

In *The Doctor's Word* the author introduces the doctor in a very humorous way. The doctor is called only when the patient is in a critical condition and at the last stage. He is a doctor but 'there was something ominous' in the association of the doctor and the last moment of a person's life. So, Narayan very wittily the doctor's word was 'more like a judge pronouncing a verdict'. So what the doctor said, was always taken very seriously. He stopped whitewashing any grave situation of a patient. But once he fell into a dilemma. When asked by his dear friend about his health condition, for the first time he could not speak the blatant truth. He assured his friend that soon he will recover and the miraculous thing happens. Gopal, Dr Raman's friend survives and for Dr. Raman the survival remains a mystery. Through this story R. K. Narayan presents the beautiful bond of trust and attachment between two friends and he arouses the comic sense of the reader by creating a situational irony by the astonishing recovery of Gopal.

In *The Tiger's Claw* Narayan brings the characteristics of a talkative man in a very humorous way. The talkative man constantly talks to promote and satisfy his ego. He boastfully proclaims his win against the ferocious fight with a tiger. He makes a fanciful story to amuse some young boys. According to his own version he is so vigorous that he fought a fatal fight with the tiger and cut three of the tiger's toes. Though the young boys are astounded they verify the dead tiger's claw. The boys almost believed the description of this pretentious, egotistic talkative man but again ironically the truth is revealed. There are some forest tribes who cut the claws of a cub and let it go into the forest. The vainglory of the talkative man is disclosed. So the author portrays very effectively the pompous vanity of people. This shrewd and piquant observation of human incongruity is some valuable features of R.K. Narayan's writings.

In *Forty-Five A Month* Shanta's constant inquiry to the teacher about the proper time and her restlessness to go home at five p.m. makes, her innocence make a cheerful beginning of the story. She is impatiently waiting to go for a movie that evening. Her father is also planning to come home earlier than usual. Though he was mentally prepared to leave the job if not allowed he ultimately takes back the resignation letter and accepts servitude. The brutal truth of societal structure is represented very easily, almost effortlessly by the genius author. The father daughter love is pure and wonderful but the irony is engendered by the depiction of the disparity between the personal and professional life.

According to the critic Dr.Paul Verghese, R.K. Narayan very closely observed and meticulously portrayed the surface reality of life. He becomes a master to bring out the tragic comedy inherent in ordinary lives. His prerogative is to deliver the readers the pictures and problems that appeared to him as typical and everyday reality.

UNIT 12 (D): A CRITICAL ESTIMATION OF R. K. NARAYAN AS A SHORT STORY WRITER

The three great classic Indian fiction writers in English are, no doubt, Mulk Raj Anand, Raja Rao and R. K. Narayan. Of the three, R. K. Narayan is the most versatile because he devotes himself to the writing of both novels and short stories, autobiography, and memoirs. Narayan's popularity with the general reading public is as much dependent on his most popular novel *The Guide* as well as on his short stories some of which, more popular and better-known, are included in the anthology *Malgudi Days*. Narayan has distinctive features of his own as a writer of short stories. His personal and specific ideas about short stories, as a distinctive literary genre, and as it is practiced by him, are noted down in 'Author's Introduction'. Narayan, however, primarily impresses us as an excellent storyteller. One of the potential reasons for which Narayan enjoys universal popularity among all sections of readers is that he has mastered the art of storytelling convincingly and persuasively. He does not make the conscious use of symbols; nor does he strain himself much with the theoretical techniques and technicalities of storytelling. It appears that as a narrator he would prefer to express himself in a simple and straightforward way without getting circuitous. It is the simplicity and suavity of approach that endears Narayan to his readers.

The question that continues to disturb the readers is whether Narayan really is as simple a storyteller as he seems to be. The answer to this question, perhaps, is not much difficult to find. The simplicity, the avoidance of complex narrative is merely a camouflage with which he conceals the underlying and inherent complexity of his art of storytelling. The most important statement on R. K. Narayan is that his stories may be Indian in context but almost always Western in technique and execution. They are Indian because the spirit of Indianness seems to be perforating their social, cultural contexts. The characters bear the South Indian names, although they represent in their characteristic peculiarities, personal, familial and social relationships something permanent, abiding and universal. The reference may be given to the stories like 'Hungry Child', 'The Missing Mail', 'The Doctor's Word', 'A Shadow' and 'Leela's Friend'. In his use of irony, gentle humour and mild sarcasm Narayan reminds us of the American short story writer O'Henry and the Russian, Anton Chekov. At times his narrational strategy has the singular features of the filmscript. Beginning in the context of the present, the narrative like the flash back technique of the film, reminisces the past incidents and situations, and the characters involved in them and thereafter, comes back to the present. Thus, the barriers of time and space are at once annihilated. In 'An Astrologer's Day', the astrologer remembers the unpleasant situation which made him almost the murderer of Guru Nayak. In 'The Missing Mail' Thanappa the postman remembers the day when Kamakshi, the daughter of Ramanujam at 10, Vinayak Mudali Street, was born; in 'The Doctor's Word', Dr. Raman journeys down the memory lane to recapitulate his long association with his ailing friend Gopal; in 'A Shadow' the wife recalls the specific situation and context of her husband's death. Again, the narrative of each of the stories consists of different scenes and situations, like the different shots of a film, in order to produce one Sectionary impression at the end. The sudden twist at the endings of stories, sometimes amusing, at times amazing, tragic pathetic, and ironic, may be reminiscent of the technique of O'Henry and the French short story writer Maupassant.

It is interesting to note that, notwithstanding his emulation of the Western examples, Narayan remains basically an Indian writer. That is why, he celebrates Indian customs social, and cultural habits in his short stories in which one comes across a number of words, which emit distinctively Indian social and cultural flavour. Some of these words may be cited - 'appalam', 'bajji', 'bidi', 'Bhajan', 'bhang', 'bonda', 'bund', 'dakshina', 'darshan', 'dhall', 'dhobi', 'dhoti', 'dosai', 'idli', 'jaggery', 'jilebi', 'kurta', 'lathi', 'muhurtam', 'rasam', and

similar such words. The inclusion of so many words, related to the Indian culture, food items and social/religious habits emphasize the spirit of Indianness in Narayan's writings; they also suggest alternatives to the canonical English words. They call into question the validity of words of Anglo-Saxon origin in the Indian context. Consequently, R. K. Narayan puts forward the post-colonial alternative to what is colonial and the values, associated with it.

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ASSIGNMENTS

1. Write a short note on R. K. Narayan as a short story writer.
2. Find out how irony and humour are infused in R.K. Narayan's short stories.
3. Evaluate the character of 'The Talkative Man'.
4. Why does Thanappa withhold the delivery of the mail?
5. Why does the astrologer tell a lie?
6. Write about the theme of the short story 'The Doctor's Word'.
7. Write about the significance of the title 'Forty-Five a Month.'
8. Evaluate the distinctive qualities of the writing style of R.K. Narayan.
9. Is Malgudi a real town? Do you consider that the activities in the town reflect the spirit of India?

BLOCK IV

UNITS: 13-16

UNIT – 13

NOBEL PRIZE ACCEPTANCE SPEECH

BY

RABINDRANATH TAGORE

CONTENT STRUCTURE:

Unit 13 (a): Life and Works of Rabindranath Tagore

Unit 13 (b): Brief Introduction to Tagore's Nobel Acceptance Speech

Unit 13 (c): Importance and Critical Analysis of Tagore's Nobel Acceptance Speech

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UNIT 13 (A): LIFE AND WORKS OF RABINDRANATH TAGORE

Rabindranath Tagore was born on 7 May 1861. Rabindranath's father was one of the leading figures of the newly awakened phase of Bengali society. Devendranath Tagore was well versed in European philosophy and, though deeply religious, did not accept all aspects of Hinduism. He was to have a profound influence on his son's mental and practical attitudes. Rabindranath was the fourteenth child of his parents. His brothers and sisters were poets, musicians, playwrights and novelists and the Tagore home was thus filled with musical, literary and dramatic pursuits. The family was also involved with diverse activities at the national level. Important changes were taking place in Bengal at the time Rabindranath was born. Iswar Chandra Vidyasagar had been attempting to reform the position of women in society. Schools using English as the language of teaching were being established, alongside the traditional Sanskrit schools.

He gradually withdrew from formal schooling when he was around 14 years old. The remainder of his education was carried out at home through his own personal efforts and with the help of tutors in various subjects. He also had lessons from professionals in wrestling, music and drawing. The manner of his early schooling was to leave a deep impression on him. When Rabindranath was 12, his father took him to Santiniketan, the meditation centre established in 1863. During their brief stay there, Devendranath gave his son lessons in Sanskrit, astronomy and the scriptures that formed the basis of his reformed religion. After these lessons were over, Rabindranath was free to roam among the fields and forests. The close and affectionate contact between teacher and pupil that he felt when his father taught him was also completely absent in Calcutta. It was this childhood experience of the willing pupil enthusiastically following lessons given by his father in the manner of a noble teacher among agreeable surroundings that guided Rabindranath in establishing a school at Santiniketan in 1901. In 1878, when he was 17, he was sent to London by his father to qualify for the Indian Civil Service or as a lawyer. He took his matriculation examination and then joined University College, London. He came to like his lessons in English literature, and became exposed to British social life and Western music, both of which he enjoyed. But he returned home suddenly after some eighteen months without completing his education. However, he did gain the impression that human nature was perhaps the same everywhere.

Back in India he continued with his personal education and his creative writing and music. His *Sandhya Sangeet* [Evening songs], a volume of Bengali verse, came out in 1882. It was at about this time that he had a kind of mystical experience that led him to appreciate the unity of all that exists and himself as an integral part of it. In the same year, he wrote his famous poem *Nirjharer Swapna Bhanga* [The awakening of the fountain]. He became aware of his unusual talent as a poet. Between 1884 and 1890 various volumes of his poems appeared, together with a profuse output of prose articles, criticism, plays and novels. Tagore married when he was 23. At this stage, beyond his literary pursuits, he had begun sharing his father's religious responsibilities. In 1890 he made a second trip to the United Kingdom, but came back after a month to look after the family estates. This responsibility opened up new vistas of inspiration for him. Whereas his previous literary work had been primarily based on imagination, he now came to acquire a direct and intimate experience of the wretched life led by the poor Bengali peasants. This new experience led to the composition of *Galpaguccha* [A bunch of stories] (1900), and the many letters he wrote to his niece, subsequently published as

Chhinnapatra [Torn letters] and *Chhinnapatravali* [A collection of torn letters], considered to be landmarks in the writing of Bengali prose and in describing the countryside of Bengal.

Tagore was overwhelmed by the economic, social and political misery in which the peasants lived. As a young landlord managing his family's rural estates, Tagore came to realize the possibilities of introducing education and co-operation to transform rural life. Thus he began to turn his thoughts towards the problems of education.In fact, he spoke publicly on 'The Vicissitudes of Education' in which he made a strong plea for the use of the mother-tongue. His first experiments in teaching started with his own school in Silaidaha, the headquarters of his estate, to which he sent his own children to be taught by teachers in various subjects, including an Englishman to teach them the English language. He also started organizing co-operatives, schools and hospitals in the villages of his estates and tried to introduce improved farming methods. All these efforts for rural reconstruction went on while he pursued his creative writing. Tagore called this the period of his *sadhana*—preparation, reflection, austerity and self-education for an active social life. He lived either at Silaidaha or on his houseboat on the river Padma, visiting villages, talking to people and listening to their problems. Tagore's later educational experiments arose from this experience. In 1901 he left Silaidaha where he had undertaken these experiments and moved to Santiniketan where, with his father's consent, he started a boarding school.

Life at Santiniketan left its impression on the poet's literary work. He wrote about India's past and present, and stories of noble self-sacrifice. He published more realistic novels such as *Choker Bali* [Eyesore] (1901), *Naukadubi* [The wreck] (1903) and *Gora* (1910). He was trying to discover the eternal India that succeeds in achieving unity amidst a bewildering diversity of races, cultures and religions. In 1912 Tagore left for the United Kingdom once again. Some of his poems and writings had already been translated into English and had attracted the attention of the well-known English painter Sir William Rothenstein and the poet W. B. Yeats. He made such an impression on the British writers and intellectuals that he was at once accepted as a great poet and intellectual. He was awarded the Nobel Prize for Literature in November 1913 and came back to India after visiting the United States of America, delivering there his 'Sadhana' lectures (The Realization of Life, 1913). In 1916 Tagore went abroad again to Japan and then to the United States of America delivering lectures, published later in two volumes as Nationalism (1917) and Personality (1917).

In 1913, Tagore won Nobel Prize in Literature. King George V awarded Tagore with 1915 Birthday Honours which the later abandoned after the Jallianwala Bagh massacre in 1919 and wrote a letter for the same to Lord Chelmsford, the then British Viceroy of India. In 1921, Tagore along with Leonard Elmhirst (agricultural economist), set up the 'Institute for Rural Reconstruction' which was later renamed 'Shriniketan' in Surul. Tagore started receiving donations from Indians and around the world to free the Indian villages from the shackles of helplessness and ignorance by strengthening their knowledge. In 1932, Tagore published his prose-poem works-- *Punashcha, Shes Saptak* in 1935. He published his prose-songs and dance drama works in *Chitra, Shyama* in 1939 and *Chandalika* in 1938. Tagore published three novels-- *Malancha* and *Char Adhyay* in 1934. His health began to decline gradually in the 1930's, but he continued to be productive as a writer, and it is during this late period that he turned to painting. He had loved sketching as a boy, but hadn't seriously painted until his later years. His international debut as a painter was at an exhibition in Paris in 1931. He also wrote two of his best plays during this time: *Chandalika*, which contrasts selfishness with selfless love, and *The Kingdom of Cards*, a satire of European fascism and imperialism. As Tagore lay dying in the hospital, he continued to compose poems by dictating them, and his last poem "On the Way to Creation" was dictated right before surgery could not revive him, and expresses hope and religious faith.

UNIT 13 (B): BRIEF INTRODUCTION TO TAGORE'S NOBEL ACCEPTANCE SPEECH

"If you see yourself in everybody and everybody in yourself, then you don't hate anybody."

Thus said Rabindranath Tagore in his acceptance speech for the Nobel Prize for literature that was announced in November 1913.Strangely, he gave this speech eight years after he was conferred the illustrious award on May 26, 1921 in Stockholm. The name of Rabindranath Tagore was recommended by T. Sturge Moore to the Secretary of the Nobel committee. He, in fact, didn't know why he had received the honour. The interesting anecdote was shared by Indranath Chaudhary during his visit to the Gujarat Sahitya Parishad to attend a function of the week-long celebration marking Tagore's 150th birth anniversary."Tagore was unable to attend

the Nobel Prize ceremony that was held in December 1913, a month after announcement of the winners. This speech of his that is a mantra from the Upanishad is preserved at Stockholm by Swedish Nobel Prize Academy," said Chaudhary, who is a scholar of Tagore's works.Rabindranath Tagore had finally received the award from then governor of Calcutta in January 1914 but hadn't given an acceptance speech.

Tagore's *Gitanjali: Song Offerings* (1912), a collection of religious poems, was the one of the plethora of his works that especially arrested the attention of the selecting critics. The book incorporates 103 poems which were written primarily in the poet's native tongue Bengali but were translated into English. Through his translation of the poems into English the poet has bestowed upon the poems a new dress, alike perfect in form and personally original in inspiration.The West found this book as an answer to their predicament faced during and after World War I.

> **"They (the West) considered Tagore's work as a message from the East, spreading the message of 'unity of mankind'. His poetry was dedicated to Lord, without any identification or demarcation of caste and creed that exists today….He was known as the messenger from the East, bringing spirituality to the West."**

In *Gitanjali: Song Offerings* we get an ardent prayer of a devotee whose main aim is to apprehend the divinity. Through his writings Tagore actually presents his never-ending quest of pure mysticism and spirituality. In the Preface to the book "Tagore: The Mystic Poets" Swami Adiswarananda, Minister and Spiritual Leader of the Ramakrishna-Vivekananda Center of New York, writes that Rabindranath Tagore's philosophical and spiritual thoughts transcend all limits of language, culture, and nationality. In his writings, the poet and mystic takes us on a spiritual quest and gives us a glimpse of the infinite in the midst of the finite, unity at the heart of all diversity, and the Divine in all beings and things of the universe.

UNIT 13 (C): IMPORTANCE AND CRITICAL ANALYSIS OF TAGORE'S NOBEL ACCEPTANCE SPEECH

Tagore received the Nobel Prize for his English translation of *Gitanjali* in 1913. This phenomenal achievement of Tagore drew the wide attention of the West to the writings of one who represented the East.On December 10, 1913 in his presentation Speech the Chairman of

the Nobel Committee of Swedish Academy, Harald Hjärne, while introducing his audience to the reasons for awarding Tagore with the prize, mentioned that:

> **"the poet's motivation extends to the effort of reconciling two spheres of civilization widely separated, which above all is the characteristic mark of our present epoch and constitutes its most important task and problem."**

In 'The Nobel Prize Acceptance Speech' delivered in 1921, Tagore categorically stated that he must not accept the accolades conferred upon him as his 'individual share' and significantly added, 'It is the East in me, which gave to the West'. In fact, one can say that to a great extent the purpose of the author's own translation of *Gitanjali* into English was to create a space for a cultural dialogue between the East and the West. In the very beginning of his speech he started reminiscing about the early years of his life. He described the seclusion and serenity of those years as serendipitous and the period of his initiation to spirituality. He then profusely expressed the East to be broadlythe "mother of spiritual Humanity". Quite evidently, in his understanding, as lucidly described through his speech, the East has been attributed with the qualities of motherhood, capable of guiding the West towards spirituality as the only source of peace for them. Between the years of his winning the Nobel Prize and his delivering the acceptance speech, the world had experienced the devastations caused by the First World War and the inconceivable brutality that the West was capable of during the Jalianwalabagh massacre. Both these incidents, the later on taking place in 1919 resulting the aggrieved poet returning his Knighthood and the former one culminating in the same year, led the poet to construe that the West needed to learn from the East lessons of 'spiritual Humanity' more than ever. Like Mother Nature, East has been presented by the poet as the ultimate source of nourishment, in this case spiritual nourishment. Quite contrary to the colonial ideals of the West that conceived of the West as the 'mother', pronouncing it to be the White Man's burden to 'civilise' the East, Tagore has reversed the founding principles of their entire colonial mission. To teach the West a lesson on 'spiritual Humanism' he said poignantly, "The spirit of India has always proclaimed the ideal of unity…. It comprehends all, and it has been the highest aim of our spiritual exertion to be able to penetrate all things with one soul… to comprehend all things with sympathy and love". This ideal of a humanitarian world found expression in Tagore's work in many genres throughout his creative life and, to a great measure, he experimented innovatively by entering the minds of people substantially different from himself.

Tagore, in his acceptance speech, not only thanked the Nobel committee but also has expressed his immense gratitude to the people in the West for accepting him and his writings gladly and wholeheartedly. His expression of gratitude also incorporated an assurance that the prize "was not wasted upon" him. He informed them that the prize money had been utilised in establishing and maintaining the university which "should be a place where Western students might come and meet their Eastern brethren and where they might work together in the pursuit of truth and try to find the treasures that have lain hidden in the East for centuries and work out the spiritual resources of the East, which are necessary for all Humanity". In other words, his ideas of the spiritual confluence of the East and the West were not limited to the conceptual level rather were already turned into material reality in the form of the university. In continuation to the heritage of ancient India and in adherence to the glorious days of Indian civilization of the past he conceived this university to be the site of exchange and collaboration of the best that both parts of the world has to share. With this ambition he wanted to contribute towards the reincarnation of the education system that used to be followed in the ancient Indian universities like Nalanda and Taxila.

Like the ancient Indian universities the Brahamacharyashram (or Ashram) School was inaugurated on 22 December 1901 at Santiniketan with only a few pupils, his son being one of them, and with an equal number of teachers. It was to be run on the pattern of teachers and pupils living together amidst natural surroundings and willingly accepting an austere standard of living, often working with their own hands. Of the five teachers, three were Christians—two of whom were Catholics and the third was his son's English teacher from Silaidaha. The orthodox Hindus were offended by this situation and he did not get any assistance from them. No fees were accepted from students, all expenses being borne by Tagore himself. In the course of time, this Ashram School expanded as the poet's reputation grew. Moreover, his international experience gave him a new idea, that he must bring his country into contact with the world at large. He felt that overemphasis on narrow nationalism led men and countries into paths of conflict. There should be an institution that emphasised the unity of the world's cultures and streams of knowledge. He considered Santiniketan to be that institution.

While Tagore was a patriot, he opposed 'nationalism' as for him, the concept meant boundaries and restrictions, which ultimately led to the birth of hatred within mankind. Thus, the fact that he was addressing the western audience in their own country did not refrain him from his staunch critique of this western 'civilisation'. He remarkably pointed out in his speech

that “We lost our confidence in our civilisation for over a century, when we came into contact with the Western races with the material superiority overthe Eastern Humanity and Eastern culture, and in the educational establishment no provision was made for our own culture. And for over a century our students have been brought up in utter ignorance of the worth of their own civilization of the past”. At a time when the colonizing mission of the West resulted in rampant ravages across the globe, these remarks made by a Sire from the East sounded like a clarion call to stop them from causing further devastations. Tagore’s stark pronouncements in favour of universal humanity denouncing narrow idea of nationalism, which for him was a western construct, were vastly misconstrued by his own countrymen. Consequentially, he was dragged into controversies questioning his patriotism and accusing him of serving the purpose of the foreign rulers.

Throughout his speech Tagore recurrently emphasized upon the importance of raising above parochial western concept of material development towards assimilating the true essence of spiritual development for the sake of the entire human race. He, categorically, evoked the disastrous effects of racial discrimination to persuasively present before the world the necessity of peaceful confluence of people of variegated race, religion and ethnicity. For him, “Man is not to fight with other human races, other human individuals, but his work is to bring aboutreconciliation and Peace and to restore the bonds of friendship and love”. Tagore, became one of the major proponents of universal peace and humanity in the face of raging violence, brutality and oppressive onslaughts unleashed the human beings on each other. In twentieth century he offered the war-ravaged world a light of wisdom to guide them in achieving peace through his song offerings. The importance of his Nobel acceptance speech lies in the fact that through this speech he communicated his thoughts to the western audience primarily and to persuade them to follow a collaborative education system that his university at Santiniketan was offering to achieve greater goals for the entire humanity.

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ASSIGNMENTS

Essay type questions

1. Discuss critically the key observations of Tagore's Nobel acceptance speech.
2. Bring out Tagore's idea of education and ways conceived by him to materialise that. Substantiate your answer with reference to his Nobel acceptance speech.
3. Point out Rabindranath Tagore's observations made during his Nobel acceptance speech on the contribution of the western civilisation to the present state of India's discontinuation with its own tradition.
4. Describe Tagore's idea of uniting the East and the West through the university established by him.
5. Bring out the key essence of Tagore's idea of 'spiritual humanity' as reflected in his Nobel acceptance speech.
6. How do you think Rabindranath Tagore conceived the importance of Eastern civilisation disseminated through its ancient education system in salvaging the western malaise of narrow nationalism? Give references from his Nobel acceptance speech.

Short- answer type questions

1. For which book did Tagore receive Nobel Prize? How many poems did it contain?

2. When did Tagore deliver his Nobel acceptance speech?

3. What, according to Rabindranath Tagore, was the reason for India's following narrow ideas of nationalism?

4. Why, do you think, Tagore propounded the idea of 'spiritual humanity'?

5. Who, according to Rabindranath Tagore, can teach the West 'spiritual humanity"?

6. How did Tagore use the prize amount received from the Nobel committee?

7. Who, according to Rabindranath Tagore, will be the students of his university?

8. What, in Tagore's opinion, can help in achieving universal peace?

9. For what did Tagore blame the people of the West in his Nobel acceptance speech?

10. Why is it important, according to Rabindranath Tagore, for the people of the West and the East to participate in the common education system?

UNIT – 14

"TRYST WITH DESTINY" SPEECH

BY JAWAHARLAL NEHRU

CONTENT STRUCTURE:

Unit 14 (a): Life and Works of Jawaharlal Nehru

Unit 14 (b): Key Aspects of Nehru's "Tryst with Destiny" Speech

Unit 14 (c): Critical Discussion on Nehru's "Tryst with Destiny" Speech

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UNIT 14 (A): LIFE AND WORKS OF JAWAHARLAL NEHRU

Jawaharlal Nehru or Pandit Nehru, as he was popularly known, was born on 14th November, 1889 to a family of Kashmiri Brahmans who had migrated to Delhi early in the 18th century. He was the eldest of the four children of Motilal Nehru, a renowned lawyer and leader of the Indian independence movement, who became one of Mohandas (Mahatma) Gandhi's prominent associates. He received his early education at home under private tutors and a series of English governesses. Only one of those—a part-Irish, part-Belgian theosophist, Ferdinand Brooks—appears to have made any impression on him. He also got the opportunity to learn Hindi and Sanskrit from a venerable Indian tutor. At the age of fifteen, he went to England and after two years at Harrow, joined Cambridge University where he spent three years earning an honours degree in natural science. On leaving Cambridge he qualified as a barrister after two years at the Inner Temple, London, where in his own words he passed his examinations "with neither glory nor ignominy."

He returned to India in 1912 and plunged straight into politics. Even as a student, he had been interested in the struggle of all nations who suffered under foreign domination. He

took keen interest in the Sinn Fein Movement in Ireland. In India, he was inevitably drawn into the struggle for independence. In 1912, he attended the Bankipore Congress as a delegate, and became Secretary of the Home Rule League, Allahabad in 1919. In 1916 he had his first meeting with Mahatma Gandhi and felt immensely inspired by him. He organised the first Kisan March in Pratapgarh District of Uttar Pradesh in 1920. He was twice imprisoned in connection with the Non-Cooperation Movement of 1920-22.

Four years after his return to India, in March 1916, Nehru married Kamala Kaul, who also came from a Kashmiri family that had settled in Delhi. Their only child, Indira Priyadarshini, was born in 1917 and would later (under her married name of Indira Gandhi), like her father, also serve (1966–77 and 1980–84) as the Prime Minister of India. Nehru's autobiography discloses his lively interest in Indian politics during the time he was studying abroad. His letters to his father over the same period reveal their common interest in India's freedom. But not until father and son met Mahatma Gandhi and were persuaded to follow in his political footsteps did either of them develop any definite ideas on how freedom was to be attained. The quality in Gandhi that impressed the two Nehrus was his insistence on action. A wrong, Gandhi argued, should not only be condemned but be resisted.

Pandit Nehru became the General Secretary of the All India Congress Committee in September 1923. He toured Italy, Switzerland, England, Belgium, Germany and Russia in 1926. In Belgium, he attended the Congress of Oppressed Nationalities in Brussels as an official delegate of the Indian National Congress. In the same year at the Madras Congress, Nehru had been instrumental in committing the Congress to the goal of Independence. While leading a procession against the Simon commission, he was lathi-charged in Lucknow in 1928. On August 29, 1928 he attended the All-Party Congress and was one of the signatories to the Nehru Report on Indian Constitutional Reform, named after his father Shri Motilal Nehru. The same year, he also founded the 'Independence for India League', which advocated complete severance of the British connection with India, and became its General Secretary.

In 1929, Pandit Nehru was elected President of the Lahore Session of the Indian National Congress, where complete independence for the country was adopted as the goal. He was imprisoned several times during 1930-35 in connection with the Salt Satyagraha and other movements launched by the Congress. He completed his 'Autobiography' in Almora Jail on February 14, 1935. After release, he flew to Switzerland to see his ailing wife and visited

London in February-March, 1936. He also visited Spain in July 1938, when the country was in the throws of Civil War. Just before the court-break of the Second World War, he visited China too.

On October 31, 1940 Pandit Nehru was arrested for offering individual Satyagraha to protest against India's forced participation in war. He was released along with the other leaders in December 1941. On August 7, 1942 Pandit Nehru moved the historic 'Quit India' resolution at the A.I.C.C. session in Bombay. On August 8, 1942 he was arrested along with other leaders and taken to Ahmednagar Fort. This was his longest and also his last detention. In all, he suffered imprisonment nine times. After his release in January 1945, he organized legal defence for those officers and men of the INA charged with treason. In March 1946, Pandit Nehru toured South East Asia. He was elected President of the Congress for the fourth time on July 6, 1946 and again for three more terms from 1951 to 1954.

Nehru served for 18 years as prime minister, first as temporary prime minister, and then as prime minister of the Republic of India from 1950. In the 1946 elections Congress captured a majority of seats in the assembly and, with Nehru as the prime minister, led the provisional government. On 15 August 1947, Jawaharlal Nehru was sworn in as the first Prime Minister of free India. On 15 August, he took office of the Prime Minister of India and delivered his inaugural speech famously known as the "Tryst with Destiny" speech.

UNIT 14 (B): KEY ASPECTS OF NEHRU'S "TRYST WITH DESTINY" SPEECH

On the eve of India's Independence, at the hour of midnight on 14th August, 1947 Jawaharlal Nehru addressed the entire nation. On that historic occasion he delivered the much renowned and often quoted "Tryst with Destiny" speech, to the Indian Constituent Assembly in The Parliament. This speech, delivered at the very moment when India as a nation was going through phenomenal historical transition, focuses on the aspects that transcend the history of India. Furthermore, this speech renders the essence of Indian triumph over British colonial rule that continued for two centuries signalling the beginning of the end of the largest empire in history. The freedom for India and Pakistan had been hard fought and came at a huge cost. Contrary to legend, the British had not been keen to devolve power gradually. This struggle for sovereignty took many forms: violent and non-violent, elite and popular, religious and secular, plural and separatist.

Therefore, it was on the momentous occasion of 14th August 1947, midnight that Jawaharlal Nehru delivered this highly emotional speech, reflecting on the years of struggle for independence asking all the members of the Constituent Assembly to take the following pledge:

> **"(1) At this solemn moment, when the people of India, through suffering and sacrifice, have secured freedom, I a member of the Constituent Assembly of India, do dedicate myself in all humility to the service of India and her people to the end that this ancient land attain her rightful place in the world and make her full and willing contribution to the promotion of world peace and the welfare of mankind.**
>
> **(2) Members who are not present on this occasion do take the pledge (with such verbal changes as the president may prescribe) at the time they next attend a session of the Assembly."**

<u>Key Aspects of this Speech:</u>

- Nehru, a staunch visionary, and a real spokesman of humanitarian and secular socialist ideals reminded the suppressed masses to swear for transformation from the very grassroots of the society.
- This midnight speech has been a masterpiece knitted between the happenings of colonialism and post-colonialism, and hence it stands to adopt and promote the humanitarian goals of uplifting the mankind from the dark pages of history and to revive the present and future generations reaping the fruits of real independence.
- The immediate stand of Nehru on elevating the status of oppressed and marginal communities and to treat them equal along with the other general masses to firmly stand up against the communal discord and superstitious beliefs are something that any secular nation needs to follow even today.
- Pandit Nehru selected English as the language of this deliberation probably because his target audience were primarily the members of the Constituent Assembly and the Indian elites who were very well conversant with English at that time. In fact, his broader audience was constituted of people across the globe that led him to talk about universal peace, freedom and prosperity.
- Nehru, with all his good sense and persuasion, aimed to convince the public to embrace secular values and prompted for accepting universal brotherhood and secularism.

- Being an acute intellectual, Nehru prompted the masses to regain their sense of honour to celebrate the historical moment of gaining freedom from the British and to undertake a sincere resolution to upkeep their service to the nation, treating fellow people equally, and genuinely to stand for the cause of humanity.
- Nehru reminds the people to take the privilege in accepting the challenges for rejoicing independence in its truest spirits and in pledging for the service of India as it means serving the poor, treating the downtrodden with equality and ending poverty.

Jawaharlal Nehru's historic speech on the eve of Independence is widely regarded as one of the great speeches of the 20th century. It had it all – soaring rhetoric, a shrewd understanding of the power of language (English in this case), and a sweeping sense that this was a speech for the ages. The speech had to both honour the sacrifices of the past that led to this moment and lay out a vision for the future, a future that still had to be written as a country, a civilization took re-birth. It had to belong to the present and the future.

UNIT 14 (C): CRITICAL DISCUSSION ON NEHRU'S "TRYST WITH DESTINY" SPEECH

Gaining freedom from the shackles of colonial bondage of two centuries comes with perennial hope and aspiration, and Nehru motivates the masses to his fullest credit that the long-awaited day of freedom has finally come. At the same time he reminds the people of India that as responsible and disciplined citizens they should acclaim the duties towards the nation and participate in writing the history of the nation. Though the people and the country have their own misgivings and problems, they should stand solemnly to work together in the service of the country. In this mesmerizing time, the father of the nation, Mahatma Gandhi, remained in a remote village in Bengal, fasting himself to stop the communal riots happening through the toughest stages of partition. Nehru beholds the masses to be keen to follow the democratic ideals of Gandhi and to realize his vision through disseminating his message to the generations yet to come.

Nehru salutes and remembers those unsung soldiers and unknown volunteers who had selflessly served and contributed their entire life to the freedom of the nation. The instigation

of the leader to arouse the spirit of the masses and to partake in the joint endeavour of nation building along with them really sounds charismatic. Nehru's prolific voice to eliminate poverty, innocence, and disease, to happily construct a prosperous, democratic, and progressive nation, and to establish social, economic, and political institutions to provide impartial justice and secured life to all the citizens reflect his determination towards achieving each and every goal proclaimed through his speech. His unparalleled command of language, thought and wisdom synchronized in rising the humanitarian spirit of the people too. Celebrating freedom is found to be synonymous with the responsibilities taken to accomplish the vision of the secular democratic nation and to cooperate with the mission of restoring universal brotherhood and world peace. Paying homage to the nation is like binding oneself tirelessly to the service of the country to visualize the ongoing development of its masses amidst all their difficulties in life.

Nehru raises his clarion call to join hands in the mass movement in liberating the people of India from poverty, disease, and ignorance. Further, he reinstates to end up the widely prevalent inequalities of opportunities in terms of seeking education and profession. It is also stressed that he is much concerned in nation building with restoring the unbiased tenets of secular democracy, social justice, and equality. It can be generally observed how the wise leaders engage in leading the nation through their optimistic insights and regarded equality as the tool to construct their progressive undertaking. It can be also witnessed how they condemned the blind beliefs, destructive criticism, ill will and blaming others. A nation can be progressive if only all the people integrate themselves for the common goal of peace and prosperity without any bias or social discrimination.

The pledge and planning for a prosperous India with the establishment of educational institutions and industries has been given utmost importance by Nehru in his speech towards materialising his idea of independent India. Liberating the masses from the shackles of superstition and ignorance to uplift the society from the dark ages is one of the major issues emphasised by Nehru in this speech. Being the first modern architect of free India he aspired the people to come out from the undesirable cultural clings, unwanted religious rituals, and ceremonies and to be rationale in their mind, approach, and practice. He assured that to overcome superstitious beliefs people need to be educated as education is instrumental in sparking knowledge and reasoning, Nehru's views are relevant even to this Age of Science, Technology and Information since mass education is perennial. Itt substantially promotes the

life of people and their contribution to the society to enhance their existence in the world as more fruitful.. Today the whole world is spearheaded to ignite the masses with total literacy and Nehru stands as the pioneer in bringing up the educational institutions and industrial organizations and research societies to contribute knowledge and business in tandem with one another.

Peace, prosperity and stability are the three important ideals that any leader needs to focus in constructing the framework of a new nation. Nehru has reminisced through the past to unfold the true realities to preserve India's creed and culture. Being the modern architect of free India, he addressed that the most challenging situation for the people of India standing on the verge of a fresh beginning is to eradicate poverty and disease. Nehru has expressed his concerns in optimizing equal opportunities to all in terms of providing education and industry as well. Where there is an opportunity, it needs to be equally given and shared. He highlights that the health of the individual and society is to be carefully examined to bring greater awareness in eradicating all the physical, mental, and social diseases in the nation. Physical, mental, and social health of the individual, society and nation is very much essential for the survival of the whole world. As the man, society and nation cannot be isolated to live apart, and in turn the world must dwell upon the humanitarian values of peace and harmony, Nehru, being a radical, social, and secular leader, urges the masses to shy away from ignorance and prevalent diseases to curb the darkness of the world.

Nehru proves himself to be a leader par excellence with his historic speech and stands exclusively dynamic among his contemporaries. He has proved to be the man of both words and action and his vision asserts that even today irrespective of any nation people can earnestly follow them to promote secular democracy and universal brotherhood. Nehru stands as a steadfast humanitarian who has tirelessly worked for realizing his vision and was keen to uphold the discipline and decorum of the society bestowing the people to live with equality and integrity. His social and secular appeal and advocacy to leave all the personal, social, communal, and religious differences and to unite the masses despite all the differences is the real essence and spirit of the nation that binds everybody to work towards achieving the common goal of peace and prosperity.Nehru's assertive and persuasive speech, thus, encompasses an open plea for massive pledge, a magnetic call to undertake immediate responsibility and to render selfless service to the nation.

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ASSIGNMENTS

Essay type questions

1. Describe in brief the key observations made by Pandit Nehru in his "Tryst with Destiny" speech.
2. What, according to Nehru, are the key challenges for the people of free India? Refer to his "Tryst with Destiny" speech to substantiate your points.
3. Critically analyse Nehru's observations on the importance of education in shaping free India as a country.
4. Do you consider Nehru to be a socialist and secular leader? Substantiate your answer with reference to his "Tryst with Destiny" speech.
5. Discuss in detail Nehru's approach to the condition of acute poverty in India. How does he

plan to eradicate that? Give references from his “Tryst with Destiny” speech.

6. Why does Nehru propound the importance of ‘equal opportunity’? Analyse this idea in the context of his “Tryst with Destiny” speech.

7. What is Nehru’s approach towards people from the marginalised communities? What idea do you form about this from his “Tryst with Destiny” speech?

8. Critically discuss the pledges incorporated in Nehru’s “Tryst with Destiny” speech.

Short- answer type question

1. What do you understand by “tryst with destiny”?

2. “Freedom and power bring responsibility” – Explain critically.

3. What does Nehru mean by the ‘service of India’?

4. Who is referred to as the ‘greatest man of our generation’ by Nehru?

5. Point out at least two measures suggested by Nehru to be adopted for the creation of free India.

UNITS: 15-16

DANCING IN CAMBODIA

BY

AMITAV GHOSH

CONTENT STRUCTURE:

Unit 15 (a): Life and works of Amitav Ghosh

Unit 15 (b): Introduction to "Dancing in Cambodia"

Unit 15 (c): "Dancing in Cambodia": "As a travel narrative

Unit 16 (a): "Dancing in Cambodia": Interweaving Individual Stories with Historical Narratives

Unit 16 (b): "Dancing in Cambodia": Dance as a symbol of the continuity of culture in Cambodia

Unit 16 (c): Character of Pol Pot

Unit 16 (d): Conclusion

UNIT 15

UNIT 15 (A): LIFE AND WORKS OF AMITAV GHOSH

Amitav Ghosh was born on 11 July in Calcutta to Shailendra Chandra Ghosh, a diplomat, and Ansali Ghosh. He spent his early years travelling with his parents to postings in Bangladesh (then East Pakistan), Sri Lanka, and Iran. During 1974 to 1976 he attended St. Stephen's College, Delhi University from where he graduated with BA in History. In 1978 he began DPhil at University of Oxford in Social Anthropology. In 1979 he started learning Arabic in Tunisia. In 1980 he travelled to Egypt to conduct his field research for DPhil. These experiences would later form the basis for *In an Antique Land*. He was awarded DPhil for his thesis "Kinship in Relation to the Economic and Social Organization of an Egyptian Village" in the year 1982. He was appointed as a Research Associate, Department of Sociology of Delhi University from 1983 to 1987.

Ghosh began writing *The Circle of Reason* as a consequence of witnessing anti-Sikh riots in Delhi after the assassination of Prime Minister Indira Gandhi by her Sikh bodyguards in 1984. Finally in 1986 *The Circle of Reason* was published and the *The Shadow Lines* was published in 1988. Post these publications he returned to Egypt and in 1990 was awarded *Prix Medicis Etrangère* in Paris for *The Circle ofReason*. He was also awarded the annual prize of the Sahitya Akademi (Indian Academy of Literature) and the Ananda Puraskar for *The Shadow Lines*.

In 1992, Ghosh published 'The Slave of MS H.6' and *In an Antique Land.* He was appointed as a Visiting Professor of the Department of Anthropology in the Columbia University, New York in 1994 and continued there till 1997. He began reporting for *The New Yorker* in 1995.

In 1996 *The Calcutta Chromosome* was published and was awarded the Arthur C. Clarke Award for Science Fiction. He published *Dancing in Cambodia, At Large in Burma* in 1998 and in 1999 was appointed as the Distinguished Professor at the Department of Comparative Literature, Queen's College, City University of New York. In the same year *Countdown* was published and earned Ghosh a place on the final shortlist for the *American Societyof Magazine Editors Award for Reporting*. This *fien de sickle* year proved to be one of the most productive and successful years of his life since in the same year he won *The Pushcart Prize* for 'The March of the Novel through History: The Testimony of My Grandfather's Bookcase'.

At the beginning of the new century *The Glass Palace* was published though Ghosh declined the Commonwealth Writers' Prize. In 2001, however, *The Glass Palace* wins the Grand Prize for Fiction at the Frankfurt eBook Awards. *The Imam and the Indian: Prose Pieces* (Penguin Random House India) and Incendiary Circumstances (Houghton Mifflin, USA)were published in India in 2002, gathering together many of Ghosh's non-fictional essays that have appeared in The New Yorker, The New Republic and The New York Times**.** In 2004 *The Hungry Tide* was published and in 2005 *Incendiary Circumstances: A Chronicle of the Turmoil ofour Times* is published in the United States. In January 2005 The Hungry Tide was awarded the Crossword Book Prize, a major Indian award. His novel, *Sea ofPoppies* (2008) was shortlisted for the Man Booker Prize, 2008 and was awarded the Crossword Book Prize and the India Plaza Golden Quill Award.

Amitav Ghosh's work has been translated into more than thirty languages and he has served on the juries of the Locarno and Venice film festivals. *The Great Derangement: ClimateChange and the Unthinkable*, a work of non-fiction, was published by the University of Chicago Press in 2016 and was given the inaugural Utah Award for the Environmental Humanities in 2018. Like his other works critics have also praised Ghosh's *Gun Island* which, published in 2019, has emphasised upon urgent and pertinent issues like climate change and human migration. In fact, in 2021 Ghosh published *Jungle Nama* which is a graphic verse novel delineating how human greed can cause climate change and ecological misadventure through the legend of Bon Bibi of the Sundarbans. Concerns over environmental changes seem to be the topic of his latest publication titled *The Nutmeg's Curse: Parables for a Planet in Crisis* which was published in 2021.

Amitav Ghosh holds two Lifetime Achievement awards and four honorary doctorates. In 2007 he was awarded the Padma Shri, one of India's highest honours, by the President of India. In 2010 he was a joint winner, along with Margaret Atwood of a Dan David prize, and 2011 he was awarded the Grand Prix of the Blue Metropolis festival in Montreal. In 2018 the Jnanpith Award, India's highest literary honour, was conferred on Amitav Ghosh. He was the first English-language writer to receive the award. In 2019 *Foreign Policy* magazine named him one of the most important global thinkers of the preceding decade.

UNIT 15 (A): INTRODUCTION TO "DANCING IN CAMBODIA"

"Dancing in Cambodia" was first published in a shorter version in *Granta 44* in the summer of 1993 before being finally published, along with few other essays as *Dancing in Cambodia,At Large in Burma* in 1998. "Dancing in Cambodia" is primarily a travel essay interspersed with history, political commentary and reportage. It takes an interesting trajectory - the essay begins in the year 1906, when Cambodian dancers made their first ever visit to France to participate in the grand Colonial Exhibition, then fast forwards to the year 1993 when Ghosh himself is visiting Cambodia. He arrives in the midst of a war ravaged nation which is still coming to terms with the one of the worst political carnage unleashed by the totalitarian Khmer Rouge regime led by its leader Pol Pot in the years 1975-79. According to some estimates 'three million Kampucheans, out of a population barely over seven million died between April 1975 and January 1979.'(Kiernan 211). When he arrives, it is a country still grappling with the brutal violence the ordinary Cambodians have experienced and are trying hard to get a semblance of normalcy into their broken lives.

Through extraordinary first-hand accounts Amitav Ghosh presents a compelling chronicle of the turmoil of our times. "Dancing in Cambodia" recreates the first-ever visit to Europe by a troupe of Cambodian dancers with King Sisowath, in 1906. The essay begins with a vivid description of the event:

> **"On 10 May 1906, at two in the afternoon, a French liner called the *Amiral Kersaint* set sail from Saigon carrying a troupe of nearly a hundred classical dancers and musicians from the royal palace at Phnom Penh. They were to stage the first ever performance of Cambodian classical dance in Europe, at the Exposition Coloniale in Marseille".**

The picturesque details introduce the readers to the Amiral Kerasaint along with its Royal boarders. It records the glorious presence of the King's entourage that immediately dazzled the eyes of the European onlookers in Marseille. The vivid description reminiscences a world of opulence, glory and luxury. Ghosh, however, brings in his expertise of anthropology to meticulously document not only this renowned journey but also connects this grand event to the dictatorial regime of Pol Pot of the Khmer Rogue later in Cambodia. The narrative thus becomes a chronicle of Cambodia recounting its journey from being a monarchical state and a French colony through its various phases of political turmoil during the course of the twentieth century.

Dancing in Cambodia, At Large in Burma (1998) coincides with the death of Pol Pot, the leader of the Cambodian communist movement. In his first essay, "Dancing in Cambodia", Ghosh glides smoothly between the past and present of Cambodia. He examines the country's history during the reign of King Sisowath in the early 20th century. Cambodia has been no stranger to wars and being occupied; the country became part of French colonies in the 1860s and remained so for a long time. What probably stands out in Cambodia's war history is the Khymer Rouge or Pol Pot regime. But Ghosh takes us one step closer to Pol Pot — through the narratives of Chea Samy (Pol Pot's sister-in-law) and Pol Pot's own brother and a visit to Pol Pot's birth village. In this essay, we get a glimpse of the reign of King Sisowath; a monarch who is so taken with all things French that he sends his son to a school in Marseille and even sets up a school in Cambodia called the Lycee Sisowath. This school educated locals in the French pattern and ironically was later known as the alma mater to many key figures in the Pol Pot regime. As Ghosh ironically remarks,

> **"Revolutions and coups d'etat always start in the courtyards of the palace. It's the people within who realize that the King is ordinary, while everyone else takes him for a God".**

The people of Cambodia lived in hope; hope that their lives will be normal, hope for peace, hope for the future generation. The author's travels through Cambodia in 1993 shows us the makings of a revolutionary. Cambodia's turmoil filled history is laid bare through the voices of a present-day ('90's) civil servant and other locals who lived most of their lives through the Pol Pot atrocities and later in UN refugee camps.

In this essay, Ghosh engages with dance's political and cultural roles, it's near destruction by Pol Pot, its politicisation under the Vietnamese Communists, and its revival afterwards. Above all, Ghosh has unearthed the significant contribution of art and crafts in the lives of the Cambodian people devastated and shattered by the continuous violence perpetrated by their rulers. To trace back the role of dance in the lives of Cambodian people as a means to retain their cultural history and identity the author has resorted to the historical visit of the dancers along with the King. In the course of the essay the readers are introduced to Chea Samy, the dance teacher who had the opportunity to know the King's eldest daughter, Princess Soumphady and the royal palace. In the royal palace during the reign of King Sisowath, it was the responsibility of Princess Soumphady to train the best young dancers of the country as part of an effort to preserve the traditional art form. It is actually by recounting the lived experience of people like Chea Samy, Molyka and Loth Sieri that Ghosh has engaged his readers to the

ghastly brutality inflicted upon them and their compatriots. His aim has remained to emphasise upon the invaluable contribution of dance, that earlier used to be encouraged under the patronisation of the King, in reorienting and consolidating the identity of the Cambodian people in the post-war and post-dictatorship era of the Khmer Rogue. Moving back and forth in history the narrative brilliantly connects the significant episodes in the history of Cambodia to trace how even the devastations caused by political atrocities can only be encountered through the effectiveness of the art forms. The narrative also brings into focus the tenacity of the middle class to retain its existence and basic nature even in the face of the most barbaric violence inflicted upon them. In addition, the essay becomes an important commentary on the twentieth century political scenario in South East Asia and various forms of government.

UNIT 15 (C): "DANCING IN CAMBODIA": AS A TRAVEL NARRATIVE

Following the trend set by other diasporic authors like Salman Rushdie, Vikram Seth, V.S. Naipaul and Pico Iyer, whose travel writing displays a globalised perspective, Amitav Ghosh pens his account of travel in Cambodia in "Dancing in Cambodia". Ghosh uses the form of the travel essay to record his experiences in Cambodia, making ample use of the genre's particular potential to assemble a wealth of observations, globetrotter experiences and postcolonial reflections. Ghosh's account depicts a journey in its course of events and takes the reader through the same circuit of experience. Thus, "Dancing in Cambodia" presents the grandeur of Cambodia in 1906 as seen through the eyes of the French, when King Sisowath of Cambodia boarded the French liner, *Amiral-Kersaint*, to take his entourage to Marseille for the Exposition Coloniale. Ghosh's essayist-eye identifies and examines the Cambodian dance technique and revels in the new, young communities it generates. His account quotes *Le Figaro* and details how during the reception given by the Minister of Colonies in the Bois de Boulogne in Paris, an enraptured Rodin compared the perfection of the dance postures to those of the Greeks:

> **"While the performance was in progress a correspondent spotted the most celebrated Parisian of all in the audience, the bearded mosaic figure of the 'great Rodin ... going into ecstasies over the little virgins of Phnom Penh, whose immaterial silhouettes he drew with infinite love ....These Cambodians have shown us everything that antiquity could have contained', he wrote afterwards. 'It is**

impossible to think of anyone wearing human nature to such perfection; except them and the Greeks'".

The focus on dance in Cambodia is spiced with accounts from *Le Figaro* showing Western perception. The travelogue is thus enriched with texts from other sources rather than actual experience. It is interesting to read Ghosh's original source, *Rodin et les danseuses cambodgiennes: Sa dernière passion,* in which one of the contributors, Dominique Viéville, describes Rodin's sketches as an attempt at resurrecting works of antiquity, unveiling the mysteries of the past and finding perfection in Cambodian dance postures that could be equalled only by those of Ancient Greece. Viéville claims that Cambodian dance would have the capacity to ressuscitate the mysterious figures from the past. Through metaphors of dance, Ghosh's descriptive endeavour draws inspiration from Rodin's one hundred and fifty sketches to compare the oriental dance postures of the Phnom Penh dancers with the Greek silhouettes of antiquity. The reader visualises how Rodin's sketches capture the timeless aesthetics of Cambodian classical dance on paper where myriad movements relate stories that were born in the Hindu temples of Angkor, going back to an era when royal court dances symbolised and affirmed the connection between heaven and earth. The essay pays tribute to the hybrid melange of two traditions, Rodin's modernity and traditional Khmer art.

The hybrid travelogue is simultaneously an essay, a reportage, a sketch, a treatise and an account of various anecdotes and chance meetings. The chronicling bears the stamp of authenticity as it is both memoir and historiographical document. One of the striking aspects of Ghosh's travelogue is the openness with which he draws attention to the political issues of the landscape. Metaphors of dance and sculpture play a vital role in reporting and 'textualizing' the journey. As Korte remarks in *English Travel Writing: From Pilgrimages to Postcolonial Explorations,*

"If the journey is found to be significant, this often happens not during the act of travelling itself, but rather at the moment when the journey is textualised. Meaningful travelling experience, for many postmodern travellers, will only emerge with the act of travel writing".

Ghosh's travelogue offers just such a meaningful commentary on the political, social and economic situation of Cambodia. In an interview with Subash Jeyan in *The Hindu Literary Review*, Ghosh comments on what it means to be a writer today in a globalised world: "For me,

having travelled abroad, one of the most instructive things about India is the realisation that India is really not a place located within India as it were; for two hundred years now, it's also been an experience of the world you know; it's been an experience of Mauritius, or Malaysia, or Burma. And this is what interests me most now; the ways in which India came to be, as it were, dispersed".

Ghosh's essay relates how the boundaries of nation states are apparently melting, a characteristic of the postcolonial travelogue. Strands typical of the postcolonial condition can be identified in the writer's need to discover, explore and travel the world, in particular to regions that bear traces of the postcolonial condition. 'Displacement', as Bhabha posits in *The Location of Culture*, is an experience typical of the postcolonial condition, which bursts forth in situations of migration, expatriation, diaspora and exile. Bhabha contends that 'displacement' enables the postcolonial migrant to study the "situational representation on the part of the individual to that vaster and unrepresentable totality which is the ensemble of society's structures as a whole". By modifying modes of travel established by English-speaking writers with paths traced from the West to the East, Ghosh's travelogue inverts the paths traced by the coloniser. He charted a new course of exploration of South East Asia, consciously reversing canonised patterns of travel from imperial 'centre' to colonial periphery. Ghosh gives a voice to accounts that clamour for attention, but remain lost to the present-day world. He operates in the manner of the postcolonial travel writers whom Korte has identified as manifesting a "strong political interest and a special sensitivity to the mechanisms of power". Ghosh's project of writing back to the centre is typical of the postcolonial phenomenon posited by Bhabha in which "the margins of the nation displace the centre; the peoples of the periphery return to rewrite the history and fiction of the metropolis". As a 'Third World' writer with an international background, Ghosh is the migrant writer who dispenses with narrow territorial affiliations, travels without fetters of political ideology through the cultures of the world, and pens his experiences. Ghosh's travelogue is enriched by the quest to discover the sensitivities of displaced and dispossessed voices of people suppressed by coercive forces of colonialism and nationalism.

According to Prof. Shubha Tiwary,

> "Only a writer who has a proper sense of time and distance can write a good travelogue. For one thing, travel writing is always nostalgic. The writer here is trying to capture various images of a place or places, she/he has to balance the time of her/his actual

visiting and writing and also the distance between her/his place and the place she/he is writing about. But this is not all. The travel writer has to weigh the flow of time and its distance in the place of his/her description".

In the light of the above comment it can be said that in writing about Cambodia Ghosh has to view this country in historical perspective. One just cannot grasp the chaotic realities of present day Cambodia unless one knows how the time has roughly flown in this country. On matters as sensitive and controversial, as the regime of Pol Pot, the writer must save himself from the dangers of morbidity, glib sensationalism or excessive sermonizing and moralizing. Going by these rules we can say that Ghosh has done a wonderful job. As a perspective author and politically alert observer Amitav Ghosh has tried to comprehend Cambodia and its recent past of extreme isolation. Cambodia was colonized earlier; had traumatic dictatorial regime and practiced politics of complete isolation or iron curtain in recent past. Ghosh tries to reconstruct the scenario during the regime of isolation.

UNIT 16

UNIT 16 (A): "DANCING IN CAMBODIA": INTERWEAVING INDIVIDUAL STORIES WITH HISTORICAL NARRATIVES

In this essay Amitav Ghosh has weaved together personal accounts of individuals caught in the conflict of history to explore the importance of individual experiences in the creation of the collective consciousness. Conversation with the associates of Pol Pot is a major and effective research device adopted by Ghosh. He learns about the remaining story of the journey to France and other aspects of the Pol Pot regime through Chea-Samy, a sister-in-law of Pol Pot and a teacher at the school of fine arts in Phnom-Penh, in 1993. Chea-Samy is the main agent who tells the author about the tearing apart of Cambodia by tyrannical Pol Pot years from 1975 to l978 and the incessant turmoil thereafter. Ghosh meets the members of Pol Pot's family. He also visits the village where he was born to gain insight into his background. Ghosh tries to assess the impact of Pol Pot's brutal regime on Cambodia. What is striking is the power of dance and music and the vital force of these arts operating upon the Cambodian collective psyche. Howsoever hard it may be for believing, but it is these art forms that hold Cambodia

intact after the traumatic years. In this saga of cultural courage, the importance of dance in Cambodia has been paramount even when the country is on the brink of destitution. The tenacity of Cambodian people is touching.

Chea-Samy had entered the palace in Phnom Penh in 1925 as a child of six. She began her training in classical dance under princess Soumphady's guidance. Ghosh also meets Molyka, a mid-level civil servant. Ten members of Molyka's family had been murdered by Pol Pot, including her father. We can only imagine the depth of torture, sorrow and the mental damage caused by Pol Pot. Pol Pot's ideas of Social Utopia were shaped by his early life among the hill tribes in remote north-eastern Cambodia. The tribe was called Khmers. These early Khmers were self-sufficient. They lived a sort of ideal community life or so it must have looked to Pol Pot. Their raw culture was unaffected and untainted by Buddhism. They had no concept of money. It was somehow Pol Pot's umbilical attachment with his childhood that resulted in all that bloodshed and horror. Pol Pot went about his plan in a systematic manner. He targeted the middle class. In his book, *The Great Indian Middle Class*, the bureaucrat turned writer Pawan Varma, has dealt in detail about the tenacity and high endurance level of Indian middle class. This seems to be a universal phenomenon.

Chea-Samy's personal connection with Pol Pot also has an interesting story. It is through her we get the famous lines of Pol Pot, ‘The Revolution does not recognize families’. During his regime he bestowed no favours on members of his own family, not even Chea-Samy's husband who was Pol Pot's elder brother. When King Sisowath died in 1927, his son Monivong became the king. But his love for his favourite mistress Luk Khun Meak changed everything. The palace in Phnom Penh and its regime underwent complete change. In place of princess Soumphady, Meak became the supervisor of all girl folk. Meak knew how to exercise her power. She brought many of her relatives to the palace and gave them important charges. One of her young relatives later became Chea-Samy's husband. Her husband's youngest brother was a six-year-old boy called Saloth Sar. He was later to become the terror god of Cambodia, Pol Pot. But what Chea-Samy says almost amounts to irony for us, 'He was a very good boy, she said at last, emphatically. In all the years he lived with me, he never gave me any trouble at all'.

One of Ghosh’s strengths as a writer is his powerful ability to excavate certain historical linkages. He is able to bring out the ancient cultural connect that existed between the

Cambodians and Indians by writing about a subject so close to Cambodian culture and history and combining it with the worst possible human tragedy. He is also able to deploy dance as a pivot around which he situates the Twentieth Century Cambodian history in all its complexity. He is able to link up the Colonial experience of the Cambodian dancers in France to their subsequent repression and later to a magnificent resurgence in times after the downfall of Pol Pot regime. He investigates these connections in Cambodian history with the rigour of a Social Scientist and in this essay relates it with the élan of an ancient storyteller. In an interview to John Hawley, he talks about his fascination with history as it 'provides instances of unusual and extraordinary predicaments'. In his meetings with a cross section of Cambodian people, he is able to bring out the terror they experienced during Pol Pot's regime and also their own ingenious responses to these situations. Through these conversations he is able to resurrect the painful Cambodian history, in the process giving it a voice, especially because for a long time there was only silence. This work tries to bring out lost connections between nations and between disparate historical events and with an ingenuity situates it all around the Cambodian dance.

UNIT 16 (B): "DANCING IN CAMBODIA": DANCE AS A SYMBOL OF THE CONTINUITY OF CULTURE IN CAMBODIA

> **"The sergeant thought I was mad to come to Kompong Thom enquiring about a long-dead dancer, even if she was Pol Pot's cousin. Dance makes nothing happen, he might have said, especially in places where shelling is a nightly ritual and children regularly have their legs blown off by mines".**

This quotation, in a nutshell, captures the crucial condition that dance as an art form had to go through for its sheer existence in Cambodia. In "Dancing in Cambodia," Ghosh addresses two facets of Cambodia, the rich golden past of Khmer culture and the sad present. The juxtaposition of incidents from the glorious past and the present suggests how the dancers draw inspiration from the past to face the present and the future. The essay shows how dance bridges the gap between generations, penetrates barriers and finds a connecting web of patterns in apparently unconnected events. Ghosh weaves a strand of dance episodes to link the 1906 visit

of Cambodia's King Sisowath and his entourage of Cambodian classical dancers to France, the land of the coloniser, with the recent history of the country decimated by the Khmer Rouge Revolution. On 18 March 1970, after a military coup, King Sihanouk was sent into exile and the presence of dance in the country was subsequently erased. During the destructive rule of the Khmer Rouge from 1975 to 1979, 1.7 million Cambodians, that is nearly one-third of the population of Cambodia, lost their lives. During this period, the Khmer Rouge abolished "private property, personal possessions, money, leisure, socializing, marriage (except in cadre-approved cases), religion, and all personal liberties". During the dictatorship of Pol Pot, former palace dancers went into hiding for fear of execution, as their association with such royal traditions as dance was considered a negative element in the wake of the agrarian revolution. In January 1979, the Vietnamese invaded Cambodia and drove out the Khmer Rouge and the handful of surviving artists formed troupes hoping to re-create their precious art forms.

Ghosh's account hinges upon the three actors who shaped the destiny of Cambodia: the erstwhile King Sihanouk (b. 1922), the Khmer Rouge (1975-79), and the United Nations, notably the United Nations Transitional Authority on Cambodia (UNTAC-1992-93). The political interactions of the three forces are like 'dancing shadows' shaping the destiny of Cambodia. In *Dancing Communities: Performance, Difference and Connection in the Global City*, Judith Hamera writes, "Every day, urban communities are danced into being. This is more than a metaphor. It is a testament to the power of performance as a social force, as cultural poeisis, as communication infrastructure that makes identity, solidarity and memory shareable". In many ways dance serves as a testimony to the power of performance as a social force in Ghosh's essay. While interviewing Cambodian survivors like the famous Cambodian court dancer, Pol Pot's sister-in-law, Chea Samy, who had been trained in classical dance since the age of six under the supervision of Princess Soumphady, Ghosh traces and retraces forgotten history on a slattered slate. Pieces of lost history come to light as they are danced into being.

While describing a dancer in Phnom Penh teaching a troupe of forty boys and girls, Ghosh shows how dance can inspire a nation to rebuild itself. The dance teacher deftly springs into action resurrecting a lost art form, fashions like clay and chisels out from rough stone a new generation of dancers, making identity, solidarity and memory shareable. "Occasionally she would spring off the bench and bend back a dancer's arm, or push in a waist, working as a sculptor does, by touch, moulding the limbs like clay". With a generation of dance teachers

wiped out by the Pol Pot regime, Ghosh shows how the challenge lay in reviving the traditional art form. Dance becomes a trope for the indestructibility of the culture threatened with extinction during the Pol Pot era. Ghosh focuses on the thoughts of a dancer who fantasises in her dreams. The fine art form becomes a dance of imagination capable of stirring forgotten memories in the mind's misty depths. Dance also brings in images of stoic patience, dogged persistence and years of hard toil and labour to perfect gestures and postures. The act of resurrecting the Khmer art form entails further acts of reconstruction, recreation and reconfiguration. Ghosh examines Chea Samy's need to pass on the art to children as this serves as a means of inserting herself meaningfully into history. Her triumph lies in the successive passing on of the art to the present young generation in spite of the various trials faced in the past. The essay relates how ninety per cent of the artists met a cruel fate during the Pol Pot era and the few who survived set out to resurrect the lost art.

> **"I was like a smoker who gives up smoking', a well-known dancer said to me once, describing those years. 'I would dream of dance when I was alone or at night. You could get through the day because of the hard work. It was the nights that were really difficult; we would lie awake wondering who was going to be called out next. That was when I would dance in my head" (17)**

Chea and dance teachers attempt to use classical dance to answer back to atrocity with profound discipline and transcendent beauty. Their dance performance is a means of rediscovering the exhilaration of expression. It is also interesting to imagine that need to answer back in Bakhtinian terms. In 'Art and Answerability,' Bakhtin posits: "I have an answer with my own life for what I have experienced and understood would not remain ineffectual in my life [...] Art and life are not one, but they must become united in the unity of my answerability" (1-2). Bakhtin's stress on the union of art and life through answerability is analogous to these Cambodian dance teachers' choice of expressing themselves through silence and dance, highlighting the relation between a classical form and a suppressed historical subject. Ghosh's travelogue illustrates how dance offers 'solidarity' and 'cultural continuity' to the survivors of the Khmer Rouge genocide. It testifies to how dancers rebuild their lives through the social and aesthetic force of performance to recreate new, diverse and compelling communities. By sharing the aesthetics of the art with the younger generation and by re-imagining the generative possibilities of Khmer culture, the dancers create formative spaces of hybrid identities and politics. Ghosh likens the survivors to rag-pickers, sewing together lost links of family, home

and lives from scanty remains. He superimposes architectural images of wreckage, delineating a society in ruins – from collapsed heaps to dismantled scaffolding. Metaphors of destruction are followed by metaphors of construction as further images of assemblage (patchwork, sewing) suggest the possibility of creating a new yarn from old vibrant threads. Dance becomes the metaphor for resistance to violence and celebrates the triumph of the human spirit.

Ghosh probably sees art forms like music and dance as potent means of cathartic expression while achieving a healing touch. While on this visit he meets the country's most accomplished dancers and using these conversations, takes the readers through the entire twentieth century history of Cambodia. What is interesting about this essay is how the history of Cambodia is studied around the history of the Cambodian dance ballet, making the ballet dancers as the central protagonists through whom the history of the country unfolds. Critics such as Meenakshi Mukherjee have criticised Ghosh's choice of the Cambodian Dance as a metaphor around which Ghosh's discourse unfolds:

> **"Dance becomes the metaphor for resistance to violence, the triumph of the human spirit. It is a curious choice of metaphor because by Ghosh's own account, dance in Cambodia seems to have been mainly a palace art, to which the common people rarely had access. Only a few girls were chosen for training in classical dance out of thousands who aspired to the privilege it conferred on their families."**

The dance ballet draws heavily from *Raemkar,*which, in turn is the Cambodian adaptation of Ramayana. The dance which is considered an icon of the Khmer identity has been associated with the royal court since antiquity. The dancers were considered as the earthly counterparts of the heavenly *apsaras,* entertainers of Gods. However, this dance which boasts of an unbroken tradition since Angkor period had to undergo the worst socio-political upheaval, like a rite of passage, to emerge as a more egalitarian form, available to all sections of the society. According to estimates during the years 1975-79, Pol Pot got 90% of all practitioners of ballet killed. It was Pol Pot's way of destroying all aristocratic and artistic practices that existed in the Pre-'Revolution' era. However after the fall of Khmer Rouge in 1979 the survivors kept this dance form alive in their refugee camps and taught the new generation.

When Vietnamese broke Cambodia in 1979, the country became 'like a shattered slate', before one could think of drawing lines on it, one had to find pieces and fit them together. What actually did the fitting in was nothing else but the traditional Cambodian art forms. In the post-revolution period, the Cambodian ministry of culture launched a project to

relocate and gather the trained classical dancers and teachers. The results of this search were shocking. Almost ninety per cent of the artists had been killed in the Pol Pot regime. Anyone who survived found living to be a miracle. If one dancer found out another dancer they would shout, 'you are still alive! 'And then they would cry thinking of all those who had died". Ghosh develops the passion for dance as symbol of politics of resurgence in Cambodia. This art form gave the beleaguered Cambodian people an identity and certitude, a badge of authenticity. The author sums up the mood as, "a kind of rebirth: a moment when the grief of survival became indistinguishable from the joy of living".

UNIT 16 (C): THE POLITICAL AND HISTORICAL IMPACT OF THE POL POT REGIME

The Khmer Rouge leader Pol Pot died of heart attack in April 1998 at the age of seventy-two. His real name was Saloth Sar. He grew up in a comparatively prosperous farming family at the hilly area of Kompong Thong province. This area was the very centre of the then French protectorate. He got a scholarship in 1949 and studied Radio Electronics in Paris. His political career began in 1950 when he joined the underground communist party. He became its general secretary in 1962. He finally came to power in 1975. As soon as he came to power, he started implementing his dream of turning Cambodia into an agrarian utopia where there would be no city, no money, no property and no religion. He held all these things to be the corrupting forces. He started setting up rural collectives. He was completely ruthless in his implementation of his vision of a perfect society. Whosoever was even remotely sensed as being 'liberal' or against his views was executed. He was the architect of Cambodia's killing fields. He is held responsible for the deaths of two million Cambodians. It was only in his death in l998 that international community shook in commotion and tried to inquire about his motives and methods. Since then, many people have tried to know the reasons and aftereffects of Pol Pot's terrible graduation from electronic engineering to social engineering. He was held possessed by the idea of social cleansing. Pol Pot's activities amount to one of the worst genocides in the twentieth century. 'Dancing in Cambodia' is an answer to all questions regarding Pol Pot's regime of isolation.

Pol Pot very well realised that it is the middle class that shapes the societal mind and constitutes it. He wanted to eliminate any element of dissent from the middle class. About the systematic and sustained blows on middle class, Ghosh writes, “Cambodia's was not a civil war in the same sense as Somalia's or the former Yugoslavia's, fought over the fetishism of small difference: it was a war on history itself, an experiment in the re-invention of society. No regime in history had ever before made so systematic an attack on the middle class. Yet, if the experiment was proof of anything at all, it was ultimately of the indestructibility of the middle class, of its extraordinary tenacity and resilience; its capacity to preserve its forms of knowledge and expression through the most extreme kinds of adversity”.

Except for the inerasable impression of his childhood on his mind, Pol Pot does not seem to have anything away from the normal. He was a boy who ‘gave no trouble at all’. And yet this boy got two million people butchered. Ghosh hints at problems that arose out of France’s colonisation of Cambodia. Khmer, as we have already noted, is one powerful tribe of Cambodia. These groups resorted to Guerrilla war tactics. Pol Pot’s tactics was simply breeding hatred. His target was Vietnam and Cambodia’s own Vietnamese minority. Ghosh suggests that the fact that Pol Pot lived the formative years of his life in the ‘elitist, racially exclusive culture of the court’, might have had a permanent impact on him. Ghosh also cites historian Ben Kiernan in this regard. An overdose of ideology of national and racial grandiosity might have damaged Pol Pot's thinking. This man was an unashamed racist.

It was in 1975 that Khmer Rouge seized power. Chea-Samy goes to describe how she and her husband, like everyone else, were forced to go to serve in a village of old people. The Khmer Rouge loyalists along with the new converts were made to work in rice fields. For two years, there was complete, news blackout in Cambodia. No one knew as to what was happening. Keeping the people in dark was one of the ways of terror mechanics of Khmer Rouge. It was only in 1978, the terror organization started building personality cult around its leader. Actually their fall was imminent and inevitable. Just to save themselves from collapsing, this building of personality cult was their last desperate move. Ghosh writes, ‘Chea-Samy was working in a communal kitchen at the time, cooking and washing dishes. Late that year (1978) some party workers stuck a poster on the walls of the kitchen: they said it was a picture of their leader, Pol Pot. She knew who it was the moment she set eyes on the picture. That was how she discovered that the leader of the terrible, inscrutable organization Angkar, that ruled over their lives was none other than little Saloth Sar’.

Ghosh also explains how terror was essential to the exercise of power by Khmer Rouge. All the old comrades were executed for betraying the Revolution. Pol Pot's ally Khieu Samphon planned 'the mass purges of the period', meaning thereby the killings. They had ideas like purging the land of all sinners. They believed in a moral, religious tone of their activities, "Terror was essential to their exercise of power. It was an integral part not merely of their coercive machinery, but of the moral order on which they built their regime". Pol Pot's hero was Robespierre. What he loved most about this terror icon from France was his line, 'Terror is an emanation of virtue'. The author systematically goes on to show how the Revolution began to devour itself. But it did not end before damaging Cambodia so badly.

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ASSIGNMENTS

Essay type question

1. Critically analyse the narrative technique used by Amitav Ghosh in "Dancing in Cambodia".
2. Discuss Amitav Ghosh's "Dancing in Cambodia" as a travel narrative.
3. Do you think that Amitav Ghsoh has evocatively narrated the socio-political condition of Cambodia through his essay "Dancing in Cambodia"? Give references from the text in support of your answer.
4. Describe how Amitav Ghosh's "Dancing in Cambodia" brings out the importance of dance as an art form in the lives of Cambodian people.
5. Briefly narrate the character of King Sisowath as per the depiction of Amitav Ghosh's "Dancing in Cambodia".
6. Critically discuss the art of characterisation of Amitav Ghosh with reference to "Dancing in Cambodia".
7. Discuss Amitav Ghosh's "Dancing in Cambodia" as a poignant commentary on the twentieth century Cambodian politics.

8. Discuss with reference to the context Amitav Ghosh's portrayal of Pol Pot in "Dancing in Cambodia".
9. Critically discuss the appropriateness of the title of Amitav Ghosh's "Dancing in Cambodia".
10. Do you think Amitav Ghosh presented dance as a symbol of continuity of culture in Cambodia? Substantiate your answer with reference to Ghosh's "Dancing in Cambodia".
11. Analyse the importance of King Sisowath's journey to France in the narrative of the essay.
12. Analyse the role played by the individual stories in delineating the historical narratives.

Short answer type questions

1. Describe briefly the essayist's portrayal of Princess Soumphady.
2. Describe the importance of Chea Samy's narrative in the essay.
3. Who is Molyka? How did she help the narrator?
4. Who is Saloth Sar?
5. What is the name of the school established by King Sisowath?
6. Who is Rodin?
7. Name at least two comrades of Pol Pot.
8. What is Khmer Rogue?
9. When and why did the Cambodian dancers visit France?
10. What ideals were followed by Pol Pot in ruling Cambodia?

DISCLAIMER: This Self Learning Material (SLM) has been compiled using material from authoritative books, journal articles, e-journals and web sources.