

**Directorate of Distance Education
University of Jammu
Jammu**



**SELF LEARNING MATERIAL
FOR
B.A. SEMESTER- III**

SUBJECT : ENGLISH LITERATURE

UNIT : I-IV

COURSE NO. EL 301

Lesson No. 1 to 13

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COURSE CO-ORDINATOR

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B. A. SEMESTER - III
ENGLISH LITERATURE

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Syllabus and Courses of studies of English Literature for B.A. under NON-CBCS for the Examination to be held in Dec. 2022, 2023 & 2024

Semester III

Title: English Literature

Course Code: EL-301

ENGLISH LITERATURE

B.A. SEMESTER-III

Credit: 6

Semester End Examination: 80

Duration of Exam: 2.5 hrs.

Max. Marks: 100

Internal Assessment: 20

Objective: The objective of this paper is to acquaint the students with the English milieu and literature written during seventeenth century with special reference to prose, drama and cavalier, puritan and metaphysical poetry. Through the in-depth study of Macbeth the students will be able to understand Shakespearean tragedy. They will also study poetry from 1600 to 1660 with special reference to the prominent poets like John Donne, Andrew Marvell, John Milton and John Suckling.

UNIT I

Lesson 1 & 2

LITERARY TERMS

Aestheticism, Alazon, Agon, Eiron, Black Comedy, Pastoral, Pathetic Fallacy, Fable, Picaresque, Metonymy, Slipslop, Meiosis, Parable, Mock-heroic.

UNIT II

HISTORY

Lesson 3 & 4

Development of Tragedy till Shakespeare.

Lesson 5

Literature in the age of Charles I
(Prose, Drama, cavalier and Metaphysical Poetry)

Lesson 6

The Puritan Prose

Lesson 7

The Puritan Poetry

UNIT III

DRAMA

Lesson 8

William Shakespeare: *Hamlet* (Detailed)

UNIT IV

POETRY

Lesson 9

John Donne: "The Flea"

Lesson 10 & 11

Andrew Marvell: "To His Coy Mistress"

Lesson 12

John Milton: "On His Having Arrived at the Age of Twenty Three"

***Syllabus and Courses of studies of English Literature for B.A. under
NON-CBCS for the Examination to be held in Dec. 2022, 2023 & 2024
Semester III***

Title: English Literature

Course Code: EL-301

Mode of Examination

Internal Assessment Test: (20 Marks)

Two written assignments of 10 marks each shall be given.

External End Semester University Examinations:

The Paper will be divided into Sections A,B & C

Section-A: Multiple Choice Questions

Section A will have 12 MCQs covering all the units. Students will write the correct answers of any 8 in the answer sheets. **(8x1=8 Marks)**

Section-B: Short answer type questions

Section B will have five short answer type questions from Unit I to Unit V. Two questions will be asked from Unit-III. Four out of Five will have to be attempted by the students. **(4x4=16 Marks)**

Section-C: Long Answer type questions

Section C will have four long answer type questions from Unit II to Unit V with internal choice from the same unit. Candidate will be required to attempt all in about 250-300 words. **(14x4=56 Marks)**

SUGGESTED READING

- 1) A Glossary of Literary terms Eleventh Edition by M.H. Abrams, Geoffrey Harpham. Cengage Learning.
- 2) History of English Literature by N. Jayapalan. Atlantic Publishers.
- 3) A Compendious History of English Literature by R.D. Trivedi. Vikas Publication house.
- 4) A literary History of England: The Restoration and Eighteenth Century (1660-1789) by G. Sherburne and D.F. Bond. Albert Croll Baugh.
- 5) William Shakespeares Macbeth: A source book Ed. Alexander Leggatt. Routledge Guides to Literature.
- 6) John Donne The Flea and Andrew Marvell To His Coy Mistress by Daniela Schulze. Grin Publishers.
- 7) John Milton: A Short Introduction by Roy Flannagan. Blackwell Publication.
- 8) The Facts on File Companion to British Poetry: 17th and 18th Centuries by Virginia Brackett. Infobase publication.

B.A. ENGLISH LITERATURE
SEMESTER-III
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INTRODUCTION TO LITERARY TERMS

UNIT STRUCTURE

- 1.1 Introduction
- 1.2 Objectives
- 1.3 Literary Terms
- 1.4 Glossary
- 1.5 SAQ/ Possible Answers
- 1.6 Examination Oriented Questions
- 1.7 Suggested Readings
- 1.8 References

1.1 INTRODUCTION

Literary terms are words used in discussions, classification, criticism and analysis of poetry, novels, and other works of literature.

1.2 OBJECTIVES

The objective of this unit is:

- To introduce the learners to the literary terms.
- To help learners differentiate various forms of writing and literary devices.

1.3 LITERARY TERMS

1.3.1 Aestheticism

Aestheticism also known as the Aesthetic Movement is an intellectual and art movement supporting the emphasis of aesthetic values more than socio-political themes for literature, fine art, music and other arts. It can be defined broadly as the elevation of taste and the pursuit of beauty as chief principles in art and in life. This meant that Art during this particular movement focused more on being beautiful rather than having a deeper meaning - 'Art for Art's sake'. In the context of British literature there is considerable controversy about when and where aestheticism occurs; but a line can be traced from the art criticism of John Ruskin in the 1850s, through the artists and writers of the Pre-Raphaelite movement and the writings of Walter Pater, to the works of Oscar Wilde and the flowering of decadent poetry of the 1890s. The movement drew upon the formula of "l'art pour l'art"—art for art's sake—articulated most memorably by the French novelist Théophile Gautier in his 1836 preface to *Mademoiselle de Maupin*. Gautier was one of a number of French writers and artists of the period who argued that art should be evaluated with reference to its own criteria. In aestheticism the subjective view of beauty becomes the primary means of judging value: when considering whether a poem or a painting is good, aestheticism merely asks if it is beautiful or meaningful as a work of art in itself. This forms a stark contrast to the long-standing custom of judging art and literature either on the basis of the moral lessons it might teach to readers or viewers (its social usefulness) or in terms of its correspondence to real life (its realism). It is this refusal to acknowledge the primacy of morality within art that made aestheticism such a controversial movement from the mid 19th century onward: its proponents were the subjects of vituperative attacks from mainstream writers and critics and were consistently satirized throughout this period. The category of aestheticism is a notoriously slippery one and can overlap with and encompass the categories of Pre-Raphaelitism, decadence, symbolism,

and early modernism. In the 19th century, it was related to other movements such as symbolism or decadence represented in France, or decadentismo represented in Italy, and may be considered the British version of the same style.

The artists and writers of Aesthetic style tended to profess that the Arts should provide refined sensuous pleasure, rather than convey moral or sentimental messages. As a consequence, they did not accept John Ruskin, Matthew Arnold, and George MacDonald's conception of art as something moral or useful, "Art for t ruth's sake". Instead, they believed that Art did not have any didactic purpose; it only needed to be beautiful. The Aesthetes developed a cult of beauty, which they considered the basic factor of art. Life should copy Art, they asserted. They considered nature as crude and lacking in design when compared to art. The main characteristics of the style were: suggestion rather than statement, sensuality, great use of symbols, and synaesthetic/Ideasthetic effects—that is, correspondence between words, colours and music. Music was used to establish mood.

Predecessors of the Aesthetics included John Keats and Percy Bysshe Shelley, and some of the Pre-Raphaelites. In Britain the best representatives were Oscar Wilde and Algernon Charles Swinburne, both influenced by the French Symbolists, and James McNeill Whistler and Dante Gabriel Rossetti.

1.3.2 Alazon

Alazon is one of the three stock characters in comedy of the theatre in ancient Greece. A character characterized by arrogance, misplaced self-confidence, and a failure to recognize irony. He is a stupid braggart who is easily tricked by the clever Erion. He is the opponent of Erion. The Alazon is an imposter that sees himself as greater than he actually is. The Senexiratus (the angry father) and the miles gloriosus (the gloriol soldier) are two types of alazon.

‘Miles Gloriosus’(meaning braggart soldier in Latin) is a stock character of a boastful soldier from the comic theatre of ancient Rome, and variations on this character have appeared in drama and fiction ever since.

1.3.3 Agon

Agon is an ancient Greek term for a struggle or contest. This could be a contest in athletics, in chariot or horse racing , or in music or literature at a public festival in ancient Greece. Agon is the word forming element in ‘agony’, explaining the concept of agon(y) in tragedy by its fundamental characters, the protagonist and antagonist.

In literary context Harold Bloom uses the term in ‘The Western Canon’ to refer to the attempt by a writer to resolve an intellectual conflict between his ideas and the ideas of an influential predecessor in which ‘the larger swallows the smaller’.

1.3.4 Eiron

In the theatre of ancient Greece, the Eiron was one of three stock characters in comedy. The Eiron usually succeeded in bringing down his braggart opponent by understating his own abilities. The Eiron developed in Greek Old Comedy and can be found in many of Aristophanes’ plays.

The philosopher Aristotle names the Eiron in his Nicomachean Ethics, where he says: “In the form of understatement, self-deprecation, and its possessor the self-deprecation”. In this passage, Aristotle establishes the Eiron as one of the main characters of comedy, along with the Alazon. The modern term ‘irony’ is derived from the Eiron of the classical Greek theatre. Irony entails opposition between the actual meaning and the apparent meaning of something.

1.3.5 Black Comedy

Black comedy or dark comedy is a comic style that makes light of subject matter that is generally considered taboo. Literary critics have associated black comedy and black humour with authors as early as the ancient

Greeks with Aristophanes. It is a writing that juxtaposes morbid or ghastly elements with comical ones that underscore the senselessness or futility of life. Black humour often uses farce and low comedy to make clear that individuals are helpless victims of fate and character. Black comedy corresponds to the earlier concept of gallows humour. The term Black Humour was coined by the surrealist theorist Andre Breton in 1935 while interpreting the writings of Jonathan Swift. Breton's preference was to identify some of Swift's writings as a subgenre of comedy and satire in which laughter arises from cynicism and scepticism often relying on topics such as death. Breton coined the term for his book "Anthology of Black Humour" in which he credited Jonathan Swift as the originator of black humour and gallows humour.

The term black comedy or dark comedy has been later derived as alternatives to Breton's term. In black humour, topics and events that are usually regarded as taboo are treated in an unusually humorous or satirical manner while retaining their seriousness; the intent of black comedy, therefore, is often for the audience to experience both laughter and discomfort.

The purpose of black comedy is to make light of serious and often taboo subject matter; some comedians use it as a tool for exploring vulgar issues, thus provoking discomfort and serious thought as well as amusement in their audience. Popular themes of the genre include violence (murder, abuse, domestic violence, rape, torture, war, genocide, terrorism, corruption), discrimination (chauvinism, racism, sexism, homophobia), religion and barbarism.

1.3.6 Pastoral

A deliberately conventional poem expressing an urban poet's nostalgic image of the supposed peace and simplicity of the life of shepherds and other rural folk in an idealised natural setting. The conventions that hundreds of later poets imitated from Virgil's imitations of Theocritus

include a shepherd reclining under a spreading beech tree and meditating on the rural muse, or piping as though he would never grow old, or engaging in a friendly singing contest, or expressing his good or bad fortune in a love affair, or grieving over the death of a fellow shepherd. From this last type developed the 'pastoral elegy', which persisted long after the other traditional types had lost their popularity. Other terms often used synonymously with pastoral are idyll, from the title of Theocritus' pastorals; 'eclogue' meaning 'selection' from the title of Virgil's pastorals; and 'bucolic' poetry, from the Greek word for 'herdsman'. Classical poets often described the pastoral life as possessing features of the mythical golden age. Christian pastoralists conjoined the golden age of pagan fable with the Garden of Eden in the Bible and also exploited the religious symbolism of 'shepherd' to give pastoral poems a Christian range of reference. In the Renaissance, the traditional pastoral was also adapted to diverse satirical and allegorical uses. Edmund Spenser's 'Shepherd's Calendar' 1579, which popularized the mode in English poetry, included most of the varieties of pastoral poems current in that period.

Such was the attraction of the pastoral dream that Renaissance writers incorporated it into various other literary forms. Sir Philip Sidney's 'Arcadia' 1581-84 was a long pastoral romance written in an elaborately artful prose.

The last important series of traditional pastorals, and an extreme instance of their calculated and graceful display of high artifice, was Alexander Pope's 'Pastorals' 1709. Five years later John Gay, in his 'Shepherd's week', wrote a parody of the type by applying its elegant formulas to the crudity of actual rustic manners and language; by doing so, he inadvertently showed later poets the way to the seriously realistic treatment of rural life.

In 'Some Versions of Pastoral' 1935, William Empson identified as pastoral any work that opposes simple to complicated life, to the

advantage of the former: the simple life may be that of the shepherd, the child, or the working man. In Empson's view this literary mode serves as an oblique way to criticize the values and hierarchical class structure of the society of its time. Empson accordingly applies the term to works ranging from Andrew Marvell's 17th century poem 'The Garden' to Lewis Carroll's 'Alice in Wonderland' and the modern

1.3.7 Pathetic Fallacy

The term pathetic fallacy is a literary term for the attributing of human emotion and conduct to all aspects within nature. It is a kind of personification that is found in poetic writing when, for example, clouds seem sullen, when leaves dance, or when rocks seem indifferent. The British cultural critic John Ruskin coined this term in his book "Modern Painters". Ruskin coined the term to attack the sentimentality that was common to the poetry of the late 18th century, and which was rampant among poets including Burns, Blake, Wordsworth, Shelley, and Keats. As used by Ruskin-for whom "truth" was a primary criterion of art- the term was derogatory; for, he claimed, such descriptions do not represent the "true appearances of things to us" but "the extraordinary, or false appearances, when we are under the influence of emotion, or contemplative fancy." Pathetic fallacy is now used mainly as natural objects in a way that is less formal and more indirect than in the figure called 'personification'.

Wordsworth supported this use of personification based on emotion by claiming that "objects....derive their influence not from properties inherent in them....but from such as are bestowed upon them by the minds of those who are conversant with or affected by these objects".

The meaning of the term has changed significantly from the idea Ruskin had in mind. Ruskin's original definition is "emotional falseness", or the falseness that occurs to one's perceptions when influenced by violent or heightened emotion. For example, when a person is unhinged by grief,

the clouds might seem darker than they are, or perhaps mournful or even uncaring. There have been other changes to Ruskin's phrase since he coined it: The particular definition that Ruskin used for the word "fallacy" nowadays is defined as an example of a flawed logic, but for Ruskin and writers of the 19th century and earlier, "fallacy" could be used to mean simply "falseness". In the same way, for Ruskin the word "pathetic" simply meant 'emotional' or 'pertaining to emotion'.

1.4 GLOSSARY

1. Criticism- a critical observation or remark.
2. Stark- very obvious, very plain and easily seen.
3. Proponent- a person who argues for or supports something.
4. Vituperative- uttering or given to censure: characterized by verbal abuse.
5. Notorious- well known or famous especially for something bad.
6. Decadence- behaviour that shows low morals and a great love of pleasure, money, fame, etc.
7. Cult- a small group of very devoted supporters or fans.
8. Synaesthesia- a subjective sensation or image of a sense.
9. Juxtapose- to place together two different things in order to create an interesting effect or to show how they are different.
10. Morbid- relating to unpleasant subjects such as death.
11. Ghastly- very bad, shocking or horrible.
12. Farce- caricature or mockery.
13. Cynicism- having a belief that people are generally selfish and dishonest.
14. Scepticism- an attitude of doubting the truth of something.
15. Inadvertent- not intended or planned.
16. Rampant- growing quickly and in a way that is difficult to control.

17. Contemplative- : involving or allowing deep thought,
: devoted to religious thought and prayer.

1.5 SAQ/POSSIBLE ANSWERS

Q1. What do you mean by Pastoral?

Ans. _____

Q2. Define Aestheticism.

Ans. _____

Q3. What is 'black comedy'?

Ans. _____

1.6. EXAMINATION ORIENTED QUESTIONS

1.6.1 Multiple Choice Questions

- Q1. A literary work that has to do with shepherds and rustic settings
- | | | |
|----|------------------|-------------|
| a. | Point of view, | c. pun, |
| b. | personification, | d. pastoral |

- Q2. A term that suggests a struggle or a contest is
- a. Alazon
 - b. Erion
 - c. Agon
 - d. Fable
- Q3. The attribution of human feelings and responses to inanimate things or animals is called
- a. Metonymy
 - b. Pathetic Fallacy
 - c. Agon
 - d. Aestheticism
- Q4. A term that is concerned with beauty or the appreciation of beauty is
- a. Black comedy
 - b. Aestheticism
 - c. Parable
 - d. Pastoral

Key

- 1. Pastoral
- 2. Agon
- 3. Pathetic Fallacy
- 4. Aestheticism

1.6.2 Short Answer type Questions

- Q1. Define Pathetic Fallacy?
- Q2. What is 'Agon'?
- Q3. Who was 'Alazon'?

1.6.3 Long Answer Type Questions

- Q1. Discuss Pathetic Fallacy?
- Q2. Discuss and compare Alazon and Erion.

1.7 SUGGESTED READINGS

1. Dictionary of Literary Terms & Literary Theory by J. A Cuddon.
2. A Glossary of Literary Terms by M. H Abrams.

1.8 REFERENCES

1. Dictionary of Literary Terms & Literary Theory by J. A Cuddon.
2. A Glossary of Literary Terms by M. H Abrams.

Internet Source

INTRODUCTION TO LITERARY TERMS

UNIT STRUCTURE

- 2.1 Introduction
- 2.2 Objectives
- 2.3 Literary Terms
- 2.4 Glossary
- 2.5 SAQ/ Possible Answers
- 2.6 Examination Oriented Questions
- 2.7 Suggested Readings
- 2.8 References

2.1 INTRODUCTION

Literary terms are words used in discussions, classification, criticism and analysis of poetry, novels, and other works of literature.

2.2 OBJECTIVES

The objective of this unit is:

- To introduce the learners to the literary terms.
- To help learners differentiate various forms of writing and literary devices.

2.3 Literary Terms

2.3.1 Fable

Fable is a literary genre: a succinct fictional story, in prose or verse that features animals, legendary creatures, plants, inanimate objects, or forces of nature that are anthropomorphized and that illustrates or leads to a particular moral lesson which may at the end be added explicitly as a pithy maxim. The word fable is derived from a Latin word "fibula" which means a story that is a derivative of a word "fari" which means to speak. Fable is a literary device which can be defined as concise and brief story intended to provide a moral lesson at the end in the form of an epigram.

In literature, it is described as a didactic lesson given through some sort of animal story. In prose and verse, a fable is described through plants, animals, forces of nature and inanimate objects by giving them human attributes wherein they demonstrate a moral lesson at the end.

A fable differs from a parable in that the latter excludes animals, plants, inanimate objects, and forces of nature as actors that assume speech or other powers of humankind. The fable is one of the most enduring forms of folk literature, spread abroad and it can be found in the literature of almost every country.

India has a rich tradition of fabulous novels, mostly explained by the fact that the culture derives traditions and learns qualities from natural elements. Most of the gods are some form of animals with ideal qualities. Also hundreds of fables were composed in ancient India during the first millennium BC, often as stories within frame stories. Indian fables have a mixed cast of humans and animals. The dialogues are often longer than in fables of Aesop and often witty as the animals try to outwit one another by trickery and deceit. In Indian fables, man is not superior to the animals. The best examples of the fable in India are the Panchatantra and the Jataka tales.

In the familiar fable of the fox and the grapes, the fox -after exerting all his wiles to get the grapes hanging beyond his reach, but in vain- concludes

that they are probably sour anyway: the express moral is that human beings belittle what they cannot get. The fables in Western cultures derive mainly from the stories that were, probably mistakenly, attributed to Aesop, a Greek slave of the sixth century a Frenchman, Jean de la Fontaine, wrote a set of witty fables in verse, which are the classics of this literary kind. Chaucer's "The Nun's Priest's Tale," the story of the cock and the fox, is a beast fable.

2.3.2 Picaresque

An early form of novel, usually a first person narrative, related to the adventures of rouge or a lowborn adventurer as he travels from one place to another and from one social milieu to another in his effort to survive. The structure of the Picaresque novel resembles the long, rambling romances of medieval chivalry. Unlike the idealistic knight the picaro is a cynical and amoral rascal who, if given half a chance would rather live by his wits than by honourable work. The picaro wanders about and has adventures among people from all social classes and professions, often just barely escaping punishment for his own lying, cheating and stealing. He is a casteless outsider who feels inwardly unrestrained by prevailing social codes, and he conforms outwardly to them only when it serves his own ends. The picaro's narrative becomes in effect an ironic or satirical survey of the hypocrisies and corruptions of society, while also offering the reader a rich information concerning people in low or humble walks of life.

The Picaresque novel originated in Spain with "Lazarillo de Tormes" 1554 which is doubtfully attributed to Diego Hurtado de Mendoza in which the poor boy Lazaro describes his services under seven successive lay and clerical masters, each of whose dubious character is hidden under a mask of hypocrisy.

In the mid 18th century the growth of the realistic novel with its tighter, more-elaborated plot and its greater development of character led to the

final decline of the picaresque novel, which came to be considered somewhat inferior in artistry. But the opportunities for satire provided by the picaresque novel's mingling of characters from all walks of life, its vivid descriptions of industries and professions, its realistic language and detail, and above all its ironic and detached survey of manners and morals helped to enrich the realistic novel and contributed to that form's development in the 18th and 19th centuries. Elements of the picaresque novel reappeared in such mature realistic novels as Charles Dickens's "The Pickwick Papers" 1836-37, Mark Twain's "Huckleberry Finn" etc.

2.3.3 Metonymy

Metonymy is a figure of speech that replaces the name of a thing with the name of something else with which it is closely associated. We can come across examples of metonymy both from literature and in everyday life. The words metonymy and metonym come from the Greek "metonymia" meaning a change of name. Metonymy is often confused with another figure of speech called 'synecdoche'. They resemble each other but are not the same. Synecdoche refers to a thing by the name of one of its parts. For example, calling a car i.e. "a wheel" is a synecdoche. A part of a car i.e "a wheel" stands for the whole car. In a Metonymy, on the other hand, the word we use to describe another thing is closely linked to that particular thing, but is not a part of it. For example, "Crown" which means power or authority is a metonymy.

Though both Metonymy and Metaphor involve the substitution of one term for another but still both are different. In metaphor, this substitution is based on some specific analogy between two things, whereas in metonymy the substitution is based on some understood association. In addition to its use in everyday speech, metonymy is a figure of speech in some poetry and in much rhetoric. Greek and Latin scholars of rhetoric made significant contributions to the study of metonymy. Metonymy and related figures of speech are common in everyday speech and writing

2.3.4. Slipslop

This term is being used in literature after Mrs Slipslop, a character in Henry Fielding's *Joseph Andrews*. She had a habit of misusing words in a ridiculous way: delemmy for dilemma; confidous for confident; indicted to wenching for addicted to wenching. This is better known as a Malapropism.

2.3.5. Meiosis

The word meiosis originated from the Greek word 'meioo' that means 'to diminish' or 'to make smaller'. Meiosis can be defined as a witty understatement that belittles or dismisses something or somebody, particularly by making use of terms that gives impression that something is less important than it is or it should be. Meiosis examples are sometimes also used in the sense of a synonym of litotes.

In literature, however, meiosis describes the use of understatement to highlight a point or explain a situation or to understate a response used to enhance the effect of a dramatic moment. In rhetoric, meiosis is a euphemistic figure of speech that intentionally understates something or implies that it is lesser in significance or size that it really is. Meiosis is the opposite of auxesis, and also sometimes as synonym for litotes. Understatement involves any minimization of something, and can be used for humorous purposes, to comfort people, to be humble, and many other purposes. Both litotes and meiosis are forms of understatement, and thus have more specialized uses and forms.

Meiosis differs from other forms of understatement due to its use of euphemism. Euphemism allows people to skirt around unpleasant things while they talk or write, and minimize the discomfort of talking about it. Meiosis employs this, though there are also examples of meiosis in which a word connoting something small is substituted for a large thing.

Authors use meiosis for the same reasons that we use it in ordinary conversation. Sometimes we try to avoid talking about taboo and difficult

subjects by speaking in euphemism; by diminishing the way we talk about something, the problem might feel smaller as well.

2.3.6. Parable

A parable is a succinct, didactic story, in prose or verse, which illustrates one or more instructive lessons or principles. It differs from a fable in that fables employ animals, plants, inanimate objects, or forces of nature as characters, whereas parables have human characters. A parable is meant to teach a moral or principle. It uses human characters in believable situations so that the reader or listeners are able to relate to it. There are many examples of parables in religious texts such as the Bible and the Quran. The word parable comes from the Greek word 'Parabole' which means 'a comparison' or 'an analogy'.

The definition of parable is very similar to that of fable and that of allegory in different ways. Both parable examples and fables are used to teach a lesson through a short story; however, parables use humans as the character, whereas the main characters in fables are animals, plants, forces of nature, and other inanimate objects. It is a very short narrative about human beings presented so as to stress the tacit analogy, or parallel, with a general thesis or lesson that the narrator is trying to bring home to his audience. The parable was one of Jesus' favourite devices as a teacher; examples are his parables of the Good Samaritan and of the prodigal son.

2.3.7 Mock-heroic

A mock-heroic is a literary form that employs the machinery and conventions of an epic in the treatment of trivial themes. It employs the characteristics of the epic— the invocation to the deity, a formal statement of theme, the division of work into books and cantos, grand speeches, battles, supernatural machinery, long discussions, use of epic similes, elaborate descriptions of battles, warriors and their weapons and so on to treat the trivial subject. The mock epic typically employs elevated poetic diction while focussing on a single 'heroic' incident or action.

Satire is the basic techniques used in all mock epic and various literary devices such as irony, sarcasm and exaggeration which are extensively used to achieve the satiric effect. The overall effect of the mock-epic is intended to be humorous because the style of the poem is mismatched with the subject. As a reaction to the traditional epic poetry, mock epic flourished in England during the late seventeenth and early eighteenth century i.e. Neoclassical period. This literary form provided the poets with the ample scope to expose the vices, follies and affectations of the contemporary English society. John Dryden (1631-1700) is considered as one of the earliest poets who popularised this form with his poem *Mac Flecknoe* (1612). Dryden's *Mac Flecknoe* is a direct attack on major contemporary of Dryden named Thomas Shadwell. After Dryden, the mock-epic gained perfection in the works of Alexander Pope (1688-1744). Pope's *The Rape of the Lock* (1712; revised edition 1714) is the finest example of mock epic in any literature. The poem is about the stealing of a lock of hair of a beautiful young lady. In the poem, the Pope handles the trivial subject i.e. the rape of a lock of hair of a lady in a dignified style of a traditional epic. The poem incorporates almost all the basic conventions of an epic, including the formal invocation, a journey on water, a visit to the underground, the supernatural machinery, descriptions of weapons used in battle and so on. Jonathan Swift's *The Battle of Books* is another greatest mock epic where Swift has employed an exalted epic style to treat the trivial subject i.e. literary controversy regarding the comparative merits and demerits of ancient and modern learning. Other examples of mock epic are Lord Byron's *Don Juan*, Cervantes' *Don Quixote* and Homer's *The Battle of Frogs and Mice*.

2.4 GLOSSARY

1. Pithy- using few words in a clever and effective way.
2. Maxim- a well-known phrase that expresses a general truth about life or a rule about behaviour.
3. Didactic- designed or intended to teach.
4. Wiles- a trick intended to ensnare or deceive.
5. Vivid- very clear, bright or detailed.

6. Rhetoric- the art or skill of speaking or writing formally and effectively to persuade or influence people.
7. Succinct- using few words to state or express an idea.

2.5 SELF ASSESSMENT QUESTIONS

Q1. What is a Fable?

Possible Answer: The word Fable is derived from a Latin word 'Fibula' which means a story that is a derivative of a word 'Fari' which means to speak. Fable is a literary device which can be defined as a concise and brief story intended to provide a moral lesson at the end. In literature, it is described as a didactic lesson given through some sort of animal story.

Q2. Differentiate between a Fable and a Parable?

Ans. _____

Q3. Define Meiosis.

Ans. _____

Q4. What is Mock-heroic?

Ans.

2.6 EXAMINATION ORIENTED QUESTIONS

2.6.1 Multiple Choice Questions

Q1. A figure of speech in which a word represents something else which it suggests

- | | |
|---------------|--------------|
| a. Synecdoche | c. soliloquy |
| b. myth | d. metonymy |

Q2. An episodic, often autobiographical novel about a rouge or picaro wandering around living off his wits

- | | |
|----------------------|----------------------------|
| a. Sonnet | c. southern gothic, |
| b. picaresque novel, | d. stream of consciousness |

Q3. A simple story that illustrates a moral or religious lesson

- | | |
|--------------|--------------------|
| a. Oxymoron, | c. paradox, |
| b. parable | d. personification |

Q4. A Euphemistic figure of speech that intentionally understates something or implies that it is lesser in significance is called

- | | |
|-------------|-------------|
| a. Metonymy | c. Parable |
| b. Meiosis | d. Slipslop |

Key

- | | |
|---------------------|------------|
| 1. Metonymy | 3.Parable |
| 2. Picaresque novel | 4. Meiosis |

2.6.2 Long Answer Type Questions

- Q1. Discuss pastoral in detail.
- Q2. Define and differentiate between Fable and Parable.
- Q3. Discuss and compare Fable and Parable.

2.7 SUGGESTED READINGS

1. Dictionary of Literary Terms & Literary Theory by J. A Cuddon.
2. A Glossary of Literary Terms by M. H Abrams.

2.8 REFERENCES

1. Dictionary of Literary Terms & Literary Theory by J. A Cuddon.
2. A Glossary of Literary Terms by M. H Abrams.
3. Internet Source.

***DEVELOPMENT OF TRAGEDY
BEFORE SHAKESPEARE***

UNIT STRUCTURE

- 3.1 Introduction
- 3.2 Objectives
- 3.3 Gorboduc: Earliest English Tragedy
 - 3.3.1 Chief Characters of Gorboduc
 - 3.3.2 Plot of Gorboduc
- 3.4 Loqrine
 - 3.4.1 Structure
 - 3.4.2 Summary in short
- 3.5 Thomas Kyd
 - 3.5.1 The Spanish Tragedy
 - 3.5.2 Thomas Kyd as a trendsetter of tragedies
- 3.6 Marlowe
 - 3.6.1 Works of Marlowe
 - 3.6.2 Summary / Conclusion/ Let us sum it up
- 3.7 Glossary
- 3.8 Short answer questions
 - 3.8.1 Multiple choice questions

3.8.2 Lesson end exercise

3.9 Suggested readings

3.10 References

3.1 INTRODUCTION

Tragedy bears its genesis in the theatres of Greece approximately 2500 years back. The foremost Greek tragedies, of which only a fraction survives (works of Aeschylus, Sophocles and Euripides) were staged in the amphitheatres as trilogies. Athenian tragedies are the oldest tragedies. Staged as a dance-drama, it was a significant part of the theatrical culture of those times. Exclusively for the men as women folk were not allowed inside. The Greeks of Attica, the ancient state whose chief city was Athens, first used the word in the 5th century BC to describe a specific kind of play, which was presented at festivals in Greece. Dionnysia, a city of Greece, was the locale for staging tragedies, a goat was sacrificed to god Dionysus (god of wine, fertility, and crops). Based on the belief that the goat sacrifice would rid the city of all sins. The concept is parallel to Judeo- Christian concept of scapegoat, that prevailed in later times. Tragedy was designed to have a cleansing effect on the onlookers. The origin of the word tragedy is from the Greek word 'tragoidia' which means a goat song. Tragos in Greek means a goat and aeidein means to sing. Why a goat? Perhaps goat could have been the coveted prize of the winner dramatist or the costume of the actors was in goat skin or the goat was sacrificed as a part of the ritual during the Greek festivals when the tragedies were staged for mass scale viewing. Beyond doubt tragedies originated in Greece but Romans were the pioneers to allow women to act in plays. In English dramas especially staging of Shakespeare bears ample evidence of cross dressing. Women were allowed on English stage after the Restoration in 1660.

Oscar Brockett in his book, History of Theatre, mentions that Satyr plays were the parents of tragedy and comedy. Satyr plays were indecent satires or burlesques exhibiting performers with large strap-on penises- as phallus

symbolized fertility, virility and is linked with god Dionysus. The only complete satyr play which survived till date was written by the great tragedian Euripides and is titled as Cyclops.

This genre continued to grow in the fifth century BC and spread throughout Greece. Luminaries of philosophers like Plato, Aristotle, Saint Augustine, Voltaire, Hume, Hegel, Schopenhauer, Kierkegaard, Nietzsche, Freud, Benjamin, Camus, Lacan and Deleuze have critiqued the genre.

Aristotle, around 335 BC, gave a scholarly insight on tragedy in his Poetics. Aristotle continued to influence drama of the Roman Empire, tragedies written in Western Europe during the seventeenth, eighteenth and nineteenth centuries. In Poetics, Aristotle defined tragedy as, "an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions". Aristotle states that a tragedy has six main elements i.e. plot, character, diction, thought, spectacle (scenic effect), and song (music), of which the first two are most prominent. Aristotle says that a tragedy is marked by seriousness and revolves around a great person who undergoes a reversal of fortune (termed as Peripetia). Though this change of fortune can be from bad to good as in Eumenides or good to bad as in the case of Oedipus Rex. The later form of fortune is preferred as it induces pity and fear among the readers/spectators. Tragedy results into purgation / emotional cleansing through catharsis. Spectators/ audience respond to the sufferings of the characters by experiencing pity and fear. The reversal of fortune is caused by hamartia which means a tragic flaw in the character, for example - in King Lear it was error of judgement (his hamartia) that caused Lear's suffering and downfall.

Studies have revealed that prominent tragedies were staged in four periods and areas:-

1. Athens in Greece in 5th century BC
2. England in the times of Elizabeth I and James I (1558-1625)
3. France in 17th century

4. Europe and America in second half of 19th century and first half of 20th century

In modern era, around mid 19th century, idea of tragedy manifested in another collateral form i.e. the novel. Usually a tragedy has a tragic hero (a man) who is tempted to perform a feat (frequently, though not always, a murder) after it his destiny starts descending and ends with his death. The Norwegian playwright Henrik Ibsen, created the tragic heroine of the modern theatre through his eponymous play Hedda Gabler in 1890. More recently in 1949, US playwright Arthur Miller made a revolutionary move by creating an ordinary salesman as a central figure in the tragic play Death of a Salesman. Prior to this tragic heroes were exceptional men (kings and princes). This was considered to be an inappropriate character for a tragedy by the critics of the time. Responding to the adverse reviews of the critics, Miller, in his seminal essay, 'Tragedy and the Common Man' justified the idea of having an ordinary person as the protagonist of a tragic play.

3.2 OBJECTIVES

The main objectives of this unit are:-

1. To acquaint the scholar with the historical facts of the genre of tragedy.
2. To introduce the scholar with various concepts/terms related to tragedy from its inception in Greece to modern day trends.
3. To trace the development of English tragedy till Shakespeare.
4. To prepare the scholar to respond to the various concepts, trends and stages in the development of tragedy from its inception to English tragedies such as Gorboduc, Locrine.
5. Introduce great playwrights like Kyd and Marlowe to the scholar.
6. Written assignments for practice with key so that the students can do self evaluation.
7. Suggesting list of books for further reading.

3.3 GORBODUC: EARLIEST ENGLISH TRAGEDY

Gorboduc is the first verse drama in English using blank verse , its full form is The Tragedie of Gorboduc, also titled as Ferrex and Porrex ; the first English tragedy in blank verse. Thomas Sackville and Thomas Norton together wrote the play. Thomas Norton wrote the first three acts and Thomas Sackville wrote the last two acts. Aristotle's classical unities of time and place were omitted but other classical principles like the Chorus and the Messenger were retained. They extensively used non-classical elements like pantomimes/ dumb shows before each act. Gorboduc, was first performed in 1561 and published by William Griffith in 1565. The subject matter of the play is political dispute i.e. kingdom of Gorboduc is disputed between his sons Ferrex and Porrex. The development of the play is on the lines of morality play and Senecan tragedy with certain modifications The play was a trendsetter for later playwrights, as is evident from later trends followed in the plays Titus Andronicus and King Lear. King Lear too has same subject matter of dispute for property between parent and children. The source of the play is from Geoffery of Monmouth's History of the Kings of Britain (1138).

3.3.1 Chief characters of Gorboduc

1. Gorboduc, King of Great Britain
2. Videna, Queen and wife to King Gorboduc
3. Ferrex, Elder Son to King Gorboduc
4. Porrex, Younger Son to King
5. Clotyn, Duke of Cornwall
6. Fergus, Duke of Albany
7. Mandud, Duke of Leagre
8. Gwenard, Duke of Cumberland
9. Eubulus, Secretary to the king Gorboduc

10. Arostus, A Counsellour of king Gorboduc
11. Dordan, A Counsellour assigned by the king to his Eldest Son Ferrex
12. Philander, A Counsellour assigned by the king to his younger Son Porrex
13. Hermon, A Parasite of Ferrex and Fergus's slave
14. Tyndar, A Parasite of Porrex
15. Nuntius, A Messenger of Ferrex's death
16. Nuntius, A Messenger of Duke Fergus rising
17. Marcella, A Lady of the Queen's privy Chamber
18. Chorus, Four ancient and sage men of Britain

3.3.2 :- Plot of Gorboduc

Gorboduc is a king who gives away his realm to his two sons, Ferrex and Porrex. Sons are unsatisfied and they quarrel, the younger one Porrex kills Ferrex, the elder brother. The queen .Videna, also the mother of the two avenges the death of her favourite child by murdering Porrex. Gorboduc and Videna are also killed by their shocked erstwhile subjects.

3.4 LOCRINE

Famously referred as Locrine, the actual full title is The Lamentable Tragedy of Locrine, the Eldest Son of King Brutus, discoursing the wars of the Britons and Huns, with their discomfiture, the Britons' victory with their accidents, and the death of Albanact. Maxwell found this full title long and inadequate (1).

Locrine is an Elizabethan play, portraying the Trojan founders of England and Troynovant (London). It is believed to be published in 1595 in a quarto by the printer Thomas Creede. There are controversies for its date of composition and its authorship. If Charles Tilney was the playwright, it must date prior to

Tilney's death in 1586. Many traditionalists spurn the other elaborate attribution theories that assign *Lochrine* to Marlowe, Kyd, Peele, or Greene, and simply see the play as likely the "output of the youthful Shakespeare himself" (Brooke xviii). Some commentators have accepted the possibility that Shakespeare might have performed a revision - while others have rejected the idea. The authorship of the original play has been assigned to several dramatists of the era, with George Peele and Robert Greene being the two most common candidates. However independent scholars have pointed out different dates for composition of the play according to their findings. The play was entered at the Stationers' Register in July 1594 and thirteen quarto copies exist for the 1595 publication,

3.4.1 : Structure

Prologues in *Lochrine*: Following the Senecan model of revenge tragedy, the play is divided into five acts. In the beginning of every act, there is a Prologue featuring the ancient goddess of folly and ruin i.e. goddess Ate. Goddess Ate introduces and explicates the five dumb shows in the play featuring symbolic figures, animals and personages of classical mythology. Ate returns in the conclusion in her sixth appearance of the play. The plot in short the five acts of the play:-

S.No.	Acts	Theme of dumb shows in Prologues
1.	I	Killing of a lion by an archer
2.	II	Appearance of Perseus & Andromeda
3.	III	Snake stings a crocodile
4.	IV	Appearance of Hercules & Omphale
5.	V	Medea murdering Jason Glauce

3.4.2 Summary in short

Old Brutus is the leader of Trojans in Britain. He has three sons- Lochrine, Camber and Albanact. As Brutus is aware of his approaching death, he orders for marriage of Lochrine with Guendoline, loyal general Corineus's

daughter. Brutus dies and the marriage is solemnized. Scythians, under the kingship of Humber with wife Estrild and son Hubba, invade the British Isles. Trojan prince, Albanact commits suicide as the Trojans are on the verge of a defeat. In the rest of the play, Albanact's ghost appears calling for revenge. But finally the Trojans emerge victorious. Estrild, the Scythian queen is captured and Locrine desires to marry her, warned by Corineus, Locrine keeps his affair a secret till Corineus dies. When the affair comes in public, Thrasimachus, Guendoline's brother vows to avenge Locrine. Defeated Humber has been leading a life in hiding for seven years and eventually commits suicide. Ghost of Albanact is rejoiced at this gesture. Guendoline and Thrasimachus invade Locrine. Corineus's ghost appears to witness Locrine's fate. Locrine is defeated and he along with Estrild commits suicide. Their daughter Sabren drowns herself. Guendoline gives a royal burial to Locrine but an unknown grave to Estrild.

Three clownish characters namely Strumbo, Trompart, and Dorothy, provide a comic relief to the tragedy

3.5 THOMAS KYD (1558?-1594)

An English playwright, author of *The Spanish Tragedy*, was an important writer in the growth of Elizabethan drama. Kyd received good education at Merchant Taylor's School, where Edmund Spenser and Thomas Lodge were his fellow students. The curriculum included Greek, Latin, music and drama. There is no evidence of his university education.

3.5.1 : The Spanish Tragedy

The Spanish Tragedy or *The Spanish Tragedie* was probably written in mid 1580s. The earliest surviving edition as on today is dated 1592. The complete title goes as *The Spanish Tragedie, Containing the lamentable end of Don Horatio, and Bel-imperia: with the pittifull death of olde Hieronimo*. The long title was also referred as *Hieronimo* named after the protagonist of the play. Critics have regarded this play as the most popular play of the 'age of Shakespeare'. Kyd also wrote poetry, translations,

plays but most of his work is unidentified or may have been lost. Kyd's fame spread to Europe and was remembered for The Spanish Tragedy by many generations.

3.5.2 Thomas Kyd as a trendsetter of tragedies

As pointed out earlier in this section, tragedy developed and grew in Attica (region around Athens) but tragedy had a long hiatus in the western literary scene where it was virtually absent except for a few Roman attempts to copy the Greek playwrights. Instead of tragedies, it were morality and miracle plays that were dominant in the Christian drama, in the fifteenth and sixteenth centuries. The aim of these plays was to foster morals among the people.

The tragedy regained its position in the Elizabethan age, making The Spanish Tragedy a seminal work. Kyd followed the Roman writer Seneca instead of the ancient Greek tragedians. Seneca's plots were always based on gory tales of the downfall of royal families. The Senecan model was so appealing to Kyd that he created a separate sub-genre known as revenge tragedies. Studies have shown that Kyd was the first playwright to write about Hamlet (the prince of Denmark) but his version was not as popular as that of Shakespeare's Hamlet. Shakespeare's Hamlet became the most conspicuous example of revenge tragedy.

3.6 MARLOWE

Christopher Marlowe, alias Kit Marlowe (1564-1593), Shakespeare's contemporary, was an important tragedian, playwright, poet and translator from the Elizabethan period. Marlowe wrote plays in blank verse. He used early modern English language and was associated with English Renaissance theatre. His alma mater was Corpus Christie College, Cambridge.

3.6.1 Works of Marlowe

- Dido, Queen of Carthage, was performed by a company of boy actors called 'Children of the Chapel' between 1587 -1593 but was first published in 1594.

- Tamburlaine the Great in two parts were published in 1590, the protagonist is Tamburlaine, a conqueror who rises from shepherd to warlord.
- The following works of Marlowe were published posthumously :-
- The Jew of Malta first published as The Famous Tragedy of the Rich Jew of Malta the earliest surviving printed edition is from
- Edward the Second , an English history play about the deposition of King Edward II by the barons and the Queen.
- The Massacre at Paris, is considered the most dangerous play as it shows a reticent English agent who is autobiographical and seems to replicate Marlowe himself. Its full title was The Massacre at Paris: With the Death of the Duke of Guise.
- Doctor Faustus or The Tragical History of the Life and Death of Doctor Faustus
- Marlowe also wrote poems, some famous poems are 'Hero and Leander' and 'The Passionate Shepherd to His Love'.

3.6.2 Summary / Conclusion/ Let us sum it up

- Tragedy originated in the theatres of Greece approximately 2500 years back. Aeschylus, Sophocles and Euripides were some great Greek tragedians and some of their works are available even today.
- The word tragedy was first used in the 5th century BC to describe a specific kind of play. The origin of the word tragedy is from the Greek word 'tragoidia' which means a goat song. Tragos in Greek means a goat and aeidein means to sing.
- Aristotle, around 335 BC, in Poetics (a treatise), discusses tragedy. Aristotle states that a tragedy has six main elements i.e. plot, character, diction, thought, spectacle (scenic effect), and song (music), of which the first two are most prominent.

- Aristotle continued to influence drama of the Roman Empire, tragedies written in Western Europe during the seventeenth, eighteenth and nineteenth centuries.
- Studies have revealed that prominent tragedies were staged in four periods and areas:-
 - (i) Athens in Greece in 5th century BC
 - (ii) England in the times of Elizabeth I and James I (1558-1625)
 - (iii) France in 17th century
 - (iv) Europe and America in second half of 19th century and first half of 20th century
- Tragedy had a long hiatus in the western literary scene where it was virtually absent except for a few Roman attempts to copy the Greek playwrights. Instead of tragedies, it were morality and miracle plays that were dominant in the Christian drama, in the fifteenth and sixteenth centuries. The aim of these plays was to foster morals among the people.
- Gorboduc, also known as The Tragedie of Gorboduc, or Ferrex and Porrex was the first English tragedy and verse drama in blank verse. Loqrine, another Elizabethan play, the authorship of this play has been unknown but George Peele and Robert Greene were the two most prominent writers who were thought to be its author.
- The Spanish Tragedy a seminal work in the growth of Elizabethan drama.
- Christopher Marlowe, Shakespeare's contemporary, was an important tragedian, and playwright from the Elizabethan period. Associated with English Renaissance theatre, he wrote in blank verse and used early modern English language. Tamburlaine and Doctor Faustus are his two most important works.

3.7 GLOSSARY

1. Tragedy : A play which has sad incidents, an unhappy ending and ends with the downfall of the chief character

2. Amphitheatre: An oval or circular building with rising tiers of seats around the arena, used in ancient Greece and Rome for viewing contests and public events
3. Trilogy : (in ancient Greece) a series of 3 tragedies performed in succession
4. Scapegoat : A person or animal which takes the sins of others or is wrongly blamed
5. Burlesque: A form of comedy characterized by ridiculous exaggeration or distortion.
6. Genre : a particular type of style of literature, type, category, species
7. Luminary: a person who is an expert or a great influence in a particular direction from a particular area
8. Roman empire : connected with ancient Rome or the city Rome
9. Poetics : Aristotle's Poetics is the greatest treatise written in Ancient Greek. It describes art of poetry, Tragedy and Drama.
10. Blank verse : verse without rhyme especially that which uses iambic pentameter
11. Latin : a language of ancient Rome and its empire widely used historically as a language of scholarship and administration
12. Chorus: The chorus in classical Greek drama was a group of actors who described and commented upon the main action of a play with song, dance and recitation.
13. Messenger: In Greek tragedies, a messenger reported important action that had occurred offstage
14. Morality play : a kind of allegorical drama having personified abstract qualities as the main characters and presenting a lesson about good conduct and character, popular in 15th and 16th centuries.

15. Senecan Tragedy : Set of ancient Roman tragedies written by Stoic philosopher and politician Lucius Annaeus Seneca. Senecan tragedy has a supernatural element with themes of bloodthirsty revenges.
16. Miracle plays: Also known as saint's plays in European Middle Ages. A miracle play presents authentic or fictitious account of the life, miracles or martyrdom of a saint.
17. The Stationers' Register: was a record book maintained by the Stationers' Company of London. The company is a trade guild given a royal charter in 1557 to regulate the various professions associated with the publishing industry, including printers, bookbinders, booksellers, and publishers in England. The Register itself allowed publishers to document their right to produce a particular printed work, and constituted an early form of copyright law. The Company's charter gave it the right to seize illicit editions and bar the publication of unlicensed books.
18. Cross dressing : wear clothes typical of the opposite sex
19. Prologue : An opening to a literary, dramatic or musical work. It establishes the context and provides background details.
20. Revenge tragedy: Genre of plays in which the protagonist seeks revenge for an imagined or actual hurt. The term revenge tragedy was first used by A.H. Thorndike in 1900 for plays written in late Elizabethan and early Jacobean times (1580- 1620)
21. Trojan : relating to ancient Troy in Asia Minor. Now known as Anatolia in modern Turkey.
22. Comic relief : in order to ease up the grave atmosphere in tragedies, a humorous character, scene or dialogues were introduced to let go the tension
23. Christian drama : Christian drama is based on Christian religious themes.

3.8 SHORT ANSWER QUESTIONS

- Q1.) Write about the origin and meaning of 'tragedy'.

Ans. _____

Q2.) Elaborate about the woman's position in acting in tragedies.

Ans. _____

Q3.) Name some critics/ philosophers of tragedy.

Ans. _____

Q4.) What is Aristotle's definition of tragedy?

Ans. _____

Q5.) What are the six elements of a tragedy according to Aristotle?

Ans. _____

Q6.) What were the four periods and areas when prominent tragedies were staged ?

Ans.

Q.7) Who created the tragic heroine of the modern theatre? Name the work and the year.

Ans.

Q8.) Name the first tragic-verse-drama in English using blank verse.

Ans.

Q9.) Write a note on prologues in Loctrine.

Ans.

Q10.) What is the complete title of Spanish tragedy?

Ans.

Possible answers:

A-1) The origin of the word tragedy is from the Greek word 'tragoidia' which means a goat song. Tragos in Greek means a goat and aeidein means to sing.

A-2) Though tragedies originated in Greece but Romans were the first to allow women to act in plays. In English dramas, especially staging of Shakespeare bears ample evidence of cross dressing. Women were allowed on English stage after the Restoration in 1660.

A-3) Philosophers like Plato, Aristotle, Saint Augustine, Voltaire, Hume, Hegel, Schopenhauer, Kierkegaard, Nietzsche, Freud, Benjamin, Camus, Lacan and Deleuze have critiqued the genre.

A-4) Aristotle defined tragedy as, "an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions"

A-5) Aristotle states that a tragedy has six main elements i.e. plot, character, diction, thought, spectacle (scenic effect), and song (music), of which the first two are most prominent.

A-6) Studies have revealed that prominent tragedies were staged in four periods and areas:-

1. Athens in Greece in 5th century BC
2. England in the times of Elizabeth I and James I (1558-1625)
3. France in 17th century
4. Europe and America in second half of 19th century and first half of 20th century

A-7) The Norwegian playwright Henrik Ibsen, created the tragic heroine of the modern theatre through his eponymous play Hedda Gabler in 1890.

A-8) Gorboduc is the first tragic verse drama in English using blank verse, its full form is The Tragedie of Gorboduc.

A-9) Following the Senecan model of revenge tragedy, the play is divided into five acts. In the beginning of every act, there is a Prologue featuring the ancient goddess of folly and ruin i.e. goddess Ate.

A-10) The complete title goes as The Spanish Tragedie, Containing the lamentable end of Don Horatio, and Bel-imperia: with the pittifull death of olde Hieronimo. The long title was also referred as Hieronimo.

3.8.1 Multiple Choice Questions

- Q1) Tragedy bears its genesis in the theatres of Greece approximately ----- years back.
- (a) 2500
 - (b) 2000
 - (c) 1500
 - (d) 1000
- Q2) Athenian tragedies are the oldest tragedies. (True/False)
- Q-3) In which year Aristotle, in Poetics gave an insight on a dramatic art form known as tragedy.
- (a) 337 BC
 - (b) 338 BC

- (c) 335 BC
 - (d) 334 BC
- Q4) Who continued to influence drama of the Roman Empire, tragedies written in Western Europe during the seventeenth, eighteenth and nineteenth centuries.
- (a) Marlowe
 - (b) Shakespeare
 - (c) Longinus
 - (d) Aristotle
- Q5) Reversal of fortune is termed as -----
- (a) Peripetia
 - (b) hubris
 - (c) catharsis
 - (d) tragedy
- Q6) Error of judgement is termed as -----
- (a) Peripetia
 - (b) hamartia
 - (c) catharsis
 - (d) comedy
- Q7) In -----, US playwright Arthur Miller made a revolutionary move by creating an ordinary salesman as a central figure in the tragic play Death of a Salesman.
- (a) 1946
 - (b) 1947

- (c) 1948
- (d) 1949
- Q8) Gorboduc, is also titled as Garrex and Porrex (True/ False)
- Q9) Gorboduc, was a King of Great Britain.
- Q10) Locrine ,the play is divided into-----acts.
 - (a) two
 - (b) three
 - (c) four
 - (d) five
- Q11) Names of the three sons of Brutus are Locrine, Camber and -----
 - (a) Aristotle
 - (b) Hercules
 - (c) Albanact
 - (d) Iago
- Q12) Who wrote Dido, Queen of Carthage ?
 - (a) Peele
 - (b) Lylee
 - (c) Greene
 - (d) Marlowe
- Q13) Latin was a language of ancient Rome (True/ False)
- Q14) Morality play is a kind of allegorical drama having personified abstract qualities as the main characters and presenting a lesson about good conduct and character, popular in -----

- (a) 15th and 16th centuries.
- (b) 16th and 17th centuries
- (c) 17th and 18th centuries
- (d) 18th and 19th centuries

Q15) Comic relief is inserted into -----in order to ease up the grave atmosphere.

- (a) comedy.
- (b) satires
- (c) tragedy
- (d) tragic-comedy

Answers:

- 1. (a) 2500
- 2. True
- 3. (c) 335 BC
- 4. (d) Aristotle
- 5. (a) Peripetia
- 6. (b) hamartia
- 7. (d) 1949
- 8. False
- 9. True
- 10. (d) five
- 11. (c) Albanact
- 12. (d) Marlowe

13. True
14. (a) 15th and 16th centuries.
15. (c) tragedy

3.8.2 LESSON END EXERCISE

- Q1) Write a short note on origin and development of tragedy.
- Q2) Relate hamartia to a tragedy you have read.
- Q3) How Henrik Ibsen and Arthur Miller changed the Aristotelian concept of tragedy.
- Q4) Discuss Goboduc as a tragedy.
- Q5) How is Locrine a tragedy with a different structure?
- Q6) Comment briefly about Thomas Kyd and his works
- Q7) Write a short appraisal of Marlowe and his works.

3.9 SUGGESTED READINGS

1. Aristotle, Poetics
2. William Shakespeare, King Lear
3. Sophocles, Oedipus Rex
4. Christopher Marlowe, Dr. Faustus
5. Henrik Ibsen, Hedda Gabler
6. Arthur Miller, Death of a Salesman
7. Clifford Leech, Tragedy
8. Richard H. Palmer, Tragedy and Tragic Theory: An Analytical Guide
9. M.S. Silk, Tragedy and the Tragic : Greek Theatre and Beyond
10. K.M.Newton, Modern Literature and the Tragic

3.10 REFERENCES

1. Maxwell, Baldwin. Studies in the Shakespeare Apocrypha. NY: King's Crown Press, 1956.
2. Brooke, C.F. Tucker, ed. The Shakespeare Apocrypha. Oxford: Clarendon Press, 1908.
3. <https://interestingliterature.com/2013/05/01/a-brief-history-of-tragedy/>
4. Aristotle, Poetics
5. I have extensively read on Google, Wikipedia and e resources available on google

DEVELOPMENT OF TRAGEDY TILL SHAKESPEARE

UNIT STRUCTURE

- 4.1 Introduction
- 4.2 Objectives
- 4.3 Shakespeare's Oeuvre
 - 4.3.1 Tragedies
 - 4.3.2 Histories
 - 4.3.3 Comedies
- 4.4 Shakespearean Tragedy
 - 4.4.1 Elements of a Shakespearean Tragedy
 - 4.4.2 Elements of a Shakespearean Tragedy : A discussion and details
- 4.5 Great Tragedies of Shakespeare : A Discussion
- 4.6 Summary / Conclusion/ Let us sum it up
- 4.7 Glossary
- 4.8 Short Answer Questions
 - 4.8.1 Multiple Choice Questions
- 4.9 Examination Oriented Questions:
- 4.10 Suggested Readings
- 4.11 References

4.1 INTRODUCTION

"But Shakespeare's magic could not copied be;

Within that circle none durst walk but he."

- John Dryden (1631-1700) Essay of Dramatic Poesy

William Shakespeare (26.4.1564 -23.4.1616) was born in Stratford-upon-Avon to John and Mary Arden Shakespeare. The fourth of the Shakespeares' eight children. Often addressed as the national poet of England, Bard of Avon or The Bard, wrote 38 plays, approximately 154 sonnets and two narrative poems, *Venus and Adonis* and *The Rape of Lucrece*. Unfortunately, he did not get a formal education, in 1569 joined the King's New School, an excellent grammar school of Stratford where Latin was taught. On Nov 28, 1582, Shakespeare married, at the age of 18 to 26 year old Anne Hathaway and was blessed with three children, eldest daughter Susanna, twins Hamnet and Judith. Son Judith died at the age of 11. In his will, Shakespeare left his property for the male heirs of Susanna.

Shakespeare moved to London, the exact reason is not known, but it is believed that the move was for career reasons. Unfortunately, the move occurred during a period known to Shakespearean scholars as the "dark years," a period for which there is no biographical information. Some say, it was to save his marriage as he realized that he did not love his wife. Another set of scholars say that he shot a deer that belonged to a wealthy politician Sir Thomas Lucy, who ordered Shakespeare's arrest.

In 1590, Shakespeare penned down his first play *Henry VI*, part one. There is no authentic information about his life, everything, including the dates of composition of his works are based on external and internal evidence, pointed out by scholars. In 1592, playwright Robert Greene made a scathing attack on Shakespeare's writing, making it clear that he was misfit in Greene's university-educated dramatist crowd. Perhaps his critiques were jealous of his popularity.

In 1593 bubonic plague had spread; resulting into closing of theatres. Shakespeare utilized this time in writing poetry. He wrote *Venus and Adonis*, and dedicated it to his patron, Henry Wriothesley, the Earl of Southampton. Next year i.e. in 1594, the theatres reopened for the public. Shakespeare penned down, *The Rape of Lucrece*, and dedicated it to the Earl of Southampton. Within next five years the 'Chamberlain's Men' a leading theatre company, associated with Shakespeare became most popular acting group of London. Shakespeare initially acted in the company and later purchased shares in it thus became a partner. In 1599, the Chamberlain's Men, built 'The Globe', a wooden theatre in London. Many plays of Shakespeare like *Hamlet*, *Othello* and *King Lear* were staged here. It was an extremely productive year for Shakespeare, the playwright as well. Same year he wrote *Much Ado About Nothing*, *As You Like It*, *Julius Caesar* and *The Merry Wives of Windsor*. Everyone except Puritans and some like-minded Reformers came to theatres for entertainment. Theatre became fashionable. His long association with the theatre was fruitful in providing deep knowledge on overall aspects of theatre.

In 1609, publisher Thomas Thorpe printed a collection of 154 of Shakespeare's sonnets. Shakespearean scholars have pointed out that the sonnets were autobiographical and almost all were either dedicated to a 'dark lady/ mistress' or 'Mr. W.H.' It is believed that Mr. W.H. was William Herbert, Earl of Pembroke, or that he was Henry Wriothesley, Earl of Southampton. Between 1610 and 1613, Shakespeare leaves London and moves back to Stratford, where his wife and married daughters resided. In 1613, Shakespeare wrote his final plays i.e. *Henry VIII*, *Two Noble Kinsmen* (probably in 1614) and *Cardenio*, which was written in collaboration with John Fletcher, and this play is untraceable now. The Globe caught fire during staging of *Henry VIII* and completely burnt to scratches. On 25th April, 1616, Shakespeare was buried in Holy Trinity Church of Stratford, the tombstone suggests a curse on anyone who disturbs his grave, this was the chief reason, his grave was untouched during the renovation of the church in 2008.

In 1623, John Heminge and Henry Condell, Shakespeare's erstwhile colleagues, posthumously published 36 of late Shakespeare's plays in a volume known as the First Folio.

4.2 OBJECTIVES

The main objectives of this unit are:-

1. To acquaint the scholar with the life and works of William Shakespeare.
2. To introduce the major works of Shakespeare with special reference to his tragedies.
3. To introduce the scholar with the concept of 'Shakespearean tragedy', its features and distinction with regular tragedy.
4. To introduce the scholar with various concepts/terms related to Shakespearean tragedy.
5. Written assignments for practice with key so that the students can do self evaluation.
6. Suggesting list of books for further reading.

4.3 SHAKESPEARE'S OEUVRE

Beyond doubt, Hamlet, Macbeth, King Lear, Julius Caesar, and Romeo and Juliet are among the most famous tragedies of Shakespeare; however Shakespeare did not limit himself only to this genre. Most of his works fall into three distinct genres. Each genre, whether it is tragedy, comedy, history or romance, has typical characteristics which make The Bard's work popular and seminal. A list of Shakespeare's oeuvre is as follows:-

4.3.1 Tragedies

1. Troilus and Cressida
2. Coriolanus
3. Titus Andronicus
4. Romeo and Juliet

5. Timon of Athens
6. Julius Caesar
7. Macbeth
8. Hamlet
9. King Lear
10. Othello
11. Antony and Cleopatra
12. Cymbeline

4.3.2 Histories

1. King Lear
2. Richard II
3. Henry IV, Part 1
4. Henry IV, Part 2
5. Henry V
6. Henry VI, Part 1
7. Henry VI, Part 2
8. Henry VI, Part 3
9. Richard III
10. Henry VIII

4.3.3 Comedies

1. The Tempest
2. Two gentlemen Of Verona
3. The Merry Wives of Windsor
4. Measure for Measure

5. Much Ado About Nothing
6. Love's Labour's Lost
7. A Midsummer Night's Dream
8. The merchant of Venice
9. As You Like It
10. The Taming of the Shrew
11. All's Well That Ends Well
12. Twelfth Night
13. The Winter's Tale
14. Pericles, Prince of Tyre
15. The Two Noble Kinsmen

4.4 SHAKESPEAREAN TRAGEDY

A Shakespearean tragedy is a play written either by Shakespeare or by any other author but it has typical features that separates it from other tragedies. Shakespeare has mostly followed Aristotle's theory of tragedy in his works. Shakespearean tragedy has a sad end, the hero dies towards the end or undergoes mental, emotional or spiritual devastation that is beyond recovery. According to Andrew Cecil Bradley, a noted 20th century Shakespeare scholar, a Shakespearean tragedy "is essentially a tale of suffering and calamity conducting to death." (Usually the hero has to face death in the end.)

4.4.1 Elements of a Shakespearean Tragedy

All tragedies of Shakespeare include these elements in some form:-

1. Tragic hero : Protagonist, cursed by fate and in possession of a tragic flaw.
2. Tussle between good and evil : Struggle between good and evil may be a part of the plot or exist within the main character.

3. Hamartia : Also known as the tragic flaw that results in the hero's downfall, e.g. King Lear's 'error of judgement'.
4. Tragic waste: The good destroyed with the bad at the resolution of the play. Often resulting in the unnecessary loss of life, specially of a good character.
5. External conflict : It can be in the form of a problem facing the hero as a part of the plot or villainous character.
6. Internal conflict : The struggle that the hero undergoes with his/her tragic flaw.
7. Catharsis : The release of the audience's emotions through empathy with some characters.
8. Supernatural elements : In the form of magic, witchcraft, ghosts etc.
9. Lack of poetic justice: The end for everybody is poor/ bad including the end of good characters.
10. Comic relief: to lighten the mood of a tragedy, a humorous character or a scene is introduced.

4.4.2 Elements of a Shakespearean Tragedy : A discussion and details

1. **Tragic Hero** : Shakespearean tragic hero is not only a towering personality in his/her domain but also an elite class, in possession of a high royal rank. Tragic heroes are often kings, princes, or military generals, who are very important to their subjects, for example, Hamlet, prince of Denmark; he is intellectual, highly educated, sociable, charming, and of a philosophic bent. The hero is such an important person that his/her death gives rise to full-scale turmoil, disturbance, and chaos throughout the land. When Hamlet takes revenge for the death of his father, he is not only killing his uncle but inviting his own death at the hands of Laertes.
2. **Struggle between good and evil** : Shakespearean tragedies portray struggle between good and evil. Most of them deal with the supremacy of

evil and suppression of good. Evil is presented in Shakespearean tragedies in a way that suggests its existence is indispensable. For example in Julius Caesar, the mob is unaware of the struggle between good and evil within King Caesar. They are also ignorant of the secret motives of Cassius. Goodness never beats evil in the tragedies of Shakespeare. Evil conquers goodness. The reason for this is that the evil element is always disguised, while goodness is open and freely visible to all. The main character (the most pious and honest person in the tragedy) is assigned the task of defeating the supreme evil because of his goodness. As a result, he suffers terribly and ultimately fails due to his fatal flaw. This tragic sentiment is perfectly illustrated by Hamlet in the following lines, "O cursed spite, That ever I was born to set it right."

3. **Hamartia** : According to Encyclopedia Britannica, Hamartia is also called tragic flaw. It is derived from the Greek word 'hamartanein' which means 'to err'. Hamartia is the inherent defect or shortcoming in the hero of a tragedy, who in other terms, is a superior being, favoured by fortune. According to A.C.Bradley, "The calamities and catastrophe follow inevitably from the deeds of men and the main source of these deeds is character."

Hamartia, refers to hero's tragic flaw and it is an essential element of a Shakespearean tragedy. Every hero of a Shakespearean tragedy has a downfall due to some tragic flaw in his character. As an outcome of the fatal flaw/ hamartia, the hero falls from a high to a low position, ultimately leading to his unavoidable death. For example, in Hamlet, Hamlet's hamartia is procrastination due to which he has an untimely death. He finds a number of chances to kill his uncle but is unable to act due to indecisiveness and procrastinating nature. Once, he finds an opportunity to kill Claudius while Claudius was praying. But, Hamlet forgoes the good opportunity to achieve his aim, with the excuse that he doesn't want to kill a man while he is praying. He wants to kill Claudius when he is in the act of committing a sin. It is this perfectionism, failure to act,

and uncertainty about the correct path that ultimately result in Hamlet's death and leads Denmark into chaos.

4. **Tragic Waste** : In a tragedy, when good is destroyed along with evil, the loss is known as a "tragic waste." Shakespearean tragedy always includes a tragic waste of goodness. . Hamlet is a perfect example of tragic waste. Even though Hamlet succeeds in extinguishing the evil from Denmark, he does so at the cost of his own death. In this case, the good (Hamlet) gets destroyed along with evil (Claudius). Neither of them wins. Instead, they fail together. In Shakespearean tragedies, the hero usually dies along with his opponent, as seen in the case of Hamlet. . The death of a hero is not an ordinary death; it is the loss of an exceptionally intellectual, honest, intelligent, noble, and virtuous person. And that is why it is a tragic waste.
5. **Conflict** : There are two types of conflict in Shakespearean tragedy, external and internal conflict.
 - External conflict plays an important role in the tragedies of Shakespeare. External conflict causes internal conflict in the mind of the tragic hero. Every tragic hero in a Shakespearean play is confronted with external conflicts that must be addressed, for example Hamlet is hurled against external conflict in the guise of his uncle Claudius, he has to take revenge but as a result of his uncle's cleverness and good security, Hamlet is unable to turn his ideas into action. This external conflict gives rise to internal conflict, which prevents Hamlet from taking any action.
 - Internal conflict is an important element of a Shakespearean tragedy. It is the outcome in the mind of the hero. Internal conflict is responsible for the hero's fall, along with fate or destiny. The tragic hero always faces a critical dilemma. In most of the cases, he cannot make a decision which results in his ultimate failure. For example Hamlet, who is usually a doer of an action but with due course of time, his habit of procrastination, create a hindrance to his action. It is Hamlet's internal conflict that makes him spare Claudius's life while he was praying.

6. **Catharis** : Also known as purgation or cleaning, catharsis, refers to ' letting go' of the bottled up or pent-up emotions of the audience. In other words, the Shakespearean tragedies help the audience/ reader feel and release emotions through the help of the tragedy. A Shakespearean tragedy arouses the feelings of pity and fear in the minds and the audience, who begin to identify themselves with the protagonists. The hardships of the hero and the cruelty of the villain, causes empathy in the minds of the audience. For example feeling sorrowful for Hamlet and happy for Claudius, results into cathartic effect in the mind of the audience.
7. **Supernatural Elements**: These play an important role in creating an atmosphere of awe, wonder, and sometimes fear. Supernatural elements are typically used to advance the story and drive the plot. The ghost Hamlet sees plays an important role in stirring up internal conflict. It is the ghost who tells Hamlet his father was killed by his uncle Claudius and assigns him the duty of taking revenge. In the same way, the witches of Macbeth, play an important role in encouraging Macbeth to resort to murder in order to ascend the throne of Scotland.
8. **Absence of Poetic Justice** :- Poetic justice means that good is rewarded and evil is punished, In other words, everything has a befitting and just end. There is no poetic justice in the tragedies of Shakespeare, rather, these plays contain only partial justice. Shakespeare understood that poetic justice rarely happened outside fiction. Shakespeare understood that Good deeds often go without reward and immoral people are often free to enjoy life to its fullest. It is evident from the tragedies of Shakespeare that the good is crushed along with evil, e.g. Hamlet dies with Claudius.
9. **Comic Relief** : Shakespeare did not follow his Greek and Roman predecessors while writing tragedies. The Greek and Roman writers didn't use comic relief. In order to relieve the tension and lighten up the mood created by a tragedy, Shakespeare used comic relief in his tragedies. For

example- the grave digger scene in Hamlet, the drunken port scene in Macbeth, the fool's dialogues in King Lear, and the Polonius in the wings speech in Hamlet.

4.5 GREAT TRAGEDIES OF SHAKESPEARE : A DISCUSSION

Hamlet, Othello, King Lear, Macbeth, and Antony and Cleopatra are some of the great tragedies of Shakespeare. All these tragedies produce a panorama of emotions that are quintessential to the mature years of human life. These tragedies are an outcome of the sorrowful phase that the Bard was undergoing in his personal life, for instance, Shakespeare wrote Hamlet, when he was approximately 36 years old and had lost a son named Hamnet. Antony and Cleopatra, was written in around 1606-07 when Shakespeare was 42, the play portrays the distressing phase of midlife crisis. These plays are deeply concerned with domestic and family relationships. Theme of Othello (1603-04) is jealousy in married life. Desdemona in Othello, is a single daughter of Brabantio, an aging senator of Venice, who dies heartbroken because his daughter eloped with a moor, who is of another culture and many years elder to Desdemona. The play illustrates the traditional model of a tragedy by demonstrating hamartia or tragic flaw, of Othello as he is instigated by Iago that Desdemona can seek erotic pleasure only with a man of similar background. This realization makes Othello grieve, he ponders about himself that he has, "loved not wisely, but too well" (Act V, scene 2, line 354). Desdemona, is initially happy despite her filial disobedience until Othello is instigated by Iago. King Lear (1605 -06) portrays problems of aging parent and ingratitude of children. Two sets of parents and children are shown at the centre of big dilemmas in King Lear. Shakespeare, in most of his late plays, removes wife from the plot. Only fathers and daughters are left to deal with one another, as seen in Othello, The Winter's Tale, Cymbeline and The Tempest. Perhaps it has a reflection on Shakespeare's personal life, in which his relations with his daughter Susanna were more to him than his estranged wife Anne. Lear's action of banishing Cordelia for a minor fault of inability to profess love for Lear

may have incurred the sin of being belittled and humiliated by his thankless daughters Goneril and Regan. The play has a sub-plot, the Earl of Gloucester commits similar mistake with his good hearted son, Edgar and becomes an easy target of his cunning and illegitimate son, Edmund. Both the aged fathers are ultimately taken care of by their loyal childrens.

In Hamlet, Hamlet suffers from hamartia, as evident from melancholia and an inability to act. Choosing the right course of action is highly problematic for him. Hamlet sees examples around him of those whose straight forward actions lead to fatal mistakes or absurd ironies, infact, his own killing of the man he assumes to be Claudius hidden in his mother's chambers turns out to be a mistake for which he realizes heaven will hold him accountable.

Macbeth (1606 - 07) explores the themes of ambition that are poisonous enough to kill a father figure who stands in the way. Macbeth is a sensitive, poetic person and clearly understands the stakes involved in his well-thought act of murder. The reason he proceeded for murder is due to temptations of the three weird sisters, who sense Macbeth's vulnerability to their prophecies, and the terrifying strength of his wife, who pushes him to commit murder by branding his reluctance as unmanliness. Duncan is a great king and the guest of Macbeth. Macbeth, by committing regicide violates the sacred obligation of hospitality.

In Antony and Cleopatra, Antony becomes one of the three rulers of the Roman Empire, together with Octavius Caesar and Lepidus. He falls in love with Cleopatra, the Queen of Egypt, and settles in Alexandria. However, he is compelled to return to Rome when the empire is threatened by the rebellion of Sextus Pompey. Antony marries Octavius' sister, Octavia, in an attempt to heal the rift between the two emperors. They make peace with Pompey. When Cleopatra hears about Antony's marriage she flies into a jealous rage but is sure that Antony does not love Octavia. Antony goes to Athens but when war breaks out between Caesar and Pompey, Antony sends Octavia back to Rome and returns to Egypt. Caesar is so angry with Antony's behaviour that he declares war on both Antony and Cleopatra. Although Antony is offered a choice of how to fight

and, despite being renowned as the world's greatest soldier, he chooses to fight on sea. The Egyptian navy is inadequate and when Cleopatra's navy turns and flees, Antony follows them and Caesar defeats him.

Cleopatra goes to her tomb and sends a message to Antony that she is dead. Antony is devastated and decides to kill himself. His followers take him to Cleopatra's tomb, where he dies in her arms. . Having lost Antony and being at the mercy of Caesar, Cleopatra resolves to commit suicide. She has someone bring her some poisonous snakes and incites them to bite her. Caesar arrives just after her death and orders that the both lovers, Antony and Cleopatra be buried together.

Timon of Athens, a prosperous man when he realizes that he has exceeded his means, he turns to his 'fair weather friends' for help, he had offered them. To his dismay, he realizes that their memories are short. Resorting to isolation, Timon dies.

Coriolanus, similarly portrays the ungrateful responses of a city towards its military hero. Coriolanus, undertakes a political role in Rome for which he is not temperamentally fit. This tragedy ends in defeat and humiliation. Coriolanus is killed in the end. Titus Andronicus (c. 1589-92) is Shakespeare's first full-length tragedy, it owes much of its theme, structure, and language to Thomas Kyd's *The Spanish Tragedy*. This play ends in bloodbath and a vindication of the avenger . It is the story of Titus Andronicus, his sons are butchered and daughter is raped and mutilated. *Romeo and Juliet* (c. 1594-96) is a love tragedy, evoking strong emotional response. It manifests brevity of young love, regretting an unfeeling world, and evoking an emotional response that differs from that produced by the other tragedies.

4.6 SUMMARY / CONCLUSION/ LET US SUM IT UP

Hamlet, Macbeth, King Lear, Julius Caesar, and *Romeo and Juliet* are among the most famous tragedies of Shakespeare; however Shakespeare did not limit himself only to this genre. Most of his works fall into three distinct genres. He wrote, 12 tragedies, 10 history plays and 15 comedies. According to

Andrew Cecil Bradley, a noted 20th century Shakespeare scholar, a Shakespearean tragedy "is essentially a tale of suffering and calamity conducting to death." (Usually the hero has to face death in the end.)

All tragedies of Shakespeare include these elements in some form:-

- Tragic hero
- Tussle between good and evil
- Hamartia
- Tragic waste
- External conflict
- Internal conflict
- Catharsis
- Supernatural elements
- Lack of poetic justice
- Comic relief

4.7 GLOSSARY

- Bard : A poet, Shakespeare is also known as Bard of Avon, the Bard
- Sonnet : A poem of 14 lines using any number of formal rhyme schemes in English, typically having 10 syllables
- Scathing : extremely critical, harsh, unsparing
- Bubonic plague: also known as Black death, was one of the most devastating pandemics in human history, resulting in the death of an estimated 75 to 200 million people in Eurasia
- Earl : nobleman of high rank
- Reformers : a person who works to achieve political or social change
- Mistress : a man's (usually a married man's) keep
- Holy Trinity Church : the collegiate church of the Holy and undivided Trinity

- Tombstone
- Oeuvre : complete body of work in literature
- Genre : a style or category of art, music or literature
- History : a play in this genre is known as history play and is based on a historical narrative, often set in the medieval or early modern time. History emerged as a distinct genre from tragedy in Renaissance England.
- Romance : a story of excitement and adventure, often set in the past
- Plot : the main events of a play, novel, film or similar work, devised and presented by the writer as an interrelated sequence
- Conflict : a struggle or clash between opposing forces, battle, a state of opposition between ideas , interests etc.

4.8 SHORT ANSWER QUESTIONS

- Q1) Who said, "But Shakespeare's magic could not copied be;
Within that circle none durst walk but he." Name the work and year.
- John Dryden (1631-1700) Essay of Dramatic Poesy

Ans. _____

- Q2) Throw some light on Shakespeare's family background.

Ans. _____

Q3) Highlight about the oeuvre of Shakespeare. Ans.

Ans. _____

Q4) Write about Shakespeare's marriage and his will.

Ans. _____

Q5) Who made a scathing attack on Shakespeare in the year 1592?

Ans. _____

Q6) What do you know about 'Chamberlain's Men' and 'The Globe'?

Ans. _____

Q7) What is a Shakespearean tragedy according to A.C. Bradley?

Ans. _____

Q8) What is comic relief?

Ans.

Q9) Elaborate briefly on struggle of good and evil in Shakespearean tragedies.

Ans.

Q10) Name some great tragedies of Shakespeare.

Ans.

Possible Answers:

A-1) John Dryden (1631-1700) said it in his Essay of Dramatic Poesy.

A-2) William Shakespeare (26.4.1564 -23.4.1616) was born in Stratford-upon-Avon to John and Mary Arden Shakespeare. The fourth of the Shakespeares' eight children.

A-3) Shakespeare is also addressed as the national poet of England, Bard of Avon or The Bard, wrote 38 plays, approximately 154 sonnets and two narrative poems, Venus and Adonis and The Rape of Lucrece.

A-4) Shakespeare married, at the age of 18 to 26 year old Anne Hathaway and was blessed with three children, eldest daughter Susanna, twins Hamnet and Judith. Son Judith died at the age of 11. In his will, Shakespeare left his property for the male heirs of Susanna.

A-5) In 1592, playwright Robert Greene made a scathing attack on Shakespeare's writing, making it clear that he was misfit in Greene's university-educated dramatist crowd.

A-6) The 'Chamberlain's Men' was a leading theatre company, associated with Shakespeare and soon became the most popular acting group of London. Shakespeare initially acted in the company and later purchased shares in it thus became a partner. In 1599, the Chamberlain's Men, built 'The Globe', a wooden theatre in London.

A-7) According to Andrew Cecil Bradley, a noted 20th century Shakespeare scholar, a Shakespearean tragedy "is essentially a tale of suffering and calamity conducting to death." (Usually the hero has to face death in the end.)

A-8) Shakespeare inserted a scene or a humorous character to lighten the mood of a tragedy. The fool is introduced in King Lear for comic relief.

A-9) Struggle between good and evil : Shakespearean tragedies portray struggle between good and evil. Most of them deal with the supremacy of evil and suppression of good. Evil is presented in Shakespearean tragedies in a way that suggests its existence is indispensable.

A-10) Hamlet, Othello, King Lear, Macbeth, and Antony and Cleopatra are some of the great tragedies of Shakespeare.

4.8.1 Multiple choice questions :

Q1) In the year 1569, Shakespeare joined the King's New School, an excellent grammar school of Stratford where -----was taught.

- (a) German
 - (b) Latin
 - (c) Greek
 - (d) English
- Q2) In 1590, Shakespeare penned down his first play -----, part one.
- (a) Henry VI
 - (b) Henry VII
 - (c) Richard II
 - (d) Macbeth
- Q3) Shakespeare dedicated Venus and Adonis, and The Rape of Lucrece to :-
- (a) Dark Mistress
 - (b) Henry Wriothesley, the Earl of Southampton.
- Q4) In 1599, the Chamberlain's Men, built 'The Globe', a wooden theatre in London.
- (a) 1595, The Globe
 - (b) 1596, The Globe
 - (c) 1559, The Globe
 - (d) 1599, The Globe
- Q5) In 1609, publisher ----- printed a collection of 154 of Shakespeare's sonnets.
- (a) Philip Thorpe
 - (b) Thomas Thorpe

- (c) Thomas Tom
 - (d) Tomas Phelps
- Q6) 'Mr -----' It is believed that Mr. W.H. was William Herbert, Earl of Pembroke, or that he was Henry Wriothesley, Earl of Southampton.
- (a) Mr. H.W.
 - (b) Mr. W.W.
 - (c) Mr. V.W.
 - (d) Mr. W.H.
- Q7) -----, which was written in collaboration with John Fletcher, and this play is untraceable now.
- (a) Casablanca
 - (b) Antony and Cleopatra
 - (c) Cardenio
 - (d) King Lear
- Q8) The Globe caught fire during staging of Henry VIII and completely burnt to scratches
- (a) Henry VIII
 - (b) Antony and Cleopatra
 - (c) Cardenio
 - (d) Richard II
- Q9) Shakespeare died on :-
- (a) 23rd April, 1616
 - (b) 24th April, 1616

(c) 25th April, 1616

(d) 25th April, 1616

Q10) Shakespeare was buried in :-

(a) Christ Church of Stratford

(b) His Majesty Church of Stratford

(c) Church of Stratford-on-Avon

(d) Holy Trinity Church of Stratford

Q11) What does Shakespeare's tombstone suggest?

(a) The tombstone suggests a blessing on anyone who disturbs his grave.

(b) The tombstone suggests a punishment on anyone who disturbs his grave.

(c) The tombstone suggests a fine on anyone who disturbs his grave.

(d) The tombstone suggests a curse on anyone who disturbs his grave.

Q12) Shakespeare's grave was untouched during the renovation of the church in the year :-

(a) 2007

(b) 2008

(c) 2009

(d) 2010

Q13) John Heminge and-----, were Shakespeare's erstwhile colleagues.

(a) Henry Beatle

(b) Henry Blair

(c) Henry Condell

(d) John Condell

Q14) In-----, John Heminge and Henry Condell, Shakespeare's erstwhile colleagues, posthumously published 36 of late Shakespeare's plays.

(a) 1677

(b) 1623

(c) 1675

(d) 1688

Q15) In 1623, John Heminge and Henry Condell, Shakespeare's erstwhile colleagues, posthumously published 36 of late Shakespeare's plays in a volume known as the----- --.

(a) First Folio

(b) Second Folio

(c) Third Folio

(d) Fourth Folio

Answers:

1) (b) Latin

2) (a) Henry VI

3) (b) Henry Wriothesley, the Earl of Southampton

4) (d) 1599, The Globe

5) (b) Thomas Thorpe

6) (d) Mr. W.H.

7) (c) Cardenio

- 8) (a) Henry VIII
- 9) (c) On 25th April, 1616
- 10) (d) Holy Trinity Church of Stratford
- 11) (d) The tombstone suggests a curse on anyone who disturbs his grave.
- 12) (b) 2008
- 13) (c) Henry Condell
- 14) (b) 1623
- 15) (a) First Folio

4.9 EXAMINATION ORIENTED QUESTIONS

- 1) What is a Shakespearean tragedy?
- 2) What did Shakespeare write about in his tragedies?
- 3) Elaborate on the types of plays that Shakespeare wrote.
- 4) How many plays of Shakespeare were tragedies and why?
- 5) Elaborate on the elements of Shakespeare's tragedies.
- 6) What is the main theme of the play Hamlet ?
- 7) What is the similarity in the plot and subplot of King Lear ?
- 8) Discuss Macbeth as a tragedy.
- 9) Name the tragedies of Shakespeare and what are the common features of these tragedies.
- 10) What is the main theme of Shakespeare's Romeo and Juliet ?

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LITERATURE IN THE AGE OF CHARLES I

UNIT STRUCTURE

- 5.1 Introduction
- 5.2 Objectives
- 5.3 Various periods at the times of Charles I
 - 5.3.1 Jacobean period
 - 5.3.2 Caroline era
 - 5.3.3 Reformation Period
 - 5.3.3 Reformation Period
 - 5.3.5 Late Renaissance and development of poetry during the time of Charles I
- 5.4
 - 5.4.1 Drama
 - 5.4.2 Prose
- 5.5 Poetry:
 - 5.5.1 Cavalier Poets:
 - 5.5.2 Metaphysical poetry:
 - 5.5.3 John Donne (1572 - 1631) :
 - 5.5.4 Herbert (1593 - 1633) and Andrew Marvell (1621 - 1678):
 - 5.5.5 Difference between Cavalier and Metaphysical poetry :

- 5.6 Summary
- 5.7 Glossary
- 5.8 Multiple Choice Questions
- 5.9 Short Answer Questions
- 5.10 Lesson end exercise
- 5.11 Suggested Reading
- 5.12 References:

5.1 INTRODUCTION

Charles I (19.11.1600 to 30.1.1649) was the second son of King James VI of Scotland, but after his father inherited the English throne in 1603, he moved to England, where he spent much of the rest of his life. Charles I was the ruler of three kingdoms i.e. England, Scotland and Ireland from 27.3.1625 till he was executed in 1649. After succession, Charles I, believed that he could rule according to his own conscience. As a subsequent outcome, clashes took place between the Parliament of England, which wanted to curb his noble prerogative, specially his decision of levying taxes without parliament's consent. He was seen as a tyrannical monarch. Charles I married a Roman Catholic, not only his marriage but also his religious policies, resulted into aversion among the reformed groups, such as the English Puritans who regarded his outlook as too Catholic. From 1642, Charles fought the armies of the English and Scottish parliaments in the English Civil War. Soon after his defeat in 1645, he surrendered to a Scottish force that eventually handed him over to the English Parliament. Charles was against the wishing of his captors for setting a constitutional monarchy. He temporarily escaped captivity in November 1647 and was later re-imprisoned. Though Charles forged an alliance with Scotland, but by the end of 1648 Oliver Cromwell's army consolidated its control over England. In January 1649, Charles was convicted and executed for treason. The monarchy was terminated and a republic called the Commonwealth of England was announced. The monarchy was reinstated to Charles's son, Charles II, in 1660.

5.2 OBJECTIVES

1. The main objectives of this unit are:-
2. To acquaint the scholar with the life and brief background about Charles I and his time.
3. To introduce the scholar with various periods during the times of Charles I.
4. To introduce the scholar with the literature in the age of Charles I; the prose, Drama , Cavalier and Metaphysical poetry.
5. To familiarize the scholar with difficult words.
6. To prepare the scholar to respond to the various issues raised in the literature in the times of Charles I, by giving practice questions and key so that the students can do self evaluation.
7. Suggesting list of books for further reading.

5.3 VARIOUS PERIODS AT THE TIMES OF CHARLES I

Some prominent literary periods at the time of Charles I are as follows:-

1. Jacobean period
2. Caroline era
3. Reformation period
4. Restoration period
5. Renaissance period

5.3.1 Jacobean period

Jacobean period refers to the reign of James I (in Latin "Jacobus"), from 1603 to 1625, after queen Elizabeth. At this time Charles I's father James I was the king. At this time King James' translation of the Bible took place, Shakespeare wrote great plays, like King Lear (1605), Macbeth (1606), and The Tempest (1610). Patronage was not only from the king

but also his wife, Anne of Denmark. Bacon did prose writing, and times of John Donne's writings. Powerful works were composed in this period by John Webster, Thomas Middleton, John Ford and Ben Jonson. Jonson was also an important innovator in the specialised literary subgenre of the masque, which went through an intense development in the Jacobean era.

In 1617 George Chapman completed his monumental translation of Homer's Iliad and Odyssey into English verse, which were the first ever complete translations of either poem, into the English language.

5.3.2 Caroline era

The Caroline era indicates the period in English and Scottish history during the Stuart period (1603-1714). It coexisted with the reign of Charles I (1625-1642). Carolus is Latin word for Charles. The Caroline era followed the Jacobean period (1603-1625). Jacobean era refers to the era during the times of Charles's father James I (1603-1625). Caroline era was followed by Interregnum. The Caroline era was dominated by conflicts between King and Parliament. In poetry, Caroline poetry was marked by the Cavalier poets (Thomas Carew, Richard Lovelace and Sir John Suckling) and the metaphysical poets (John Donne, Robert Herrick, George Herbert, Henry Vaughan, Katherine Philips etc.)

5.3.3 Reformation Period

The Reformation refers to the period when new ideas in religion in 16th century Europe that led to attempts to reform the Roman Catholic Church and to the forming of the Protestant Churches or it may refer to period of time when these changes were taking place.

Though the Reformation movement prevailed in 16th and 17th century, but we are dealing only with the Reformation period during the times of Charles I. Therefore, in 1633, William Laud took over as the Archbishop of Canterbury. Charles I and Laud would take action against anyone who wouldn't accept the government i.e. Episcopalianism or worship of the Church of England.

5.3.4 Renaissance period

Renaissance means "rebirth", in European history, it began in Italy in the late 14th century and spread to other countries of western Europe, through 15th and 16th centuries. During this period in Europe, arts, paintings, sculptor, architecture and literature reached at a peak which is unsurpassable in other epochs. Renaissance reached late in England, i.e. in 16th century. It bloomed in the Elizabethan and Jacobean poets. Some critics have labeled John Milton (1608-74) as the last great Renaissance poet.

5.3.5 Late Renaissance and development of poetry during the time of Charles I :

Period between 1625 to 1660 is known as late Renaissance. The second generation of Metaphysical poets wrote during this time. They were Andrew Marvell (1621-1678), Thomas Traherne (1636-1637) and Henry Vaughan (1622-1695). Their style indicated presence of wit and extensive use of literary devices, specially hyperbole and conceits.

Another group of poets who were active during this period were the Cavalier poets. They were an important group of writers, who came from the classes that supported King Charles I during the Wars of the Three Kingdoms (1639-51). The most famous Cavalier poets were Robert Herrick, Richard Lovelace, Thomas Carew, and Sir John Suckling. They were influenced by Ben Jonson. Most of the Cavalier poets were courtiers, with notable exceptions. For example, Robert Herrick was not a courtier, but his style marks him as a Cavalier poet. Cavalier works make use of allegory and classical allusions, and are influenced by Latin authors Horace, Cicero, and Ovid.

5.4 PROSE AND DRAMA DURING THE TIME OF CHARLES I

During the time of Charles I, prominent dramas and prose fiction was written. Chief works are summarized as follows:-

5.4.1 Drama

After Shakespeare, Ben Jonson (1572 - 1637) was the leading literary figure of the Jacobean era. *Volpone* (1605 or 1606) and *Bartholomew Fair* (1614) were Jonson's prominent plays. During Jacobean time, Revenge plays ; a popular style of theatre was popular. During Elizabethan times Thomas Kyd (1558-94) popularized it and eventually it was developed by John Webster (1578-1632) in the 17th century. *The White Devil* (1612) and *The Duchess of Malfi* (1613) were some famous plays of Webster. Some more famous revenge tragedies were *The Changeling* written by Thomas Middleton and William Rowley.

5.4.2 Prose

Philosopher Francis Bacon (1561 - 1626) coined the phrase, "Knowledge is Power". He also wrote an incomplete novel *New Atlantis*. It is an incomplete utopian novel, published in 1627 . In this work, Bacon portrayed a vision of the future of human discovery and knowledge, expressing his aspirations and ideals for humankind. The novel depicts the creation of a utopian land where "generosity and enlightenment, dignity and splendour, piety and public spirit" are the commonly held qualities of the inhabitants of the mythical Bensalem. Francis Godwin's in 1638 wrote *The Man in the Moone*. It recounts an imaginary voyage to the moon and is now regarded as the first work of science fiction in English literature. It was during this time, that the Authorized King James Version had been done. It was started in 1604 and completed in 1611. It became the standard Bible of the Church of England, and some consider it one of the greatest literary works of all time.

5.5 POETRY

During the times of Charles I, the Cavalier and Metaphysical poets were noteworthy.

5.5.1 Cavalier Poets

Cavalier poets lived in the 17th century, and were loyal to King Charles

I. The cavalier poets was a school of English poets of the 17th century, that came from the classes that supported King Charles I during the English Civil War. Charles, a connoisseur of the fine arts, supported poets who created the art he craved. These poets in turn grouped themselves with the King and his service, thus becoming Cavalier Poets.

A cavalier was traditionally a mounted soldier or knight, but when the term was applied to those who supported Charles it was meant to portray them as roistering gallants. The term was thus meant to belittle and insult. However, it became the term applied to those who supported Charles. The intent of their works was often to promote the crown (particularly Charles I), and cavalier poets spoke outwardly against the Roundheads who supported the rebellion of Parliament against the crown. Cavalier poetry is closely linked to the Royalist cause in that the main intent of their poetry was to glorify the crown. In this way, cavalier poetry is often grouped in a political category of poetry.

The Cavalier poets, were members of the nobility. They were known as Royalists. Cavalier poetry is straightforward but refined. Many of the poems centered around sensual, romantic love and also the idea of *carpe diem*, which means to 'seize the day.' To the Cavalier poet, enjoying life was far more important than following moral codes. They lived for the moment. Some of the most prominent Cavalier poets were- Thomas Carew, Richard Lovelace, Robert Herrick, and John Suckling. They emulated Ben Jonson, who was a contemporary of Shakespeare.

These poets opposed metaphysical poetry, such as that of John Donne. Commonly held traits certainly exist in cavalier poetry in that most poems "celebrate beauty, love, nature, sensuality, drinking, good fellowship, honor, and social life." In other words the cavalier poetry reflects the spirit of "*carpe diem*." Cavalier poets certainly wrote to promote Loyalist principles in favor of the crown, but their themes ran deeper than that. Cavalier poets wrote in a way that promoted seizing the day and the opportunities presented to them and their kinsmen.

They desired to revel in society and come to be the best that they possibly could within the bounds of that society. This endorsement of living life to the fullest, for Cavalier writers, often included gaining material wealth and womanizing . These themes contributed to the triumphant and boisterous tone and attitude of the poetry. Platonic Love was also another characteristic of cavalier poetry, where the man would show his divine love to a woman, and she would be worshipped as a creature of perfection. Therefore it was a common scene to hear praise of womanly virtues as though they were divine.

5.5.2 Metaphysical poetry

The word 'Metaphysical' is made of 2 words 'meta' - beyond and 'physical' - our surroundings which means an artificial world. Metaphysical poetry, a term coined by Samuel Johnson, has its genesis in 17th-century England. This type of poetry is witty, ingenious, and highly philosophical. Its themes included love, life and existence. It used literary elements of similes, metaphors, imagery, paradoxes, conceit, hyperboles and far-fetched views of reality.

John Donne is regarded as the pioneer of this highly intellectual form of poetry. Donne and other metaphysical poets believed in showing off their intelligence and wit through images in their poetry. He also used unconventional and colloquial rhythm and tone, which was highly contrary to the Elizabethan poetry style.

The term "metaphysical," as applied to English and continental European poets of the seventeenth century, was used by Augustan poets John Dryden and Samuel Johnson to rebuke those poets for their "unnaturalness." John Donne, along with similar but distinct poets such as George Herbert, Andrew Marvell, and Henry Vaughn, developed a poetic style in which philosophical and spiritual subjects were approached with reason and often concluded in paradox. The metaphysical poets were eclipsed in the eighteenth and nineteenth centuries by romantic and Victorian poets, but

twentieth-century readers and scholars, seeing in the metaphysicals an attempt to understand pressing political and scientific upheavals, engaged them with renewed interest. In his essay "The Metaphysical Poets," T. S. Eliot, in particular, saw in this group of poets a capacity for "devouring all kinds of experience."

5.5.3 John Donne (1572 - 1631)

Donne , was the most seminal metaphysical poet. His personal relationship with spirituality is at the center of most of his work, and the psychological analysis and sexual realism of his work marked a dramatic departure from traditional, genteel verse. His early work, collected in *Satires* and in *Songs and Sonnets*, was released in an era of religious oppression. His *Holy Sonnets*, which contained many of Donne's perennial poems, was released shortly after his wife died in childbirth. The intensity with which Donne grapples with concepts of divinity and mortality in the *Holy Sonnets* is exemplified in "Sonnet X [Death, be not proud]," "Sonnet XIV [Batter my heart, three person'd God]," and "Sonnet XVII [Since she whom I loved hath paid her last debt]."

5.5.4 Herbert (1593 - 1633) and Andrew Marvell (1621 - 1678)

Herbert and Marvell were remarkable poets who were published posthumously. Herbert, was the son of a prominent literary patron to whom Donne dedicated his *Holy Sonnets*, spent the last years of his short life as a rector in a small town. On his deathbed, he handed his poems to a friend with the request that they be published only if they might aid "any dejected poor soul." Marvell wrote politically charged poems that would have cost him his freedom or his life had they been made public. He was a secretary to John Milton, and once Milton was imprisoned during the Restoration, Marvell successfully petitioned to have the elder poet freed. His complex lyric and satirical poems were collected after his death amid an air of secrecy.

5.5.5 Difference between Cavalier and Metaphysical poetry

While poets like John Donne wrote with a spiritual, scientific, and moral focus, the Cavalier poets wrote short, refined verses, and the tone of Cavalier poetry was generally easy-going. Cavalier poets wrote short, refined verses, and the tone of Cavalier poetry was generally easy-going. English poets of the early seventeenth century are crudely classified by the division into Cavaliers and metaphysical poets, the latter (for example John Donne) being much concerned with religion. The division is therefore along a line approximating to secular/religious.

5.6 SUMMARY

Charles I (19.11.1600 to 30.1.1649) was the second son of King James VI of Scotland, but after his father inherited the English throne in 1603, he moved to England, where he spent much of the rest of his life. Charles I was the ruler of three kingdoms i.e. England, Scotland and Ireland from 27.3.1625 till he was executed in 1649. Some prominent literary periods at the time of Charles I were - Jacobean period, Caroline era, Reformation period, Restoration period, 1

Jacobean period refers to the reign of James I (in Latin "Jacobus"), from 1603 to 1625, after queen Elizabeth. The Caroline era indicates the period in English and Scottish history during the Stuart period (1603-1714). It coexisted with the reign of Charles I (1625-1642). Carolus is Latin word for Charles. The Reformation refers to the period when new ideas in religion in 16th century Europe that led to attempts to reform the Roman Catholic Church and to the forming of the Protestant Churches. Renaissance reached late in England, i.e. in 16th century. It bloomed in the Elizabethan and Jacobean poets. Some critics have labeled John Milton (1608-74) as the last great Renaissance poet.

During the time of Charles I, prominent dramas and prose fiction was written. During the times of Charles I, the Cavalier and Metaphysical poets were noteworthy. Cavalier poets lived in the 17th century, and were loyal to King Charles I. Some of the most prominent Cavalier poets were- Thomas Carew,

Richard Lovelace, Robert Herrick, and John Suckling. The word 'Metaphysical' is made of 2 words 'meta' - beyond and 'physical'. John Donne is regarded as the pioneer of this highly intellectual form of poetry. Donne and other metaphysical poets believed in showing off their intelligence and wit through images in their poetry.

5.7 GLOSSARY

1. Roman Catholic : a member of the Christian Church that has the Pope as its leader
2. Puritan : A member of the Protestant group of Christians who wanted to worship God in simple ways
3. English Civil War: the war (1642-46) between the Parliamentarians and the Royalists, sometimes extended to include the events of the period 1646-48.
4. Alliance: a group of people, political parties etc. who work together in order to achieve what they want
5. Treason: A crime that could cause danger to your country such as helping its enemies during a war.
6. Commonwealth of England : The Commonwealth was the period from 1649 onwards when England and Wales, later along with Ireland and Scotland,[1] was ruled as a republic following the end of the Second English Civil War and the trial and execution of Charles I. The republic's existence was declared through "An Act declaring England to be a Commonwealth",[2] adopted by the Rump Parliament on 19 May 1649. Power in the early Commonwealth was vested primarily in the Parliament and a Council of State. During the period, fighting continued, particularly in Ireland and Scotland, between the parliamentary forces and those opposed to them, as part of what is now referred to as the Third English Civil War.
7. Subgenre : a subdivision of a genre

8. Masque : a form of amateur dramatic entertainment , popular among the nobility in 16th and 17th century England, which consisted of dancing and acting performed by masked players
9. Iliad : an ancient Greek epic poem
10. Odyssey : it is a sequel to Iliad
11. Latin : Through the power of Roman Republic, it became the dominant language, initially in Italy and subsequently throughout the Roman empire.
12. Era : period, age, time
13. Interregnum : the period in English history from the execution of Charles I in 1649 to the Restoration of Charles II in 1660

5.8 MULTIPLE CHOICE QUESTIONS

- (1) Charles I (19.11.1600 to 30.1.1649) was the----- son of King James VI of Scotland :-
 - (a) first
 - (b) second
 - (c) third
 - (d) fourth
- (2) Charles I was the ruler of three kingdoms i.e. England, ----- and Ireland.
 - (a) France
 - (b) Sweden
 - (c) Finland
 - (d) Scotland
- (3) Charles I ruled from 27.3.1625 to 1649, till he was----- -.
 - (a) shot
 - (b) hanged

- (c) executed
 - (d) Punished
- (4) Charles I married a-----.
- (a) Roman Catholic
 - (b) Protestant
 - (c) Buddhist
 - (d) Muslim
- (5) In January -----, Charles was convicted and executed for treason.
- (a) 1647
 - (b) 1648
 - (c) 1649
 - (d) 1650
- (6) The monarchy was terminated and a republic called the----- of England was announced (Fill in the blanks) :-
- (a) Republic
 - (b) Federation
 - (c) Nation
 - (d) Commonwealth
- (7) The monarchy was reinstated to Charles's son, -----, in 1660.
- (a) Charles II
 - (b) Federation
 - (c) Nation
 - (d) commonwealth

- (8) Jacobean period refers to the reign of James I (in Latin "----- ")
- (a) Jacomus
 - (b) Charlus
 - (c) Jacobus
 - (d) Corolus
- (9) James I ruled , from 1603 to -----, after queen Elizabeth.
- (a) 1623
 - (b) 1624
 - (c) 1625
 - (d) 1626
- (10) -----is Latin word for Charles.
- (a) Caroline
 - (b) Carlos
 - (c) Carolus
 - (d) Carpe diem
- (11) The Caroline era followed the Jacobean period
- (a) Jacobean
 - (b) Puritan
 - (c) Victorian
 - (d) Romantic
- (12) Jacobean period was from -----.
- (a) (1601-1626)
 - (b) (1602-1625)

- (c) (1603-1624)
 - (d) (1603-1625)
- (13) Caroline era was followed by -----.
- (a) Enterrengnum
 - (b) Intengnum
 - (c) Interrenum
 - (d) Interrengnum
- (14) Thomas Carew, Richard Lovelace and Sir John Suckling were some ----
----- poets:-
- (a) Cavalier
 - (b) Metaphysical
 - (c) Reformation
 - (d) Interrengnum
- (15) John Donne, Robert Herrick, George Herbert, Henry Vaughan, Katherine Philips etc. were some-----poets:-
- (a) Cavalier
 - (b) Metaphysical
 - (c) Reformation
 - (d) Interrengnum
- (16) ----- works make use of allegory and classical allusions, and are influence by Latin authors Horace, Cicero, and Ovid.
- (a) Cavalier
 - (b) Metaphysical

- (c) Reformation
 - (d) Interrengnum
- (17) Philosopher Francis Bacon (1561-1626) coined the phrase, "-----
-----is-----".
- (a) Knowledge is Power
 - (b) Might is Right
 - (c) Knowledge is Right
 - (d) Money is Power
- (18) The word 'Metaphysical' is made of 2 words
- (a) 1
 - (b) 2
 - (c) 3
 - (d) 4
- (19) The word "meta" means:-
- (a) Near
 - (b) Above
 - (c) Beyond
 - (d) Below
- (20) ----- poets believed in showing off their intelligence and wit
through images in their poetry.
- (a) Cavalier
 - (b) Metaphysical

(c) Reformation

(d) Interregnum

Answers:-

- (1) (b) second
- (2) (d) Scotland
- (3) (c) executed
- (4) (a) Roman Catholic
- (5) (c) 1649
- (6) (d) commonwealth
- (7) (a) Charles II
- (8) (c) Jacobus
- (9) (c) 1625
- (10) (c) Carolus
- (11) (a) Jacobean
- (12) (d) (1603-1625)
- (13) (d) Interregnum
- (14) (a) Cavalier
- (15) (b) Metaphysical
- (16) (a) Cavalier
- (17) (a) Knowledge is Power
- (18) (b) 2
- (19) (c) Beyond
- (20) (b) Metaphysical

5.9 SHORT ANSWER QUESTIONS

Q1) Write about the reasons for clashes between Charles I and parliament of England.

Ans. _____

Q2) Write a brief note on Jacobean period.

Ans. _____

Q3) Write a brief note on Caroline period.

Ans. _____

Q4) Write a brief note on "Reformation period during the times of Charles I".

Ans. _____

Q5) Write a brief note on Renaissance in England.

Ans. _____

Q6) Write a brief note on Philosopher Francis Bacon's incomplete novel New Atlantis.

Ans. _____

Q7) Differentiate between Metaphysical and Cavalier poetry.

Ans. _____

Possible Answers:

A-1) Clashes took place between the Parliament of England, which wanted to curb his noble prerogative, specially his decision of levying taxes without parliament's consent.

A-2) Jacobean period refers to the reign of James I (in Latin "Jacobus"), from 1603 to 1625, after queen Elizabeth. At this time Charles I's father James I was the king.

A-3) The Caroline era indicates the period in English and Scottish history during the Stuart period (1603-1714). It coexisted with the reign of Charles I (1625-

1642). Carolus is Latin word for Charles. The Caroline era followed the Jacobean period (1603-1625).

A-4) Reformation period during the times of Charles I:-in 1633, William Laud took over as the Archbishop of Canterbury. Charles I and Laud would take action against anyone who wouldn't accept the government i.e. Episcopalianism or worship of the Church of England.

A-5) Renaissance reached late in England, i.e. in 16th century. It bloomed in the Elizabethan and Jacobean poets. Some critics have labeled John Milton (1608-74) as the last great Renaissance poet.

A-6) Philosopher Francis Bacon (1561-1626) wrote an incomplete novel New Atlantis. An incomplete utopian novel, published in 1627. In this work, Bacon portrayed a vision of the future of human discovery and knowledge, expressing his aspirations and ideals for humankind

A-7) While Metaphysicals wrote with a spiritual, scientific, and moral focus, the Cavalier poets wrote short, refined verses, and the tone of Cavalier poetry was generally easy-going. Cavalier poets wrote short, refined verses, and the tone of Cavalier poetry was generally easy-going.

5.10 LESSON END EXERCISE

- Q1) Write about life of Charles I.
- Q2) What do you know about Caroline era?
- Q3) Explain Reformation period with special reference to Reformation at the times of Charles I in England.
- Q4) Explain Renaissance at the time of Charles I.
- Q5) Write a note on prose and drama at the time of Charles I.
- Q6) Who were the Cavaliers. What were the features of their poetry.
- Q7) What do you understand by the word Metaphysical? Write the features of Metaphysical poetry.
- Q8) Write a note on John Donne as a metaphysical poetry. Illustrate from a poem of your choice.

5.11 SUGGESTED READING

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PURITAN PROSE

UNIT STRUCTURE

- 6.1 Introduction
- 6.2 Objectives
- 6.3 Political History of the Puritan Period
- 6.4 Themes of Puritan Literature
- 6.5 Puritan prose writers
 - 6.1 John Milton (9 December 1608 - 8 November 1674)
 - 6.3 Minor Puritan Prose Writers
- 6.6 Summary
- 6.7 Glossary
- 6.8 Multiple choice questions:
- 6.9 Short answer questions
- 6.10 Lesson end exercise
- 6.11 Suggested readings:
- 6.12 References

6.1 INTRODUCTION

Puritan age covers almost the first half of the 17th century. Puritanism, and Puritan literature, became popular during this time. Writers who wrote Puritan

literature were highly educated , too religious and used literature as a medium to generate the relevancy of Christian God. They came to America because England was going through the Protestant Reformation because of King Henry VIII creating the Anglican church. The Puritans were Calvinists who thought that the Anglican church was corrupt. Some thought that if they stayed in England, they could change the church. Other extremes went to America to escape from the corruptness of the Anglicans and the persecution, and also they could earn better in new lands. Puritans were very strict, and some Puritan dissenters such as Roger Williams and Anne Hutchinson didn't agree. Roger Williams was angry about how everything, even their government, was influenced by the church. So he went and founded Rhode Island and made a separation of church and state with complete religious tolerance, which made him a separatist.

The common unity strengthened the community. In a foreign land surrounded with the hardships of pioneer life, their spiritual bond made them sympathetic to each other's needs. Their overall survival techniques permeated the colonies and on the whole made them more successful in several areas beyond that of the colonies established to their south.

Each church congregation was to be individually responsible to God, as was each person. The New Testament was their model and their devotion so great that it influenced their entire society. People of opposing theological views were asked either to leave the community or to be converted.

6.2 OBJECTIVES

1. The main objectives of this unit are:-
2. To acquaint the scholar with a short background about the Puritans, their history and the political background at the time of the Puritans.
3. To introduce the scholar with the themes of their writings.
4. To introduce the scholar with prominent and minor prose writers of the Puritan era.

5. To prepare the scholar to respond to the various issues raised in the Puritan prose literature, by giving practice questions and key so that the students can do self evaluation.
6. Suggesting list of books for further reading.

6.3 POLITICAL HISTORY OF THE PURITAN PERIOD

Historically the Puritan period was one of tremendous conflict. The Puritans struggled for righteousness and liberty. During struggle for liberty the Puritans overthrew the corrupt monarchy, beheaded Charles I, and established the Commonwealth under Cromwell. The Commonwealth lasted only for a few years, and the restoration of Charles II in 1660 is regarded as the end of the Puritan period. The age has no distinct limits, but overlaps the Elizabethan period on one side, and the Restoration period on the other. Roughly, the half century between 1625 and 1675 is called the Puritan period for two reasons first, because Puritan standards existed during this time in England; and second, because the greatest literary figure during all these years was the Puritan, John Milton. The period not only produced one of the world's great literary leaders but also many writers, a few immortal books."The literature of the age is extremely diverse in character, and the diversity is due to the breaking up of the ideals of political and religious unity."

6.4 THEMES OF PURITAN LITERATURE

The main themes in their writings showed the concepts of original sin, which is the belief that everyone was born sinful because of Adam and Eve, and predestination, which is the idea that no matter what a person did in life, his or her salvation had already been determined. The Puritans believed that the Bible was God's true law, and that it provided a plan for living. The established church of the day described access to God as austere and possible only within the confines of "church authority". Puritans stripped away the traditional trappings and formalities of Christianity which had been slowly building throughout the previous 1500 years. Theirs was an attempt to "purify" the church and their own lives. Thus the literature of the time prominently displayed their belief system.

6.5 PURITAN PROSE WRITERS

John Milton, John Bunyan were prominent Puritan prose writers. The Minor Prose Writers were Burton, Browne, Fuller, Taylor, Baxter, and Walton.

6.5.1 John Milton (9 December 1608 - 8 November 1674)

Areopagitica; A speech of Mr. John Milton for the Liberty of Unlicenc'd Printing, to the Parliament of England is a controversial prose by the English poet and scholar John Milton. *Areopagitica* was published on 23 November 1644 at the height of the English Civil War. In it, John Milton opposed the licensing and censorship. *Areopagitica* is among history's most seminal and impassioned philosophical defences of the principle of a right to freedom of speech and expression. It was titled after *Areopagitikos*, a speech written by Athenian orator Isocrates in the 5th century BC. The Areopagus is a hill in Athens, the site of real and legendary tribunals, and was the name of a council whose power Isocrates hoped to restore.

In February 1649, less than two weeks after Parliament executed Charles I, Milton published *The Tenure of Kings and Magistrates*, in which he defends the right of people to execute a guilty sovereign, whether tyrannical or not. Milton's thesis was not that Charles I was guilty as charged, but that Parliament had the right to prosecute him. Milton later clarified that the piece was "written to reconcile men's minds, rather than to determine anything about Charles"

The Doctrine and Discipline of Divorce: Restor'd to the Good of Both Sexes, From the Bondage of Canon Law was published by John Milton on 1 August 1643. *The Doctrine and Discipline of Divorce* argues for the ability to have a second chance at marriage. In particular, Milton claims, in Book I, Chapter III, that no one can always know the disposition of their spouse before they enter into marriage.

Eikonoklastes is a book by John Milton, published October 1649. In it he provides a justification for the execution of Charles I, which had taken

place on 30 January 1649. It was published immediately after the execution. Milton's book is therefore usually seen as Parliamentary propaganda, to revert the picture of the king's piety, and condemning the Puritans in the book *Eikon Basilike* (spiritual autobiography attributed to King Charles I of England).

6.5.2 : John Bunyan (baptised 30 November 1628 - 31 August 1688) was an English writer and Puritan preacher. The *Pilgrim's Progress* from This World, to That Which Is to Come is a 1678 Christian allegory written by him. Bunyan began this work while in the Bedfordshire county prison. The best result of this imprisonment was that it gave Bunyan long hours for the working of his mind and for study of his two only books, the King James Bible and Foxe's *Book of Martyrs*. The result of his study and meditation was *The Pilgrim's Progress*, which was probably written in prison, but which for some reason he did not publish till long after his release. The publication of *Pilgrim's Progress* in 1678 made him the most popular writer, as he was already the most popular preacher, in England.

It is regarded as one of the most significant works of religious English literature, has been translated into more than 200 languages, and has never been out of print. It has also been cited as the first novel written in English. He wrote approximately sixty works.

6.5.3 : Minor Puritan Prose Writers

SIR THOMAS BROWNE (1605-1682)- Browne's greatest work is the *Religio Medici* (The Religion of a Doctor), a spiritual testament and an early psychological self-portrait. Published in 1643. Two other works of Browne are *Vulgar Errors* (1646), a curious combination of scientific and credulous research in the matter of popular superstition, and *Hydriotaphia, Urn Burial, or, a Discourse of the Sepulchral Urns lately found in Norfolk*, published in 1658 as the first part of a two-part work that concludes with *The Garden of Cyrus*.

THOMAS FULLER (1608-1661). His best known works are *The Holy State and the Profane State* (1642), *Church History of Britain* (1655), and *the History of the Worthies of England* (1662). The first book is chiefly a biographical record, the first part consisting of numerous historical examples to be imitated, the second of examples to be avoided.

JEREMY TAYLOR (1613-1667). *The Liberty of Prophesying* (1646), *The Rules and Exercises of Holy Living* (1650) *The Rule and Exercises of Holy Living* provided a manual of Christian practice, which has retained its place with devout readers.

RICHARD BAXTER (1615-1691) . His two most famous books are *The Saints' Everlasting Rest* (1650) and *A Call to the Unconverted* (1829), both of which were exceedingly popular, running through scores of successive editions, and have been widely read in our own generation.

6.6 SUMMARY

Writers who wrote Puritan literature were highly educated , too religious and used literature as a medium to generate the relevancy of Christian God. They came to America because England was going through the Protestant Reformation because of King Henry VIII creating the Anglican Church. Historically the Puritan period was one of tremendous conflict. The Puritans struggled for righteousness and liberty. During struggle for liberty the Puritans overthrew the corrupt monarchy, beheaded Charles I, and established the Commonwealth under Cromwell. The Commonwealth lasted only for a few years, and the restoration of Charles II in 1660 is regarded as the end of the Puritan period. The main themes in their writings showed the concepts of original sin, which is the belief that everyone was born sinful because of Adam and Eve, and predestination, which is the idea that no matter what a person did in life, his or her salvation had already been determined. John Milton, John Bunyan were prominent Puritan prose writers. The Minor Prose Writers were Burton, Browne, Fuller, Taylor, Baxter, and Walton.

6.7 GLOSSARY

1. **Puritanism** : Puritanism was a religious reform movement that arose within the Church of England in the late sixteenth century. Under siege from church and crown, it sent an offshoot in the third and fourth decades of the seventeenth century to the northern English colonies in the New World—a migration that laid the foundation for the religious, intellectual, and social order of New England.
2. **Anglican Church** : Anglicanism is a tradition within Christianity comprising the Church of England and churches which are historically tied to it or hold similar beliefs, worship practices and church structures. The word Anglican originates in *ecclesia anglicana*, a medieval Latin phrase dating to the Magna Carta (1215) and before which means the "English Church".
3. **Calvinist**: the doctrines and teachings of John Calvin or his followers, emphasizing predestination, the sovereignty of God, the supreme authority of the Scriptures, and the irresistibility of grace.
4. **The New Testament** : The New Testament is the second part of the Christian biblical canon, the first part being the Old Testament, based on the Hebrew Bible. The New Testament discusses the teachings and person of Jesus, as well as events in first-century Christianity. Christians regard both the Old and New Testaments together as sacred scripture.
5. **Commonwealth**: The Commonwealth of Nations (formerly the British Commonwealth) , also known as simply the Commonwealth, is an intergovernmental organisation of 52 member states that are mostly former territories of the British Empire
6. **Cromwell**: Oliver Cromwell (25 April 1599 - 3 September 1658) was an English military and political leader and later Lord Protector of the Commonwealth of England, Scotland, and Ireland.
7. **Charles II**: Charles II (29 May 1630 - 6 February 1685) was king of England, Scotland and Ireland. He was king of Scotland from 1649 until his

deposition in 1651, and king of England, Scotland and Ireland from the restoration of the monarchy in 1660 until his death.

8. **Elizabethan period:** The Elizabethan era is the epoch in the Tudor period of the History of England during the reign of Queen Elizabeth I (1558-1603). Historians often depict it as the golden age in English history.

9. **Tudor period:** The Tudor period is the period between 1485 and 1603 in England and Wales and includes the Elizabethan period which ends with the completion of the reign of Elizabeth I in 1603. The Tudor period coincides with the dynasty of the House of Tudor in England whose first monarch was Henry VII (1457-1509).

10. **Restoration period:** The Restoration of the English monarchy took place during the Stuart period. It began in 1660 when the English, Scottish and Irish monarchies were all restored under the Stuart King Charles II. It followed the Interregnum that followed the Wars of the Three Kingdoms. The term Restoration is used to describe both the actual event by which the monarchy was restored, and the period of several years afterwards in which a new political settlement was established.[1] It is very often used to cover the whole reign of Charles II (1660-1685) and often the brief reign of his younger brother James II (1685-1688)

11. **Adam and Eve :** Adam and Eve, according to the creation myth , were the first man and woman and the ancestors of all humans.

12. **Predestination :** Predestination, in theology, is the doctrine that all events have been willed by God, usually with reference to the eventual fate of the individual soul

13. **Worthies:** The Nine Worthies are nine historical, scriptural, and legendary personages who personify the ideals of chivalry as were established in the Middle Ages

14. **Prophecy:** Prophecy involves a process in which one or more messages are allegedly communicated by a god.

6.8 MULTIPLE CHOICE QUESTIONS:

- Q1) Which century the Puritan age covers?
- a) first half of the 16th century
 - b) first half of the 17th century
 - c) second half of the 16th century
 - d) second half of the 17th century
- Q2) Writers who wrote Puritan literature were highly educated , too religious and used literature as a medium to generate the _____.
- a) relevancy of Christian God
 - b) intimacy to Christian God
 - c) communion to Christian God
 - d) right vibes to Christian God
- Q3)-----came to America because England was going through the Protestant Reformation because of King Henry VIII creating the Anglican church.
- a) people
 - b) puritans
 - c) slaves
 - d) Britishers
- Q4) The Puritans were----- who thought that the Anglican church was corrupt.
- a) Cannibles
 - b) Cattle traders
 - c) Black-slaves
 - d) Calvinists

- Q5) ----- was angry about how everything, even their government, was influenced by the church
- a) Romey Williams
 - b) Rodham Williams
 - c) Roger Williams
 - d) Robin Williams
- Q6) Roger Williams founded Rhode Island and made a separation of church and state with complete religious tolerance, which made him a-----
- a) Separatist
 - b) Methodist
 - c) Puritan
 - d) Reformist
- Q7) In a foreign land surrounded with the hardships of pioneer life, their (puritans) ----- bond made them sympathetic to each other's needs.
- a) Kexclusive
 - b) Superior
 - c) Spiritual
 - d) Reformist
- Q8) Each church congregation was to be individually responsible to -----, as was each person.
- a) King
 - b) Congregation
 - c) Spirits
 - d) God

- Q9) The -----was their (puritans) model and their devotion so great that it influenced their entire society.
- a) Old Testament
 - b) Hebrew Bible
 - c) Christian brotherhood
 - d) New Testament
- Q10) People of opposing theological views were asked either to leave the community or to be -----.
- a) Converted
 - b) Punished
 - c) Taught
 - d) Ostracised
- Q11) The Puritans struggled for-----and liberty.
- a) Justice
 - b) Peace
 - c) Right to worship
 - d) Righteousness
- Q12) During struggle for liberty the Puritans overthrew the corrupt monarchy, beheaded -----
- a) James I
 - b) Charles I
 - c) Charles II
 - d) Victorians

- Q13) After beheaded Charles I, the Puritans and established the Commonwealth under -----.
- a) Cromwell
 - b) James II
 - c) Charles II
 - d) Victorians
- Q14) The Commonwealth lasted only for a few years, and the restoration of Charles II in 1660 is regarded as the end of the Puritan period.
- a) 1666
 - b) 1659
 - c) 1616
 - d) 1660
- Q15) The Puritan age has no distinct limits, but overlaps the Elizabethan period on one side, and the ----- period on the other.
- a) Victorean
 - b) Jacobean
 - c) Restoration
 - d) Romantic
- Q16) Roughly, the half century between 1625 and 1675 is called the Puritan period.
- a) 1673
 - b) 1672
 - c) 1674
 - d) 1675

- Q17) The greatest literary figure during the Puritan period was, John Milton.
- a) John Milton
 - b) Herman Melville
 - c) Edward Taylor
 - d) Anne Bradstreet
- Q18) Puritan literature in contrast with the hopefulness and vigor of Elizabethan writings, is -----in character; it saddens rather than inspires us.
- a) Gay
 - b) Hilarious
 - c) Depressing
 - d) Somber
- Q19) Puritan literature has lost the romantic impulse of youth, and become critical and intellectual; it makes us -----, rather than feel deeply
- a) Think
 - b) Beg
 - c) Pray
 - d) Dream
- Q20) The main themes in their writings showed the concepts of -----.
- a) Suffering
 - b) Evolution
 - c) Original sin
 - d) Adam and Eve

- Q21) The Puritans believed that the ----- was God's true law.
- a) Suffering
 - b) Evolution
 - c) Bible
 - d) Adam and Eve
- Q22) Puritans stripped away the traditional trappings and formalities of Christianity which had been slowly building throughout the previous ----
----- years.
- a) 2500
 - b) 1000
 - c) 1200
 - d) 1500
- Q23) Puritan's attempt was to "purify" the church and their ----- lives.
- a) Own
 - b) Neighbour's
 - c) Family's
 - d) Parent's
- Q24) John Milton, ----- were prominent Puritan prose writers.
- a) Burton
 - b) Fuller
 - c) Walton
 - d) John Bunyan

Q25) The Minor Puritan Prose Writers were Burton, Browne, Fuller, Taylor,
-----, and Walton.

- a) John Bunyan
- b) John Milton
- c) Melville
- d) Baxter

Possible answers:

- A-1) b) First half of the 17th century
- A-2) a) Relevancy of Christian God
- A-3) b) Puritans
- A-4) d) Calvinists
- A-5) c) Roger Williams
- A-6) a) Separatist
- A-7) c) Spiritual
- A-8) d) God
- A-9) d) New Testament
- A-10) a) Converted
- A-11) d) Righteousness
- A-12) b) Charles I
- A-13) a) Cromwell
- A-14) d) 1660
- A-15) c) Restoration
- A-16) d) 1675

- A-17) a) John Milton
A-18) d) Somber
A-19) a) Think
A-20) c) Original sin
A-21) c) Bible
A-22) d) 1500
A-23) a) Own
A-24) d) John Bunyan
A-25) d) Baxtor

6.9 SHORT ANSWER QUESTIONS

Q1) Write briefly about Puritan literature.

Ans. _____

Q2) Why did the Puritans come to America?

Ans. _____

Q3) Write briefly about the political upheaval during the Puritan age.

Ans. _____

Q4) What strengthened the Puritan community in foreign land?

Ans.

Q5) Why the years between 1625 and 1675 is called the Puritan period?

Ans.

Q6) How the Puritan literature differs from that of the preceding age? Give three reasons.

Ans.

Q7) Describe the main themes in Puritan writings.

Ans.

Q8) Name some major and minor writers of the Puritan age.

Ans. _____

Q9) Write a brief note on Milton's Areopagitica; A speech of Mr. John Milton for the Liberty of Unlicenc'd Printing, to the Parliament of England.

Ans. _____

Q10) Why is Milton's Eikonoklastes seen as Parliamentary propaganda?

Ans. _____

Q11) Write a note on John Bunyan's The Pilgrim's Progress.

Ans. _____

Possible answers:

A-1) Puritan age covers almost the first half of the 17th century. Puritanism, and Puritan literature, became popular during this time. Writers who wrote Puritan literature were highly educated, too religious and used literature as a medium to generate the relevancy of Christian God.

A-2) They came to America because England was going through the Protestant Reformation because of King Henry VIII creating the Anglican church. The Puritans were Calvinists who thought that the Anglican church was corrupt. Some thought that if they stayed in England, they could change the church. Other extremes went to America to escape from the corruptness of the Anglicans and the persecution, and also they could earn better in new lands.

A-3) Historically the Puritan period was one of tremendous conflict. The Puritans struggled for righteousness and liberty. During struggle for liberty the Puritans overthrew the corrupt monarchy, beheaded Charles I, and established the Commonwealth under Cromwell.

A-4) The common unity strengthened the community. In a foreign land surrounded with the hardships of pioneer life, their spiritual bond made them sympathetic to each other's needs. Their overall survival techniques permeated the colonies and on the whole made them more successful in several areas beyond that of the colonies established to their south.

A-5) The half century between 1625 and 1675 is called the Puritan period for two reasons first, because Puritan standards existed during this time in England; and second, because the greatest literary figure during all these years was the Puritan, John Milton. The period not only produced one of the world's great literary leaders but also many writers, a few immortal books.

A-6) Puritan literature differs from that of the preceding age in three marked ways: (1) It has no unity of spirit, as in the days of Elizabeth, resulting from the patriotic enthusiasm of all classes. (2) In contrast with the hopefulness and vigor of Elizabethan writings, much of the literature of this period is somber in character;

it saddens rather than inspires us. (3) It has lost the romantic impulse of youth, and become critical and intellectual; it makes us think, rather than feel deeply

A-7) The main themes in the Puritan writings showed the concepts of original sin, which is the belief that everyone was born sinful because of Adam and Eve, and predestination, which is the idea that no matter what a person did in life, his or her salvation had already been determined.

A-8) John Milton, John Bunyan were prominent Puritan prose writers. The Minor Prose Writers were Burton, Browne, Fuller, Taylor, Baxter, and Walton.

A-9) Areopagitica; A speech of Mr. John Milton for the Liberty of Unlicenc'd Printing, to the Parilament of England is a controversial prose by the English poet and scholar John Milton . Areopagitica was published on 23 November 1644 at the height of the English Civil War. In it, John Milton opposed the licensing and censorship.

A-10) Eikonoklastes is a book by John Milton, published October 1649. In it he provides a justification for the execution of Charles I, which had taken place on 30 January 1649. It was published immediately after the execution. Milton's book is therefore usually seen as Parliamentary propaganda, to revert the picture of the king's piety, and condemning the Puritans in the book Eikon Basilike (spiritual autobiography attributed to King Charles I of England).

A-11) The Pilgrim's Progress, which was probably written in prison, and the publication of Pilgrim's Progress in 1678 made John Bunyan the most popular writer, as he was already the most popular preacher, in England. It is regarded as one of the most significant works of religious English literature, has been translated into more than 200 languages, and has never been out of print .

6.10 LESSON END EXERCISE

- Q1) What is meant by the Puritan period? What were the objects and the results of the Puritan movement in English history?
- Q2) What are the main characteristics of the literature of this period? Compare it with Elizabethan literature. How did religion and politics affect Puritan literature?

- Q3) Discuss Puritan ideas in the work of John Milton.
- Q4) Give the main idea or argument of *Religio Medici*.
- Q5) What quality strikes you most forcibly about Richard Baxter.
- Q6) Tell the story of Bunyan's life. What unusual elements are found in his life and writings?
- Q7) Give the main argument of *The Pilgrim's Progress*. If you read the story before studying literature, tell why you liked or disliked it. Why is it a work for all ages and for all races?
- Q8) What are the chief qualities of Bunyan's style?
- Q9) Name the chief works of Jeremy Taylor, Thomas Browne, and Izaak Walton.
- Q10) How is Milton's prose different from his poetry?

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2. I have extensively read on Google, Wikipedia and e resources available on google

PURITAN POETRY

UNIT STRUCTURE

- 7.1 Introduction
- 7.2 Objectives
- 7.3 Strictness : a way of life with Puritans
- 7.4 Themes in Puritan Poetry
- 7.5 The poets in puritan age
 - 7.5.1 John Milton (9 December 1608 - 8 November 1674)
 - 7.5.2 Anne Bradstreet (March 20, 1612 - September 16, 1672),
 - 7.5.3 Edward Taylor (circa 1642 - June 29, 1729)
 - 7.5.4 John Dryden (1631 to 1700)
 - 7.5.5 John Bunyan
- 7.6 Summary
- 7.7 Glossary
- 7.8 Multiple Choice Questions
- 7.9 Short Answer Questions
- 7.10 Lesson end Exercise
- 7.11 Suggested Readings
- 7.12 References

7.1 INTRODUCTION

Puritans were dissatisfied with the Church of England and worked towards religious, moral and societal reforms. They argued that The Church of England had become a product of political struggles and man-made principles. The Puritans were one branch of dissenters who decided that the Church of England was beyond reform. Escaping persecution from church leadership and the King, they came to America. As they immigrated and formed individual colonies, their numbers rose from 17,800 in 1640 to 106, 000 in 1700. Religious exclusiveness was the foremost principle of their society. The spiritual beliefs that they held were strong. This strength held over to include community laws and customs. Since God was at the forefront of their minds, He was to motivate all of their actions. This premise worked both for them and against them. Puritans were not a small group of people. In England many of their persuasion sat in Parliament. The struggle was so great that England's Civil War hurled the Puritans against the Crown Forces. Though the Puritans won the fight with Oliver Cromwell's leadership, their victory was short-lived. Therefore, they were displaced to America. On reaching America, most of the Puritans settled in the New England area.

Their interpretation of scriptures was extremely strict. They emphasized a redemptive piety. The doctrine of predestination kept all Puritans constantly working to do good in present life to be chosen for the next eternal one. God had already chosen who would be in heaven or hell, and each believer had no way of knowing which group they were in. Those who were wealthy were obviously blessed by God and were in good standing with Him. The Protestant work ethic was the belief that hard work was an honor to God which would lead to a prosperous reward. Any deviations from the normal way of Puritan life met with strict disapproval and discipline. Since the church elders were also political leaders, any church infraction was also a social one. There was no margin for error. The Devil was behind every evil deed. Constant watch needed to be kept in order to stay away from his clutches. Words of hell fire and brimstone flowed from the mouths of eloquent ministers as they warned of the persuasiveness of the devil's power.

7.2 OBJECTIVES

The main objectives of this unit are:-

- To acquaint the scholar with History and background and concept of Puritans.
- To introduce the scholar with various Puritan poets.
- To familiarize the scholar with difficult words.
- To prepare the scholar to respond to the various facts, issues and themes in Puritan poetry by giving practice questions and key so that the students can do self evaluation.
- Suggesting list of books for further reading.

7.3 STRICTNESS : A WAY OF LIFE WITH PURITANS

Great pains were taken to warn their fellow members and especially their children of the dangers of the world. Religiously motivated, they were exceptional in their time for their interest in the education of their children. Reading of the Bible was necessary to living a pious life. The education of the next generation was important to further "purify" the church and perfect social living.

Three English diversions were banned; drama, religious music and erotic poetry. The first and last of these led to immorality. Music in worship created a "dreamy" state which was not conducive in listening to God. Since the people were not spending their time idly indulged in trivialities, they were left with two godly diversions.

The Bible stimulated their corporate intellect by promoting discussions of literature. Greek classics of Cicero, Virgil, Terence and Ovid were taught, as well as poetry and Latin verse. They were encouraged to create their own poetry, always religious in content. Their efforts to transform the nation contributed both to civil war in England and to the founding of colonies in America as working models of the Puritan way of life.

For the first time in history, free schooling was offered for all children. Puritans formed the first formal school in 1635, called the Roxbury Latin School. Four years later, the first American College was established; Harvard in Cambridge. Children aged 6-8 attended a "Dame school" where the teacher, who was usually a widow, taught reading. "Ciphering" (math) and writing were low on the academic agenda.

In 1638, the first printing press arrived. By 1700, Boston became the second largest publishing center of the English Empire. The Puritans were the first to write books for children, and to discuss the difficulties in communicating with them. At a time when other Americans were physically blazing trails through the forests, the Puritans efforts in areas of study were advancing our country intellectually. Religion provided a stimulus and prelude for scientific thought. Of those Americans who were admitted into the scientific "Royal Society of London," the vast majority were New England Puritans.

The large number of people who ascribed to the lifestyle of the Puritans did much to firmly establish a presence on American soil. Bound together, they established a community that maintained a healthy economy, established a school system, and focused an efficient eye on political concerns. The moral character of England and America were shaped in part by the words and actions of this strong group of Christian believers called the Puritans.

7.4 THEMES IN PURITAN POETRY

Puritan poetry was guided by strict codes and rules as was any Puritan writing. Themes referred only to the glory of God. Anything not linked to God and worship was looked down upon. Reading the Bible was desirable and appreciated and novels were strictly forbidden. Logic behind it was, any work of fiction was useless and therefore could not contribute to a life dedicated to worshipping God and so was unnecessary.

7.5 THE POETS IN PURITAN AGE

Puritan poets such as John Milton, Anne Bradstreet, Edward Taylor and John Dryden produced some of the greatest verse of their age.

7.5.1 John Milton (9 December 1608 - 8 November 1674) : was an English poet, debator, scholar, and civil servant for the Commonwealth of England under Oliver Cromwell. He wrote at a time of religious flux and political upheaval, and is best known for his epic poem *Paradise Lost* (1667), written in blank verse.

Milton's poetry and prose reflect deep personal convictions, a passion for freedom and self-determination, and the urgent issues and political upheaval of the time. Writing in English, Latin, Greek, and Italian, he achieved international renown in his lifetime, and his celebrated *Areopagitica* (1644), is among history's most influential and impassioned defences of free speech and freedom of the press.

John Milton was an English poet with religious beliefs emphasizing central Puritanical views. He was famous for his epic poem "*Paradise Lost*". While the work acted as an expression of his despair over the failure of the Puritan Revolution against the English Catholic Church, it also indicated his optimism in human potential. A sequel entitled "*Paradise Regained*" was published in 1671. Other notable published works by Milton include, "*On Shakespeare*" (1630), "*Comus*" (1637), "*Lycidas*" (1638) and the tragedy, "*Samson Agonistes*" (1671).

7.5.2 : Anne Bradstreet (March 20, 1612 - September 16, 1672), nee Dudley, was the most prominent of early English poets of North America and first writer in England's North American colonies to be published. She is the first Puritan figure in American Literature and notable for her large oeuvre of poetry, as well as personal writings published posthumously.

Born to a wealthy Puritan family in Northampton, England, Bradstreet was a well-read scholar especially influenced by the works of Du Bartas. A mother of eight children and the wife of a public officer in the New England community, Bradstreet wrote poetry in addition to her other duties. Her early works read in the style of Du Bartas, but her later writings

develop into her unique style of poetry which centers on her role as a mother, her struggles with the sufferings of life, and her Puritan faith.

Anne Bradstreet was considered by many scholars to be the first American poet, emigrated to Salem, Massachusetts in 1630. She had no formal education but had constant tutoring provided by her father. Her book of collected poems, "The Tenth Muse Lately Sprung Up In America" (1650), was the first published work by a woman in America and England.

7.5.3 Edward Taylor (circa 1642 - June 29, 1729) : was of English origin and a colonial American poet, pastor and physician. His work remained unpublished for some 200 years but since then has established him as one of the foremost writers of his time. His poetry has been characterized as "American Baroque" as well as Metaphysical. Edward Taylor (approximately 1642 to 1729) emigrated to America in 1662 in defiance of the restoration of the English Monarchy. A Harvard-educated minister, Taylor did not write his poems for publication but as a private act to prepare for each holy communion. His poems were not discovered until the early 20th century; they were published in 1937. His most famous work, "Preparatory Meditations Before My Approach to the Lord's Supper," was a collection of personal thoughts and insights he gained while writing sermons. He is considered by many to be the greatest of the Puritan poets.

7.5.4 John Dryden (1631 to 1700) : was a highly influential English poet till the Restoration period in England. His first published poem, "Heroique Stanzas" (1658), was the eulogy for the Lord Protector of England, Oliver Cromwell. His poems often contained factual information and sought to express his thoughts in a precise way. His other published poems include: "Hidden Flame," "Mac Flecknoe," "One Happy Moment," "A Song for St. Cecelia's Day," "Song for Amphytrion," "Song to a Fair Young Lady, Going Out of the Town in the Spring" and "To the Memory of Mr. Oldham." The Hind and the Panther, (1687) which celebrates his conversion to Roman Catholicism.

7.5.5 John Bunyan: (baptised 30 November 1628 - 31 August 1688) was an English writer and Puritan preacher best remembered as the author of the Christian allegory *The Pilgrim's Progress*. In addition to *The Pilgrim's Progress*, Bunyan wrote nearly sixty titles, many of them expanded sermons.

7.6 SUMMARY

Puritans were dissatisfied with the Church of England and worked towards religious, moral and societal reforms. They argued that The Church of England had become a product of political struggles and man-made principles. The Puritans were one branch of dissenters who decided that the Church of England was beyond reform. Escaping persecution from church leadership and the King, they came to America. The writings and ideas of John Calvin, a leader in the Reformation, gave rise to Protestantism and were crucial to the Christian revolt. Since God was at the forefront of their minds, He was to motivate all of their actions. This premise worked both for them and against them. Their interpretation of scriptures was extremely strict. They emphasized a redemptive piety. The doctrine of predestination kept all Puritans constantly working to do good in present life to be chosen for the next eternal one. Puritan poetry was guided by strict codes and rules as was any Puritan writing. Themes referred only to the glory of God. Anything not linked to God and worship was looked down upon. Puritan poets such as John Milton, Anne Bradstreet, Edward Taylor and John Dryden produced some of the greatest verse of their age.

7.7 GLOSSARY

1. **Puritan** : The Puritans were a group of English Reformed Protestants who sought to purify the Church of England from Catholic practices
2. **Reformation** : The Reformation also referred to as the protestant Reformation, was a split from the Roman Catholic Church initiated by Martin Luther King and continued by John Calvin
3. **John Calvin** : John Calvin was an influential French theologian, pastor and reformer during the Protestant Reformation

4. **Protestantism** : Protestantism is a form of Christianity which originated with the Reformation, a movement against what its followers considered to be errors in the Roman Catholic Church.
5. **Church of England** : (C of E) is the state church of England.
6. **Commonwealth of England** : The Commonwealth was the period from 1649 onwards when England and Wales, later along with Ireland and Scotland, was ruled as a republic following the end of the Second English Civil War and the trial and execution of Charles I.
7. **English Civil War** : The English Civil War (1642-1651) was a series of armed conflicts and political machinations between Parliamentarians ("Roundheads") and Royalists ("Cavaliers") over, principally, the manner of England's government.
8. **Oliver Cromwell** : Oliver Cromwell was Lord Protector of England for much of the 1650s, ruling in place of the country's traditional monarchy. In the 1640s a civil war broke out between supporters of King Charles I (the Royalists) and of Parliament (the so-called Roundheads). Cromwell was a Roundhead military leader in a long series of civil war battles, which ended with Charles I imprisoned and finally beheaded in 1649.
9. **New England** : New England is a geographical region comprising six states of the northeastern United States: Maine, Vermont, New Hampshire, Massachusetts, Rhode Island, and Connecticut.

In 1620, Puritan Separatist Pilgrims from England first settled in the region
10. **Scriptures** : sacred writings
11. **Predestination**: fate; destiny.
12. **Devil** : The Devil is, according to Christianity, the primary opponent of God.
13. **Ciphering** : To solve by means of arithmetic.
14. **Flux** : continuous change, passage, or movement
15. **Blank verse** : Blank verse is poetry written with regular metrical but unrhymed lines, almost always in iambic pentameter.

16. **Sequel** : A sequel is a literature, film, theatre, television, music or video game that continues the story of, or expands upon, some earlier work.
17. **Du Bartas** : Guillaume de Saluste Du Bartas (1544, Monfort - July 1590, Mauvezin) was a Gascon Huguenot courtier and poet. Trained as a doctor of law, he served in the court of Henri de Navarre for most of his career. Du Bartas was celebrated across sixteenth- and seventeenth-century Europe for his divine poetry, particularly L'Uranie (1584), Judit (1584), La Sepmaine; ou, Creation du monde(1578), and La Seconde Semaine (1584-1603).
18. **American Baroque** : The Baroque is a period of artistic style that used exaggerated motion and clear, easily interpreted detail to produce drama, tension, exuberance, and grandeur in sculpture, painting, architecture, literature, dance, theatre, and music. The style began around 1600 in Rome and Italy, and spread to most of Europe.
19. **Lord Protector** : Lord Protector (pl. Lords Protector) is a title that has been used in British constitutional law for head of state
20. **Sermons** : teachings , discourse

7.8. MULTIPLE CHOICE QUESTIONS

- Q1) The Puritans were one branch of dissenters who decided that the -----
-----was beyond reform.
 - (a) King of England
 - (b) Church of Scotland
 - (c) Church of England
 - (d) Charles I
- Q2) Escaping persecution from church leadership and the King, the Puritans came to ----- .
 - (a) King of England
 - (b) Church of Scotland

- (c) Church of England
 - (d) America
- Q3) As the Puritans immigrated and formed individual colonies, their numbers rose from 17,800 in 1640 to 106,000 in -----.
- (a) King of England
 - (b) 1700
 - (c) Church of England
 - (d) America
- Q4) The struggle was so great that England's Civil War hurled the ----- against the Crown Forces.
- (a) People
 - (b) Puritans
 - (c) Republicans
 - (d) Tories
- Q5) Though the Puritans won the fight with ----- leadership, their victory was short-lived.
- (a) Charles I
 - (b) King's
 - (c) Public's
 - (d) Oliver Cromwell's
- Q6) On reaching America, most of the Puritans settled in the -----area.
- (a) New England
 - (b) New Jersey
 - (c) New America
 - (d) New York

- Q7) The Puritans banned three English diversions; drama, -----
and erotic poetry.
- (a) Pure music
 - (b) Dancing
 - (c) Religious music
 - (d) Musical dramas
- Q8) According to Puritans, music in worship created a "-----" state
which was not conducive in listening to God
- (a) Dreamy
 - (b) Imaginative
 - (c) Drowsy
 - (d) Conscience
- Q9) Cicero, Virgil, Terence and Ovid wrote :
- (a) Roman classics
 - (b) English dramas
 - (c) Greek classics
 - (d) English classics
- Q10) Puritans formed the first formal school in -----, called the Roxbury
Latin School.
- (a) 1633
 - (b) 1634
 - (c) 1635
 - (d) 1636
- Q11) In 1639, the first American College was established; Harvard in-----.
- (a) Cambridge

- (b) Connecticut
- (c) Oxford
- (d) New England

Q12) In ----- the first printing press arrived

- (a) 1636
- (b) 1637
- (c) 1638
- (d) 1639

Q13) By 1700,----- became the second largest publishing center of the English Empire.

- (a) Scotland
- (b) Boston
- (c) New England
- (d) Cambridge

Q14) The Puritans were the first to write books for ----- , and to discuss the difficulties in communicating with them.

- (a) Royals
- (b) Women
- (c) Children
- (d) Girls

Q15) Puritans wrote on themes referred only to the----- of God.

- (a) Glory
- (b) Power
- (c) Omnipotence
- (d) Greatness

- Q16) John Milton and is best known for his epic poem Paradise Lost (1667), written in -----
- (a) Verse
 - (b) Prose-drama
 - (c) Blank verse.
 - (d) Iambic pentameter
- Q17) A sequel entitled "Paradise Regained" was published in-----.
- (a) 1670
 - (b) 1671
 - (c) 1672
 - (d) 1673
- Q18) Anne Bradstreet was a well-read scholar especially influenced by the works of -----.
- (a) Du Pont
 - (b) Du Pox
 - (c) Du Beauvoir
 - (d) Du Bartas.
- Q19) His poetry has been characterized as "American Baroque" as well as Metaphysical:-
- (a) John Donne
 - (b) John Milton
 - (c) Edward Taylor
 - (d) John Dryden

Q20) John Dryden's life span is:-

- (a) 1631 to 1700
- (b) 1632-1701
- (c) 1633-1703
- (d) 1634-1704

Q21) His first published poem, "Heroique Stanzas" (1658)

- (a) John Donne
- (b) John Milton
- (c) Edward Taylor
- (d) John Dryden

Q22) "Heroique Stanzas" (1658), was the eulogy for the Lord Protector of England, -----

- (a) James I
- (b) Charles I
- (c) Charles II
- (d) Oliver Cromwell

Q23) The Hind and the Panther, was published in ----- .

- (a) 1685
- (b) 1686
- (c) 1687
- (d) 1688

Q24) ----- was the author of The Pilgrim's Progress.

- (a) John Dryden

- (b) John Milton
- (c) Edward Taylor
- (d) John Bunyan

Q25) The Pilgrim's Progress is a -----

- (a) Christian allegory
- (b) Allegory
- (c) Bible chapter
- (d) Parable

Possible Answers

- A-1) (c) Church of England
- A-2) (d) America
- A-3) (b) 1700
- A-4) (b) Puritans
- A-5) (d) Oliver Cromwell's
- A-6) (a) New England
- A-7) (c) Religious music
- A-8) (a) Dreamy
- A-9) (c) Greek classics
- A-10) (c) 1635
- A-11) (a) Cambridge
- A-12) (c) 1638
- A-13) (b) Boston
- A-14) (c) Children

- A-15) (a) Glory
A-16) (c) Blank verse
A-17) (b) 1671
A-18) (d) Du Bartas
A-19) (c) Edward Taylor
A-20) (a) 1631 to 1700
A-21) (d) John Dryden
A-22) (d) Oliver Cromwell
A-23) (c) 1687
A-24) (d) John Bunyan
A-25) (a) Christian allegory

7.9 SHORT ANSWER QUESTIONS

Q1) Who were the Puritans?

Ans. _____

Q2) Write briefly about the ideology/ belief system of the Puritans.

Ans. _____

Q3) What did the Puritans feel about the Devil? How did they speak about it in their sermons?

Ans. _____

Q4) What did the Puritans feel about art forms, such as drama, religious music and erotic poetry?

Ans. _____

Q5) Write briefly about the printing press and its role in spreading education by Puritans.

Ans. _____

Q6) Write a note on Puritan poetry.

Ans. _____

Q7) What literature the Puritans advocate on reading?

Ans.

Q8) Name some Puritan poets.

Ans.

Q9) Write a note on John Milton and his philosophy.

Ans.

Q10) Write a brief note on poetry of John Dryden.

Ans.

Q11) In which languages did John Dryden write? What do you know about Areopagitica ?

Ans. _____

Q12) Name some notable prominent works of Milton, apart from Paradise Lost and Paradise Regained.

Ans. _____

Q13) Write a note on Anne Bradstreet and her initial education.

Ans. _____

Q14) Name the book written about Anne Bradstreet, what was unique about it?

Ans. _____

Q15) Write briefly about Edward Taylor .

Ans. _____

Q16) Write down about Edward Taylor's most famous written work.

Ans. _____

Q17) Write briefly about John Bunyan.

Ans. _____

Q18) In addition to The Pilgrim's Progress, what did Bunyan write?

Ans. _____

Possible Answers

A-1) The Puritans were one branch of dissenters who decided that the Church of England was beyond reform. Escaping persecution from church leadership and the King, they came to America.

A-2) Puritans emphasized on a redemptive piety. The doctrine of predestination kept all Puritans constantly working to do good in present life to be chosen for the next eternal one. Their interpretation of scriptures was extremely strict.

A-3) According to the Puritans, the Devil was behind every evil deed. Constant watch needed to be kept in order to stay away from his clutches. Words of hell fire and brimstone flowed from the mouths of eloquent ministers as they warned of the persuasiveness of the devil's power.

A-4) These three i.e. drama, religious music and erotic poetry, were banned. The first and last of these led to immorality. Music in worship created a "dreamy" state which was not conducive in listening to God. Since the people were not spending their time idly indulged in trivialities, they were left with two godly diversions.

A-5) In 1638, the first printing press arrived. By 1700, Boston became the second largest publishing center of the English Empire. The Puritans were the first to write books for children, and to discuss the difficulties in communicating with them. At a time when other Americans were physically blazing trails through the forests, the Puritans efforts in areas of study were advancing in the country intellectually.

A-6) Puritan poetry was guided by strict codes and rules as was any Puritan writing. Themes referred only to the glory of God. Anything not linked to God and worship was looked down upon.

A-7) Reading the Bible was desirable and appreciated and novels were strictly forbidden. Logic behind it was, any work of fiction was useless and therefore could not contribute to a life dedicated to worshipping God and so was unnecessary.

A-8) Some prominent Puritan poets are- John Milton, Anne Bradstreet, Edward Taylor and John Dryden. They produced some of the greatest verse of their age.

A-9) John Milton (1608 to 1674), was most famous for his epic poem "Paradise Lost" in 1667, was an English poet with religious beliefs emphasizing central Puritanical views. While the work acted as an expression of his despair over the failure of the Puritan Revolution against the English Catholic Church, it also indicated his optimism in human potential.

A-10) His other published poems include: "Hidden Flame," "Mac Flecknoe," "One Happy Moment," "A Song for St. Cecelia's Day," "Song for Amphitryon," "Song to a Fair Young Lady, Going Out of the Town in the Spring" and "To the Memory of Mr. Oldham." Milton's poetry and prose reflect deep personal convictions, a passion for freedom and self-determination, and the urgent issues and political upheaval of the time.

A-11) John Dryden wrote in English, Latin, Greek, and Italian, he achieved international renown in his lifetime, and his celebrated *Areopagitica* (1644), is among history's most influential and impassioned defences of free speech and freedom of the press.

A-12) Some notable published works by Milton include, "On Shakespeare" (1630), "Comus" (1637), "Lycidas" (1638) and the tragedy, "Samson Agonistes" (1671).

A-13) Anne Bradstreet (approximately 1612 to 1672), considered by many scholars to be the first American poet, emigrated to Salem, Massachusetts in 1630. She had no formal education but had constant tutoring provided by her father.

A-14) Anne Bradstreet's book of collected poems, "The Tenth Muse Lately Sprung Up In America" (1650), was the first published work by a woman in America and England.

A-15) Edward Taylor (circa 1642 - June 29, 1729) was of English origin and a colonial American poet, pastor and physician. His work remained unpublished

for some 200 years but since then has established him as one of the foremost writers of his time.

A-16) Edward Taylor's most famous work, "Preparatory Meditations Before My Approach to the Lord's Supper," was a collection of personal thoughts and insights he gained while writing sermons.

Q-17) John Bunyan, was (baptised 30 November 1628 - 31 August 1688). He was an English writer and Puritan preacher best remembered as the author of the Christian allegory *The Pilgrim's Progress*.

A-18) In addition to *The Pilgrim's Progress*, Bunyan wrote nearly sixty titles, many of them expanded sermons

7.10 LESSON END EXERCISE

- Q1) What were the objects and the results of the Puritan movement in English history?
- Q2) How did religion and politics affect Puritan poetry ?
- Q3) Tell briefly the story of Milton's life. What are the three periods of his literary work?
- Q4) Give the main idea or argument of *Paradise Lost*. What are the chief qualities of the poem?
- Q5) What quality strikes you most forcibly in Milton's poetry?
- Q6) What are the chief qualities of Bunyan's style?
- Q7) What are the major themes in Puritan Poetry?
- Q8) Write a short note on the works of Anne Bradstreet.
- Q9) Make a short note about Edward Taylor as a poet.
- Q10) What do you know about life and works of John Dryden.

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Hamlet

STRUCTURE

8.1 Introduction

8.2 Objectives

8.3.1. Summary Act I Scene

8. 3.2 Summary Act I Scene 2

8.3.3 Summary Act 1 Scene 3

8.3.4 Summary Act 1 Scene 4

8.3.5 Summary Act 1 Scene 5

8.4.1 Summary Act II Scene 1

8.4.2 Summary Act II Scene 2

8.5.1 Summary Act III Scene 1

8.5.2 Summary Act III Scene 2

8.5.3 Summary Act III Scene 3

8.5.4. Summary Act III Scene 4

8.6.1Summary Act IV Scene 1

8.6.2Summary Act IV Scene 2

8.6.3Summary Act IV Scene 3

8.6.4Summary Act IV Scene 4

8.6.5Summary Act IV Scene 5

3.6.6Summary Act IV Scene 6

8.6.7Summary Act IV Scene 7

8.7.1 Summary Act V Scene 1

8.7.2 Summary Act V Scene 2

8.8 Conclusion

8.9. Glossary

8.10 Character Description

8.11 Question and Answers

8.12 Model Questions

8.13 Suggested Readings

8.1 Introduction

Shakespeare's plays are known as the best in the English language, and they have been translated into many languages. His works were performed often all around the world. Shakespeare's plays have been published in print, yet up until 1623, half of them remained unread. Shakespeare's plays are traditionally divided into comedies, tragedies, and histories, and the First Folio follows this pattern.

Shakespeare drew inspiration from the works of playwrights Thomas Kyd and Christopher Marlowe. His plays touched spectators emotionally and sparked discussion on the fundamental concepts of human nature. His tragedies began with *Julius Caesar* in 1599, and he wrote some of his most well-known plays, like *Macbeth*, *Hamlet*, and *King Lear*. The topics covered in his period's plays include betrayal, murder, passion, power, and egoism.

Modern criticism has categorized several of Shakespeare's plays as "Problem Plays" to evade simple categorization and to deviate from the inclusive standards. For what experts assume to be his later comedies, the name romances were also coined. *Hamlet* continues to be the Royal Shakespeare Company's most-performed drama and its best performance.

Shakespeare's *Hamlet*, which has 29,551 words and is one of his most well-known plays, is one of the longest plays ever written. *Hamlet* is a narrative that can be "apparently endlessly repeated and adapted by others," making it one of the most powerful and influential works of literature on the entire globe. The tragedy of *Hamlet*, Prince of Denmark, who lost his father, is depicted throughout the play. Claudius, King *Hamlet*'s uncle, killed him to take the kingdom and wed *Hamlet*'s mother. The drama centers on *Hamlet* exacting revenge on his uncle.

Many authors and commentators discussed *Hamlet*'s reluctance to kill his uncle, and the characters of Ophelia and Gertrude were re-evaluated to rehabilitate as mistreated characters in this play, despite the play being built with a depth of personality and innovative research. Recent psychoanalytic commentators have looked at *Hamlet*'s id cravings. The critics debate the moral and philosophical implications of cold-blooded murder, planned retaliation, and suppressed desire. His literature had possibly the greatest influence on how writers of all ages were read,

performed, handled, and valued across the world.

8.2 Objectives

- To introduce the learners with the William Shakespeare's play *Hamlet*.
- To acquaint the learners with the plot, characters and themes of the play *Hamlet*.

8.3.1 Summary Act I Scene 1

In the play's opening scene, a watchman called Francisco is replaced with an officer named Bernardo on a gloomy winter night in Denmark. Horatio was a close buddy of Hamlet at Wittenberg University. Shortly later, Bernardo is joined by Marcellus, another watchman. Bernardo and Marcellus talked about the appearance of the mystic shadow that they had observed the previous night and stated they had something to show Horatio. They asked Horatio to join them since they both thought it was the spirit of the recently deceased King Hamlet.

They were taken aback as the ghost suddenly materialized in front of them before disappearing. It even resembled King Hamlet's armor from his battles with the troops of Norway and his scowl from his battles with the Poles. Horatio is skeptical but he asserts that the ghost looked like the deceased King of Denmark. Horatio thought the ghost forewarned them and was an omen of some doom for Denmark. He recalls King Hamlet's recollections of his conquering of several areas that had formerly belonged to Norway. He reasoned that these indications may be related to a military assault sin Fortinbras, the young prince of Norway is now beginning to go through the seized territories that King Hamlet had forfeited.

When Horatio tried to speak, the ghost remained mute for a second time before dissipating once again as the cock crows at the first sign of light. He chose to advise the dead King's son, Prince Hamlet, about the apparition. If it is the ghost of King Hamlet, he thinks the ghost won't object to speaking with his loving son.

8.3.2 Act I Scene 2

King Claudius and Gertrude, the mother of Prince Hamlet, planned to get married, and

Claudius told his courtiers about his recent union with the widow of his brother. To balance the issue, he claims that he mourns the loss of his brother but that in order to prevent Denmark from grieving, he must hold this choice and make Denmark happy with his marriage. In his address, he brought up the letter that the young Fortinbras had sent him, in which he rashly sought the territories that King Hamlet had gained from Fortinbras's father, along with a dispatch order for Cornelius and Voltimand.

When Claudius finished speaking, Laertes, the son of the Lord Chamberlain, expressed his desire to go back to France. Claudius agreed, and Polonius also approved his wish. Gertrude admits that Hamlet wants to be around her more and disguises this as her husband's echoes. Hamlet chose to remain. Claudius declares that he is happy with his choice and prepares to commemorate the historic tradition known as "the king's rouse" with fireworks and other celebrations.

Regarding his mother's hurried marriage to his uncle and his father's passing, Hamlet was outraged and perplexed. He recalls his parents' final days with affection and how they seemed. He now feels plagued by all those memories and is surprised that he wants to die. He believed he might vanish and cease to be. Regarding the far less talented sibling of his parents, he had contradictory feelings.

Hamlet was silent during the suicide plan until Horatio burst into the room, followed by Marcellus and Bernardo. They talked about the wedding of Prince Hamlet's mother, which was immediately after the funeral of King Hamlet. Then he describes what they had observed the night before. Hamlet was moved by Horatio's remarks, which appeared to be his father's spirit, and he consented to watch with them in the hopes of having a conversation with the ghost.

8.3.3 Act 1 Scene 3

Laertes is getting ready to fly to France in Polonius' home. He warned his sister Ophelia not to fall in love with Hamlet and shouted this to her. Laertes found it hard to imagine that Hamlet could truly love her. Hamlet may not be able to marry her since he is fighting to keep his position in his state. Ophelia consents to follow Laertes' guidance.

Laertes receives advice from Polonius on how to conduct oneself in a victorious and ethical manner. Laertes was chastised by Polonius for keeping his ideas to himself, restraint from acting on impulsive urges, and familiarity but not vulgarity in his interactions with others. He tells them to stay on to their existing buddies while easing into new friendships. He gave him advice on how to fight bravely if necessary, listen more than he talks, dress luxuriously rather than shabbily, be cautious when borrowing or loan money from others, and, above all else, always be true to himself.

After the Farewell of Laertes, Polonius questions Ophelia about her connection with Hamlet. Hamlet, she believes, has claimed to love her. Laertes' admonition is reiterated by Polonius, who firmly prevents Ophelia from interacting with Hamlet going forward. She should be aware of any false vows and reject the tenderness that Hamlet showers on her, according to Polonius, who said that he would cause her to swear in love. Ophelia consented to carry out his directive.

8.3.4 Act 1 Scene 4

Horatio, Marcellus, and Hamlet waited for the ghost to arrive outside the castle in the chilly weather. Shortly after midnight, they heard gunshots and horn coming from the palace. Hamlet informed Horatio that the new king was spending the night carousing in accordance with Danish tradition and that he needed to establish all the rituals. Hamlet screams out of the blue because he saw the ghost and pursued it into the night. Horatio begs him to return and cautions him from following the ghost since it could bring him harm.

He claimed that since the soul is immortal and cannot be harmed by a ghost, he never gives a damn about his existence. Horatio and Marcellus eventually followed Hamlet and the ghost after a little interval. Hamlet made the decision to find out if his father's ghost is the King's spirit or a wicked demon, but the ghost vanishes into the night. Hamlet was concerned and thought the ghost would never hurt him.

8.3.5 Act I Scene 5

In the pitch-black, King Hamlet's spirit begins to talk to Hamlet, pleading with him to

get retribution for his death, which was a "foul and most unnatural murder." He comes to rouse Hamlet and recounts him the tale of how he was killed, revealing to him that the murderer was Claudius, who is now wearing the throne as the new king, while the victim was sleeping in his garden. The way the ghost of his deceased father is posing astounded Hamlet.

He cried out, "O my prophetic soul!" to confirm his concern about his uncle. The ghost encouraged Hamlet to exact retribution but urged him not to act against his mother. The ghost revealed that his beloved wife Gertrude and his crown had been polluted by the vengeful Claudius, who had raped her and torn the pure love from her soul. He was instructed by the spirit to "leave her to heaven" and to ignore the conscience's pains.

When morning broke in the sky, the ghost vanished. Hamlet made the decision to comply with the ghost's request. When Horatio and Marcellus enquired about the incident, he refused to explain what had happened and insisted they not tell anyone what they had seen. He also told them he would pretend to be insane and made them swear not to hint in any way that they knew anything about the murder of King Hamlet. On Hamlet's sword, Horatio and Marcellus swear allegiance before leaving the castle.

8.4.1 Summary Act II Scene 1

Reynaldo, Polonius's servant, travelled to France with money and notes for Laertes. Polonius gave him instructions to enquire about Laertes' personal life and the means to do so. Ophelia is clearly upset when he comes, and she claims that he was scruffy, not normal, and had crazy eyes. She claims that Hamlet grabbed her, hugged her, and groaned loudly. Ophelia was concerned since he was clearly not prepared to speak with her. Ophelia is advised by Polonius to keep Hamlet at a distance since he must be crazy in love with her. Polonius rushes outside to inform Claudius that their love for Ophelia is the cause of Hamlet's irritability.

8.4.2 Summary Act II Scene 2

The king and queen have called Rosencrantz and Guildenstern from Wittenberg to cheer up Hamlet and lift his spirits. Voltimand and Cornelius, the ambassadors sent to Norway by

Claudius, were returned and informed about the elderly and ailing king of Norway and convey his words about war with Fortinbras' army. As a result of Hamlet's erratic behaviour and apparent inability to recover, his friends agreed to investigate. Hamlet earlier wrote love poems and letters to the king and queen, which Polonius displays.

In order for Polonius, Gertrude, and Claudius to understand that Hamlet's insanity is a result of his love for Ophelia, they hide behind an arras when Ophelia confronts him. To see how Hamlet will respond, Polonius refers to the elderly man as a "fishmonger" and gives him illogical replies to his queries. When Rosencrantz and Guildenstern arrive, they talk about Hamlet's dissatisfaction with recent events in Denmark and explain their purpose for coming. Hamlet said that he had lost all of his delight, had fallen, and was now surviving in a sorrow that entirely seemed barren and pointless. A theatre group was welcomed by Hamlet at the castle.

One of them recounts the destruction of Troy and the passing of Priam and Hecuba, the Trojan King and Queen. The stories left Hamlet feeling inspired, and in a speech he wrote himself, he declares that they shall hear *The Murder of Gonzago* the next day. Hamlet berates himself and decides to deliver a powerful speech for long-dead characters that will serve as a trap for Claudius. When Claudius sees the play whose story recalls the killing of King Hamlet very much. When Claudius sees his transgression being performed on stage, he says, "wherein I'll capture the conscience of the monarch," saying that if he is guilty, his countenance would show it.

8.5.1 Summary Act III Scene 1

When talking with Claudius and Gertrude about Hamlet's conduct, Rosencrantz and Guildenstern claim that they were unable to determine the cause of the actor's sadness. They urged and invited the king and queen for the evening performance, saying that Hamlet is very interested in the actors and their speeches. In the absence of Gertrude and her Hamlet-supporting companions, Polonius and Claudius keep an eye on Hamlet's talk with Ophelia. Ophelia was urged by Claudius and Polonius to wander around the lobby when she heard Hamlet's footsteps in order to speak with him about his love.

To be, or not to be: that is the dilemma, asks Hamlet as he ponders if suicide is the best way to end his suffering. A person does not choose to suffer from misfortune; it is a fact of life. We are terrified of what will happen when we die since we don't know much about the afterlife. In order to restore Hamlet's gift of love to him, Ophelia approaches him when he is thinking about it while carrying instructions from Polonius. Hamlet yelled violently that he wants to dissolve all marriages because women always paint their faces to look more attractive in front of the man and make them act like monsters. Women also make a significant contribution to the realm of dishonesty, according to Hamlet. When Ophelia learned that Hamlet had apparently gone insane, she wept for the honorable mind.

Claudius decided to send Hamlet to England in the hopes that it would help him find solace in all of his problems because he knows the reason for his sadness is not love for Ophelia. The king instructed Polonius to escort Hamlet to the chamber of Gertrude after the performance, but Polonius disagreed since he thought Hamlet's craziness and agitation were caused by his love for Ophelia. Once more hiding, Polonius watched Hamlet.

8.5.2 Summary Act III Scene 2

The actors are rushed as they get ready, and Hamlet has instructed them how to act the roles he has written for them in the castle hall. Hamlet displays his admiration and high estimation of Horatio's brains and style while praising his characteristics of restraint and reserve. Having told Horatio the truth about what he had learned from his father's ghost, Hamlet urges him to keep a close eye on Claudius throughout the performance in case he has any guilty feelings. The game "dumbshow" is started by the players. They portray "a king and queen exhibit their love" in that.

While the monarch is dozing off in the garden, a guy injects poison into his ear to kill him. Due to the murderer's repeated attempts to attract the queen, she eventually accepted his methods. The drama depicts the king's assassination by his nephew with great clarity. When the killer injects poison into the sleeping king's ear, Claudius stands up and calls out for light. His actions confirmed that he committed the crime. When he is summoned into his mother's chamber, he steels himself to talk to her, vowing to be brutally honest with her while

maintaining self-control: "I will speak daggers to her, but use none." Hamlet forewarns Horatio, who then behaves suspiciously.

8.5.3 Summary Act III Scene 3

Claudius urged Rosencrantz and Guildenstern to accompany Hamlet on his journey to England and promptly report him after realizing how serious Hamlet's insanity is. Claudius is portrayed by Hamlet as being severely upset by the play yet still choosing to go see his mother. While hiding, Polonius listens in on Hamlet and Gertrude's chat. Claudius receives information from Polonius. Claudius does convey his sorrow and regret over his conduct. He starts to pray, specifically for the queen and the crown, before executing the crime. Although he longs to communicate his regret for his brother's death to Hamlet and his brother, he feels ill-equipped to do so. Sincere prayer has eluded him: "My words fly up, my thoughts remain below." Claudius was seeking atonement for his misdeeds when Hamlet made the difficult decision to kill him while he was praying. He thus waits for Claudius to be either intoxicated, enraged, or possessed before killing him.

8.5.4 Summary Act III Scene 4

When Hamlet enters the chamber, Polonius advises the queen Gertrude to treat him harshly, and Polonius intends to lurk behind an arras to listen in on the dialogue between the mother and her son. Gertrude told Hamlet that he had insulted his father—his stepfather—by marrying Claudius, his father's killer, but Hamlet abruptly cut her off and declared that she had offended his father—the dead king—by doing so. He almost reaches the top of his angry fury as he makes her completely aware of her transgression. Hamlet screams, "How now! a rat?" and stabs with his sword after realizing that someone was hiding behind the arras. He speculates that it may be Claudius. Gertrude yelled that his deed was "rash and brutal," to which he retorted that it was virtually the same as killing a monarch and being married to his brother. When Hamlet removed the arras and saw that it was Polonius, not the king, he was startled.

With the images in hand, Hamlet angrily criticized his father and the reigning monarch before questioning his mother's motivation for marrying Claudius. When Hamlet lashes out at

Claudius, the ghost appears in front of him, but Gertrude is unable to see the ghost and assumes that he is insane. The spirit asked Hamlet to intervene for her since she was aware that he had not yet exacted his vengeance. He vows that heaven would punish him for this transgression while dragging Polonius's body. Hamlet begs his mother to reject Claudius and rediscover her morality. She promised to keep her craziness a secret when he asked her not to divulge it to the next king. He stated that he must travel to England with his two pals, whom he claims to distrust since they appear to be Claudius' allies and are like deadly snakes.

8.6.1 Summary Act IV Scene 1

Claudius was in conversation with Rosencrantz and Guildenstern when Gertrude begged to talk with him alone. She tells the king about her encounter with Hamlet and claims that Polonius ran into him while he was furious at the sea during a storm. Claudius expressed his confusion and anxiety that Hamlet might kill him out loud. He also pondered how he would manage the situation while maintaining the security of his throne in Denmark. Hamlet must thus go to England, according to the king, and find a method to justify his wrongdoings to the Danish court and populace. He gave them the assignment to locate Hamlet.

8.6.2 Summary Act IV Scene 2

In Elsinore, Polonius' body was disposed of by Hamlet, who also gave the command to store it securely. Rosencrantz and Guildenstern inquire as to what he did with Polonius' body. The body is with the king, but the monarch is not with the body, stated Hamlet in place of explaining. Hamlet accused Rosencrantz and Guildenstern of working as Claudius' spies. He describes Rosencrantz as a "sponge" who "soaks up the king's countenance, his awards, and his authorities," and he forewarns him that "when he wants what you have gleaned, it is but squeezing you, sponge, and you shall be dry again." Hamlet ultimately consented to have Rosencrantz and Guildenstern accompany him to Claudius.

8.6.3 Summary Act IV Scene 3

When Hamlet was in the care of Rosencrantz and Guildenstern, Claudius pressured him to divulge the location of Polonius's body before announcing the death of Polonius and his

decision to transfer Hamlet to England. The king requested his men to investigate under the steps near the castle lobby, to which Hamlet responded that the body of Polonius was being devoured by worms before revealing that it is there. When Claudius told him to go to England, Hamlet joyfully agreed. Claudius feels certain that England will carry out his request to execute Hamlet. But he asked Guildenstern and Rosencrantz to see to it that Hamlet gets on the boat to England.

8.6.4 Summary Act IV Scene 4

The youthful Prince Fortinbras leads his army over a neighboring plain in Denmark as they make their way into Poland. Fortinbras gave orders for his captain to request permission from the King before entering Denmark. The Captain came upon Hamlet, Rosencrantz, and Guildenstern while traveling Hamlet learned that the Norwegian army rides to battle the Poles by his remarks. When Hamlet inquires about the cause of the struggle, the man responds that the armies will fight for the name rather than for-profit over little plots of land.

Hamlet is astounded by the idea that a brutal battle could be waged for something so little and wonders how people could behave with such violence and purpose for such little reward. In contrast, despite having a lot to gain from exacting terrible vengeance on Claudius, Hamlet continues to put off and disregard taking action. Hamlet states that his thoughts would be bloody since, while being unhappy with himself, he was unable to exact revenge on Claudius.

8.6.5 Summary Act IV Scene 5

Gertrude and Horatio talked about Polonius's passing and Ophelia, who appeared to have gone insane after the loss of her father and used to sing bizarre songs and carry flowers. Ophelia rants, telling Claudius things such as, "They claim the owl was a baker's daughter." When Gertrude avoids speaking to the grieving Ophelia, Horatio said that Ophelia's grief had rendered her illogical. His death also raised suspicions and unease among the Danes. Laertes is about to sail home from France, according to Horatio. Horatio and Gertrude were startled in the meanwhile by a booming echo from the castle. When Claudius learned that Laertes had arrived with a throng of commoners from his guard, he was astounded. The crowd refers to Laertes as

"Lord" because they believe he should rule as king.

He is perceived in that castle hall as a storm to get revenge for the murder of his father. Gertrude tremblingly declares that her husband Claudius is innocent of this murder after Claudius bluntly pronounces Polonius dead. Laertes is persuaded by Claudius, who accuses him of killing Polonius' innocents and promises to assist him in exacting justice. In the wake of Polonius's passing, Laertes agrees with him and appreciates his willingness to take action to bring about justice: "Where the crime is, let the huge ax fall."

8.6.6 Summary Act IV Scene 6

In the nearby countryside, Hamlet is carrying a note to Horatio concerning his return to Denmark, which is being carried by two sailors. Hamlet recounts in the letter that after being taken by pirates, he asked Horatio to accompany the sailors to the King and Queen so they might deliver letters from the pirates to them as well. He declared in his letter that he had a lot to say about Rosencrantz and Guildenstern. Visit Hamlet the sailors, Horatio implores.

8.6.7 Summary Act IV Scene 7

Laertes is happy that Hamlet is going back to Denmark since it means he may exact his retribution shortly. Because the king and queen love Hamlet and he insisted that Laertes ought to get retribution, Claudius claimed that he did not punish Hamlet and discreetly buried Polonius' body. As a result of Claudius's irrational fear of Hamlet. He exhorts him to go back to Hamlet's recent envy of Laertes' sword prowess. To get retribution, Laertes proposed poison for his sword, which he sharpened such that even the slightest scratch would kill Hamlet.

If Hamlet manages to avoid Laertes' blade and prevail in the duel, Claudius will bring him a cup of poisoned wine as part of the celebration. Claudius had devised another trap for Hamlet. When Laertes learned that Ophelia had perished in the river, he was horrified and distraught. He lost patience and sobbed because he had lost his sister so soon after the passing of his father. Gertrude was informed by Claudius that there is no way to quell Laertes' fury at Hamlet and that the girl's murder has awakened his heavy heart with retribution.

8.7.1 Summary Act V Scene 1

The last chapter begins with a debate regarding uncovering Ophelia's tomb. They rehashed rumors Ophelia had put an end to it all and debated whether she should be covered by the shelter. We understand that the emperor crushed the opposing clergy and was ready to cover him. Hamlet and Horatio arrived after making fun of the children's concept of excavating tombs. The backhoe sends a glass of vodka to his friend and continues to dig and sing. Surprisingly, Hamlet ignored the interests of the diggers. As the internment aces dumped separate heads into the grave, Hamlet wondered who they were - the sanctuary superintendent or the attorney.

Hamlet walks approaches the cemetery and tells the children about the wiped-out animal. Undertaker Hamlet debates how long it takes for the remains to rot. He then removed the skull from the burial site, claiming that he had been sleeping for 23 years. The earthmover claimed to be the lord who mocked Yorick. Hamlet is taken aback because he knew Yorick as a child and adored him. He grabs his head and speaks with Yorick, giving him a comprehensive perspective on the essence of death.

The viewpoints on Hamlet - Claudius, Gertrude, and Laertes as they walked to the grave with the minister and his entourage - were hung in the room. Hamlet saw that the incarceration was not as straightforward as planned, implying that the expiration had brought it all to a stop. Laertes stood by Horatio as he argued with the pastor over the lack of memorial services. Laertes revealed to Hamlet, when arguing with the minister, that the body had a place with Ophelia. Gertrude moved on and said her goodbyes to Ophelia.

Laertes comes next. Laertes jumped into her sister's grave, furious, to retrieve her sister's body and begged the diggers to cover her alive. Hamlet comes as a result of this sorrowful show. After defeating Laertes, Hamlet declared that he loves Ophelia, who had almost 40,000 siblings. The monarch and sovereign dismissed his vow as insane. At that time, Hamlet departs, and Horatio follows. After they had departed, Claudius assisted Laertes in recalling his plan for dealing with Hamlet.

8.7.2 Summary Act V Scene 2

The lord, sovereign, and several dignitaries placed everything on the table to see the struggle. Hamlet was angry over Ophelia's burial site and apologized to Laertes for killing Polonius. Laertes agreed to apologize but stated that he would not value her until she met them. Laertes and Hamlet choose their swords. Wrong Laertes favors inconspicuous swords with blades. Claudius invited Hamlet for a drink as they prepared to fight.

When Osric becomes an appointed authority, the fight begins. The monarch handed Hamlet a beverage to cheer him up, dropped a deadly material pearl into his cup, and hurled the wine before delivering it. Hamlet truly refuses to drink. They played one rounder, and Hamlet won again. Gertrude toasted Hamlet's life after this following pass. Claudius denies this while accepting a cup and drink. The third encounter between Hamlet and Laertes ended in a tie.

Laertes damaged Hamlet with a hurt whore after this encounter, leaving no trace of him. They fought Hamlet and, in the end, stood up to Laertes with a wounded blade. He hurt Laertes. The sovereign quickly collapsed. He claimed to have died as a result of alcoholism. Hamlet demanded betrayal and agreed to Laertes' plan. He acknowledged to torture and apologized. Hamlet took his blade and slammed it into Claudius, forcing the ruler to drink from his cup. Claudius died. Laertes apologized to Hamlet before passing away.

Recognizing that he was about to die, Hamlet ordered that Horatio reveal his disorder to the audience. Horatio has to die with his buddy, but Hamlet persuades him to continue for a short time and remove his name. Fortinbras was declared lord of Denmark by Hamlet. Then he bites the bullet and says, "The rest is quiet."

Fortinbras was quoted as adding that following his victory, he returned to Poland with British envoys. When Fortinbras approached the court, he noticed four dead on the ground. Rosencrantz and Guildenstern, the British ambassadors, were slain. Horatio Claudius explained that he survived till he received the data, but did not get it. He demanded that the bodies be transported. Horatio continues to explain the circumstances behind his death, stating that "history is brimming with regular, ridiculous, and unprecedented demonstrations;/Sudden preliminaries, basic killings; About being misled forcibly and kicking the bucket which is as it should be".So he pledged to tell the story of Hamlet. Fortinbras agreed. He said that following

the death of the Danish king, he would resume his quest for the coveted office. Fortinbras then declared that Hamlet would be covered as an officer at that moment. A group of cops carried his body in front of an audience.

8.8. Conclusion

The drama is based on Hamlet's (Amulet's) chronicle, a twelfth-century Danish history written in Latin Saxon from Germany. Francois de Belleforest, a Frenchman, invented this structure around 1570. In it, Feng kills his younger cousin Horwendil and marries his soul mate Gerutha. Amleth, the son of Horwendil and Gerutha, seeks to defend his father's homicide despite his young. To avoid an inquiry, he acts like a numb skull, a practice that allows people to believe he is benign. Amulet learns how to murder Feng with the dynamic assistance of his mother. He was crowned King of Denmark.

This narrative is generally easier to follow than Shakespeare's change. Shakespeare was certainly aware of Sachs' form, as evidenced by another play performed in 1589 in which the soul cried, "Hamlet, render retribution!" The 1589 show has been lost, sparking several theories about who may have made it. Most scholars attribute this to Thomas Kidd, the author of *The Spanish Tragedy* of 1587. The Spanish disaster gives Hamlet several characteristics, such as phantom seeking revenge, unexplained wrongdoing, performing in a play, a troubled legend who professes to be sad, frenzy, and a champion who becomes wild and commits self-destruction.

The Spanish Tragedy was one of the first and most renowned Elizabethan "vengeance misfortunes," a category that Hamlet both addresses and muddles. Typically, vengeance misfortunes have a few story objectives. Overall, what a terrible insult or shamefulness demands revenge. In many of these cases, the traditional form of payment (often the courts) is not available due to the power of the offending person or individuals, who are frequently respectable, if not brilliant. Retribution catastrophes also highlight the emotional battle of the justice warrior, who frequently confronts (or imagines) and frequently enters the ethical issues of his situation.

Finally, wrathful disasters terminate in emotional murder, with the guilty individual

being slaughtered frightfully and ritualistically. Concrete isn't Shakespeare's first revenge blunder - this acknowledgment has a home in Titus Andronicus, a Marlovian shock show that has all of the previously mentioned components. Regardless, Hamlet is often regarded as the best misfortune of vengeance, if not the best misfortune, if not the best show was ever written.

The main reason for showing adequate respect is Hamlet's personality. Its perceptive and unsound character has been analyzed by various well-known researchers and craftspeople over the last four centuries. Johann Wolfgang von Goethe portrayed him as an artist, a person who was overly sensitive and helpless to adjust to Denmark's political conflicts. Sigmund Freud, an Austrian psychotherapist, saw concrete as far as the "Oedipus complex." In any case, Freud gently draws attention to the fact that Hamlet addresses a modern man clearly since he does not murder Claudius to have sexual relations with his mother, but kills him in retaliation for his father's death.

Political translations of Hamlet exist as well, in which Hamlet confronts a sense of political blockage or a test of a faulty system. Stephen Greenblatt, the director of Shakespeare's Norton edition, sees Hamlet's efforts as a mirror for translation inside the real play - a huge number of the characters directing Hamlet, including Polonius, Claudius, Rosencrantz, and Guildenstern. Encourage theories to elucidate his actions, none of which work. Nothing can be stated with certainty about concrete except that it was a long-lasting occasion for brilliant people to study some of life's unresolved questions.

8.9. Glossary

Antic - Mad, lunatic.

Approve - Confirm.

Arras - A tapestry.

Augury - A prediction or foreshadowing of the future.

Bark - To cover as with a bark.

Beaver - The part of the military helmet that hinged down to cover the face.

Bilboes - Fetters.

Bisson rheum - Blinding tears.

Bodkin - A dagger (or large needle); also, "body," as in, "God's bodkin."

Cap-a-pe - Head to foot.

Cataplasm - Poultice, bandages.

Cartel - Craft; deceit.

Cellarage - The space below the stage accessible by the trapdoor is used primarily for exits and entrances.

Cerement - A pall or burial garment in which a corpse is placed.

Character - One's personality or deportment; secondarily, "character" can refer to one's handwriting.

Chary - Wary.

Chopine - A shoe with a tall heel made of cork.

Cicatrice - Scar.

Climatures - Regions.

Closet - Private room.

Comart - Joint bargain.

Countenance- a person's face or facial expression.

Cumaliis - With others.

Dane - King of Denmark.

Danskers - Danes.

Down-gyved - Hanging down.

Drabbing - Visiting prostitutes.

Ducat - A gold currency.

Dup - To unlatch.

Eisel - Vinegar.

Espials - Spies.

Excrements - Any excrescences (things that grow out of the human body, like hair, nails, etc.).

Eyases - Fledgling hawks.

Eyrie - A nest.

Fardels - Burdens or packs.

Gib - A tomcat.

Goodmother - Stepmother.

Green - Naive, inexperienced.

Groundlings - The lowest of Elizabethan theatergoers; they paid a low price to stand in front of the stage.

Gules - Red, according to heraldic terminology.

Harrow - To fill with fear or worry.

Savior - Facial expression or demeanor.

Herod - The Biblical king, foe of Jesus; represented frequently in medieval mystery plays as a loud and overbearing despot.

Hic et ubique - Here and everywhere.

Hoodman-bluff - Blind man's bluff; a game for children.

Hymen - God of marriage.

Hyperion - The god of the sun.

Hyrceanian beast - Tiger.

Illume - To illuminate, make light.

Impartment - Communication.

Importunity - Insistent solicitation.

Lard - To garnish, embellish.

Lethe - According to Ancient tradition, the river of forgetfulness is Hades.

Limed - Stuck as if to sticky paper (as in, stuck to birdlime).

Matin - Dawn.

Mazzard - Head.

Miching mallecho - A sneakily performed crime.

Milch - Milky, sympathetic, lachrymose.

Mobled - Muffled.

Moiety - Half a share.

Mote - A speck of dust.

Nemean lion - The great beast slain by Hercules as one of his labors.

Nero - The infamous Roman tyrant.

Nonce - Occasion.

O'ercrow - To announce triumphantly, like a rooster.

Orisons - Prayers.

Paddock - A toad.

Parley - Debate.

Perpend - Consider.

Petar - Bomb.

Pole - The Northern Star.

Poll - Head.

Porpentine - Porcupine.

Posset - Curdle.

Presentment - Presentation, portrayal.

Quietus - Quietness.

Repair - To go, make one's way.

Rivals - Partners.

Robustious - Bombastic.

Rood - Christ's cross.

Roscius - The most famous ancient Roman actor.

Rub - Obstacle.

Scullion - Kitchen servant.

Shent - Reproved.

Splenative - High-strung, quick-tempered; literally, having too much "spleen."

Springes - Snares.

Statist - A statesman.

Stoup - A flagon, cup.

Suppliance - Diversion, fun.

Tellus - The Roman goddess of the earth.

Termagant - An angry demon represented in many medieval mysteries plays.

Tetter - A scabrous covering.

Unaneled - Without having received extreme unction, as part of the Catholic last rites.

Unhouseled - Without having been cleansed by sacrament.

Unsifted - Inexperienced.

Valanced - Bearded.

Ventages - Finger holes in a wind instrument.

Videlicet - Namely.

Volley - A military salute given by firing off a group of rifles.

Wassail - Revelry, carousing.

8.10 Character Description

Hamlet: Hamlet is the grief-stricken protagonist of the play.

Polonius: He is the king's chief counselor and father of Laertes and Ophelia.

Claudius: Claudius is the corrupt brother of King Hamlet who takes the throne after the king's death and marries his former sister-in-law.

Horatio: Horatio is Hamlet's school friend who remains a loyal companion.

Laertes: Laertes is Polonius's son—a strong, active, and noble confidant for Hamlet.

Ophelia: Ophelia is Hamlet's love interest.

Gertrude: Gertrude is Hamlet's mother.

Ghost: The ghost is the spirit of King Hamlet.

Barnardo: He is a castle guard.

Captain: The captain is a member of Fortinbras's troops; Hamlet shares a conversation with him about thoughts and actions.

Cornelius: Cornelius is a courtier sent as ambassador to Norway.

First Player First Player, a member of the company of players, agrees with Hamlet

that they will perform his edited version of *The Murder of Gonzago*.

Fortinbras: Prince of Norway, is a quick-thinking and passionate foil to Hamlet.

Gravedigger: The gravedigger and sexton are responsible for digging Ophelia's grave.

Guiltenstern: a friend of Hamlet, is hired by Claudius to spy on Hamlet.

Marcellus: Marcellus is a castle guard.

Osric: He is the king's pretentious messenger.

Reynaldo: Reynaldo is a spy sent to monitor Laertes's activities in France.

Rosencrantz: Rosencrantz, a friend of Hamlet, is hired by Claudius to spy on Hamlet.

Sailor: The sailor delivers letters from Hamlet to Horatio and Claudius.

Sexton: The sexton and gravedigger are responsible for digging Ophelia's grave.

A sexton is a church official who looks after church property.

Voltemand: Voltemand is a courtier sent as ambassador to Norway.

8.11 Question and Answers

1. *Hamlet* is widely hailed as the first modern play in the English language. Which characteristics of its central character might account for this label?

Hamlet is considered the first modern play partly because of the psychological depth of its main character -- Hamlet suffers from melancholy, self-doubt, and even delusions. The audience never quite knows what Hamlet is thinking, or what is real. Hamlet himself declares again and again that he doesn't understand his doubts either ("I have of late, *but wherefore I know not*, lost all my mirth.")

2. Death is a constant presence in this play. How does Hamlet's attitude toward death

differ from that of the gravediggers?

Death was a much more ordinary presence in Elizabethan England than it is in the modern world. Infant mortality was high and plagues swept whole nations. In this sense, the gravediggers exhibit a much more realistic approach to death than most people. Hamlet uses the occasion for a more general examination of mortality. His attitude toward death is not necessarily inconsistent with that of the gravediggers, but it is different in his emphasis on the metaphysical rather than physical implications of death.

3. Define revenge. Explore *Hamlet* a traditional revenge play?

Revenge is traditionally the cold-blooded pursuit to make up for one hurt with a strike against its perpetrator. Revenge is usually violent. *Hamlet* is hardly a traditional play of revenge because the main character is so uncertain and ambivalent about both the original strike and what he should do about it. Melancholy and uncertainty play just as large a role in Hamlet's character as the desire for revenge.

4. Bring out the settings of the play *Hamlet*.

From the script, the audience gathers that Elsinore Castle is a remote place in northern Europe. Not much else is known: there were no sets in Shakespeare's time. But the setting certainly matches Hamlet's melancholy mood, and the isolation of the place helps make the violence and implied incest believable.

5. What is Polonius telling Reynoldo to do? What does this tell us about Polonius's character?

Polonius is telling Reynoldo to spy on his son, Laertes. During the conversation between Reynoldo, Polonius says, "Before you visit him, to make inquire, of his behavior" (2, 1, 4-5). Polonius believes that his son is not acting like a noble youth so he tells Reynoldo to watch his behavior. He tells Reynoldo to ask people about his son. This tells us that Polonius does not trust his son. He wants to use the information he finds about Laertes against him.

8.12 Model Questions

1. What kind of King is Claudius? What evidence shows the kind of monarch he is and the kind of man he is?
2. What is Hamlet's conflict over the Ghost's existence?
3. Name the various foils Shakespeare has created for Hamlet. Why is each important to the play?
4. Explain the function of the Gravediggers at the beginning of Act V in *Hamlet*.
5. Explain the effect Hamlet's ideas of sin and salvation have on the development of his character and the movement of the plot.
6. Identify the three revenge plots in *Hamlet*, and explain why each is important to the development of the play.
7. What is Shakespeare's use of "ecstasy"?
8. What does Bernardo mean by calling Horatio and Marcellus "the rivals of my watch"?
9. Explain the allusion in "the owl was a baker's daughter."
10. What is Hamlet's conflict over the Ghost's existence?

8.13 Suggested Readings

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ENGLISH LITERATURE		UNIT : IV
COURSE CODE : EL 301	POETRY	LESSON :9

THE FLEE

UNIT STRUCTURE

- 9.1 Introduction
- 9.2 Objectives
- 9.3 Donne's Poems
 - 9.3.1 Metaphysical Poetry
 - 9.3.2 Poetic Style
- 9.4 Literary features
 - 9.4.1 Metaphysical Conceit
 - 9.4.2 Metaphysical Poets
- 9.5 The Flee (Text)
- 9.6 Summary
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- 9.7 Let up sum up
- 9.8 Glossary
- 9.9 Self-Assessment Questions
 - 9.9.1 Lesson and Exercise
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9.11 References

9.12 Model Test Paper

9.1 INTRODUCTION

John Donne was born at London in 1572 and died there in 1631. His father was a prosperous London merchant. On this mother's side, he was connected with Sir Thomas More and John Heywood. He was brought up as a Roman Catholic for which religion his family suffered heavily. As a Catholic, Donne could not take a degree though he spent three years at Oxford (1583-87) and three at Cambridge (1587-90). To get a University degree, students in those days had to take an oath of allegiance to the Anglican Church. In the early 1590's he was a student at the Inns of Court in London, which was more a University than a law school. He studied law, languages and theology. In his spare time, he was, as we are told, a "great visitor of ladies and a frequent theatre goer". In these years he wrote most of the Elegies and Satires, Songs and Sonnets. In 1596 and 1597, he took part in the expeditions led by the Earl of Essex against Cadiz and the Azores. In 1598, he was appointed secretary to Sir Thomas Egerton, a minister of Queen Elizabeth from 1598 to 1602, but lost his favour by secretly marrying his niece, Anne Moore, in 1601. He was briefly imprisoned, lived a life of poverty and deprivation and sought different patrons. Donne summed up these years as "John Donne, Ann Donne, undone".

After several years of material troubles and fruitless attempts to obtain a position through court favour, his *Pseudo Martyr* (1610) won him the notice of King James I. James, however, refused to promote him except in the Anglican Church. At last in 1615, at the age of 31, Donne became an Anglican. He was appointed successively Royal Chaplain, reader in divinity at Lincoln's Inn, and finally, in 1621, Dean of Saint Paul's Cathedral in London.

Three years after becoming an Anglican, in 1618, his wife, who had borne him twelve children and whom he had never ceased to love, died. It is believed that his death brought about his final sanctification and illumination and it was

certainly from the agony of his heart that he preached his first sermon after her death beginning: "Lo! I am the man that have seen affliction".

Most of Donne's poems circulated in manuscript during his lifetime through the hands of a select coterie of intellectuals at the universities. His audience was deliberately restricted to the happy few whose education, background and position equipped them to appreciate the most difficult poets of the day. His collected poems were not published until 1633, that is, two years after his death. His prose works include over 150 sermons, a satirical attack on the Jesuits and a small book of Devotions written during a serious illness in 1623.

Though Donne was a leader of the avantgarde in late Elizabethan and Jacobean London, Eighteenth Century, which believed in smoothness and clarity, did not care for his poetry. Pope "translated" Donne's satires so thoroughly that they were unrecognizable and Dryden mistakenly declared that he wrote "nice speculations of Philosophy" and not love poetry at all. Low estimate of Donne continued in the nineteenth century. It was possibly because he suffered in comparison with Milton. The poets of this century show, with the exception of Gerald Manley Hopkins, the influence of Milton rather than of the metaphysical poets. The poets of the twentieth century admired Donne's poetry. His modern reputation owes much to the edition of the Poems By H.J.C. Grierson (1912) and to the influence of the criticism of T.S Eliot. It is not for nothing that Eliot's criticism has been mainly directed upon the seventeenth century. He has restored the seventeenth century to its proper place in the English tradition. In his "Homage to John Dryden," he says:

A thought to Donne was an experience; it modified his sensibility. When a poet's mind is perfectly equipped for its work, it is constantly amalgamating disparate experience; the ordinary man's experience is chaotic, irregular, and fragmentary. The latter falls in love, or reads Spinoza, and these two experiences have nothing to do with each other, or with the noise of the typewriter or the smell of the cooking; in the mind of the poet these experiences are always forming new wholes.

This passage suggests synthesis of emotion, passion and thought as the corner-stone of Donne's poetry. Donne could be lyrical and intellectual, serious and cynical, intense and witty at the same time. Modern poets also exhibit the same kind of a complex, sensibility in their poetry. Since both Donne and a modern poet do not find any coherence or certainty in the outside world, they fall back on the truth of their own experience.

9.2 OBJECTIVES

The objective of this chapter is to acquaint the students with the literary trends of the 17th century which include the genres of literature i.e poetry, prose and drama. The students shall also be made familiar with the different schools of poetry i.e. Cavalier poets, Metaphysical poets, Spenserian poets with Special reference to John Donne.

9.3 DONNE'S POEMS

The best way to appreciate Donne's poetry is to make an effort to understand his poems.

1. "A Valediction: Forbidding Mourning".
2. "The Relic".
3. "Love's Infiniteness".
4. "Hymn to God my God, in my Sickness"
5. Sonnet XIV: "Better my Heart Three Person'd god"

The first three are love poems and the last two are religious poems. The love poems do not express the variety of Donne's love poetry. All the three poems express sincere, fulfilled, or spiritual love. It must not be forgotten that Donne, also wrote poems which are cynical, bitter or express sensual love. In "The Apparition", the poet is extremely bitter and mocking; in "Song: Go, and catch a falling star" he insists that there is no true and faithful woman anywhere in the world; in "The Flea" he convinces his mistress to yield to him; and in "The Indifferent", he presents his cynical doctrine of sensuality. In addition to the

three poems of sincere love which you will read, there are several others which express the same feeling of true and fulfilled love. Some of the popular ones are: "The Sun Rising", "The Good-morrow", "Song; Sweetest Love I do not go," "The Canonization" and "The Ecstasy".

It was once believed that as a young man, he was extremely cynical about love and lived a life of sensuality, but a change occurred when he fell in love with Anne Moore and married her. He expressed cynical love in the poems which he wrote before he met Anne, but he celebrated the ecstasy of love in his poems which he wrote later. There is no evidence to prove the truth of this. It is possible that he wrote some cynical poems about love after his marriage and some poems of fulfilled love before meeting Anne Moore. In fact, it is dangerous to mix up biography and poetry. Writing poetry, particularly during the seventeenth century, was like role playing. Donne's poetry is dramatic. He creates a speaker who is responding to, or interacting with a listener (his beloved) in a dramatic situation at a moment of great significance and urgency.

John Donne was the founder of the metaphysical school of poetry and he is the greatest of the poets of this school. His works include Satires, songs and Sonnets, Elegies, which were published posthumously about 1633. His poetry falls naturally into three divisions.

(i) Amorous Poetry: Donne's love poetry was written in his brilliant and turbulent youth. His love poems, the Songs and Sonnets, are intense and subtle analyses of all the moods of a lover, expressed in vivid and startling language, which is colloquial rather than conventional. A vein of satire runs even in his love poetry. His best known love poems are Aire and Angels, A nocturnal upon St. Lucy Day, A Valediction; Forbidding Mourning and Ecstasy. Edward Albert writes about his love poems. "He is essentially a psychological poet whose primary concern is feeling. His poems are all intensely personal and reveal a powerful and complex being".

(ii) Religious Poems: Donne's religious was written after 1610 Holy Sonnets and lyrics such as A hymn to God the Father are his memorable religious poems.

His religious or devotional poems, though they problem and questions, are nonetheless never sermons, but rather confessions or prayers. His love poems are noticeable for intellectual subtlety the scholastic learning, and the 'wit' and 'conceit' of the love poems.

(iii) **Satirical Poems** : Donne wrote satires, such as of the Progress of the Soul (1600), which reveals his cynical nature and keenly critical mind. They show his dissatisfaction with the world around him. They were written in the couplet form, which was later adopted by Dryden and Pope.

"He affects the metaphysics", said Dryden of Donne and the term "metaphysical" has come to be applied to Donne and the group of poets who followed him. The word metaphysical strictly means "based on abstract general reasoning", but Donne's poetry shows more than this. In the words of Edward Albert: "It reveals a depth of philosophy, a subtlety of reasoning, a blend of thought and devotion, a mingling of the homely and the sublime, the light and the serious, which make it full of variety and surprise." Donne's poetry bears the stamp of his scholarship. His images are far=fetched, obscure, unusual and striking; for example:

So doth each tear
Which three doth wear,
A globe, year world by that impression grow'
Till they tears mixed with mine do overflow.
This world, by waters sent form three, my heaven dissolved so.

Donne's influence was strongly felt in both the courtly and religious poetry of the seventeenth century. George Herbert, Richard Crawshaw, Henry Vaughan, Robert, Herrick and Thomas Carew show directly or indirectly Donne's influence.

"However in a very simple tone we can interpret the term. Metaphysical is termed as Meta (beyond) and Physical (Physical nature). Fondness for conceits is a major characteristic of metaphysical poetry; however, concentration is another important ingredient of it.

The metaphysical poets were men of learning and to show their learning was their whole endeavour. His poems are brief and closely woven and he develops the theme without digression.

Furthermore as fondness for conceits is a major characteristic of metaphysical poetry and Donne employs fantastic comparisons. The most famous and striking one is the comparison of a man who travels and his beloved who stays at home to a pair of compasses in "A valediction Forbidding mourning".

In "The Relique", John Donne imagines himself dead and beneath the soil. His grave is opened to admit the body of another and on his wrist; the grave digger finds a bracelet of bright hair about the bone. Henceforth, he end his urge like saints: All women shall adore us, and same men". This is an exceedingly hyperbolic conceit.

In "Twickenham Garden" the very truth of the beloved wills the poet. Furthermore, Donne makes an excellent combination of passion and thoughts. The poem, "Good Morrow" is a poem of passion but its intellectual character is no less evident. The poem is one loving argument to prove that the poet and his beloved are passionately in love. Each of the lovers is a whole world to the other and their little rooms is a kind of everywhere.

Another feature is the use of colloquial speech marks metaphysical poetry. In Donne's poems, it is especially apparent in the abrupt, conversational opening of many of his poems.

9.3.1 Metaphysical Poetry

The term "metaphysical" as applied to John Donne and a group of poets who wrote under his influence, had its origin in the same century in which the poets wrote their works. Drummond seems to have Donne in mind when he objected to the "modern" attempt to "abstract poetry to metaphysical ideas and scholastic quiddities," and Dryden later complained that "Donne affects the metaphysics not only in his satires but in his amorous verses," and "perplexes the minds of the fair sex with nice speculations of

philosophy.". Dr. Johnson spoke of these poets as "the metaphysical poets" referring particularly to the exhibition of their learning.

Donne was not metaphysical in the same sense in which Dante, for example, was. Unlike Dante, he was not committed to a particular metaphysical or philosophical system, but he was interested in the fascinating, conflicting and often disturbing philosophies of his period. The medieval way of thought, in which system renaissance, which was analytical? Medieval (Ptolemaic) astronomy was challenged by Copernicus, Aristotle was challenged by Galileo. What interested Donne was not the ultimate truth of an idea but ideas themselves. There is a note of tension, springing from the contradictions in the very nature of things. Donne was keenly aware of the difficulty of metaphysical problems and saw them lurking behind any action, however, trivial it may be. In his greater poems, he comes up against fundamental problems and oppositions of a strictly metaphysical nature. He is concerned, in his love poems, with the identity of lovers as lovers and their diversity as the human beings in whom love manifests itself; the stability and self-sufficiency of love, contrasted with the mutability and dependence of human beings; with the presence of lovers to each other, though they are separated by travel and death; the spirit demanding the aid of the flesh, the flesh hampering the spirit; the shortcomings of this life summarized by decay and eat, contrasted with the divine it aspires. In "A Valediction: Forbidding Mourning" the lovers are two, yet one. They are united even when they are separated physically by travels. These problems of contemporary philosophy arising out of the problems of One and Many, I and thou are seldom as elaborate or specific as it may appear. These allusions to ideas are there not to display his learning but to support and argument. He uses ideas as images and draws them from whatever belief best expresses the emotion he has to communicate.

A student reading Donne's poems should carefully analyze the sources of his learned and unexpected comparisons for which he is famous. Though

he draws upon everyday and common place experiences also, his distinctive source are the current beliefs in metaphysics, cosmology, geography, natural science, medicine and alchemy. All the poems included in your syllabus illustrate a great range of the areas from which Donne has taken his imagery. "A Valediction: Forbidding Mourning: is a farewell to his wife on the occasion of his departure for a diplomatic mission to France. He tells her not to mourn because mourning would be little their love. The souls of true lovers are united. Distance can separate their bodies but they will suffer no real absence.

9.3.2 Poetic Style

Donne's style in his religious poetry is the same as I his love poetry. There are the same elements of surprise, boldness and audacity in both. His wit does not show lack of sincerity. In his holy sonnet "Batter my heart, three person'd God," Donne is carrying on an argument with God. In fact he is impatient with God and criticizes Him for not trying hard to end his subjugation to sin. Tension inside the sinner is externalized in violent images. His focus is on one moment when he is conscious of the conflict between his devotion to God and his sinfulness. God is the rightful ruler of his heart and devil has shut him out. He pleads with God to use greater force to regain his heart, to break off his unsuitable betrothal to sin. Donne uses audacious paradoxes after a series of bold images in the end of the sonnet.

For I

Except you enthrall me, never shall be free,

Nor ever chaste, except you ravish me.

Seeking a divorce from the wrong partner (devil), Donne wishes to be mated to the right partner (God). It is a new kind of subjugation. His freedom consists in subjugation to god, his purity consists in the love of God.

Donne was an original craftsman. His irregular metres and broken rhythms were the outcome of a double motive. First, he was in revolt against the smooth flow of Elizabethan love poetry; secondly, he wanted to portray accurately the searchings of his complex mind. His metres are deliberately made irregular, jerky, yet thoughtful to follow the swift process of his mind. He attains the dramatic effect by shocking abruptness, harsh transitions, uneven accents and snatches of conversation.

Modern readers admire the poetry of John Donne because it communicates a unified experience, a sense of imaginative pressure, and intensity of feeling. Donne energized poetry and made it reflect a new sensibility. He deepened the poetic experience and achieved an effect which suggested both passion and penetration of thought. Assimilating all that he had learnt into his experience, giving it depth and intensity, he evolved a technique to render the complex moment of feeling accurately.

9.4 LITERARY FEATURES

The English literary scene at the turn of the 16th century and the early years of 17th century displayed a curious complexity, confusion and diversity. The country was divided into two hostile camps and literature of that period clearly reflected it. During this period, there was a decline from the high Elizabethan standard. This decline was mainly because of the strong impact of Puritanism. Spenser's tradition was fast perishing and new forms, such as Metaphysical poetry became popular. The exalted fervor of the previous age was fading away. Drama was totally eclipsed and in prose there was a matured melancholy, but with a marked increase. The metaphysical poetry, which had been started by John Donne in the later part of the Jacobean Age, blossomed during the Age of Milton. The writers who carried forward the tradition of John Donne were Crawshaw, George Herbert, Vaughan and Andrew Marvell. Their works are chiefly lyrical in nature,

and show an amalgamation of passion and thought. Their poems are loaded with imagery and striking conceits. Most of the metaphysical poets were of a religious and mystical temperament. The excessive use of over-elaborated similes and metaphors were drawn from the remote and unfamiliar sources by the metaphysical poets. The relationships perceived by them are occult. The images are logical and intellectual rather than sensual or emotional. Donne was the founder of so-called "Metaphysical school of poetry." His poetry is remarkable for its concentrated passion, intellectual agility and dramatic power. His poetry is marked with a tone of cynicism and realism but it is always forceful and startling.

9.4.1 Metaphysical Conceit

A conceit is an elaborate metaphor comparing two apparently dissimilar objects or emotions, often with the effect of shock or surprise. Metaphysical conceits used by Donne consisted in what Johnson called, the "discovery of occult resemblances in things apparently unlike." They are the result of a habit of mind that is immediately aware of logical situations recurring in diverse kinds of experience. The relation between separate and apparently unrelated parts is established with the help of the intellect. When Donne, in "A Valediction: Forbidding Mourning", compares two lovers to a pair of compasses it implies that all phenomena are facets of a single whole. The same flame which lights the intellect warms the heart; mathematics and love obey one principle. The fixed foot of the compasses does not move of itself, but when the circle is being described, it leans towards the other foot which moves. The firmness with which the fixed foot is pinned in the centre is what completes the circle. When the circle is completed the outstretched foot comes back to the other foot. The two feet of the compass are the lovers and words such as "roams", "leans," and "hearkens" gather up emotion into this intellectual image:

If they are two, they are two so
As stiff twin compasses are two

Thy soul the fix't foot, makes no show
To move, but doth, if th' other do.
And though it in the centre sit
Yet when the other far doth roam
It leans and hearkens after it,
And grows erect, as that comes home.
Such wilt thou be to me, who must
Like th' other foot, obliquely run;
Thy firmness draws my circle just,
And makes me end, where I begun.

It can be seen from this that a metaphysical conceit is neither a decoration nor an illustration which can be removed from the statement but the statement itself is made with the help of the conceit. Usually, a conceit is elaborated to the furthest stage, to which ingenuity can carry it. There are rapid associations of thoughts and no association is left unexploited.

Fusion of passionate feeling and logical argument is characteristic of Donne. Profound emotion generally stimulates Donne's powers of intellectual analysis and argument. For him the process of logical reasoning can in itself be an emotional experience. As he brings to the lyric poem a new realism and urgency and a new penetration of psychological analysis, so he carries further than any previous poet, the use of dialectic for a poem's whole structure and development. The argument of each of the five poems in your course has been very carefully analyzed in the next lessons. The generalization about the logical structure of his poems will become meaningful if you concentrate on the structure of one poem which you have liked the best.

As reasoning and analysis are not incompatible with feeling and sensuous immediacy, so there is no antithesis between wit and seriousness. Seriousness for Donne, never becomes simple solemnity. Exaggerated

tone, paradoxical argument, and surprising conclusion reached from a simple situation are the secrets of his wit. Witty analysis is most remarkable in "The Flea", which is not in your course. He starts in the tone of a serious argument trying to convince his mistress that there is nothing wrong in physical love: "Mark but this flea, and mark in this,/ How little that which thou denies me is." The flea has flitted from him to her and by biting both of them and mingling their blood has achieved the union which he desires. The flea becomes a "marriage temple" and "marriage bed". He argues that her fears are false and she would not lose more honour when she yields to him. "The Relic" is another poem which displays his incomparable wit.

9.4.2 Metaphysical Poets

The name 'Metaphysical' given by Dr. Johnson in derision, because of the fanatic form of Donne's poetry, is often applied to all minor poets of the Puritan Age. But here it can be used in the narrower sense, excluding the Cavalier poets. It includes Donne, Herbert, Waller, Denham, Cowley, Vaughan, Davenant, Marvell and Crawshaw.

John Donne: Donne did not follow the literary standard and threw style and all literary standards to the wind. Donne played havoc with Elizabethan style, he nevertheless influenced English literature in the way of boldness and originality; and the present tendency is to give him a larger place, nearer to the few great poets, that he has occupied since Ben Johnson declared that he was "the first poet of the world in some things," but likely to perish "for not being understood".

9.5 THE FLEE:TEXT

Mark but this flea, and mark in this,
How little that which thou deny'st me is;
Me it suck'd first and now sucks thee,
And in this flea, our two bloods mingled be;

Confess it, this cannot be said

A sin, or shame, or loss of maidenhead,

Yet this enjoys before it woo,

And pampered swells with one blood made of two,

And this, alas, is more than we could do.

Oh stay, three lives in one flea spare,

Where we almost, nay more than married are.

This flea is you and I, and this

Our marriage bed, and marriage temple is;

Though parents grudge and you, w'are met,

And cloistered in these living walls of jet.

Though use make three apt to kill me,

Let not to that self murder added be,

And sacrilege, three sins in killing three.

Cruel and sudden, hast thou since

Purpled thy nail, in blood of innocence?

In what could this flea guilty be,

Except in that drop which it sucked from thee?

Yet thou triumph'st and say'st that thou

Find'st not thyself, nor me the weaker now;

Tis true, then learn how false, fears be;

Just so much honour, when thou yield'st to me,

Will waste, as this flea's death took life from thee.

9.6 SUMMARY

Donne is considered the greatest love poet. But his concept of love was not Platonic, spiritual or intellectual. He believed that love purely of thoughts and

idea was just nonsense. Basically and truly love was something physical, a sexual pleasure, a union of the male and female. But the uniqueness and greatness of Donne's love poetry is that he explains that it is physical love that matures and perfects itself in intellectual or spiritual love. In brief, union of the bodies of the lover and the beloved is a precondition to the exalted spiritual love. Flea is one such poem where Donne emphasizes the need of physical union but physical love merges with the spiritual or intellectual love.

Flea was a popular subject for ribald and amatory poetry during the Renaissance. Ovid was the main model and inspiration for them. They envied the flea that had free excess to the body of the beloved. The flea could insert its teeth into the body of the beloved, and none would take it as a sin or crime. On the other hand, poor lover would be denied his right of sexual union. However, Donne's originality lies in the fact that his interest is not in the 'flea' but in the exploration of love-relationship.

The flea is a dramatic lyric where the lover makes a strange plea to his beloved to consent for a sexual relationship with him. Thus, he says:

"Mark but this flea, and mark in this,
How little that which thou deny'st me is"

meaning thereby that whereas she allows the flea to suck at her body, she rejects his right of sex with her. She should notice that first it has sucked his blood and then hers, and in this way, their bloods mingle in its body, as they do in sexual intercourse:

"Me it suck'd first, and now sucks thee,
And in this flea, our two bloods mingle be"

The flea has enjoyed, in a way, a union with her without any courtship or marriage. Yet, this is not considered any loss of honour. There is no shame, no loss of honour or loss of virginity in this case. Neither is it sin.

"Confess it, this cannot besaid
A sinne, or shame, or loss of maidenhood.

And, the flea enjoys all this before any license or right:

"Yet this enjoys before it woo"

He is unhappy that he has been denied the premarital sex with his beloved.

The next two stanzas of the poem demonstrate Donne's excellent use of conceit and wit. As the beloved gets ready to kill the flea, the lover asks her to stay, and not to kill the poor creature. Their two bloods have been united together in its body, as they are united through marriage in church. So its body is a temple in which they have been married. Their bloods have got mixed up into the flea's body. In other words, this fusion of their bloods amounts to a kind of sexual intercourse. The love-poet's argument is both strange and peculiar. He says that since the beloved has no objection to their union inside the flea's body, she should also have no objection to yield to him. Thus, he argues his case:

This flea is you and I, and this
Our marriage bed and marriage temple is
Though parents grudge, and you, we are met
And cloistered in these living walls of jet"

Therefore, the lover asks the beloved not to kill the flea. It would amount to triple murder. The flea has three lives within this body- a part of the lover's, a part of the beloved's and its own life. Hence the beloved should spare it. "Oh stay, three lives in one flea spare". No doubt, the beloved has the birth right to kill the love - "Though use make thee apt to kill me". But the beloved should avoid self murder at least. This suicide and this triple murder is both a sin and a sacrilege.

"Let not to this, self murder added be
And sacrilege, three sin in killing three"

It is really very amusing to note how deeply Donne uses religious terms for the trivial act of killing a flea. Really, it imparts peculiar intensity and immediacy to his desire for a sexual union with his beloved.

The third stanza of the poem further elaborates the poet's argument. By and by, the poet makes the beloved feel that her physical union with him will not be really much loss to her. The beloved herself admits that the loss of a drop of blood which the flea has sucked has in no way made her weak. Besides, there has been no loss of honour as well.

Yet thou triumph'st, and say'st that ho
Find'st not thy self, nor me the weaker now
"Tis true, then learn how yield'st to me
Will waste, as this flea's death took life from thee.

In this way, like a clever lawyer, he has argued his case with the beloved.

The poem powerfully demolishes the Platonic and Petrarchan attitudes towards love; sex or physical union is the first condition of love. The passage to intellectual or spiritual love goes through the body. Further, the poet also ridicules the notion of virginity, chastity and pseudo morality. The claims of the body are no less important than the claims of the mind and soul. A.J. Smith (songs and Sonnets) is perfectly right when he says that the lyric fully batters and shatters the anti-courtly and anti-Petrarchan attitude towards love. In short, the poet's concept of love in the poem is down to the death (real). He is unhappy and angry with the beloved because she has cruelly killed the flea. Thus, he accuses her quite in an unromantic manner:

"Cruel and sudden, hast thou since
Purpled thy nail, in blood of innocence"

Thus, the poem makes a fantastic demonstration of a supremely great poet of wit and conceit. We simply marvel at his use of wit-concept.

John Donne rebelled against the outdated style of the Elizabethan poets. He used intellectualism and reason in place of idealism (which was followed by Elizabethan poets).

The remarkable features of John Donne's metaphysical poetry are:

- Conceits; the complex logic of comparison, that startled the readers.
- Concentration: very specific in the discussion of the ideas.
- Colloquial usage: it showed Donne's involvement in inducing the reader to delve deeper into the poem.
- Controversial, abrupt openings: sudden and startling openings which immediately draw the reader's attention (e.g. the sun raising, canonization)
- Deliberate use of false logic: he poses an argument and is able to convince the reader.
- Intellectual tone: he takes comparisons from science, philosophy, astronomy etc and compares his lover's teardrop to a minted coin (a valediction: for weeping) unlike the usual ones i.e. comparison of lover's cheeks to rosebuds.
- Dramatic effect: his energy injected poetry is full of vigour and animation.
- Freedom of rhythm: no particular format was used or adopted, his poems were mostly rash and argumentative.

Donne enriched the post Elizabethan era by differing from the Elizabethan poets with regard to the above given aspects.

In the flea, the poet deduces every kind of consequence from the fact that a flea bites him after sucking his mistress's blood. He will not let her kill the creature in which their blood has mingled and which is, therefore, their bridal bed, "the temple of their marriage (wedding)" -

This Flea is you and I, and this

Our marriage bed and marriage temple is

Their two bloods have been united together in its body, as they are united through marriage in a church. So its body is a temple in which they have been

married. The respective bloods of the lover and the beloved mingle through sexual intercourse. Now they have mingled in the flea, so its body is their marriage bed. In such passages, even Donne, the greatest of the metaphysical, lapses into the ridiculous and the fantastic. A flea's sucking a tiny drop of blood from the lover's body and then from the beloved's body means that the two have got married, and the flea is their marriage temple as well as their marriage bed.

9.6.1 The Neoplatonic concept of love

Donne draws on the Neoplatonic conception of physical love and religious love as being two manifestations of the same impulse. In the symposium, Plato describes physical love as the lowest rung of a ladder. According to the Platonic formulation, we are attracted first to a single beautiful person, then to beautiful people generally, then to beautiful minds, then to beautiful ideas, and ultimately to beauty itself, the highest rung of the ladder.

Centuries later, Christian Neoplatonists adapted this idea such that the progression of love culminates in a love of God, or spiritual beauty. Naturally, Donne used his religious poetry to idealize the Christian love for god, but the Neoplatonic conception of love also appears in his love poetry, albeit slightly tweaked.

For instance in the bawdy "Elegy 19. To His Mistress Going to Bed" (669), the speaker claims that his love for a naked woman surpasses pictorial representations of biblical scenes. Many love poems assert the superiority of the speakers' love to quotidian, ordinary love by presenting the speakers' love as a manifestation of purer, Neoplatonic feeling, which resembles the sentiment felt for the divine.

John Donne was both a poet and a divine. He was brought up as a Roman Catholic but joined the Church of England and lost to be Dean of St. Paul Cathedral. He is recognized as the greatest of so called metaphysical poets whose works were full unconventional and farfetched images and conceits drawn from the most unlikely sources.

9.7 LET US SUM UP

Donne is considered as the greatest love poet. But his concept of love was not platonic, spiritual or intellectual. Basically true love was something physical, a sexual pleasure, a union of the male and female. But uniqueness and greatness of Donne's love poetry is that he explains physical love that perfects and matures itself is intellectual or spiritual love.

Flee is one such poem where Donne emphasizes the need of physical union but physical love merges with spiritual or intellectual love. During Renaissance Flea was a popular subject and everybody envied the flea that had free excess to the body of the beloved. The flea could insert its teeth into the body of the beloved and none would take it as a sin or crime. On the other hand, poor lover would be denied of his right of sexual union. However Donne's originality lies in the fact that his interest is not in the 'Flea' but in exploration of love relationship.

The "Flea" is a dramatic lyric where lover makes a strange plea to his beloved to consent for a sexual relationship with him. He further feels why she allows the Flea to suck at her blood and rejects is right of sex with her. The blood sucking insect first sucked his blood and then hers and directly, indirectly their blood mingle in its body. The flea has thoroughly enjoyed the union with her without any courtship or marriage. There is no shame, no loss of honour or loss of virginity. Neither it is considered as sin. In the poem there is excellent use of concept and wit. As the beloved gets ready to kill the flea, the lover asks her to stay and not to kill the poor creature. Their two bloods have been united together in its body as they are united through marriage in church. Their bloods have got mixed up into the flea's body.

The lover feels if flea's comfortable with the fused blood of poet why doesn't she allow union inside the flea's body. She has no right to reject him. Lover further asks the beloved not to kill flea. It would be murder of three lives: part of the lover's a part of the beloved's and its own life. No doubt, the beloved has the right to kill the love but the beloved should

avoid self- murder at last. Suicide and triple murder is both a sin and a sacrilege. Donne amusingly tries to impart the intensity and immediacy to his desire for a sexual union with his beloved. Poet makes her feel that her physical union with him will not be really much loss to her. The attitude towards love, sex and physical union is the first condition of love. The claims of the body are not less important than the claims of mind and soul. Poet's concept of love is real. He is unhappy and angry with the beloved because she has cruelly killed the flea. The poet accuses her as unromantic.

9.8 GLOSSARY

Mark---Notice; flee---blood-sucking insect; in this in the instance of the flea's biting; little---petty; deny'st---refuse; suck'd draw in with the mouth; mingled---mixed; confess---admit; this this kissing by the flea; maidenhood---virginhood; this---this flea; woo---i.e. show love to her; pampered---fed upon; is---i.e. is the embodiment of; marriage temple---the church in which we have been married to each other; grudge object; cloistered---covered; jet---jet black body; use---habit; apt suitable; self-murder---suicide; sacrilege --- i.e. destruction of a sacred temple; cruel---pitiless, merciless; sudden-over---hasty, wanting in caution; operating suddenly; hast thou-i.e. have you been in killing the flea; since seeing that, because; purpled---i.e. reddened; thy---your; in blood of innocence-----i.e. in the blood of the innocent flea; in what- of what offence; guilty---justly chargeable; except in---with the exception of; drop---drop of blood; suck-sucked; three---i.e. you, your body; triumph'st-triumph, show joy at your success in killing it; now---i.e. now that you have killed it; 'Tis true -----i.e. it is true that the flea's death has caused no weakness to you and me; learn---i.e. learn from my fears; false-unreal; just so much-only; honour -----that much of your honour; yield's to me-i.e. surrender your body to me; will waste -----i.e. will go waste; life ----i.e. blood.

9.9 SELF ASSESSMENT QUESTIONS

1. Bring out the development of thought in John Donne's Flee?

2. Comment upon Donne's use of conceit, imagery addiction with reference to Flee?
3. Discuss John Donne as a Metaphysical poet?
4. Discuss the concept of love as explained by Donne through his poetry?
5. How does Donne distinguish between physical and spiritual love.?

9.9.1 Lesson End Exercise

1. John Donne was the first English poet to challenge and bleak the supremacy of the Tradition

Elizabethan	Shakespearean
Romantic	Petrarchan
2. Donne's dramatic lyrics resemble

Sydney's	Tennyson's
Browning's	Spenser's
3. In a metaphysical poem the _____ are instruments of definition in an argument or instruments to persuade.

Conceits	Metaphors
Similies	Paradoxes
4. Donne's treatment of love is both _____ and realistic

Sensuous	Spiritual
Sexual	ideal
5. Donne creates the efforts of fantasy with use of bombastic _____in his poetry

Metaphors	Similies
Hyperboles	conceits

6. Metaphysical poetry has some _____element
- | | |
|----------|-----------|
| Lyrical | Spiritual |
| Dramatic | Religious |
7. John Donne was born in
- | | |
|------|-------|
| 1572 | 1670 |
| 1872 | 11392 |
8. John Donne is considered as
- | | |
|-------------|-------------------|
| Love poet | Metaphysical poet |
| Nature poet | religious poet |
9. What is the name of Donne's wife?
- | | |
|-----------|------------|
| Anne More | Jane More |
| Mary More | Diana More |
10. Donne represents _____personal feeling through the process of reasoning
- | | |
|---------|--------|
| Ideal | Secret |
| Intense | Purely |

9.9.2 Examination Oriented Questions

- Q.1 What are the chief characteristics of Metaphysical poetry? Discuss with reference to John Donne's Flee?
- Q.2 Donne's genius, temperament and learning gave to his love - poems certain qualities which immediately arrested attention. Discuss.

9.10 SUGGESTED READING

1. Thompson, Hamilton, A History of English literature. New Delhi: Atlantic Publishers and Distributors, 1997.

2. Cox, Michael, editor, The Concise Oxford Chronology of English Literature, P 92, Oxford University Press, 20013.
3. Arthur Compton and Rickett. A History of English Literature.
4. Sir, Ifor Evans Short History of English Literature.

9.11 REFERENCES

1. F.R. Leavis, New Bearings in English Poetry, London: Chattos and Windus Ltd., 1961.
2. Ian Gregson Contemporary poetry and Post Modern. London Macmillan, 1996.
3. Lionel Trilling. Preface to the experience of literature. (Oxford University Press, 1981).
4. Marjorie. The Anatomy of poetry.
5. Jerom. P.Schiller, I.A.Richards. Theory of Literature. New Havel. Yale University Press,1969.

9.12 MODEL TEST PAPER

(a) Multiple Choice Questions:

1. Which of the following was not a metaphysical poet?
Cowley Herbert Dryden Vaughan
2. John Donne dedicated his holy sonnets to whose mother?
Richard Crashaw's George Herbert's
Andrew Marvells His own.
3. What kind of poetry did Donne Not write.
Elegies Sonnets Concrete poetry Satires.
4. John Donne eloped with
Egerton'sNiece Queen Elizabeth
Egerton's wife DianaMorre

(b) Short answer Questions:-

1. What is Neoplatonic conception of love.
2. Discuss the concept of love as explained by Donne through his poetry?
3. Discuss Donne's religious qualities?

(c) Long Answer questions:-

1. Describe John Donne as a Metaphysical poet?
2. Bring out the distinctive features of Donne's poetry.

TO HIS COY MISTRESS

SECTION - I

STRUCTURE

10.1 Objectives

10.2 Introduction

10.2.1 The Age

10.2.2 The Poet

10.3 Self-Check Questions

10.4 Glossary

10.5 Recapitulation of the Lesson

10.6 Answer-Key

10.7 Suggested Reading

10.1 OBJECTIVES

The objectives of this lesson are :

- * to acquaint the learner with the Puritan age
- * to give an idea about the life and major works of the poet
- * to elucidate the poem
- * to help the learner prepare for examination.

10.2 INTRODUCTION

Dear learners, in this section, we are going to read about the life and works of Andrew Marvell, who due to the inconsistencies and ambiguities within his work and the scarcity of information about his personal life has been a source of fascination for scholars and readers since the time his work found recognition in the early decades of the twentieth century.

10.2.1 The Age : The half century between 1625 and 1675 is called the Puritan period for two reasons : first, because Puritan standards prevailed for a time in England; and second, because the greatest literary figure during all these years was the Puritan, John Milton. Historically, the age was one of tremendous conflict. The Puritan struggled for righteousness and liberty. In their struggle for liberty the Puritans overthrew the corrupt monarchy, beheaded Charles I, and established the commonwealth under Cromwell. The commonwealth lasted but a few years, and the restoration of Charles II in 1660 is often put as the end of the Puritan period. The age has no distinct limits, but overlaps the Elizabethan period on one side, and the Restoration period on the other.

The age produced many writers, a few immortal books, and some of the world's great literary leaders. The literature of the age is extremely diverse in character, and the diversity is due to the breaking up of the ideals of political and religious unity. In this age we have the Transition Poets, of whom David is chief ; the Song writers, Campion and Breton; the Spenserian Poets, Wither and Giles Fletcher; the Metaphysical Poet, Andrew Marvell, the Cavalier Poets, Herrick, Carew, Lovelace and Suckling; John Milton; John Bunyan; Minor Prose writers Burton, Browne, Fuller, Taylor, Baxter and Walton.

10.2.2 The Poet : The son of a priest, the poet Andrew Marvell was born on the 31st March 1621, in the rectory of Winestead near Hull in Yorkshire, England. In 1624, the family moved from Winestead to Hull.

There Andrew was admitted to the Grammar school which had strong connections with Cambridge University. At the age of twelve, Andrew proceeded to Cambridge from where he matriculated as a sizar of Trinity College. In 1639, he took his B.A. degree. In 1641 his father died. He was at that time still at Cambridge working for his M.A. On hearing the news, he hurried home and never returned to his studies. From 1642 to 1644, he went abroad, travelling in Holland, France, Italy and Spain. When Marvell returned to London, the first poem he wrote for publication was entitled "To His Noble Friend Mr. Richard Lovelace Upon His Poem." Metaphysical poetry shows a peculiar blend of passion and thought. Many of the lyrics of Marvell, while expressing a fairly strong emotion, have at the same time an intellectual character. The most outstanding example of this is the poem, "To His Coy Mistress." Marvell is called by Legouis as "the saint of metaphysical school of poetry."

Andrew Marvell's contribution to literature may be classified as follows :

1. **Poems** which, for the most part, belong to the years 1650-1652
2. **Satires**, which he wrote on public men and public affairs during the reign of Charles II
3. **News-letters** which he regularly addressed to his constituents in Hull after his election as Member of Parliament in 1659, and which extend from 1660 to the time of his death in 1678.
4. **His Controversial Essays** on ecclesiastical questions, written at intervals between 1672 and 1677.

It is on his poems that Marvell's literary reputation mainly rests. He was a versatile poet. His love poems, e.g. "The Unfortunate Lover", "The Definition of Love". "To His Coy Mistress"; his religious poems, e.g. "Clorinda and Damon", "Thyrsis and Dorinda"; his nature poems e.g. "The Garden"; his patriotic verse e.g. "An Horatian Ode Upon

Cromwell's Return from Ireland" etc., reveal his diverse poetic talent. He died of malaria on 16th August 1678.

Andrew Marvell should ordinarily be classed with Milton as a Puritan poet. He was Milton's assistant as Latin secretary in the Cromwell Government. He was a great admirer of the dictator and remained inflexibly opposed to the Government after the Restoration. But curiously enough his verse is anything but Puritanical. As a poet, he was in sympathy with the opposite party and exhibits the best qualities of the Cavalier Poets. His poetry combines the clarity and grace of Ben Jonson with the metaphysical wit of Donne. It was Dr. Johnson who first used the label of metaphysical poet for John Donne and his followers who included George Herbert, Henry Vaughan, Richard Crashaw, Andrew Marvell and a few others. The first characteristic of metaphysical poetry is its concentration. The reader is held to an idea or a line of argument. It is also distinguished by its fondness for conceits. A conceit is a comparison whose ingenuity is more striking than its justness, or at least is more immediately striking. The metaphysical poets convey a strong sense of actual. Their poetry is the product of both intellect and emotion.

The poetry of Marvell shows many of the qualities that are associated with what has come to be known as the 'metaphysical school of poetry'.

10.3 SELF-CHECK QUESTIONS

I. Fill in the blanks :

- a) Marvell was the son of a
- b) He matriculated from.....
- c) He died of.....
- d) He reveals the influence of the and poets .
- e) He was ain faith .

II. Write Short Answers :

- i) What is a conceit?
- ii) Name the principle works of Marvell.
- iii) Who are the metaphysical poets? Name the principle characteristic of metaphysical poetry.

III. True or False :

- i) Marvell was a cavalier in faith and Puritan in poetry .
- ii) He was closely associated with Milton.
- iii) He wrote his poems in collaboration with Donne.
- iv) He was persecuted and killed by the state.
- v) His poetry has a metaphysical strain.

10.4 GLOSSARY

- a) **Metaphysical Poetry** : Poetry in 17th century England characterised by subtlety of thought and complex imagery.
- b) **Conceit** :- a far fetched comparison
- c) **Satire** :- the use of ridicule, irony, sarcasm etc., to expose folly or vice

10.5 RECAPITULATION OF THE LESSON

Andrew Marvell belonged to the Puritan period. The age began with beheading of Charles I, saw the rule of Cromwell and was marked by Puritan rigidity in religion, morals and literature. With the restoration of crown to Charles II in 1660, the age began to decline. It is marked for its literary diversity ranging from the Transition Poets to the Metaphysical Poets and producing such creative geniuses as Milton and Bunyan.

Marvell graduated from Cambridge but could not complete his Masters degree due to the death of his father. Although closely associated with Milton, as a poet he belonged to the opposite party and his poetry exhibits the best qualities

of the Cavalier poets. He exhibits a strong strain of metaphysical poetry in his verses. His major works include love poems, religious poems, nature poems, patriotic poems, satires, newsletters and controversial essays.

10.6 ANSWER-KEY

- a) priest
- b) Cambridge
- c) malaria
- d) Cavalier, Metaphysical
- e) Puritan
- f) i) Conceit is a far fetched comparison. It is a figure of speech which establishes a striking parallel, usually ingeniously elaborate, between two very dissimilar things or situations e.g. comparing two lovers to two corpses in a grave.
ii) Ref. to section 14.2.2
iii) It was Dr. Johnson who first used the label of metaphysical poets for John Donne and his followers who included George Herbert, Henry Vaughan, Richard Crashaw, Andrew Marvell and a few others. The principle characteristic of metaphysical poetry is its use of conceit.
- g) i) False ii) True iii) False iv) False v) True

10.7 SUGGESTED READING

- i) *A History of English Literature* by Legouis and Cazamian
- ii) *The Life and Lyrics of Andrew Marvell* Ed. by Michael Craze.

TO HIS COY MISTRESS
SECTION II

STRUCTURE

- 11.1 Objectives
- 11.2 Poem
- 11.3 Introduction to the Poem
- 11.4 Summary
- 11.5 Critical Analysis
- 11.6 Self-Check Questions
- 11.7 Glossary
- 11.8 Reference to the Context
- 11.9 Examination Oriented Questions
- 11.10 Recapitulation of the Poem
- 11.11 Answer Key
- 11.12 Suggested Readings

11.1 OBJECTIVES

The objective of this lesson is to familiarize the learner with Marvell's poem "To His Coy Mistress". In the preceding section we studied the age, the life and the major works of the poet. This section will deal with one of his well known poem.

11.2 POEM

To His Coy Mistress

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.
Thou by the Indian Ganges' side
Shouldst rubies find; I by the tide
Of Humber would complain. I would
Love you ten years before the flood
And you should, if you please, refuse
Till the conversion of the Jews.
My vegetable love would grow
Vaster than empires, and more slow;
An hundred years should go to praise
Thine eyes, and on thy forehead gaze;
Two hundred to adore each breast,
But thirty thousand to the rest;
An age at least to every part,
And the last age should show your heart.
For, lady, you deserve this state,
Nor would I love at lower rate.
But at my back I always hear
Time's winged chariot hurrying near;
And yonder all before us lie
Deserts of vast eternity.
Thy beauty shall no more be found :
Nor, in thy marble vaults, shall sound

My echoing song; then worms shall try
 That long-preserved virginity,
 And your quaint honour turn to dust,
 And into ashes all my lust:
 The grave's a fine and private place,
 But none, I think, do there embrace.
 Now therefore, while the youthful hue
 Sits on thy skin like morning dew,
 And while thy willing soul transpires
 At every pore with instant fires,
 Now let us sport us while we may,
 And now, like amorous birds of prey,
 Rather at once our time devour
 Than languish in his slow-chapped power.
 Let us roll all our strength, and all
 Our sweetness, up into one ball,
 And tear our pleasure with rough strife
 Through the iron gates of life:
 Thus, though we cannot make our sun
 Stand still, yet we will make him run.

11.3 INTRODUCTION TO THE POEM

Dear learners, in this section, we are going to read the poem “To His Coy Mistress” in detail :

- a) In this poem a lover addresses his beloved who refuses to grant him sexual favours on account of her modesty and her sense of honour.

- b) The lover says that her shyness or sexual reluctance would have been justified if they had enough space and time at their disposal.
- c) But time is passing at a very fast pace and, therefore, it would be appropriate for them to enjoy the pleasures of love when there is still time.
- d) If they had time and space enough, she could have gone to the river Ganges in India in search for rubies. While he would sit on the banks of Humber in England and mourn his unfulfilled love.
- e) If they had time enough, he would have fallen in love with her ten years before the Great Flood while she could refuse till the Judgement day.
- f) If they had time enough, he would have spent hundreds of years praising each part of her body.
- g) The time is passing at a very fast pace and there is nothing after death except barren eternity.
- h) When they are dead, her virginity would be attacked by worms and his songs, too, would fall silent.
- i) Thus, while they have time and youth, when they can still feel the fires of passion, they should enjoy making love with full force and vigour.

11.4 SUMMARY OF THE POEM

This is the most popular and the best known love poem of Andrew Marvell. In this poem a lover addresses his beloved who refuses to grant him sexual favours on account of her modesty and her sense of honour. The lover says that her coyness or sexual reluctance would have been justified if they had enough space and time at their disposal. If they had enough space at their disposal, she could have occupied herself by searching for rubies on the banks of the Indian river, the Ganges, while he would complain about his

unfulfilled love on the banks of the river Humber in England. If they had enough time at their disposal, he would have started loving her ten years before the Great Flood (mentioned in The Bible). While she could refuse to satisfy his desire till the Judgement Day. If they really had enough time, he would spend a hundred years in praising her eyes and gazing at her forehead; he would spend two hundred years in admiring each of her breasts; and he would spend thirty thousand years in praising the remaining parts of her body. But all this is not possible. Time is passing at a very fast pace, and eventually they have to face the "deserts of vast eternity". After some years, her beauty will no longer be found on this earth. She will lie in her marble tomb, and he would no longer be there to sing his love-song. There, in the grave, worms will attack her long-preserved virginity. All her fastidious sense of honour will then turn to dust, and all his desire to make love to her will then turn to ashes. The grave is a fine and private place. but nobody can enjoy the pleasure of love-making there. Therefore, it would be appropriate for both of them to enjoy the pleasures of love when there is still time, when her skin is still youthful and fresh, and when her responsive soul is still turning with a desire for love-making. They should, like amorous birds of prey, devour the pleasure of love, which now time still permits them to enjoy, rather than suffering the pangs of unsatisfied love. They should enjoy the pleasure of love-making with all their energy and vigour, and they should even become fierce in extracting the maximum pleasure from their love-making. If they cannot arrest the passage of time, they can at least quicken time's speed of passing.

11.5 CRITICAL ANALYSIS

Marvell wrote this poem in the classical tradition of a Latin love elegy, in which the speaker/poet praises his beloved through the motif of *carpe diem*, or "seize the day." The poem also reflects the tradition of the erotic blazon, in which a poet constructs elaborate images of his beloved's beauty by carving her body into parts. Its verse form consists of rhymed couplets in iambic tetrameter, proceeding as AA, BB, CC, and so forth.

The speaker/poet begins by constructing a thorough and elaborate conceit of the many things he "would" do to honour his beloved properly, if the two lovers indeed had enough time. He posits impossible stretches of time during which the two might play games of courtship. He claims he could love her from ten years before the Biblical flood narrated in the Book of Genesis, while she could refuse his advances up until the "conversion of the Jews," which refers to the day of Christian judgment prophesied for the end of times in the New Testament's Book of Revelations.

The speaker/ poet then uses the metaphor of a "vegetable love" to suggest a slow and steady progress which would allow him to praise his beloved's features-eyes, forehead, breasts, and heart - in increments of hundreds and even thousands of years, which he says that she clearly deserves due to her superior stature. He assures her that he would never value her at a "lower rate " than she deserves, at least in an ideal world where time is unlimited.

Marvell praises his beloved's beauty by complimenting her individual features using a device called an erotic blazon, which also evokes the influential techniques of 15th and 16th century Petrarchan love poetry. Petrarchan poetry is based upon rarifying and distancing the female beloved, making her into an unattainable object. In this poem, though, the speaker/ poet only uses these devices to suggest that distancing himself from his lover is mindless, because they do not have the limitless time necessary for the speaker to praise the Lady sufficiently. He, therefore , constructs an erotic blazon only to assert its futility.

The poem's nature shifts in line 21, when the speaker/poet asserts that "Time's winged chariot" is always near. The speaker's/poet's rhetoric changes from an acknowledgement of his beloved's limitless virtue to insisting on the radical limitations of their time as embodied beings. Once dead, he assures his beloved that her virtues and her beauty will lie in the grave along with her body as it turns to dust. Likewise, the speaker/poet imagines his

lust being reduced to ashes, while the chance for the two lovers to join sexually will be lost forever.

The third and final section of the poem shifts into an all-out display of poetic prowess in which the speaker/poet attempts to win over his beloved. He compares her skin to a vibrant layer of morning dew that is animated by the fires of her soul and encourages her to "sport" with him "while we may." Time devours all things, the speaker/poet acknowledges, but he nonetheless asserts that the two of them can, in fact, turn the tables on time. They can become "amorous birds of prey" that actively consume the time they have through passionate lovemaking.

11.6 SELF - CHECK QUESTIONS

- a) "To His Coy Mistress" is a.....poem.
- b) The coyness of the lady is not justified because..... .
- c) If they had time enough at their disposal, the lover would have
- d) They should behave likeof prey.
- e) They can quicken time's speed of passing by

11.7 GLOSSARY

- **coyness:** Evasiveness, hesitancy, modesty, coquetry, reluctance; playing hard to get.
- **which.....walk :** Example of enjambment (carrying the sense of one line of verse over to the next line without a pause).
- **Ganges:** River in Asia originating in the Himalayas and flowing southeast, through India, to the Bay of Bengal. The young man here suggests that the young lady could postpone her commitment to him if her youth lasted a long time. She could take real or imagined journeys abroad, even to India. She could also refuse to commit herself to him until all the Jews convert to

Christianity. But since youth is fleeting (as the poem later points out), there is no time for such journeys. She must submit herself to him now.

- **rubies:** Gems that may be rose red or purplish red. In folklore, it is said that rubies protect and maintain virginity. Ruby deposits occur in various parts of the world, but the most precious ones are found in Asia, including Myanmar (Burma), India, Thailand, Sri Lanka, Afghanistan, and Russia.
- **Humber:** River in northeastern England. It flows through Hull, Andrew Marvell's hometown.
- **Flood :** Jews: Resorting to hyperbole, the young man says that his love for the young lady is unbounded by time. He would love her ten years before Great Flood that Noah outlasted in his ark (Gen.5:28-10:32) and would still love her until all Jews became Christians at the end of the world.
- **vegetable love:** Love cultivated and nurtured like a vegetable so that it flourishes prolifically
- **this state :** This lofty position; this dignity.
- **Time's winged chariot :** In Greek mythology, the sun was personified as the god Apollo, who rode his golden chariot from east to west each day. Thus, Marvell here associates the sun god with the passage of time.
- **marble Vault :** The young lady's tomb.
- **worms:** A morbid phallic reference.
- **quaint:** Preserved carefully or skillfully.
- **dew:** The 1681 manuscript of the poem uses *glew* (not *dew*), as apparently a coined past tense for *glow*.
- **transpires :** Erupts, breaks out, emits, gives off.
- **slow-chapt :** Chewing or eating slowly.
- **thorough :** Through.

11.8 REFERENCE TO THE CONTEXT

- a) 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.
Thou by the Indian 'Ganges' side
Shouldst rubies find ; I by the tide
Of Humber would complain.

- 1) **Reference :** These are the opening lines of Andrew Marvell's love poem "To His Coy Mistress". In this poem the speaker/ lover offers a strong plea for the beloved to soften towards him and to relax her rigid attitude of Puritanical reluctance to grant him sexual favours because life is too short to wait for anything.
- 2) **Explanation :** The speaker / lover says that her coyness or sexual reluctance would have been justified if they had enough space and time at their disposal. If they had enough space at their disposal, she could have occupied herself by searching for rubies on the banks of the Indian river, the Ganga, while he would complain about his unfulfilled love on the banks of the river Humber in England.
- 3) **Critical Comment :** Though Marvell belonged to the Puritan age and was closely associated with Milton, his verses do not display any Puritan rigidity of morals. Infact, these lines in which a lover is wooing the lady to grant him sexual favours is anti-Puritan in vein.

- b) But at my back I always hear
Time's winged chariot hurrying near ;
And yonder all before us lie
Deserts of vast eternity.

Thy Beauty shall no more be found,
 Nor, in thy marble vault, shall sound
 My echoing song :

- 1) **Reference :** These lines are taken from the poem “To His Coy Mistress” written by Andrew Marvell. In this poem the speaker / lover offers a strong plea for the beloved to soften towards him because life is too short to wait for anything.
 - 2) **Explanation :** In these lines the speaker / lover says that time is passing at a very fast pace and after this life there is no time but eternity. But that eternity is like a desert, barren without hope, where there is nothing that can cheer up a human being. After some years, her beauty will no longer be found on this earth. She will lie in her marble tomb, and he would no longer be there to sing his love-song.
 - 3) **Critical Comment:** These lines show the poet’s belief in ‘this-worldliness’ instead of the ‘other worldliness’ or supposed life after death which he says is nothing but a ‘desert of vast eternity.’
- c) Now let us sport us while we may.
 And now, like amorous birds of prey.
 Rather at once our time devour.
 Than languish in his slow-chapt power.
- 1) **Reference :** These lines are taken from the poem “To His Coy Mistress” written by Andrew Marvell. In this poem the speaker / lover offers a strong plea for the beloved to soften towards him because life is too short to wait for anything.
 - 2) **Explanation :** In these lines the speaker / lover tells the lady ‘that now is the time to love when both of them can feel the fires of passion. Now, in the present moment, like amorous birds of prey overcome by their passion, they should rather utilize their time to satisfy their desires

greedily than suffer slowly in the grip of time which will grind them slowly in its cruel jaws.

- 3) **Critical Comment :** In these lines the speaker / lover dwells upon the mortality of youth and passion to prevail upon his lady to surrender to him. The poet makes use of a highly sensuous imagery of the amorous birds of prey.

11.9 EXAMINATION ORIENTED QUESTIONS

- a) Sum up the main ideas of the poem in your own words.

Ans. The poem is spoken by a male lover to his female beloved as an attempt to convince her to sleep with him. The speaker argues that the Lady's shyness and hesitancy would be acceptable if the two had "world enough, and time." But because they are finite human beings, he thinks they should take advantage of their sensual embodiment while it lasts.

- b) What are the arguments that the lover puts forth to convince his beloved to give up her shyness?

Ans. He tells the lady that her beauty, as well as her "long-preserved virginity," will only become food for worms unless she gives herself to him while she lives. Rather than preserve any lofty ideals of chastity and virtue, the speaker affirms, the lovers ought to "roll all our strength, and all/Our sweetness, up into one ball." He is alluding to their physical bodies coming together in the act of love making.

- c) Attempt a critical appreciation of the poem 'To His Coy Mistress'.

Ans. "To His Coy Mistress" is probably the best-known poem of Andrew Marvell and the most popular one. It is a love-poem in which the speaker offers a strong plea for the beloved to soften towards him and to relax her rigid attitude of Puritanical reluctance to grant him sexual favours. The lover builds up a really strong case and supports it with arguments which no sensible woman can reject. The poem has thus what is known

as a *carpe diem* theme—a word taken from the Latin phrase ‘*Carpe diem, quam minimum credula postero*’ meaning ‘enjoy the present day, trusting the least possible to the future’.

Syllogism : The poem is written in the form of what is known as a syllogism which means an argument developed in a strictly logical form and leading to a definite conclusion. In a syllogism there are three stages which may be indicated by the words “if”, “but” and “therefore”. The poem is divisible into three clearly marked sections - “if” in ‘Had we but world enough’; “but” in ‘But at my back I always hear’; and “therefore” in ‘Now, therefore, while the youthful hue.’ Thus the poem begins with the statement of a condition; then reasons are given why that condition cannot be fulfilled; and finally a conclusion is drawn.

Imagery and Metaphysical Conceits : There are a number of concrete pictures in the poem, and a whole series of metaphysical conceits. The very notion of the lover that, having enough space and time at their disposal, they would be able to wander as far apart as the Indian Ganges and the English Humber is fantastic. Then his saying that he would love his mistress from a time ten years before the Great Flood and would spend hundred and thousands of years in admiring and adoring various parts of her body constitutes another metaphysical conceit. The picture of Time’s winged chariot hurrying and coming closer evokes a vivid concrete picture as opposed to a conceit. The picture of the woman lying in her grave and the worms attacking her long-preserved-virginity is again a conceit.

Concentration and Compression : The style of the poem is marked by compression and economy in the use of words. The entire poem has an epigrammatic quality. The poem seems to be able to say everything in very few words. For example.

Thy beauty shall no more be found,
Nor, in thy marble vault shall sound

My echoing song.

OR

The grave's a fine and private place,

But none I think, do there embrace.

This epigrammatic quality adds to the terseness and intensity of the poem.

"To His Coy Mistress" is a beautiful poem marked by metaphysical irony and wit. It has been equally praised by all the critics and there is no doubt that it is the crown achievement of Marvell.

- d) Why does this poem, written in the 17th Century, remain popular in the 21st Century?
- e) Analyze the personality and character of the young man in the poem "to His Coy Mistress".
- f) Identify examples in the poem of metaphor, alliteration, hyperbole, personification, and other figures of speech.
- g) Why does Marvell use the word echoing in line 27?
- h) What is Marvell's tone (or attitude) in lines 31 and 32?

11.10 RECAPITULATION OF THE POEM

"To His Coy Mistress" is one of the best known poems of Andrew Marvell. It is a love poem and although Andrew wrote in the Puritan age, the poem is highly sensuous. The speaker/poet in the poem is a lover who is pleading with his beloved, trying to convince her to shed her coyness or shyness and grant him sexual favours. He says that if they had enough time and space, then this shyness would have been justified. But time passes away quickly, life is short and youth is shorter still. Thus without wasting time they should enjoy to the fullest extent the fruits of making love. After life, in death there is nothing except barren eternity with nothing to offer. So they should make the most of

the life they have and not let the present moment slip away. He says that if they can't stop time they can quicken its pace by enjoying love-making because when one is enjoying, time seems to fly.

11.11 ANSWER-KEY

- j) love
- k) they don't have enough time and space.
- l) started loving her ten years before the Great flood
- m) amorous birds
- n) extracting the maximum pleasure from their love making

11.12 SUGGESTED READING

- a) *Andrew Marvell : Poems* — Ed. by Arthur Pollard
(Casebook Series)
- b) *Andrew Marvell: The Complete Poems* — Ed. by Elizabeth Story Donno
- c) *Andrew Marvell* — by MC Bradbook and MG Lloyd Thomas

ENGLISH LITERATURE		UNIT : IV
COURSE CODE : EL 301	POETRY	LESSON : 12

JOHN MILTON: ON HIS HAVING ARRIVED AT THE AGE OF TWENTY-THREE

- 12.1 INTRODUCTION
- 12.2 OBJECTIVES
- 12.3 ABOUT THE AUTHOR
- 12.4 TEXT OF THE POEM
- 12.5 SUMMARY
- 12.6 FORM AND STYLE
- 12.7 THEMES
- 12.8 CRITICAL ANALYSIS
- 12.9 SELF ASSESSMENT QUESTIONS
- 12.10 EXAMINATION ORIENTED QUESTIONS
- 12.11 SUGGESTED READINGS
- 12.12 REFERENCES

12.1 INTRODUCTION

Milton is regarded as one of the greatest and most influential English poets, ranking with Chaucer and Shakespeare. A product of the Reformation, he combined the Renaissance passion for truth and beauty with the religious fervour of the Puritans. He wrote both poetry and prose, and in poetry wrote pastoral, elegy, epic, drama, sonnet, and other kinds of verse. His most famous and influential work is the epic *Paradise Lost*, which has been at the center of English literary criticism since Milton's day.

His sonnets have received less critical attention. Macaulay, however, linked the sonnets firmly to Milton's life and character, a view that seemed especially true of "On His Having Arrived at the Age of Twenty-Three". The sonnet was printed twice during Milton's lifetime (in the *Poems* of 1645 and 1673), and was most likely written in 1632 at a crucial time in Milton's life, just after his graduation from Cambridge. In the sonnet, Milton acknowledged that he might not seem as mature as some of his contemporaries but expressed a desire to use his talents well and trust in God's will for him.

12.2 OBJECTIVES

Upon completion of this lesson, the students will be able to:

1. Identify the main events in the life and times of John Milton and situate the poem in its social and literary context.
2. Recognise the sonnet form and understand the writing style.
3. Demonstrate knowledge of the thematic concerns in the sonnet.
4. Attempt a critical appreciation of the sonnet.

12.3 ABOUT THE AUTHOR

John Milton was born in Cheapside, London, in 1608, to John Milton, Sr., a prosperous scrivener, notary, and composer, and Sara Jeffrey Milton. He received an excellent education in Greek, Latin, Hebrew, French, and Italian and began composing poems at a young age. From 1618 to 1620, he was privately tutored at the family home. He then attended St. Paul's School before moving on to Christ's College, Cambridge, at the age of sixteen.

Upon leaving the university in 1632 with a master's degree, Milton retired to Hammersmith for three years and later to Horton, Buckinghamshire, where he devoted himself to intense study and writing. In May of 1638, Milton embarked on an Italian journey that was to last nearly fifteen months. It was in Italy that Milton first proposed to write a great epic.

With the coming of the English Civil War and the Commonwealth, Milton shifted from private to public concerns. He wrote numerous pamphlets during the early 1640s in which he opposed the tyranny of the Church and owed allegiance to Puritanism.

In 1642, he married his first wife, Mary Powell, who left him shortly after the wedding. He would marry two more times in the years to come.

With the execution of Charles I in 1649, Milton entered the political scene with *The Tenure of Kings and Magistrates*, an assertion of the right of the people to depose or execute a ruling tyrant. This view was in extreme contradiction to the loyalist stance that he had taken in his early works. He accepted an invitation to become Cromwell's Latin Secretary for Foreign Affairs and issued a number of tracts on church and state issues.

The restoration of the monarchy in 1660 left Milton disillusioned and hastened his departure from public life. The remaining fourteen years of Milton's life were spent in relatively peaceful retirement in and around London. Completely blind since 1652, at the age of 44, he increasingly devoted his time to poetry. *Paradise Lost* was published in 1667, followed in 1671 by *Paradise Regained*. *Samson Agonistes* a verse tragedy, appeared in the same volume as *Paradise Regained*.

Milton died in November 1674, apparently of complications arising from gout.

12.4 TEXT OF THE POEM

On His Having Arrived at the Age of Twenty-Three

How soon hath Time, the subtle thief of youth,
Stol'n on his wing my three-and-twentieth year!
My hasting days fly on with full career,
But my late spring no bud or blossom shew'th.

Perhaps my semblance might deceive the truth
That I to manhood am arrived so near;
And inward ripeness doth much less appear,
That some more timely-happy spirits endu'th.

Yet be it less or more, or soon or slow,
It shall be still in strictest measure even
To that same lot, however mean or high,
Toward which Time leads me, and the will of Heaven;
All is, if I have grace to use it so,
As ever in my great Task-Master's eye.

12.5 SUMMARY

The poem “On His Having Arrived at the Age of Twenty- three” is a devotional sonnet written in an autobiographical tone and contains the poet’s reflections on his late maturing. The dominating passion of his life is ‘to justify the ways of God to men’ and write in praise of God.

In this poem, the poet blames time for stealing away his youth without ripening his poetic talent. He regrets that time is a thief which has stolen his twenty-three years in a hurry. He has not had enough opportunity to ripen his poetic talent. He feels that he has not attained maturity yet, even though his outer appearance shows that he has arrived at manhood. He wishes he had some more time. But then he realises that it is God’s Will for him and he ought not to have any regrets against it. He believes that whatever God does is only justified for us. There is no conflict between man’s desire and God’s will. He asserts his complete faith in God and wishes to be guided by the divine will.

Lines 1–2

These lines introduce the poem's theme and create a metaphor of time as a bird flying away with ("stol'n on his wing") Milton's youth.

Line 3

Here, the poet expresses his sense of how quickly time passes: "hasting days" and "full career"

Line 4

The poet uses a seasonal metaphor to express that his life is going through a "late spring" but that so far, it has not shown any "bud or blossom". In other words, he is lamenting that he has not achieved the desired success in his life nor does he see any promise of it happening in the future.

Lines 5–6

The poet remarks that he does not seem as old as he is; his look "deceive[s]" the truth that he is practically a man.

Lines 7–8

"Inward ripeness" continues the natural metaphor of "bud" and "blossom" in line 4; the poet has more maturity or ripeness inside than he shows outside, and more than some other young people have. The phrase "timely-happy spirits" can be understood to refer to those who are more comfortable with their age or whose age reflects more happily their inner being.

Lines 9–12

"It" may refer to the appearance of inward ripeness of line 7; whether ripeness appears less or more, now or later, it shall be just right according to his destiny. Where the octave found conflict between his inner and outward states of maturity, the sestet's answer is that things will fall into place with time and the will of heaven.

Lines 13–14

Critics vary over the precise interpretation of these lines, but, in general, they suggest that whatever the outcome of the speaker's life, it will be with God's knowledge and in accordance with His world. The "great Task-Master" is God.

12.6 FORM AND STYLE

This poem is in the form of a Petrarchan sonnet written in iambic pentameter.

A sonnet is a short poem of fourteen lines expressing a single thought or emotion. It originated in Italy in the 14th century and was made popular by Francesco Petrarch. The Petrarchan sonnet is divided into two parts - the octave (8 lines) and the sestet (6 lines). The first part makes a statement or raises a question while the second part presents a solution.

John Milton's poem is a true example of this Petrarchan form of a sonnet. The rhyme scheme is *abba abba cde dce*. In the first part, the poet questions the decision of God to bring his manhood so hastily but in the second part, he realizes that he should not have any doubt or regret in the decision of God.

The octave breaks into two shorter movements, each consisting of a quatrain rhyming *abba*. The beginning of the sestet, where the rhyme scheme changes, is known as the turn of the sonnet because at this point an Italian sonnet's theme or tone usually shifts. In the case of "On His Having Arrived at the Age of Twenty-Three" the transitional "But" signals a change from the impatient arrogance of the octave into the humbler prayer of the sestet.

12.7 THEMES

CRISIS OF FAITH

The crisis created by Milton's awareness of the passage of time is one that can be resolved by the poet's choice to put his future in God's hands. In the first eight lines of the poem, Milton worries that time has passed too quickly. He has been at Cambridge studying, but has had little time to fulfill what he sees as his destiny. Milton is aware that he is a talented poet, but instead of writing poetry, he has been studying. This precipitates a crisis of faith for the poet, who worries that he has wasted precious time. However, he is still confident of his future. In the final six lines of the sonnet, Milton acknowledges that time, whether "soon or slow," will still inevitably lead him to God. This is the same future that all men will face, "however mean or high." Time will lead Milton to God, if he can accept the limitations of earthly time. In these final lines, Milton finds the answer to his problem in giving control over his life to God and, as a result, his crisis of faith is resolved.

JOURNEY FROM DOUBT TO SELF-DISCOVERY

Milton uses this sonnet to symbolize his journey from doubt to self-discovery. He feels guilty about his time spent studying when he has not published anything. He is slow to mature, but he is sure that his talents will ripen with maturity; that rather than having wasted his youth, the poet has been marking time until he is mature enough to create the kind of poetry he feels destined to create. As he nears age twenty-four, the poet feels he is at the border between youth and manhood. He worries that when he

reaches maturity his talent may be less, rather than more. Although worried, he is confident in his own abilities. The sonnet moves from the hesitance and questioning of youth to the realization that he will probably achieve all that he is destined for. There are contradictions and uncertainties, all of which indicate that the journey will not always be clear but he feels that the journey will bring him success. His intent is to please God and use his abilities as best he can. The journey is to reaffirm the poet's faith in God and to find his place in the world.

PASSAGE OF TIME

Milton's sonnet explores the idea of time as a guide to his destiny. Milton calls time "the subtle thief of youth" because time steals without awareness. The poet notes how he has planned to accomplish so many things, yet he feels that he has spent too much time studying and learning. What he considers the promise of his youth has come to no fruition. In lines 5 through 8, the poet suggests that time can deceive others, since he still appears to be young; but Milton knows the truth, that time has stolen his youth. In the final six lines of the poem, Milton changes direction and the sestet responds to the problem expressed in the octave: time which steals his youth is also bringing him closer to God. This religious interpretation of time expresses the Renaissance notion that the passage of time will bring mankind closer to a final meeting with God. Milton justifies his use of time because, regardless of how he spends it, eventually it is bringing him closer to his God.

PREDESTINATION AND FREE WILL

Milton has incorporated the Calvinist ideas of predestination and the Anglican Church's emphasis on free will into his poem. The octave focuses on the problem of free will. Milton has chosen his course of study, and as a result he has neglected his own talents, his poetry. This time spent on academics has flourished and flown, as he acknowledges in line 3: "My hasting days fly on." But as he prepares to leave Cambridge, he must face the awareness of lost time.

In the poem's sestet, Milton moves toward resolution. He can reconcile his wasted youth if he gives the choice to God. His youth has not been wasted, since it takes him closer to God; this is "the will of Heaven." At the same time, the next line, "if I have grace to use it so," takes the poem back to free will. His talents will grow and develop if Milton chooses to do so. As a result of Milton's playing with this opposition, he creates a tension in his poem. Human effort and divine will are partners in Milton's future. The resolution to Milton's dilemma is in recognizing this fact.

12.8 CRITICAL ANALYSIS

"On His Having Arrived at the Age of Twenty-Three" considers the problem of the poet's belated creative maturity. Milton realised that he wished to be a great writer but he also realised that he was growing older and had still not produced the sort and amount of work that might be expected of one with such ambitions: "My hasting days fly on with full career / But my late spring no bud or blossom shew'th." These lines express Milton's apprehension that his years are advancing and he has little to show for them; no real "bud or blossom" is in evidence.

The poem exemplifies the problem-solution organization of the octave-sestet sonnet form. The poet has no sooner stated that he sees "no bud or blossom" to show for his years than he states that he even looks younger than his age: "Perhaps my semblance might deceive the truth / That I to manhood am arrived so near." Milton's "semblance" was deceptive in his early twenties, scholars say, because his delicate, feminine facial features made him appear much younger than he really was.

Moving on from the matter of his outward appearance, Milton returns in the octave's next lines to the problem of his professional belatedness. He points to some "more timely-happy spirits" who have achieved feats commensurate with their age, persons whose "ripeness" would seem to accord with their stage in life: "And inward ripeness doth much less appear, / That some more timely-happy spirits endu'th." Critics suggest that Milton had in mind close friends who, like himself, had chosen writing as their profession, but who, unlike Milton, had already published substantially by their early twenties.

The octave's focus is, therefore, quite clear. The poet is wondering whether his tardiness to mature might mean that he will never mature at all, whether his ambition to become a renowned writer may never come to be. This would be a catastrophe for Milton, for he had set himself by this time a strict course of reading and study, all to the end of becoming a master of English letters. Indeed, Milton is said to have gone blind in 1651 owing to his prodigious reading during these years of apprenticeship; he is said to have read, in his early manhood, everything noteworthy written in English, Latin, Italian, and Greek.

The sestet and final line of Milton's sonnet solve the problem put forth in the octave by re-conceiving time and ambition. Milton subordinates his own, individual ambitions to God's will in the sestet, and he substitutes God's eternal time for mortal, human time. Milton has thus decided by the end of this poem that his own ambitions are secondary to God's plans for him, that he will submit to God's will, and that in submitting to God's will in this way he no longer feels keenly the possibility of any personal disappointment. Milton's regret over his advancing age (mortal time) and belated development pales in significance once the rule and time of Heaven and God is considered.

Thus, where time is that which is "hasting" or accumulating rapidly in the octave, "Time" is that which is meaningful only in terms of "the will of Heaven" in the sestet. As critic R. F. Hall noted in *The Cambridge Companion to Milton*, time in the poem seems to "slow down" in the sestet, so that by the end of the poem, it is as if movement has become an irrelevance under the divine eye which gazes in eternal stasis at the poet (and us), yet provides the grace which it is the poet's choice to use in order to transform his relation to time and ambition.

Milton in the octave is a worried, ambitious young man who is comparing himself to friends and wondering when he will produce the creative work he desires to compose. In the sestet, on the contrary, youthful worry and ambition dissolve as God's will is embraced.

This change of mood and perspective is evident in the very first line of the sestet: "Yet be it less or more, or soon or slow." Instead of anxious concern over his development ("it"), this line expresses a sanguine acceptance of whatever the poet's personal pace and capabilities turn out to be. A creative output minor or major—"less" or "more"—is acceptable; a development "slow" or quick ("soon") is likewise acceptable:

Yet be it less or more, or soon or slow,

It shall be still in strictest measure even

To that same lot, however mean or high,

Toward which Time leads me, and the will of

Heaven;

This attitude of acceptance comes about because Milton in the sestet is not conceiving of himself as an individual, but rather as a servant and subject of the Christian Almighty, God. What he as an individual wants might not be what God has in store for him. Regardless of his own wishes, his progress is determined, ultimately, in "strictest measure," by the Almighty. His "lot" will be that which God decides, and whether it is "mean" (low) or "high," he will embrace it as "the will of Heaven."

Yet, even as the sestet of the poem replaces worldly, mortal time and ambition with God's eternal time and will, there are, still, glimmerings of the youthful, hopeful Milton in the poem's last lines: "As ever in my great Task-Master's eye.
/ The "great Task-Master" is God.

E. A. J. Honigmann suggests in *Milton's Sonnets*, "Milton borrowed the word [Task-Master] not to complain of a harsh overseer but to suggest that he himself may have a special task, as a poet." Milton subordinates his life to God's will, but he is still hoping, at the poem's end, that God's "grace" portends what he especially longs for, that is, greatness as a poet.

The mix of Christian humility and proud individualism in this poem is characteristic of much of Milton's writing, including his last works, and it says a great deal about both the nature of Milton's religiosity and of Christian belief in general at the time.

12.9 SELF ASSESSMENT QUESTIONS

1. What post did Milton hold during the Commonwealth Government?

A **Latin Secretary**

B Puritan Secretary

C Personal Secretary

D None

2. At what age did Milton become blind?

A 43

B 44

C 47

D 48

3. How many times did

Milton marry?

A Three Times

B Two Times

C Only Once

D Six

4. Milton's

Samson Agonistes

is

A A Narrative

B An Epic

C A Poetic Biography of Samson

D A poetic play

5. When did Milton die?

A 1672

B 1673

C 1674

D 1675

6. Who is the “task master” in the poem?

A Oliver Cromwell

B Milton himself

C God

D None of the above

7. What is the form of “On His Having Arrived at the Age of
Twenty-Three”?

A Elegy

B Epic

C Lyric

D Sonnet

8. Which meter is Milton’s “On His Having Arrived at the Age of Twenty-
Three” written in?

A Dactylic Hexameter

B Iambic Pentameter

C Trochaic Tetrameter

D Anapestic Trimeter

ANSWER KEY

1. A 2. B 3. A 4. D

5. C 6. C 7. D 8. B

12.10 EXAMINATION ORIENTED

QUESTIONS

SHORT ANSWER TYPE

Q.1 What has time stolen from the poet?

Ans. In this poem, the poet John Milton expresses his regret at having attained manhood. He blames time for taking away his youth. He affirms that time has stolen his youth without giving him ample opportunity to ripen his poetic talent. Time is compared to a winged creature that has stolen Milton's time on its wings and flown away.

Q.2 What deceives the truth?

Ans. The poet is disappointed that he did not get enough time to mature. He laments that time has stolen his youth even though his appearance deceives the truth and he looks younger than he actually is. He stands at the threshold of his manhood but admits that he is still immature in terms of his poetic talent.

Q.3. What will be the strictest measure?

Ans. The poet questions the decision of God to give him his manhood so early. He wishes that he had got some more time to ripen his poetic talent. But then he realises that it is the ultimate decision of God which cannot be questioned in any way. It does not matter whether he considers it less or more, the decision of God will be in the strictest measure.

Q.4 How does the poet console himself?

Ans. When the poet attains his manhood, he resents God's decision of not giving him enough time to attain maturity. But then he realises that whatever God does is in our best interest. We should have firm faith in His decision & should never object against it. He consoles himself that it is the will of heaven and he should obey it without any regret or doubt.

Q5. What passes by in a hurry in the poet's life?

Ans. The poet blames time in his poem because it is the unnoticed thief that has stolen twenty-three years of his life in a hurried way. He is disappointed that time has taken away his youth on its wings and now he stands at the threshold of maturity but nothing to show for it as far as his poetic output is concerned. The twenty-three years of his life have passed by in a hurry.

Q.6 What is approaching the poet fast?

Ans. The poet considers time a thief that has stolen his youth. Twenty-three years of the poet's life have gone by and his manhood is approaching fast. He stands at the threshold of his manhood but admits that he is still immature in terms of his poetic talent.

Q.7 Explain 'That some more..... Spirits endueth?'

Ans. The sonnet by John Milton is written in autobiographical mode and contains his reflections on his late maturing. Initially, he regrets that he has not enough time to attain inward maturity. He utters the line "That some more timely happy spirits endueth". Here he wishes that he would have been very

happy if he had some more time to ripen his poetic talent which was stolen in the process of attaining maturity.

LONG ANSWER TYPE

1. Attempt a critical appreciation of Milton's "On His Having Arrived at the Age of Twenty-Three".
2. Discuss the poem as a sonnet.
3. Analyse the major themes in Milton's "On His Having Arrived at the Age of Twenty-Three".

12.11 SUGGESTED READINGS

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ENGLISH LITERATURE	POETRY	UNIT : IV
COURSE CODE : EL 301		LESSON : 13

“ON HIS BLINDNESS”

UNIT STRUCTURE

- 13.1 Introduction
- 13.2 Objectives
- 13.3 Introduction to the Poet
- 13.4 Introduction to the Poem
- 13.5 Summary
- 13.6 Sum and Substance
- 13.7 Self- Check Questions (SCQs)
- 13.8 Key Words
- 13.9 Comprehension Questions
- 13.10 Examination Oriented Questions (EOQs)
- 13.11 Recapitulation of the Lesson
- 13.12 Answer Key
- 13.13 Suggested Reading

13.1 INTRODUCTION

Well learners in this lesson we are going to read “On His Blindness” by John Milton. John Milton (December 9 1608- November 8 1674) was an English poet, polemicist, man of letters, and a civil servant for the

Commonwealth of England under Oliver Cromwell. He wrote at a time of religious unrest and political disturbance, and is best known for his epic poem *Paradise Lost* (1667), written in blank verse.

13.2 OBJECTIVES

Our objective in this lesson is:

- (a) to acquaint you with the life and works of the poet ; John Milton
- (b) to give you information about the poem “On His Blindness.”
- (c) To help you prepare the poem from the examination point of view.

13.3 INTRODUCTION TO THE POET

John Milton (1608-1674) the greatest poet of England was born on December 9, 1608 in London. He was educated at Christ's College, Cambridge.

In 1643, he married Mary Powell, a shallow, pleasure loving girl, the daughter of Royalist, and that was the beginning of sorrows. In 1652, Milton became completely blind. Milton died peacefully of gout in November, 1674, and was buried in the church of St. Giles, Cripplegate. His funeral was attended by "his learned and great Friends" in London. A monument in the name of Milton rests in Poets' Corner at Westminster Abbey. His famous works are:

- 1. L'Allegro
- 2. Il Penseroso
- 3. *Comus*
- 4. *Lycidas*
- 5. *Paradise Lost*
- 6. *Paradise Regained*
- 7. *Samson Agonistes*

13.4 INTRODUCTION TO THE POEM

On His Blindness

WHEN I consider how my light is spent
E're 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 therewith my Maker, and present
My true account, least he returning chide,
Doth God exact day-labour, light deny'd,
I fondly ask; But patience to prevent
That murmur, soon replies, God doth not need
Either man's work or his own gifts, who best
Bear his milde oke, they serve him best, his State
Is Kingly. Thousands at his bidding speed
And post o're Land and Ocean without rest:
They also serve who only stand and waite.

“On His Blindness” represents on a small scale, the theme of Milton's epics “Paradise Lost” and “Paradise Regained.” Milton became blind at the age of forty- three. Here he expresses the fear that his poetic talent would go waste. Therefore, he raises the question of justness of God's ways to man in relation to his own loss of sight. But he takes comfort in the lessons of patience and perseverance.

The poem is a sonnet. Dear learners, do you know what is a sonnet? A sonnet is a fourteen line poem. The form originated in Italy. Giacomo da Lentini is credited with its invention. The term sonnet is derived from Italian word *sonetto* (from Old Provencal *sonnet* a little poem, from *son* song, from Latin *sonus* a sound). By the thirteenth century it signified a poem of fourteen lines that follows a strict rhyme scheme and specific structure.

13.5 SUMMARY

John Milton's poem "On His Blindness" is an autobiographical sonnet in which Milton meditates on his own loss of sight. For most of his life, Milton had been able to see perfectly, but his late-night reading and writing on behalf of the government of the short-lived English Republic, in which he held a very prominent position, helped ruin his eyesight.

This sonnet, written in the "Petrarchan" rhyme scheme associated with the fourteenth century Italian poet Francesco Petrarca, is divided into an eight-line "octave" and a six-line "sestet. " The octave rhymes a/b/b/a/a/b/b/a. The sestet rhymes c/d/e/c/d/e. The sonnet is therefore a typical Petrarchan sonnet in form, but in subject matter, the poem departs from the topics usually associated with Petrarchan poems. Petrarch (the English version of Petrarca's name) was most famous for writing about love; Milton departs from that conventional topic to deal with a very practical, very physical problem, but a problem with many broader spiritual implications.

When the poet thinks about the fact that he has lost his eyesight before reaching even middle age, a question arises in his mind. " Doth God exact day-labour light denied?" This big world is all dark to him because he has become blind. He would like to know whether God wants a person to work when he has deprived him of eyesight. Since he is blind, he cannot make use of his poetic talent with which he is endowed. He is conscious of his poetic abilities and he feels that it is like death not to give expression to his poetic feelings. The poet here refers to the parable of the Talents given in the Bible. A master has three servants. Before setting out on a journey, he gives them money, five talents to the first, two to the second and one to the third. The first two servants trade with their money and double the amount given to them, but the third merely buries the money underground. When the master returns, he is happy with the first two servants but is angry with the third who has done nothing with the money he was given. He takes from him even the little money he gave him, and gives it to the first servant, who already has ten talents. Here God is the master, and the servants

are human beings. It is man's duty to make full use of the abilities that have been given to him by God. Linking it with the context of the poem the poet says that God had given him one talent i.e., the poetic gift, but the means of using it has been taken away from him. The talent is lying with him useless. It is a shame, a crime to make no use of talent.

But he is unable to do so because of his blindness. His mind is much inclined to serve God and prove himself worthy of his creation.

In the second part of the poem, patience gives the answer to the question.

"Doth God exact day labour, light denied?" This question contains the poet's complaint. How can God expect any work from the poet when he has taken away his eyesight?

In order to check that complaint, the patience of the poet's mind comes out with a satisfactory reply. God does not want any man's work when he is physically incapable of doing it. God also does not want any return for his own gifts. Those, who patiently bear God's punishment and accept whatever sorrows or joys, he sends are his true servants. God has thousands of angels as his attendants moving over land and sea. But those who patiently wait for their turn to come serve God truly.

13.6 SUM AND SUBSTANCE

In "On His Blindness," Milton writes of his experience of blindness. He asks if God wants him to keep working, in spite of the fact that his job caused him to lose his eye sight. A personified Patience tells him that God rewards even those who stand and wait to be of service.

Milton went blind working for the English Republic. His service to the government often required that he stay up late reading and writing. This caused him to lose his eye sight.

The poem takes the form of a Petrarchan sonnet. Petrarchan sonnets traditionally focus on love and romance, but Milton subverts this in order to explore his relationship with God.

Milton says that God has given him **one talent**, i.e., the poetic gift, but the means of using it has been taken away from him. He has become blind. He fears that his poetic talent would go waste. He thinks God may scold him when he presents his accounts. Therefore, he raises the question of the justness of God's ways to man in relation to his own loss of sight. But he takes comfort in the lessons of patience and perseverance. Patience, the inner voice of his conscience tells him that God does not need man's work or anything in return for his own gifts. There are thousands of soldiers/angels spread over land and sea carrying out God's commands, but even those who only stand and wait for orders serve God. Therefore, even if Milton cannot serve God actively due to his blindness, he can serve him by bearing his yoke patiently.

13.7 SELF-CHECK QUESTIONS (SCQS)

Answer the following questions briefly :

- (d) Name the two famous epics written by John Milton.
- (e) Which age does John Milton represent?
- (f) What does 'One talent' refer to in the poem?
- (g) Why is Milton angry with God?
- (h) Who comes to Milton's rescue?

13.8 KEY WORDS

Light	-	refers to the poet's eye sight.
Spent	-	extinguished
Half my day	-	half my life
Dark world	-	the world is dark to a blind man
Lodged with me	-	given into my keeping
Exact	-	insist on
Fondly	-	foolishly

Patience	- enduring trouble, suffering. Here patience has been personified
Prevent	- Check, stop
Murmur	- Complaint
Yoke	- Wooden cross-piece fastened over the necks of two oxen and attached to the plough or wagon that they are to draw.
Thousands	- These are the huge ,mighty and royal armies of angels.
Post	- A reference to a number of men placed with horses at intervals, the duty of each being to ride with letters or messages to the next stage.
Stand and Wait	- Attend as a servant to receive orders

13.9 COMPREHENSION QUESTIONS

Q1. Explain these lines-

When I consider how my light is spent.
Ere half my days, in this dark world.

Ans. In these lines John Milton expresses his depression over the loss of his eyesight. He has lost the light of his eyes before he has lived half his life. This big world is all dark to him because he is blind.

Q2. Explain these lines-

God doth not need
Either man's work, or his own gifts : who best
Bear his mild yoke, they serve him best.

Ans. In these lines the patience of the poet's mind come out with a satisfactory reply. God does not want any man's work when he is physically incapable of doing it. God also does not want any return for his own gifts. Those who patiently

bear God's punishment and accept whatever sorrows or joys he sends are his true servants. God has thousands of angels as his attendants moving over land and sea. But those who patiently wait for their turn to come serve God truly.

13.10 EXAMINATION ORIENTED QUESTIONS

Q1. What does the poet say about the loss of his eyesight?

Ans. Milton, at first, feels like blaming God for his blindness. When he considers how he has lost the light of his eyes 'ere half my days' and how that one talent, (his poetic genius) to hide which is as painful as death, is lying with him 'useless', he gets frustrated and asks himself fondly. "Doth God exact day-labour, light denied?" In other words, he asks how God can expect any work from him when he has taken away his eyesight. But on second thought, resulting from his patience, Milton feels that God does not need man's work. Milton knows that God does not ask return from man for each gift given by Him. We must have faith in God. Thus, in the first part of the poem, the poet laments his lot as a blind man because the loss of eyesight makes it extremely difficult for him to use the one talent that God had given him. Yet in the second part of the poem, he expresses feelings of resignation and his undiminished faith in God's justice.

2. Discuss the implication of, 'one talent which is death to hide'.

Ans. The poet here makes a reference to the Parable of Talents given in the Bible.

In the parable, the word 'talent' is a gold coin. But in the general context of the poem, 'talent' means a special aptitude for writing poetry or poetic gift. Milton's talent was his poetic gift. He wishes to serve God with his poetic genius. But when he considers how God has snatched away his eye sight and consequently, how his poetic talent remains unused, he asks himself whether God demands work from a man whose eye sight. He has snatched away.

"Which is death to hide", can be explained in different ways. Some of the possible interpretations are:

1. to hide which is as painful as death,
2. hiding it would mean death for me,
3. only death can take it away from me.

The first meaning appears to be the most appropriate.

The poet is very eager to write poems; despite the physical setback. Milton's spirit yearns to serve God through this talent but he is unable to do so because of his blindness.

3. What does the poet murmur about?

Ans The poet murmurs against God. On the one hand, God has given him poetic gift and on the other hand he has deprived him of his eyesight. So he complains about his blindness

4. Trace the development of thought in the poem "On His Blindness".

Ans Refer Summary 15.5

5. How does Milton justify the ways of God to man?

Ans. Milton has the gift of writing poetry bestowed by God. But Milton has become blind. His blindness has made him incapable of making good use of his poetic talent. Thus, there is a reason for Milton to feel unhappy or dissatisfied. But soon he realises that his dissatisfaction is baseless. He argues with himself that God's position is like that of a great king. Thousands of angels keep attending to different duties given to them. They do not stop to take rest even for a single minute. Evidently, they are very loyal to God. But there are angels who keep standing, waiting for the orders of God. Although they do not work, yet they are loyal. So is the case with human beings. They are required to adjust themselves to their circumstances. True service lies in that. Man should not grumble about his misfortunes. On the other hand, he

should learn to adjust himself to the present situation. God's ways to man are just. Man must submit himself to the will of God.

6. How does his inner voice or patience help Milton?

Ans . The inner voice or patience explains to the poet the whole relationship between God and man. It tells the poet that God does not need man's work. Nor does God demand from man anything in return for His gifts. Those who bow down to God's will humbly are His best servants. Willing submission to the decree of God is His best service. God is the King of kings. He has infinite angels at His command. These angels move over land and sea without rest. They carry out the directions of God most speedily.

Thus, patience teaches Milton the lesson of devotion and submission to God's will. It tells the poet, "who best Bear His milde Yoke, they serve Him best'.The poet comes to realise that " They also serve who only stand and wait". God does not demand from man anything in return for His gifts.The best service of God is to put up with His will cheerfully. Man should not grumble over his lot. He should remain cheerful in whatever situation God places him. Thus patience reassures the poet's heart with peace. No doubt, he cannot serve God actively due to his blindness. But he can serve Him by bearing his Yoke patiently.

Q7. From where is the word 'talent' taken?

In line three, the poet refers to "one talent'," alluding to the famous passage in the Bible (Matthew 25:14-30) in which a master gives three servants different numbers of "talents" (coins) before he departs.

Q8. Why is Milton, the poet frustrated?

Milton, the poet is frustrated that his blindness is preventing him from serving God when he wants to so badly:

...Though my Soul more bent

*To serve therewith my Maker, and present
My true account...(lines 4-6)*

Q9. What does 'true account' refer to ?

Milton's 'true account' refers to his religious poetry. Much of his poetry was concerned with God's relationship to mankind and he considered it a serious duty to write poetry that simultaneously made God's mysterious ways more clear to people and honored God with its reverence.

13.11 RECAPITULATION OF THE LESSON

This poem is based on the idea that the ways of God to man are just. Man must adjust himself to the circumstances in which God has placed him. The real service of God lies in feeling happy and contented with our lot. God does not want any thing in return for the gifts that he has given to human beings. Those who accept God's will cheerfully are his best servants.

13.12 ANSWER KEY

Self-Check Questions

- (a) The two famous epics written by John Milton are *Paradise Lost* and *Paradise Regained*.
- (b) John Milton represents the Puritan age.
- (c) 'One talent' refers to his poetic gift in the poem.
- (d) Milton is angry with God because God has given him the gift of poetic talent and has also taken away his eyesight before he has lived half of his life in this world. He fails to understand how he is going to serve God.
- (e) His inner voice, that is the voice of his conscience comes to his rescue.

13.13 SUGGESTED READING

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