

STRUCTURE

- 1.1 INTRODUCTION**
- 1.2 OBJECTIVES**
- 1.3 LITERARY TERMS**
 - 1.3.1 AUGUSTAN AGE**
 - 1.3.2 HEROIC COUPLET**
 - 1.3.3 ROMANTICISM**
 - 1.3.4 MEDIEVALISM**
 - 1.3.5 IMAGISM**
 - 1.3.6 AGE OF TRANSITION**
 - 1.3.7 OTTAVA RIMA**
 - 1.3.8 NEGATIVE CAPABILITY**
- 1.4 MULTIPLE CHOICE QUESTIONS**
- 1.5 EXAMINATION ORIENTED QUESTIONS**
- 1.6 ANSWER KEY TO MULTIPLE CHOICE QUESTIONS**
- 1.7 REFERENCES**
- 1.8 SUGGESTED READING**

1.1 INTRODUCTION

Literary terms are an important component of language in general, and literature in particular. They help writers and speakers to comment on society. They are also used as embellishments in writing. Besides, they also help the writer to tell stories, to layer meaning in narratives, and to elicit emotional reaction from readers.

1.2 OBJECTIVES

The objective of this lesson is to acquaint the learner with literary terms and their usage.

1.3 LITERARY TERMS

1.3.1 AUGUSTAN AGE- The Augustan age is a division in the English literary history. As the history of English literature is divided into periods based on certain characteristics, the Augustan Age is one of the periods of English literature. The term is applied to eighteenth century English literature. The name is modelled on the Roman Augustan Age. The original Augustan Age was the brilliant literary period of Virgil, Horace, and Ovid under the Roman emperor Augustus (27 BC-AD 14). In the eighteenth century and later, however, the term was frequently applied also to the literary period in England from approximately 1700 to 1745. The leading writers of the time, such as Alexander Pope, Jonathan Swift, and Joseph Addison themselves drew the parallel to the Roman Augustans and deliberately imitated their literary forms and subjects, their emphasis on social concerns, and their ideals of moderation, decorum, and urbanity. So the phrase suggests a period of urbane and classical elegance in writing, a time of harmony, decorum, and proportion. A major representative of popular, rather than classical, writing in this period was the novelist, journalist, and pamphleteer Daniel Defoe. Lady Mary Wortley Montagu was a brilliant letter writer in a great era of letter writing; she also wrote poems of wit and candor that violated the conventional moral and intellectual roles assigned to women in the Augustan era.

1.3.2 HEROIC COUPLET- Lines of iambic pentameter which rhyme in pairs: aa, bb, cc, and so on. The adjective “heroic” was applied in the later seventeenth century because of the frequent use of such couplets in heroic, that is, epic poems and in heroic dramas. This verse form was introduced into English poetry by Geoffrey Chaucer in *The Legend of Good Women* and most of *The Canterbury Tales* and has been in constant use ever since. From the age of John Dryden through that of Samuel Johnson, the heroic

couplet was the predominant English measure for all the poetic kinds; some poets, including Alexander Pope, used it almost to the exclusion of other meters. In the era, usually called the Neoclassic period, the poets wrote closed couplets, in which the end of each pair of lines tends to coincide with the end either of a sentence or of a self-sufficient unit of syntax. The sustained employment of the closed heroic couplet meant the two lines had to serve something of the function of a stanza. In order to maximize the interrelationships of the component parts of the couplet, neoclassic poets often used an end-stopped first line, that is, made the end of the line coincide with a pause in the syntax, and also broke many single lines into subunits by balancing the line around a strong caesura, or a medial pause in the syntax.

1.3.3 ROMANTICISM- The American scholar A. O. Lovejoy once observed that the word 'romantic' has come to mean so many things that, by itself, it means nothing at all. The variety of its actual and possible meanings and connotations reflects the complexity and multiplicity of European romanticism.

The word *romantic(ism)* has a complex and interesting history. In the Middle Ages "romance" denoted the new vernacular languages derived from Latin - which was the language of learning. *Enromancier*, *romancar*, *romanz* meant to compose or translate books in the vernacular. The work produced was then called *romanz*, *roman*, *romanzo* and *romance*. A *roman* or *romant* came to be known as an imaginative work and a 'courtly romance'. The terms also signified a 'popular book'. There are early suggestions that it was something new, different, divergent. By the 17th c. in Britain and France, 'romance' had acquired the derogatory connotations of fanciful, bizarre, exaggerated, chimerical. In France a distinction was made between *romanesque* (also derogatory) and *romantique* (which meant 'tender', 'gentle', 'sentimental' and 'sad'). It was used in the English form in these latter senses in the 18th c. In Germany the word *romantisch* was used in the 17th c. in the French sense of *romanesque*, and then, increasingly from the middle of the 18th c., in the English sense of 'gentle', 'melancholy'.

Friedrich Schlegel is generally held to have been the person who first

established the term *romantisch* in literary contexts. However, he was not very clear as to what he meant by it. It would not be easy to be much vaguer than that. At the same time, in fairness, it should be said that the baffling and, very often, irritating part about anything to do with the romantic and romanticism is that it is vague and formless. Schlegel also equated 'romantic' with 'Christian'. His brother August implied that romantic literature is in contrast to that of classicism, thus producing the famous antinomy.

Madame de Staël knew the Schlegels and she appears to have been responsible for popularizing the term *romantique* in literary contexts in France. She made a distinction between the literature of the north and of the south. The northern was medieval, Christian and romantic; the southern, Classical and pagan.

Many hold to the theory that it was in Britain that the Romantic Movement really started. At any rate, quite early in the 18th c. one can discern a definite shift in sensibility and feeling, particularly in relation to the natural order and nature. This, of course, is hindsight. When we read Keats, Coleridge and Wordsworth, for instance, we gradually become aware that many of their sentiments and responses are foreshadowed by what has been described as a 'pre-Romantic sensibility'.

The British influence travelled to the continent via Thomson's *Seasons* (1726-30), Young's *Night Thoughts* (1742-5), Blair's *The Grave* (1743), Hervey's *Meditations among the Tombs* (1748), Gray's *Elegy* (1750), Macpherson's *Ossianic poetry*, much of which was published in the 1760s, and Percy's *Reliques* (1765). Most of these works (and especially Young's *Night Thoughts*) show a preoccupation with death and decay, with ruins and graveyards; they display a grieving melancholy, a mournful reflectiveness and a quantity of self-indulgent sentimentality. Hence the title 'Graveyard school of poetry'.

New modes of feeling are also evident in sentimental comedy, *comédie larmoyante* and the sentimental novel. The novel is particularly important in tracing the history of romanticism. Especially the following works:

Richardson's *Pamela* (1740), *Clarissa Harlowe* (1747) and *Sir Charles Grandison* (1754); Goldsmith's *The Vicar of Wakefield* (1766); Sterne's *Sentimental Journey* (1768); Henry Mackenzie's *The Man of Feeling* (1771); and Henry Brooke's *Juliet Grenville; or the History of the Human Heart* (1774). On the continent three major works of fiction are a counterpart - namely, Prévost's *Manon Lescaut* (1735), Rousseau's *La Nouvelle Héloïse* (1761) and Goethe's *Die Leiden des jungen Werthers* (1774). One should add that the Gothic novel and a considerable revival of Shakespeare's plays round about the middle of the 18th c. also contributed to the movement subsequently known as 'Romantic'.

Other aspects of romanticism in the 18th century are:

- (a) an increasing interest in Nature, and in the natural, primitive and uncivilized way of life;
- (b) a growing interest in scenery, especially its more untamed and disorderly manifestations;
- (c) an association of human moods with the 'moods' of Nature - and thus a subjective feeling for it and interpretation of it;
- (d) a considerable emphasis on natural religion;
- (e) emphasis on the need for spontaneity in thought and action and in the expression of thought;
- (f) increasing importance attached to natural genius and the power of the imagination;
- (g) a tendency to exalt the individual and his needs and emphasis on the need for a freer and more personal expression; and
- (h) the cult of the Noble Savage.

In all these connections Rousseau is the major figure in the 18th c. and his influence in the pre-Romantic period was immense; especially through the

following works: *Discours sur l'origine de l'inégalité parmi les hommes* (1755); *Du contrat social* (1762); *Rêveries du promeneur solitaire* (1778); and *Les Confessions* (published after his death, in 1781 and 1788).

Notable works by other authors which expressed a new vision of man and his role in the world are *Goethe's Götz von Berlichingen* (1773); Herder's *Stimmen der Völker* (1778); Schiller's *Die Räuber* (1781); *Bernardin de Saint-Pierre's La Chaumière indienne* (1790) and *Paul et Virginie* (1788); Chateaubriand's *Atala* (1801) and his *René* (1805).

To these should be added the extremely influential *Conjectures on Original Composition* by Young, which was published in 1759 and published in a German translation the following year. Young's aesthetic theories considerably affected the so-called *Sturm und Drang* movement.

In Britain romanticism was much more diffused and never really associated with a movement, but then literary movements have been rare in Britain. There was no British Romantic campaign and the literary and cultural revolution was a much more gradual and informal affair than on the continent. The main figures associated with it are Coleridge, Wordsworth, Keats, Shelley, Byron and Sir Walter Scott. The political and social beliefs of Wordsworth, Coleridge and Shelley were quite often expressed in their poems as well as their prose works.

Partly because of the Revolution and partly because of the French devotion to classicism and neoclassicism, the Romantic movement came considerably later to France. There the works of Lamartine, Victor Hugo and de Vigny were the main influence.

In general, then, the ideals of romanticism included an intense focus on human subjectivity, an exaltation of Nature which was seen as a vast repository of symbols, of childhood and spontaneity, of primitive forms of society, of human passion and emotion, of the poet, of the sublime, and of imagination as a more comprehensive and inclusive faculty than reason. The most fundamental literary and philosophical disposition of romanticism was irony, an ability to

accommodate conflicting perspectives of the world. Developing certain insights of Kant, the Romantics often insisted on artistic autonomy and attempted to free art from moralistic and utilitarian constraints.

1.3.4 MEDIEVALISM- In a literary work, an emphasis on the attitudes, way of thought, sensibility, themes, style and matter commonly associated with the Middle Ages (c. 800-c. 1450) is called medievalism. The Gothic revival, the Romantic revival and Pre-Raphaelitism were all manifestations of medievalism. Keats, for instance, strongly under the influence of Spenser (and of Milton, who in turn had been much influenced by Spenser, a very 'medieval' poet), exhibits many aspects of medievalism.

1.3.5 IMAGISM- Imagism was a poetic vogue that flourished in England, and even more vigorously in America, approximately between the years 1912 and 1917. It was planned and exemplified by a group of English and American writers in London, partly under the influence of the poetic theory of T.E. Hulme, as a revolt against what Ezra Pound called the "rather blurry, messy...sentimentalistic mannerish" poetry at the turn of the century. Pound, the first leader of the movement, was soon succeeded by Amy Lowell. Other leading participants, for a time, were H.D. (Hilda Doolittle), D.H. Lawrence, William Carlos Williams, John Gould Fletcher, and Richard Aldington. The Imagist proposals, as voiced by Amy Lowell in her preface to the first of three anthologies called *Some Imagist Poets* (1915-1917), were for a poetry which, abandoning conventional limits on poetic materials and versification, is free to choose any subject and to create its own rhythms, uses common speech, and presents an "image" (vivid sensory description) that is hard, clear, and concentrated.

The typical Imagist poem is written in free verse and undertakes to render as precisely, vividly, and tersely as possible, and without comment or generalization, the writer's impression of a visual object or scene; often the impression is rendered by means of metaphor, or by juxtaposing, without *indicting* a relationship, the description of one object with that of a second and diverse object. This *famed* example by Ezra Pound exceeds other Imagist

poems in the degree of its concentration:

In a Station of the Metro

The apparition of these faces in the crowd,

Petals on a wet, black bough. ("In a Station of the Metro)

Imagism was too restrictive to endure long as a concerted movement, but it served to inaugurate a distinctive feature of modernist poetry. Almost every important poet from the 1920s through the middle of the twentieth century, including W.B. Yeats, T.S. Eliot, and Wallace Stevens, manifests some influence by Imagist experiments with the presentation of precise, clear images that are juxtaposed without specifying their interrelationships.

1.3.6 AGE OF TRANSITION - The Age of Neoclassicism was followed by a transitional period also known as Pre-Romanticism. It developed during the last decades of the 18th century. There was a reaction against classicism and reason and a search for new models of poetry taken no longer from ancient Rome and Greece but from the Middle Ages. The period was greatly affected by the French Revolution, the American Revolution and the Industrial Revolution. They provided literature with new themes which began to develop side by side with the old ones. First of all there was a new interest towards the poor and the children, who lived at the margin of society during the Augustan Age. Satire and realism were respectively replaced by sentimentalism and imagination, paving the way to the flourishing of Romanticism. The Age preserved its main features with its emphasis on reason, precision, order, clarity and harmony, but some other features appeared in opposition to them: interest in country life, new way of seeing *Nature*, different role of *Art*, new themes based on feelings and so on.

Poetry was no longer concerned with "wit" but with simple feelings and nature. Poetry was pervaded by a melancholic tone and was often associated with meditation on *Death*. This kind of poetry was remembered as Graveyard Poetry. The poets of the Graveyard Group were melancholic and seek for solitude. Their thoughts were directed towards *Death*, or the fear of *Death*,

suicide and graves. The settings of their poems were often medieval ruins, caverns, coffins and skeletons. The most important poet of the group was Thomas Gray and his most famous poem was *Elegy Written in a Country Churchyard*, based on the concept of the levelling power of Death. Other poets were Edward Young and Robert Blair, both church ministers. The Graveyard poets influenced the Gothic Novel and the Ossian Poetry which became very popular literary forms especially among they who were unsatisfied with classical novel and poetry and looked for Gothicism, a mixture of both medieval features (ruins, ancient castle and so on) and supernatural. Both poems and novels of this kind were melodramatic, full of horrors and supernatural and set in a medieval context. The most famous Gothic Novels were *Frankenstein* by Mary Shelley and *The Castle of Otranto* by Horace Walpole.

1.3.7 OTTAVA RIMA- Ottava rima, as the Italian name suggests, is a form of stanza which has eight lines and it rhymes *abababcc*. Ottava rima was brought from Italian into English by Sir Thomas Wyatt in the first half of the sixteenth century. Although employed by a number of earlier poets, it is notable especially as the stanza which helped Byron discover what he was born to write, the satiric poem *Don Juan* (1819-1824). Note the comic effect of the forced rhyme in the concluding couplet:

Juan was taught from out the best edition,
Expurgated by learned men, who place,
Judiciously, from out the schoolboy's vision,
The grosser parts; but, fearful to deface
Too much their modest bard by this omission,
And pitying sore his mutilated case,
They only add them all in an appendix,
Which saves, in fact, the trouble of an index.

1.3.8 NEGATIVE CAPABILITY- The poet John Keats introduced this term in a letter written in December 1817 to define a literary quality "which Shakespeare possessed so enormously-I mean *Negative Capability*, that is, when man is capable of being in uncertainties, mysteries, doubts without any irritable reaching after fact and reason." Keats contrasted to this quality the writings of Coleridge, who "would let go by a fine isolated verisimilitude...from being incapable of remaining content with half knowledge," and went on to express the general principle "that with a great poet the sense of beauty overcomes every other consideration, or rather obliterates all consideration." The elusive term has entered critical circulation and has accumulated a large body of commentary. When conjoined with observations in other letters by Keats, "negative capability" can be taken

(1) to characterize an impersonal, or objective, author who maintains *aesthetic distance*, as opposed to a subjective author who is personally involved with the characters and actions represented in a work of literature, and as opposed also to an author who uses a literary work to present and to make persuasive his or her personal beliefs; and

(2) to suggest that, when embodied in a beautiful artistic form, the literary subject matter, concepts, and characters are not subject to the ordinary standards of evidence, truth, and morality, as we apply these standards in the course of our everyday experience.

1.4 MULTIPLE CHOICE QUESTIONS

capability?

1.5 EXAMINATION ORIENTED QUESTIONS

1. What is negative capability?
2. What do you understand by the term romanticism? What are the tenets of Romanticism?
3. What is heroic couplet? Who were its main practitioners?
4. From where did the Augustan age derive its name? What were the main literary characteristics of the English Augustan age?
5. What is medievalism? Name some of the poets in whose writings the influence of medievalism can be seen.
6. Define imagism and give its characteristics and practitioners.
7. Define satire and discuss its different types.
8. Briefly comment on the Age of Transition.

9. Discuss the term ottava rima.
10. Give an account of the development of Romanticism.

1.6 ANSWER KEY TO MULTIPLE CHOICE QUESTIONS

1. (a) *abababcc*
2. (d) John Keats
3. (d) T.S. Eliot
4. (b) William Wordsworth
5. (c) Neo-classical
6. (a) Lines of iambic pentameter which rhyme in pairs
7. (a) William Wordsworth
8. (a) objectivity
9. (c) Twentieth century
10. (c) Sir Thomas Wyatt

1.7 REFERENCES

Abrams, M.H., and Gefforey Galt Haroham. *A Glossary of Literary Terms*. Eleventh Edition. Cengage Learning, 2015.

Baldick, Chris. *The Concise Oxford Dictionary of Literary Terms*. Oxford University Press, 2001.

Cuddon, J.A. *A Dictionary of Literary Terms and Literary Theory*. Wiley-Blackwell, 2013.

1.8 SUGGESTED READING

A Glossary of Literary Terms by M.H. Abrams and Gefforey Galt Haroham.

The Concise Oxford Dictionary of Literary Terms by Chris Baldick

A Dictionary of Literary Terms and Literary Theory by J.A. Cuddon

The Routledge Dictionary of Literary Terms by Peter Childs and Roger Fowler

Current Literary Terms: A Concise Dictionary of their Origin and Use by A.F. Scott.

STRUCTURE

- 2.1 INTRODUCTION**
- 2.2 OBJECTIVES**
- 2.3 LITERARY TERMS**
 - 2.3.1 VERSE-SATIRE**
 - 2.3.2 MOCK-EPIC**
 - 2.3.3 ROMANCES**
 - 2.3.4 PLOT**
 - 2.3.5 CHARACTERIZATION**
 - 2.3.6 GOTHIC NOVEL**
 - 2.3.7 SENTIMENTAL NOVEL**
- 2.4 MULTIPLE CHOICE QUESTIONS**
- 2.5 EXAMINATION ORIENTED QUESTIONS**
- 2.6 ANSWER KEY TO MULTIPLE CHOICE QUESTIONS**
- 2.7 REFERENCES**
- 2.8 SUGGESTED READING**

2.1 INTRODUCTION

After going through the first lesson it is now clear to you that literary terms refer to the technique, style, and formatting used by writers and speakers. They are of utmost importance to the writers and speakers as they help them to masterfully emphasize, embellish, or strengthen their compositions.

2.2 OBJECTIVES

The objective of this lesson is to familiarise the learner with literary terms and their usage.

2.3 LITERARY TERMS

2.3.1 VERSE-SATIRE- As Satire is the literary art of diminishing or derogating a subject by making it ridiculous and evoking toward it attitudes of amusement, contempt, scorn, or indignation, verse satire includes all these things but in the form of verse (poetry). Satire, in general can be in verse or prose, and English literature has a host of both prose satirists and verse satirists. Verse Satire began as a poetic form in 1590s, and it spread later on and influenced not only poets, but also dramatists who used to compose plays in verse. Dr Samuel Johnson has defined verse satire as, "a poem in which wickedness or folly is censured." Verse satire is a way of responding to the society and the satirical vision which is in human nature gives expression to the disillusioned realisation of the gulf between the way the world is and how it ought to be.

English literature inherited the tradition of verse satire from ancient Rome and formal verse satires based on the work of Horace, but principally Juvenal, in which the satirist addressed the reader directly, or some figure in an imagined situation, were fashionable in the last years of Elizabeth's reign. Most verse satirists use a projection of a persona as a consciousness whence the attacks on the abuses around are directed. Indignation, the need to vent an outraged morality was a feature of the Satirist's persona. Another feature was the adoption of a plain, even coarse, style of speaking, which denoted an honesty and integrity and regard for truth. John Dryden and Alexander Pope are among the best known practitioners of the genre of verse satire.

2.3.2 MOCK-EPIC- A work in verse which employs the lofty manner, the high and serious tone and the supernatural machinery of epic to treat of a trivial subject and theme in such a way as to make both subject and theme ridiculous. Almost a case of breaking a butterfly upon a wheel. By extension the epic mode is also mocked but this is a secondary consideration. The acknowledged

masterpiece in this genre is Pope's *The Rape of the Lock* (1712, 1714), which he himself describes as a Heroical poem. His subject is the estrangement between two families resulting from Lord Petre's snipping off a lock of Miss Arabella Fermor's hair. With faultless skill Pope minifies the epic scale in proportion to the triviality of his theme:

What dire Offence from am'rous Causes springs,
What mighty Contests rise from trivial Things,
I sing - This Verse to Caryll, Muse! is due;
This, ev'n Belinda may vouchsafe to view:
Slight is the Subject, but not so the Praise,
If She inspire, and He approve my Lays.
Say what strange Motive, Goddess! cou'd compel
A well-bred Lord t'assault a gentle Belle?

2.3.3 ROMANCES- Romances in verse (and to start with most of them were in verse) were works of fiction, or non-historical. In the 13th c. a romance was almost any sort of adventure story, be it of chivalry or of love. Gradually more and more romances were written in prose.

Whatever else a romance may be (or have been) it is principally a form of entertainment. It may also be didactic but this is usually incidental. It is a European form which has been influenced by such collections as *The Arabian Nights*. It is usually concerned with characters (and thus with events) who live in a courtly world somewhat remote from the everyday. This suggests elements of fantasy, improbability, extravagance and naivety. It also suggests elements of love, adventure, the marvellous and the 'mythic'. For the most part the term is used rather loosely to describe a narrative of heroic or spectacular achievements, of chivalry, of gallant love, of deeds of derring-do.

The medieval metrical romances were akin to the *chansons de gestes* and to

epic. There were a very large number of them, as we might expect in a form of popular literature. Chrétien de Troyes, who flourished in the latter half of the 12th c., was one of their most distinguished composers. His works were widely translated and imitated and he showed remarkable skill in combining the love story with the adventure story. Popular medieval romances in England were *Lay of Havelok the Dane* and *Sir Gawain and the Green Knight* in the 14th c. and Sir Thomas Malory's prose work *Le Morte d'Arthur* in the latter half of the 15th c. The traditions and codes of romance remained evident during the Renaissance period, in the poems of Ariosto and Tasso, in Spenser's *Faerie Queene*, in Sidney's *Arcadia* and in numerous other works.

Near the end of the 14th c. Chaucer satirized romance by means of burlesque in his *Tale of Sir Thopas*. Occasionally, after Chaucer, we find examples of satire on the conventions and sensibilities of the romance, but not until Cervantes's *Don Quixote* was the whole idea and tradition 'sent up'. The book displays the incongruities of romance by making fun of the conventions of chivalry and contrasting them with the realities of ordinary life.

Cervantes's masterpiece had considerable influence on the later romances as well as on the picaresque narrative of adventure and on the novel in general during the 19th c. In the 17th c. Samuel Butler modelled his splendid mock-heroic poem *Hudibras* (1663, 1664, 1678) on *Don Quixote*. And in the following century Fielding described his novel *Joseph Andrews* (1742) as an imitation of *Don Quixote*. In the 18th c. romance elements are still evident, but the novel is already tending to concentrate on the everyday, the social and domestic - except when picaresque. With the advent of the Gothic novel a new kind of romance appears, one which makes use of the more bizarre and extravagant characteristics of the medieval romance.

During the Romantic period the concept of the romance (and what is romantic) underwent a further modification. In the 18th c. the term 'romantic' meant something that could happen in a romance, but towards the end of the 18th c. and at the beginning of the 19th it becomes clear that romance connotes those flights of fancy and imagination which had been regarded with suspicion in the

Augustan age. Hence the renewed interest in ballads, folk tales and fairy tales and in *The Arabian Nights*. At this time a number of major works illustrate a new conception of the romance as a revitalizing force. The poets re-create a remote past, an 'old world' of romance which reveals a potent nostalgia.

In the 19th c. influences of the medieval romance are evident in Tennyson's poem *The Idylls of the King* and in William Morris's *The Earthly Paradise*. The novels by Sir Walter Scott, Nathaniel Hawthorne and George Meredith can also be variously classified as kinds of romance. By this time realism, to be followed by naturalism, was the main trend in fiction, and romance was scarcely compatible with it. The more popular kinds of 'romance', an entertainment and form of escapist literature, remained in demand, but more serious novelists, like H. G. Wells, for example, attempted a reconciliation between romance and realism. A score of other writers in the 20th c. might be cited as using the conventions of romance. There are also contemporary romance novels (also known as Mills & Boon/Harlequin romances); however, these popular love stories are less connected to the romance tradition.

2.3.4 PLOT- The plan, design, scheme or pattern of events in a play, poem or work of fiction; and, further, the organization of incident and character in such a way as to induce curiosity and suspense in the spectator or reader. In the space/time continuum of plot the continual question operates in three tenses: Why did that happen? Why is this happening? What is going to happen next - and why? (To which may be added: And - is anything going to happen?)

In *Poetics*, Aristotle includes plot as one of the six elements in tragedy. For Aristotle it is the 'first principle' and 'the soul of a tragedy'. He calls plot 'the imitation of the action', as well as the arrangement of the incidents. He required a plot to be 'whole' (that is, to have a beginning, a middle and an end) and that it should have unity, namely 'imitate one action and that a whole, the structural union of the parts being such that, if any one of them is displaced or removed, the whole will be disjointed and disturbed.'

This is the ideal, well-knit plot which Aristotle distinguished from the episodic

plot in which the acts succeed one another 'without probable or necessary sequence', and which he thought was inferior. Aristotle also distinguished between simple and complex plots: in the simple the change of fortune occurs without *peripeteia* (reversal of fortune) and without *anagnorisis* (recognition or discovery), whereas in the complex there is one or the other or both. Aristotle also emphasized the importance of plot as opposed to character.

His views will be adequate for some Greek tragedy, some Elizabethan and Jacobean tragedy and some French Classical tragedy, and elements of the application of Aristotle's theories can be found in many plays and novels.

However, a plot has come to denote something much more flexible than that envisaged by Aristotle. The decline of tragedy, the rise of comedy, the development of the novel - all have contributed to a much looser conception and many varied theories.

A more homely approach than Aristotle's is that of E. M. Forster. In *Aspects of the Novel* (1927) he provided a simple but very serviceable description of plot: 'We have defined a story as a narrative of events arranged in their time-sequence. A plot is also a narrative of events, the emphasis falling on causality. "The king died and the queen died," is a story. "The king died and then the queen died of grief," is a plot. The time-sequence is preserved, but the sense of causality overshadows it. Or again: "The queen died, no one knew why, until it was discovered that it was through grief at the death of the king." This is a plot with a mystery in it, a form capable of high development. It suspends the time-sequence, it moves as far away from the story as its limitations will allow.'

Such a description will suffice to cover a very large number of plots, especially those in which causality among episodes is explicit or implied. It will certainly cover an enormous number of novels. On the other hand no theory or definition of plot can now cover adequately the variety of works by, say, Joyce, Bulgakov, Graham Greene, Ivy Compton-Burnett, Heinrich Böll, Michel Butor, William Burroughs, Robbe-Grillet and Len Deighton - to take a handful of

very different writers at random; or, for that matter, Kafka, Arnold Bennett, Malcolm Lowry, Ivo Andrić, Eric Ambler, Nabokov, Saul Bellow, Grass, Bykov, Claude Simon and V. S. Naipaul.

2.3.5 CHARACTERIZATION- The representation of persons in a narrative or dramatic works. This may include direct methods like the attribution of qualities in description or commentary, and indirect (or 'dramatic') methods inviting readers to infer qualities from character's actions, speech, or appearance. Since E.M. Forster's *Aspects of the Novel* (1927) a distinction has often been made between 'flat' and 'two-dimensional' characters, which are simple and unchanging, and 'round' characters, which are complex, 'dynamic' (i.e. subject to development), and less predictable.

2.3.6 GOTHIC NOVEL- The word Gothic originally referred to the Goths, an early Germanic tribe, then came to signify "Germanic," then "medieval." The Gothic novel, or in an alternate term, Gothic romance, is a type of prose fiction which was inaugurated by Horace Walpole's *The Castle of Otranto: A Gothic Story* (1764)-the subtitle denotes its setting in the Middle Ages-and flourished through the early nineteenth century. Some writers followed Walpole's example by setting their stories in the medieval period; others set them in a Catholic country, especially Italy or Spain.

Most Gothic novels are tales of mystery and horror, intended to chill the spine and curdle the blood. They contain a strong element of the supernatural and have all or most of the now familiar topography, sites, props, presences and happenings: wild and desolate landscapes, dark forests, ruined abbeys, feudal halls and medieval castles with dungeons, secret passages, winding stairways, oubliettes, sliding panels and torture chambers; monstrous apparitions and curses; a stupefying atmosphere of doom and gloom; heroes and heroines in the direst of imaginable straits, wicked tyrants, malevolent witches, demonic powers of unspeakably hideous aspect, and a proper complement of spooky effects and clanking spectres. The most popular sold in great quantities and they were read avidly.

Examples of Gothic novels are William Beckford's *Vathek* (1786)-the setting of which is both medieval and Oriental and the subject both erotic and sadistic; Ann Radcliff's *The Mysteries of Udolpho* (1794) and other highly successful romances; and Matthew Gregory Lewis' *The Monk* (1796), which exploited, with considerable literary skill, the shock effects of a narrative involving rape, incest, murder, and diabolism.

The term "Gothic" has also been extended to a type of fiction which lacks the exotic setting of the earlier romances but develops a brooding atmosphere of gloom and terror, represents events that are uncanny or macabre or melodramatically violent, and often deals with unusual psychological states. In this extended sense, the term "Gothic" has been applied to William Godwin's *Caleb Williams* (1794), Mary Shelly's remarkable and influential *Frankenstein* (1818), and the novels and tales of terror by the German E.T.A. Hoffmann.

2.3.7 SENTIMENTAL NOVEL- A form of fiction popular in 18th c. England. It concentrated on the distresses of the virtuous and attempted to show that a sense of honour and moral behaviour were justly rewarded. It also attempted to show that effusive emotion was evidence of kindness and goodness. The classic example was Richardson's *Pamela, or Virtue Rewarded* (1740), the story of a servant girl who withstood every attack on her honour. Comparable but more readable novels in this category were Goldsmith's *The Vicar of Wakefield* (1766), Henry Brooke's *The Fool of Quality* (1765-70), Mackenzie's *The Man of Feeling* (1771) and Maria Edgeworth's *Castle Rackrent* (1800). Sentimentality was very apparent in Sterne. In this period scores of sentimental novels were published and read avidly.

2.4 MULTIPLE CHOICE QUESTIONS

1. The term "Gothic" originally referred to the Goths, an early _____ tribe
 - (a) Italian
 - (b) German
 - (c) French
 - (d) English

2. What according to Aristotle is the 'soul of the tragedy'?

| | |
|--------------------|-----------------------|
| (a) Plot | (b) Characterization |
| (c) Sentimentality | (d) None of the above |

3. Which of the following is an extended piece of prose fiction?

| | |
|---------------|-----------------|
| (a) Novella | (b) Short story |
| (c) Mock-Epic | (d) Novel |

4. Horatian and Juvenalian are the two types of

| | |
|-----------------|------------------|
| (a) Novel | (b) Satire |
| (c) Short-Story | (d) Gothic novel |

5. Which of the following is not the appropriate setting for a gothic novel?

| | |
|----------------------------------|------------------------------|
| (a) wild and desolate landscapes | (b) bright and sunny setting |
| (c) ruined abbeys | (d) dark forests |

6. Spain was ahead of the rest of Europe in the development of the novel form.
Which of the following is considered the greatest of all Spanish novels?

| | |
|------------------------------|-------------------------------------|
| (a) <i>Le Morte d'Arthur</i> | (b) <i>Don Quixote de la Mancha</i> |
| (c) <i>Joseph Andrews</i> | (d) <i>Robinson Crusoe</i> |

7. The literary art of diminishing or derogating a subject by making it ridiculous and evoking toward it attitudes of amusement, contempt, scorn, or indignation is called

| | |
|---------------|-------------|
| (a) irony | (b) romance |
| (c) mock-epic | (d) satire |

8. *Aspects of the Novel* is written by

| | |
|------------------|-------------------|
| (a) Aristotle | (b) E.M. Forster |
| (c) Daniel Defoe | (d) Joseph Conrad |

2.5 EXAMINATION ORIENTED QUESTIONS

1. What are the characteristics of a gothic novel?
2. Define the term novel and give a brief account of its development.
3. What do you understand by romance/s?
4. What is plot? How has the various theorists defined it over the years?
5. What is a novella? How is it different from a novel and short story?
6. What is a mock epic?
7. What do you understand by sentimental novel?
8. Briefly define the concept of characterization.
9. Bring out the difference between gothic novel and sentimental novel.
10. What is a verse satire?

2.6 ANSWER KEY TO MULTIPLE CHOICE QUESTIONS

1. (b) German
2. (a) Plot
3. (d) Novel

4. (b) Satire
5. (b) bright and sunny setting
6. (b) *Don Quixote de la Mancha*
7. (d) satire
8. (b) E.M. Forster
9. (d) Sentimental novel
10. (c) *The Rape of the Lock*

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Cuddon, J.A. *A Dictionary of Literary Terms and Literary Theory*. Wiley-Blackwell, 2013.

2.8 SUGGESTED READING

A Glossary of Literary Terms by M.H. Abrams and Gefforey Galt Haroham.

The Concise Oxford Dictionary of Literary Terms by Chris Baldick

A Dictionary of Literary Terms and Literary Theory by J.A. Cuddon

The Routledge Dictionary of Literary Terms by Peter Childs and Roger Fowler

Current Literary Terms: A Concise Dictionary of their Origin and Use by A.F. Scott.

**TRENDS IN NEO-CLASSICAL POETRY AND ROMANTIC SCHOOL OF
POETRY**

STRUCTURE

- 3.1 OBJECTIVES**
- 3.2 BRIEF HISTORY OF POETRY IN ENGLISH LITERATURE TILL
EIGHTEENTH CENTURY**
- 3.3 TRENDS IN NEO-CLASSICAL POETRY**
 - 3.3.1 CHARACTERISTICS OF NEOCLASSICAL POETRY**
 - 3.3.2 MAJOR POETS OF THE AGE**
- 3.4 ROMANTIC REVIVAL**
 - 3.4.1 THE PRE-ROMANTICS**
- 3.5 ROMANTIC SCHOOL OF POETRY**
 - 3.5.1 CHARACTERISTICS OF ROMANTIC SCHOOL OF POETRY**
- 3.6 GLOSSARY**
- 3.7 MULTIPLE CHOICE QUESTIONS**
- 3.8 LET US SUM UP**
- 3.9 ANSWER KEY (MULTIPLE CHOICE QUESTIONS)**
- 3.10 EXAMINATION ORIENTED QUESTIONS**
- 3.11 SUGGESTED READING**

3.1 OBJECTIVES

Our objective in this lesson is to acquaint you with the trends in neoclassical poetry and its characteristics. We will also discuss the major poets of the age. Further in the

lesson we will discuss the romantic revival and the characteristics of romantic school of poetry.

3.2 BRIEF HISTORY OF POETRY IN ENGLISH LITERATURE TILL EIGHTEENTH CENTURY

Poetry has been in literature from thousands of years. The probable form in which poetry first appeared is the epic poetry, which is as early as 20th century B.C. Epic poetry is followed by Sonnet form in the 13th century which is popularized by Petrarch and named as Petrarchan sonnets. This form is introduced by Francesco Petrarch by modifying the earliest Sicilian sonnet forms to ababcdcd-efefgg pattern, with 10 syllables per line. Sir Thomas Wyatt brought it to England but this form became best known as an English poetic form through the works of William Shakespeare in the 16th century. He successfully stamped the Italian sonnet form into Shakespearean sonnet form in English poetry. Another important verse type, Heroic couplet is introduced by Geoffrey Chaucer and has been used constantly since then. This form is later used by Shakespeare at the last two lines of his sonnets. In Restoration age, Dryden wrote in closed couplets, in which each couplet tends to coincide with the end of a sentence. In the Neo-classical Age, the heroic couplet was predominant English measure for all the poetic kinds. For instance:

"Great wits are sure to madness near allied,
And thin partitions do their bounds divine." (Pope)

The socially open Elizabethan era enabled poets to write about humanistic as well as religious subjects. The dramatic rise in academic study and literacy during the late 16th century created large audiences for the new poetry, which was also introduced into the educational system. In many ways, the Elizabethan era more closely resembled the expressionism of the Ancient Greeks than the Sicilian and Italian Renaissance schools from which it derived its base poetry. With the Restoration of the monarchy in 1660 after the English civil war, the reign of Charles II began with the epigrammatic style of poetry. The sonnet form associated with courtly love poetry was out, and instead a wittier, more classically-influenced poetry was the order of the day. This era of poetry in the history of English literature is further popularized by the heroic couplet form of which John Dryden was the master. He wrote satirical mock-heroic, or mock-

epic, poems.

The Eighteenth century poetry is the continuation of the classical poetry. Alexander Pope continued Dryden's form of mock-heroic and the use of poetic form for satire. His most famous work *The Rape of the Lock* carried Dryden's technique of using poetry for comedic ends. Pope was the chief exponent of the epigrammatic form of poetry. He was known as 'the Wasp of Twickenham' for his stinging verses criticizing his enemies. The poetry of the first half of the Eighteenth century is also known as 'Augustan' poetry, since many of the poets- Pope, but also Jonathan Swift and, writing earlier, John Dryden- looked back to classical Rome, and the time of Augustus, for their inspiration. As Pope writes in *Essay in Criticism*:

"Learn hence for ancient rules a just esteem
To copy nature is to copy them."

Poetry of the classical school is 'town poetry' made out of interests of society in great centers of culture, which makes it an age of prose and reason. It was in fashion with the poets to follow (human) Nature, and Pope was its greatest protagonist:

"First follow Nature, and your judgment frame
By her just standard, which is still the same."

Such neoclassicism chimes with the movements in architecture at the time as well as a general emphasis on orderliness. This was also the great age of landscape gardening, when man slowed his control over nature through neatly trimmed lawns and hedges. It was also the golden age of English satire. The history of English poetry in the eighteenth century is bound up with the history of satire.

3.3 TRENDS IN NEO-CLASSICAL POETRY

Neo-classicism is a combination of two words: Neo and Classic. Neo means young or new and is derived from a Greek word neos, while Classic means the style and works of the ancient authors of Greece and Rome. So the neoclassicism means the rebirth and restoration of classicism. It is the movement in the history of English literature, which laid immense emphasis on revival of the classical spirit during the period between 1680 and 1750 in the age of Pope and Dryden. Writers of this period followed the

footpaths of the writers of the period of Augustus, emperor of Rome, which produced unparalleled writers as Horace, Virgil and Ovid.

Neoclassical poetry is a type of poetry, which follows the pattern of poetry set by the poets of ancient time i.e. Greek and Rome. Pope and Dryden were the leading writers, who deviated from the traditional schools of poetry and sought guidance in the works of ancient Greek and Roman writers. They tried to follow the writers of the antiquity in letter and spirit in the Augustan Age. The neo-classic creed laid down definite rules for the writing of poetry. These may be stated as follows:

- i. To write only what is rational, choosing the subjects from everyday life- axioms and truths which have been uttered by wise men of the past.
- ii. To avoid flights of fancy and imagination.
- iii. To avoid passion and enthusiasm as unbecoming of a gentleman. They are not 'good form'.
- iv. To embellish the subject with a style that is elegant and polished. For this confine to one regular, smooth metre- that of the closed couplet.
- v. Not to stray beyond this stock of 'poetic diction'. Within these limits one may also show one's skill as much as they please.

The grandest forms of poetry, drama and epic, were beyond the reach of the writers of Neo-classical period. They lacked lyric intensity and could not write lyrics. They excel only in one kind of poetry, i.e. Satiric, which is certainly not the highest or the best kind of poetry. This prevalent tendency to satire results from the unfortunate union of politics with literature. Nearly every writer of the day was used by the two political parties to hurl satires over the heads of each other. No doubt, the satires of Pope, Swift, and Addison have rare brilliance and are best in the language, but they cannot be called great literature. These writers are capable of far better things than those which occupied them all their lives. Heroic couplet is the only verse form which they perfected and in which they excelled. It was used with rare brilliance and effect for satirical and intellectual poetry. But excessive refinement led to monotony and rigidity in the hands of the followers of Pope.

3.3.1 CHARACTERISTICS OF NEOCLASSICAL POETRY

Rationalism:

It is the one of the most important feature of neoclassical poetry. Poets who followed this poetry considered reason and logic as the inspiration for their poetry. This poetry is a reaction against the Renaissance style of poetry and the outcome of intellect. The Neoclassical poets made an effort to disregard imagination, emotion and feelings, while composing their poetry. This is the reason that their poetry may be branded as artificial and synthetic.

Didacticism:

Neoclassical poets laid stress on the didactic purpose of poetry. They endeavored hard to fix the troubles of humanity through the medium of poetry. This is the reason of their poetry being replete with didacticism to a great deal. The following lines from Pope's poem *An Essay on Man* is an example of Didacticism:

Vice is a monster of so frightful mien,
As to be hated needs but to be seen;
Yet seen too oft, familiar with her face,
We first endure, then pity, then embrace.

Realism:

It is one of the very important features of neoclassical poetry. They were not escapists and presented a true picture of society in their poems. They were keen observers of the society. They dwelled upon what they experienced with their open eyes in their poetry. These poets were men of action and practically lived in the midst of people. They avoided abstract ideas, imaginative thoughts and idealism in their poetry.

Adherence to Classical Rules:

They were great adherents of classical rules. They revived Classicism in

their poetry by following each and every rule of Classicism. Their highest concern was to adhere to the classical rules and employ them in their poetry as much as possible. That is why this poetry is also known as Pseudo Classical poetry. They respected the classical rules a great deal. For instance following is the excerpt from Pope's *Essay on Criticism*:

Those rules of old discovered, not devised,
Are Nature still, but Nature Methodized;
Nature, like liberty, is but restrained
By the same Laws which first herself ordained.

Allusions:

They used scholarly allusions in their poetry. Neo-classical poets were highly educated and well-versed in religious, biblical and classical literature. Allusions helped them to convey their message to their readers effectively and easily. The poetry of neo-classical writers is full of plentiful allusions to classical writers like Virgil, Horace and Homer. They desired to write in the manner of their classical masters.

3.3.2 MAJOR POETS OF THE AGE

Alexander Pope (1688-1744) - He is the best poet to represent the early eighteenth century. The literary characteristics of the age are emphasis on wit and good sense, a genius for satire, a regard for correctness and the avoidance of extremes. The poets are not inspired by passion or enthusiasm: wit takes precedence over imagination, nature is concealed by artifice. All these merits and demerits of the age are faithfully represented by the poetry of Pope. He wrote for his age, and he exhibits extraordinary art in ministering to the taste of the age. Its critical, common places are admirably summed up by him in his *Essay on Criticism*; and his *Essay on Man* summarizes the current Ethical code. His satires throw a flood of light not only on the characters of poetasters of Grub Street, but also on the decline of educational and literary standards, and on the pedantry and

corruption in high places. It is to be noted that Pope describes only the life of the upper classes of the city of London. The life of the lower sections of society, life of dwellers in the countryside- shepherds, farmers etc.-is ignored. Even the life of the upper classes has been dealt with only superficially. He deals only with the surface glitter, and ignores the reality behind.

His works may be summarized in three periods of his career:

- i. The first period of his career lasts from 1704-1713. The important works of the period are: *The Pastorals*, *Windsor Forest*, *Essay on Criticism*, *The Rape of the Lock*, etc.
- ii. The second period, extending from 1713-1725, is the period of great Homer translations. The translation of the *Illiad* was begun in 1717, and was completed by 1720. *The Odyssey* appeared in 1725 and 1726. It was translated with the help of two classical scholars, Fenton and Broome.
- iii. The last and the greatest period of Pope's poetic output, from 1725-1740, may also be called the Twickenham or the Horatian period. During this period, the poet was writing his masterly satires on the hack-writers of Grub-street. The masterpieces of this great period are: *The Dunciad*, *Essay on Man*, *Epistles to Dr Arbuthnot*.

Matthew Prior (1664-1721) - He was an important poet of this century. His contribution to Satire is noteworthy. In 1687, he wrote *Styr on the Poets*, *In Imitation of the seventh Satyr of Juvenal*, adapting the first hundred lines of Juvenal's poem to attack contemporary poets. The main point of the poem is not the existence of bad poets but the fact that England would not support even its good ones. In July of 1687, he wrote parody of Dryden's *The Hind and the Panther* entitled *Story of the Country Mouse*. In this work he collaborated with Charles Montagu, a mixed prose and verse attack on Dryden's work. Prior objected to Dryden's poem in content as defending Roman Catholicism by attacking on Anglicans and Dissenters. His satire on contemporary philosophy, entitled *Alima, The*

Progress of the Mind traces the advance of the soul from the ankles to the head. These works are among the best of his satires.

John Gay (1685-1732) - He showed a better talent for satire than Prior. His most important work *The Beggar's Opera* (1728) is a satire on the Italian opera so popular in the age. He wrote *The Art of Walking the streets in London*, a parody of *The Georgics of Virgil*. His satire is mostly impersonal and good-natured and gay. A delightful, refreshing irony marks all his satires.

Edward Young (1683-1765) - He was one of the first imitators of Horace in the eighteenth century. His early literary contacts included Joseph Addison, Thomas Tickell, Aaron Hill, Jonathan Swift and Alexander Pope. He published a series of seven satires that were well received by the masses and established his reputation as a satirist. He was made the Royal chaplain after a collection of his satires titled "Love of Fame, the Universal Passion" was published in 1725-28. This was followed by one of his major works, 'The Conjenctures', which was acknowledged as a milestone in the History of Literature. His prose satire *The Centaur Not Fabulous* appeared in 1755.

Dr Samuel Johnson (1709-1784) - He comes next only to Pope among the verse satirists of the eighteenth century. His two verse-satires are *London* (1738) and *The Vanity of Human Wishes*. Johnson's style is heavy-minded and serious, and his attitude, too, is Juvenalian in its pessimism and noble disdain. Johnson's reputation rests not only on his works but also on Boswell's record of his powerful conversation, his eccentricities and opinionated outbursts (against Scots, Whigs, Americans and actors), his interest in the supernatural, and many other aspects of his large personality.

3.4 ROMANTIC REVIVAL

The age of Johnson is remarkable for the transition from the Pseudo-classicism of the early Eighteenth century to the Romanticism of the opening years of Nineteenth century. It witnessed the rise of those new tendencies which came to their own with the turn of

the century. Writers, like Gray, Johnson, etc., may still cling to the classical tradition, but the future lies with the new spirit. Even the poetry of such writers reflects the rising trends. The poetry of the age is as prosaic as it was in the hands of Pope. The poets are still dominated by the classical tradition; they adhere to the closed couplet and show a marked dislike for blank verse. Their critical doctrines are those of the previous age; and much of their work is marred by Augustan prejudices. Periphrasis, personifications, rhetorical declamations, and other artifices of the Augustans continue to be used.

The period 1730-70 marks the beginning of movement from one distinct school or convention of English poetry towards another. There is strong tendency among writers of the rising generation to abandon the practice of the school of Pope, and seek fresh subjects, fresh forms, and fresh modes of feeling and expression. Emotion, passion and imagination invade poetry more and more to the destruction of the old intellectuality and narrow principles. The romantic spirits is markedly present in works of a number of poets like Gray, Collins, Blake, Young, Cowper etc.

The feeling of nature was first shown in Thomson's *Seasons* (1730), it grew stronger and reached its culmination in the poetry of Wordsworth. Poets gradually turned away from the "town" and took more and more interest in country life. The works of poets, like Gray, Cowper, Burns and Crabbe, show a marked sympathy for the poor and downtrodden. There is a distinct break-away from the artificial "poetic diction" of Pope and his school, and an increasing preference for simplicity and force in language. There is rejection of the conventional heroic couplet and an adoption of other verse forms. In their search for fresh themes, writers turn to supernatural stories and legends. There is a revival of interest in the past especially in the colorful Middle Ages. The magic and mystery commonly associated with the Dark Age inspire and thrill a growing number of poets. Emphasis is now laid on individual inspiration, intuition and imagination, and not on the classic rules of composition.

3.4.1 THE PRE-ROMANTICS

Poets like Thomson, Cowper, Collins and Gray formed a bridge between the Pseudo-classical and Romantic school of poetry. The earlier rebels exemplified in their writings all the characteristics which were to distinguish

the later romantics- Wordsworth, Coleridge, Scott, Byron, Shelley and Keats. From one point of view they were innovators, and yet from another, they were simply retuning to the older, Elizabethan way of writing, to the literature, that is, of imagination, intuition, emotion. They are thus the connecting link between the two ages of romance.

Thomas Gray (1716-1771) - He is the central figure who drifts away from the dominant school of Classicism towards the rising school of Romanticism, which began with the publication of Thomson's *The Seasons* in 1730, and which reached its culmination with the publication of the *Lyrical Ballads* in 1798. In the early years of his career he was a complete classicist. His early odes - "Ode to Eton", "Ode to Spring" and "Ode to Adversity" are examples of his Classicism. His Pindaric odes especially *The Bard*, is the most imaginative poetry produced by him. People began to consider him as a romantic after this work. He wrote some more works which were strictly romantic like "The Fatal Sisters", "The Descent of Odin", and "The Triumphs of Owen". Though he could not harmonize the two contrary tendencies but he was undoubtedly a precursor of romanticism.

William Collins (1721-1759) - He was certainly superior to Gray in lyrical and emotional content. His odes are superior to those of Gray. He moved to London in the 1740s, where he embarked on many literary enterprises. His *Odes on Several Descriptive and Allegorical Subjects* made little initial impression; the volume includes his "Ode to Evening" and Odes to pity, Fear and Simplicity. His Ode on the death of James Thomson appeared in 1749, and in 1750 he presented a draft of his "Ode on the Popular Superstitions of the Highlands" to John Home. Gray and Collins are the two last lyrical poets of England whose art is consciously directed and held in check by the Pseudo-classic of the early 18th century.

James Thomson (1700-1748) - A typical transitional poet, James belongs to the first half the Eighteenth century. He bade good-bye to the heroic couplet, and used other measures - the blank verse and the Spenserian stanza. He came to London in 1725, and wrote 'Winter', the first of *The*

Seasons. The Seasons is one of the most frequently reprinted and illustrated of English poems, developed in a highly distinctive manner. William Wordsworth recognized Thomson as the first poet since John Milton to offer new images of 'external nature'.

William Cowper (1731-1800) - His best known long poem was *The Task* published in 1785, subject of which was suggested by one of his friends, Lady Austen. In 1786 he moved to Weston Underwood, where he wrote various poems published after his death, including the unfinished 'Yardley Oak', the verses 'On the Loss of the Royal George', 'To Mary', and 'The Poplar-Field', as well as further poems promoting the abolition of slave trade. His poems are often quoted by sympathetic characters in Jane Austen's fiction, and Wordsworth, whose own blank verse was influenced by Cowper's, admired especially 'Yardley Oak'.

3.5 ROMANTIC SCHOOL OF POETRY

The Romantic Movement at the end of 18th century and the beginning of the 19th century was a deliberate and sweeping revolt against the literary principles of the Age of Reason. Just as Dryden and Pope had rejected the romantic tradition of Elizabethans as crude and irregular and had adopted classical or more correctly neo-classical principles of French literature in their writings, so now Wordsworth and Coleridge, in their turn, rejected the neo-classical principles in favor of the romantic. In doing so they were simply reverting to the Elizabethan age in English literature. The classical writing is characterized by reason or common sense in matter, expressed in a restrained style which has order, proportion and finish. Romantic writing, on the other hand, is characterized by imagination in matter, expressed in a style which is passionate and dependent on the temperament of the writer.

A desire for change of reorientation of English poetry was the real cause of the Romantic Movement. There were two external or accidental influences which served to energize it. One was the influence of Germany, and the other of French Revolution. Germany, after an eclipse of nearly two centuries, had taken great strides in poetry and drama under Goethe and Schiller, and the philosophy of Kant fascinated Coleridge and De Quincey. This philosophy rejected the materialistic interpretation of the universe and

held that Reality was a spiritual essence that transcends sense experience. The other influence, that of French Revolution was an important factor in the movement and almost all the romantics were infected by its ideas of liberty, equality and fraternity. It intensified the feeling of revolt not only against kings but against the entire established order of things.

Romantics find the rules of Neo-classical school as artificial and unnecessary restriction on the freedom of the poet. They believed that genuine poetry was a free and spontaneous utterance of the poet's imagination and not mere embellishment of other people's thoughts. They believed, further, that the poet was free to follow his own fancy in the matter of language and versification. Apart from this freedom in poetry, there were writers who revived passion for Nature, medieval ballads, Celtic chivalry and legend, ancient Greece etc.

3.5.1 CHARACTERISTICS OF ROMANTIC SCHOOL OF POETRY

Romantics were driven through three impulses of desire for freedom, passion for Nature, and a yearning for the past. These impulses had been stirring through the Eighteenth century and preparing the way for the romantic revolution almost from the time of Pope himself. Following are the features of Romantic School of poetry:

Emotionalism- It is one of the most important features of Romantic poetry. In Romantic poetry there is effusion of feelings, emotions and heart-felt appreciation of beauty in all its forms- human or natural. It springs from the heart. It is spontaneous and natural, and no labored exercise. It has fervor and vitality. The French Revolution infused a new spirit into young English poets.

Lyricism- Romantic poetry is largely lyrical rather than intellectual or satirical. Lyrical poetry gives expression to one's own personal feelings and sentiments towards an object. As such there is an abundance of lyrics, songs, sonnets, odes, and egotistical poems in Romantic poetry. Wordsworth, Coleridge, Shelley, Keats, and Byron are all famous lyrical poets. All these lyrical poets favored subjectivity, emotionalism, impulse

and free play of imagination. The work of one Romantic poet could not be taken for another poet's work, even though the subject may be the same. Poetry once again became musical, sensuous and impassioned. Love poetry came into prominence.

Love of Nature- Nature was the central theme of Romantic poetry. The Romantic poets took nature in the widest possible connotation. Nature, for them, included landscapes, trees, plants, hills, valleys, rivers, mountains as well as rural folks together with their cottages, sheep, goats, and rural festivities. Nature also had a deeper meaning for them. Nature was the abode of God. It was a source of supreme joy, consolation and sublime moral teaching. Wordsworth was the worshipper and high priest of Nature. He sees the presence of God in every phenomenon of Nature. He felt the presence of God in the light of Sun, the round ocean, and the living air and the blooming spring.

Love of Medievalism- The Romantic poets were also drawn towards the medieval ages. There was 'magic of distance' which fascinated them. The spirit of adventure, Knight-errantry, duels, battles and tournaments, and voyages over unchartered seas offered a storehouse of fascination for them. The medieval ages were also associated with medieval spirit. Coleridge presented the supernatural powers. Coleridge and Walter Scott were great medieval poets. Scott's poetry and novels were surcharged with medieval spirit. Coleridge presented the supernatural as natural by the power of his imagination.

Love of humanity- Romanticism was marked by intense human sympathy, and by a consequent understanding of the human heart. According to them the heart unlocks its treasures to the touch of a sympathetic nature. Pope had no appreciable humanity; Swift's work is a frightful satire; Addison delighted polite society, but had no message for plain people. It was the beginning of romantic era when Gray wrote short and simple annals of the poor, Goldsmith wrote *Deserted Village* and Cowper wrote the following lines:

My ear is pained,

My soul is sick with every day's report

Of wrong and outrage with which earth is filled.

'There is no flesh in man's obdurate heart, it does not feel for man.

This sympathy for the poor and this cry against oppression are the hallmarks of romanticism.

Love of variety- The Romantic movement was the expression of individual genius rather than of established rules. In consequence, the literature of the revival is as varied as the characters and moods of different writers. In the works of best romanticists there is endless variety. To read them is like passing through a new village, meeting the new people, and finding in each one something to love or to remember.

3.6 GLOSSARY

1. Sicilian- Related to the Italian island of Sicily or its people.
2. epigrammatic style- It is a style of poem dealing pointedly and often satirically with a single thought or event
3. chimes- act accordingly
4. embellish- to make a statement or story more interesting by adding extra details that are often untrue
5. stray- move away aimlessly from the group
6. adherents- someone who supports a particular party, person, or set of ideas
7. allusions- an expression designed to call something to mind without mentioning it directly
8. precedence- the condition of being considered more important than someone
9. artifice- clever or cunning devices
10. pedantry - excessive concern with minor details or rules

11. collaborated- work jointly on an activity or project
12. imitators- one who copies the behavior or actions of another
13. pessimism- a tendency to see the worst aspect of things or believe that the worst will happen
14. disdain- the feeling that someone is unworthy of someone's consideration
15. Eccentricities- strangeness
16. Prosaic- having or using the style or diction of prose as opposed to poetry
17. Periphrasis- use of indirect speech
18. Rhetorical- asked in order to produce an effect
19. Culmination- the highest point of something
20. Precursor- a person or thing that comes before another of the same kind
21. Embarked- to begin an action
22. Deliberate- done intentionally
23. Fraternity- a group of people sharing the same profession or interest
24. Effusion- an instance of giving off something
25. Connotation- an idea or feeling which a word invokes for a person in addition to its literal meaning
26. Unchartered- not having a charter or written constitution

3.7 MULTIPLE CHOICE QUESTIONS

1. The first important work of Pope which appeared in 1711 is
 - a. *The Rape of the Lock*
 - b. *The Pastorals*
 - c. *The Dunciad*
 - d. *An Essay on Criticism*

2. Which classical scholar had helped Pope in the translation of *The Odyssey* into English?

- Fenton
- Broome
- Addison
- Both (a) and (b)

3. Who said "If Pope be not a poet, where is poetry to be found"?

- Dr Johnson
- Arnold
- Wordsworth
- Coleridge

4. "True is nature to advantage dressed
What oft was thought, but never so well expressed"
This couplet is a famous quote from

- Swift
- Pope
- Dryden
- Shakespeare

5. Which mock epic by Pope was a devastating attack on a number of poetasters and hack writers of Grub Street?

- The Rape of the Lock*
- The Dunciad*
- Epistle to Dr. Arbuthnot*
- Moral Essays*

6. In Pope's poetry which of the following has been most meticulously maintained?

- Emotional appeal
- Nature worship
- Satirical tone
- Correctness of form and expression

7. Who was first crowned the hero of the Dunceland in *Dunciad*?

- Arbuthnot
- Atticus
- Theobald
- Cibber

8. Who wrote a parody on Dryden's *The Hind and the Panther*, entitled *Story of the Country Mouse*?

- John Gay
- Matthew Prior
- Edward Young
- Dr Johnson

9. *London* and *The Vanity of Human Wishes* are the two verse-satires by

- John Pope
- Dr Johnson
- Edward Young
- Matthew Prior

10. Which poetic work of Thomas Gray has been hailed as a mark of transition between the classical school and the romantic school?

- a. Ode to Eton
- b. Ode to Spring
- c. The Descent of Odin
- d. The Elegy

11. Which of the following pre-romantics poets wrote *The Seasons*?

- a. Collins
- b. Gray
- c. Thomson
- d. Goldsmith

12. Thomson's *Castle of Indolence* has been written in

- a. Blank verse
- b. Free verse
- c. Spenserian stanza
- d. Sonnets

13. Who is known for his piercing lyric such as My Love is like a Red, Red Rose and A Found Kiss and then We Sever?

- a. Blake
- b. Gray
- c. Cowper
- d. Burns

14. Which poem by Cowper, written in blank verse contains the famous line "God made the country and man made town"?

- a. The Task
- b. The Village

- c. Songs of Experience
- d. The Deserted Village

15. Collin's "Ode to Simplicity" and "Ode to Evening", Gray's "Eton Ode" and "Ode to Spring" and Wordsworth's "Ode to Nightingale" are written in the form of

- a. Pindaric ode
- b. Horatian ode
- c. Petarchan ode
- d. Spensarian ode

16. The Vision of Mirza and Public Credit are popular allegories by

- a. Goldsmith
- b. Addison
- c. Steele
- d. Johnson

17. The author of *Winter and Summer*, who wrote an elegy on Newton after his death in 1727, was

- a. Pope
- b. Thomson
- c. Dennis
- d. Addison

18. *London: A Poem* of 1738 and *The Vanity of Human Wishes* are poems by Johnson written in imitation of

- a. Sophocles
- b. Spenser
- c. Juvenal

d. Milton

19. Who wrote “Ode on Mrs Killigrew”, “Song on St. Cicilia's Day” and “Alexander's Feast”?

- John Bunyan
- John Dryden
- William Temple
- Ben Jonson

20. Which one of the following is Oliver Goldsmith's poetic work?

- The Deserted Village*
- The Traveller*
- Retaliation*
- All of the above*

21. Who, of the following, can be called the first poet of the Romantic Revival?

- John Gray
- Thomson
- Pope
- Wordsworth

22. Which of the following does not mark the romantic revival?

- Revolt against the bondage of rule and custom
- Return to intellect, philosophy and classical ideals
- Renewed interest in medieval ideals
- Intense human sympathy

23. Who wrote these lines:

"Pipping down the valleys wild,
Piping song of pleasant glee,
On a cloud I saw a child,
And he laughing said to me:"?

- a. William Cowper
- b. Thomas Gray
- c. William Blake
- d. George Crabbe

24. *Songs of Innocence and Songs of Experience* were written by

- a. William Cowper
- b. William Collins
- c. William Blake
- d. Thomas Percy

25. When was Blake's *Poetical Sketches* published?

- a. 1783
- b. 1780
- c. 1804
- d. 1770

3.8 LET US SUM UP

In this lesson we have learnt the brief history of English literature till eighteenth century. We have also learnt the characteristics of the neo-classical poetry and the major poets of the age. Further in the lesson we have learnt about the romantic revival and the pre-romantics. This lesson has also highlighted the characteristics of romantic school of poetry. There are multiple choice questions at the end of the lesson to have a deeper knowledge of the topic.

3.9 ANSWER KEY (MULTIPLE CHOICE QUESTIONS)

1. d
2. d
3. a
4. b
5. b
6. d
7. c
8. b
9. b
10. d
11. c
12. c
13. d
14. a
15. b
16. b
17. b
18. c
19. b
20. d
21. b
22. b

23. c

24. c

25. a

3.10 EXAMINATION ORIENTED QUESTIONS

1. Discuss the characteristic features of the Neo-classical poetry.
2. What was the contribution of Alexander Pope to the Neo-classical poetry?
3. How does the poetry of Eighteenth century differ from its previous age?
4. What is Romantic revival and what were its main causes?
5. Discuss the pre-romantics who deviated from the neo-classical school of poetry.
6. What were the effects of the French Revolution on English life, and what other changes affected the society of the period?
7. What are the main features of Romantic school of poetry?

3.11 SUGGESTED READING

1. R.D.Trivedi- A Compendious History of English Literature.
2. David Daiches- A critical History of English Literature.
3. William J. Long- English Literature: Its History and its significance for the life of the English speaking world.
4. Ronald Carter- The Routledge History of Literature in English.

NEO-CLASSICAL PROSE AND DEVELOPMENT OF ENGLISH SATIRE

STRUCTURE:

4.1 INTRODUCTION

4.2 OBJECTIVES

4.3 NEO-CLASSICAL PROSE

4.3.1 CHARACTERISTICS OF NEO-CLASSICAL PROSE

4.3.2 MAJOR PROSE WRITERS OF THE AGE

4.4 ENGLISH SATIRE

4.4.1 HISTORY OF ENGLISH SATIRE

4.4.2 MAJOR SATIRISTS

4.5 GLOSSARY

4.6 MULTIPLE CHOICE QUESTIONS

4.7 LET US SUM UP

4.8 ANSWER KEY (MULTIPLE CHOICE QUESTIONS)

4.9 EXAMINATION ORIENTED QUESTIONS

4.10 SUGGESTED READING

4.1 INTRODUCTION

The Eighteenth century in English Literature has been called the Neo-classical age, Augustan age and the age of Reason. The term "the Augustan age" comes from the self-conscious imitation of the original Augustan writers, Virgil, and Horace by many of the writers of the age. Oliver Goldsmith was the first to call it, "The Augustan Age". The original Augustan age was the brilliant literary period of Virgil, Horace and Ovid.

under the Roman emperor Augustus (27 B.C. - A.D.14). The eighteenth century is divided into two parts Augustan age (1700- 45) and Age of Sensibility (Age of Johnson) (1744- 85). This age was ruled by Queen Anne (1702- 1714), George I (1714- 1727), George II (1727- 1760) and George III (1760- 1820). The highest ideal of the century was common sense and rational behavior. Their cultural was artificial. Literature and culture were influenced by France and Italy. French influence on English literature was both good and bad. It was good in prose, bad in poetry. It was an era of peace and prosperity for Englishmen. With the spread of education life became more ordered and peaceful. Clubs and Coffee houses increased vastly in number and became centers of social life which was enlivened with literary and political discussions. Great literary figures like Joseph Addison, Richard Steele, Samuel Johnson, and Oliver Goldsmith set themselves the task of educating and civilizing the general public by means of their periodicals and magazines. The eighteenth century society was completely changed, with barbarity and corruption very much in prevalence.

4.2 OBJECTIVES

The objective of this lesson is to acquaint the learner with the neo-classical age and its characteristics. The lesson will also help the learner to appreciate the history and development of the English satire and the major satirists of the century.

4.3 NEO-CLASSICAL PROSE

4.3.1 CHARACTERISTICS OF NEO-CLASSICAL PROSE

The literature of this century is called the Age of Prose or Queen Anne Prose age. Prose of this century took immense strides in developing clarity of thought and precision and elegance of expression mainly because of its French influence. They exhibit qualities of order, clarity and stylistic decorum that were formulated in the major critical documents of the age. Mathew Arnold called this age, "the age of prose and reason". The age chronicled the triumph of English prose. The new interests of the age, arising from the changed political and social condition, demanded expression through pamphlets, magazines, and newspapers.

One of the outstanding features of the literature of the age is the emergence of the social essay and the "middle style" in prose. Addison's prose is based on the middle style, which is a prose suitable for various purposes-for newspapers and political work, for the essay, for history and biography. Addison and Steele mainly wrote in essay form and used it for the improvement of social manners and morals. Swift is a known figure in political prose and he wrote religious works as well like *Tale of a Tub*.

Writers of this age claimed that the classical writers of ancient Greece and Rome were their models and that they were imitating the ancient classics. They insisted on beauty of form, and definiteness of expression which they found were the lasting traits of their models. They were guided by reason, good sense, and wit; they wanted order and balance and every kind of excess and irregularity was abhorrent to them. But in reality they were not classics but pseudo-classics as they did not follow the proper balance of form and substance. They care for the form only and not for the weight of the matter. They care only for manner, artistic finish and polish, but not for genuine poetic inspiration.

The literature of this period was under the French influence. Like the social life of the period it is also artificial, polished and refined. It was the literature of town and the fashionable upper circles of the city of London. The writers claimed to follow nature but they in actual practice follow human nature. They emphasized on the intellect rather than imagination.

The life style of this century produces a peculiar kind of essay, called periodicals, because it was not published in book form. It was published in journals and magazines which appeared periodically. The aim of this essay type also differs from all other previous types. They aim to improve the manners and morals of the people. It is also called the Social Essay. Steele and Addison were the important periodical essayists of the century. Dr Johnson was also a great periodical essayist for he was much more serious in purpose than Steele but his lack of humor made him little unpopular among readers.

The creation of the magazine was another significant development in the later half of the century. These magazines were an anthology of interesting and significant material which had already appeared in recent newspapers or periodicals. The first of such magazines was Edward Cave's monthly, *The Gentleman's Magazine* in 1731. The magazine was in course of the time more and more devoted to the criticism of books. The first of the periodicals devoted largely to literary criticism was Ralph Griffith's *Monthly Review* (1749-1845).

This century also produced a number of biographers, autobiographers, and writers of letters. James Boswell was one such writer who was known for the biography, *Life of Johnson*, of Samuel Johnson. Gibbon, Lord Harvey and John Wesley were some popular autobiographers of the age. Lady Mary Worley Montagu, Cowper, Chesterfield, Gilbert White, Gray and Horace Walpole were some of the important letter-writers of the century. Lord Chesterfield's letter to His Son has a universal interest and so has become immortal. Historical writing also became popular in this age with the works like *The Decline and Fall of the Roman Empire* by Edward Gibbon.

4.3.2 MAJOR PROSE WRITERS OF THE AGE

Daniel Defoe (1660-1731) - wrote a number of political and social documents from the year 1704 to 1719. His first major work, *An Essay upon Projects* (1697), proposed ways for providing better roads, insurance, and education to be supported by tax to be paid by the authors of books. In 1701, he published *The True-Born Englishman*, the most widely sold poem in English up to that time. His work *The Shortest Way With the Dissenters* (1702), ridiculed the harshness of the church of England, led to his arrest. In 1719, Defoe published his most lasting work, *The Life and Strange Adventures of Robinson Crusoe*. In the same year he published another travel novel, *The Life, Adventures, and Pyracies of the Famous Captain Singleton*. In January 1722, he published *The Fortunes and Misfortunes of the Famous Moll Flanders*,

probably the most successful of his novels. *A Journal of Plague Year*, issued in March 1722, presented a picture of life in London during the Great plague of 1665. His third novel, The History and Remarkable *Life of the Truly Honourable Col. Jacque*, was published in December 1722.

Richard Steele (1672-1729) - He was inseparably associated in the history of literature with his personal friend Addison. In 1707, Steele debuted in the field of Journalism through *The Gazette*. In 1709, came *The Tatler*, partly a newspaper, a journal of politics and society, published three times a week. He started working for it as a gazetteer and gradually he introduced into *The Tatler*, special features on general questions of manners and morality. The assumed name of the editor was Isaac Bickerstaff, but Addison discovered the real author in the sixth number, and began to contribute in the eighteenth edition. After two months of the close of *The Tatler*, appeared the *Spectator* in the year 1711 till the 6th of December 1712. *The Spectator* was followed by the *Guardian* in 1713. Out of a hundred and seventy-six numbers, Steele wrote Eighty-two. This was the last of his numerous periodicals in which he had the material assistance of Addison. *The Englishman* was started in October 1733, immediately after the stoppage of the *Guardian*, to assail the policy of the Tory ministry. *The Lover*, started in February 1714, was more general in its aims. Steele's last venture in the journalism was the *Theatre*, 1720, the immediate occasion of which was the revocation of his patent for Drury Lane.

Samuel Johnson (1709-1784) - He was the dominant figure in the literary history of English literature after the death of Pope. In his person he seemed at once an expression and a criticism of social and ethical ideals. Johnson started by writing for the *Gentleman's Magazine*- essays and reviews and a kind of parliamentary letter against the Whigs. In 1744 appeared the life his friend Richard Savage, a fine piece of auto biographical writing, despite its occasional unreliability. The success of this led to his being commissioned to prepare a Dictionary of the English Language, a work occupied seven years. In 1749 appeared *The Vanity*

of Human Wishes. Having essayed verse, dictionary-making, and the drama, Johnson turned to the essay, which was so popular a literary vehicle in his time. *The Rambler* started in 1750 and ran for two years. The Idler was another periodical for which he wrote. *Rasselas, Prince of Abyssinia* (1759) was a major work by Dr Johnson. He reigned as the dictator of the famous "literary club" established in 1764, to which Burke, Goldsmith, Garrick, Gibbon and Reynolds belonged. His most considerable work is *The Lives of the Poets* (1779- 81) which contains some admirable critical appreciation.

Oliver Goldsmith (1728-1774) - He was one of the most important essayists of the later half of the eighteenth century. He contributed for more than ten periodicals from 1757 to 1792. He ran his own periodical *The Bee* (1759). His best work, *The Citizen of the World* (1762), is a collection of essays which originally appeared in *The Public Ledger* as the "Chinese Letters" (1760-61). In 1764 appeared his other work *The Traveller. The Vicar of Wakefield* brought him fame. What Goldsmith did for literature, whether in prose, verse or drama, was to sweeten and purify it from its violence, coarseness, and bitter wit.

Edward Gibbon (1737-1794) - During the five years he was abroad he travelled considerably, and while in Rome conceived the idea of writing his *History of the Decline and Fall of the Roman Empire*, and for six years was at work on the first volume, published in 1776. He was the greatest historian of his age. As a writer he is known for his clear, imposing and rhythmic prose style. He has an excellent narrative power evident in his works *Memoirs* (1796), *Letters* (published 1896) and his *Journal* (published 1929). He pointed and re-arranged daily speech very carefully like Milton in his works.

4.4 ENGLISH SATIRE

4.4.1 HISTORY OF ENGLISH SATIRE

Satire is any type of prose or poem composition in which prevailing vices

or follies are held up to ridicule or to mock at. Satirists are the people who use the palliative of humor to address the ills and errors of their time. This type of humor is generally not taken in the high spirits so the career of the satirist is full of grave occupational hazards. In English literature, satire saw its origin in Chaucer's *General Prologue to the Canterbury Tales*. He satirized the then medieval society in his prologue by showing how people of church fail to meet their duties. The satire continued from the *General Prologue* to the Tales that the pilgrims tell. The Nun's Priest's tale satirizes the courtly love by putting chivalry in the setting of a barnyard showing that the religious figures corrupted and greedy underneath the surface. Chaucer portrays the real people and real events in his satire of human life. His characters are stock types like the greedy Pardoner, the hypocritical Friar. These characters are presented as individual people who exist in the actual world. Chaucer was followed by many fifteenth and sixteenth century writers like William Dunbar, John Skelton, George Gascoigne, Thomas Lodge, and John Marston. The first important dramatic satires are the major plays of Ben Jonson, notably *Volpone*. In this play, Jonson mirrored his society where most of the people were influenced by the negative features of Renaissance. They have lost their morals and degenerated into lower levels of animal existence because of their greed for power and wealth. Through his social satire Jonson presented how human beings can develop beastly nature through evil manner and sinful deeds when they are no longer interested to work on religious ethics. The great age of English satire began in 1660s with the enormous popularity of Butler's *Hudibras*. The story is about Sir Hudibras, a religious mad Presbyterian and his squire, Ralpho, who set forth to reform social issues abuses banned by Puritans. It is a satirical mock-epic which is said to be a parody of *Don Quixote*. Satire was further stimulated by John Dryden, who perfected the epigrammatic and antithetical use of the heroic couplet for satirical purposes in *Mac Flecknoe* and other works. *Mac Flecknoe* is a mock epic poem which is the outcome of a series of disagreements, personal, professional, and, critical, between Dryden and Thomas Shadwell. This poem represents Shadwell as

a heir to the kingdom of poetic dullness, currently governed by the minor writer Richard Flecknoe. It brilliantly exploits the crudity of Shadwell's farces and critical writings.

4.4.2 MAJOR SATIRISTS

Satire was very popular in Eighteenth century England. It was the 'golden age of satire'. The Eighteenth century was dominated by satiric prose, poetry and drama. John Dryden was followed by the major satirists Alexander Pope and Jonathan Swift, along with John Gay, Matthew Prior, and others in the Augustan period.

Alexander Pope (1688-1744) - *Mac Flecknoe*, a satirical work by Dryden was a vital inspiration for Pope's *Dunciad*. It is a mock-epic satire which has its roots in the activities of the Scribbler's club, but the criticism of Pope's edition of Shakespeare contained in Lewis Theobald's *Shakespeare Restored* (1726), and the coronation of George II in 1727, prompted Pope to publish it. Theobald was the hero of the poem in its earlier form, but in the final version Colley Cibber was enthroned in his place. The satire is directed against 'Dulness'. In the course of the poem all the authors who had incurred Pope's enmity are pictured in humiliating situations that grotesquely parody epic conventions. The other satire *The Rape of the Lock* (1712) was prompted by an incident in which Robert cut a lock of hair from Arabella Fermor giving rise to a quarrel between the families. In an attempt to mollify the parties, Pope treated the subject in a playful mock-heroic poem in which the great set pieces of epic are miniaturized into the coffee drinking, card-playing rituals of fashionable metropolitan living. In this work, Pope critiqued contemporary disregard for the principles of religion and morality:

“On her breast a sparkling cross she wore,

Which Jews might kiss, and infidels adore” (*The Rape of the Lock*)

The placement of the cross on Belinda's bosom introduces a sexual reading and implies that the Jews and infidels are admiring Belinda's breasts and

not the cross. The cross thus unites religious and erotic love in a single object. Another didactic poem by Pope, *Essay on Criticism* (1711) provides a flexible rule for the human conduct of criticism and discusses the authority of ancient and modern writers on the subject. The poem contains much satirical comment on the kinds of critic who ignore proper models:

"A little learning is a dangerous thing.

Drink deep, of taste not the Pierian Spring;

There shallow draughts intoxicate the brain,

And drinking largely sobers us again." (*An Essay on Criticism*)

Jonathan Swift (1667-1745) - He was born in Ireland and educated at Trinity College. He moved to England in 1689 and became secretary to Sir William Temple for ten years. Swift was a Tory who strongly supported the Anglican Church. After Queen Anne's death in 1714, George I became king and the Whigs resumed power. Jonathan Swift returned to Ireland to become dean of St. Patrick's Cathedral. He is remembered for his *A Tale of a Tub*, *Gulliver's Travels* and *The Battle of Books*. All these satires earned wide acclaim. In these three satires, he vehemently satirized the follies and vices of the life of the time. The political, religious and literary controversies are treated as major themes in these satires. His satires are full of imagination, inventiveness and rhetorical skill. He gave his views on satire in his book *The Battle of Books*, "Satire is a sort of glass wherein beholders do generally discover everybody's face but their own; which is the chief reason for that kind reception it meets with in the world, and so very few are offended with it."

He wrote his first satire, *A Tale of a Tub* in 1697. The title is explained as the sailor's practice of throwing out an empty tub to a whale to occupy its attention and divert it from attacking the ship. The book is a tub thrown to divert the attention of the critics like Hobbes from further attacks on the church. Though the satire was intended principally against Catholicism and Dissent, the Anglican Church to which Swift himself belonged is not spared.

Besides this attack on all religion, there are digressions ridiculing all learning, science, and philosophy. *The Battle of Books* (1704) is another work written on the famous controversies on the relative matter of the ancient writers. In this controversy Swift took the side of William Temple, his patron. Temple favoured the merits of the ancients. Bentley and Wotton challenged Temple's views. The battle started. In this battle Swift favours ancients.

Next he wrote *A Modest Proposal* (1729) and *Gulliver's Travels* (1726), which was considered his greatest work of this period. It is a satire on man and on his institution in the form of a tale of travels. In the first part of the book the political and religious dissenters of England in Swift's time are satirized in the quarrels of Lilliputians. In the second part of book Gulliver finds him in Brobdingnag, whose inhabitants are of giant size and everything else is on that scale. The third part satirizes the philosophers, historians, scientists, and projectors. His bitterness and misanthropy rise to a climax in the fourth part. In the *Gulliver's Travels* every aspect of English life, English professions, politics, religion, habits, institutions, has been ironically treated. Swift is a master of the art of story-telling and it is a measure of his greatness that the greatest of the children's classics is also one of the greatest and bitterest of satires in the language. *Polite Conversation* (1738) is a good-humored satire on the faults and follies of conversation Swift had observed in fashionable people. He used all the known stylistic devices, allegory, digression, fable, irony etc.,

Joseph Addison (1672-1719) - Addison's aims were frankly and degradedly reformative and corrective, and he laughs at the follies of the age in order to correct and improve them. He was not a technical satirist but had a satirical vein which was genial and good-humored. He was more concerned with social reform and moral instruction than with pure entertainment. The characteristic humor of Johnson is satiric, and we come across satire everywhere in the pages of the *Spectator* papers. As a matter of fact, Addison is one of the greatest satirist in the English language. He ridicules certain things to correct and improve them and not to degrade them. He never ridiculed virtue and good sense. The things which satirized

most in his works were feminine vanity, coquetry, triviality, and their craze for fashion.

Addison's purpose was to strip off the mask of vice, to show its ugliness and deformity and to reveal virtue in its own native loveliness. For this Macaulay comments, "So effectually did he retort on vice the mockery which had recently been directed against virtue that since his time the open violation of decency has always been considered amongst us a sure mark of a fool." His satires Dissection of a Beau's Head and Dissection of a Coquette's Heart are of enduring influence.

4.5 GLOSSARY

1. Imitation- To copy something else
2. Decorum- Behavior in keeping with good taste and propriety
3. Chronicle- A factual written account of important or historical events in the order of their occurrence
4. Aberrations- A departure from what is normal, usual, or expected, typically an unwelcome one
5. Precision- Refinement in a measurement, calculation, or specification
6. Elegance- The quality of being graceful and stylish in appearance or manner
7. Exhibit- To reveal, manifest clearly
8. Decorum- Behavior in keeping with good taste and propriety
9. Abhorrent- Inspiring disgust
10. Anthology- A published collection of poems or other pieces of writing
11. Immortal- One who never dies, lives forever
12. Assistance- The action of helping someone by sharing work
13. Palliative- Intended to alleviate a problem without knowing the underlying cause

14. Renaissance- A revival or renewed interest in something

4.6 MULTIPLE CHOICE QUESTIONS

1. Who among the following was associated with the *Tatler*?
 - a. Lamb
 - b. Addison
 - c. Johnson
 - d. Arnold
2. *London* and *The Vanity of Human Wishes* are the two-prose satires by
 - a. John Pope
 - b. Dr Johnson
 - c. Edward Young
 - d. Matthew Prior
3. In the first number of *The Tatler*, Steele announced that the activities of the new journal will be based upon the
 - a. History of England
 - b. Men of letters
 - c. Literature of the age
 - d. Clubs
4. About hundred papers of Dr Johnson were contributed between 1758 and 1760 to
 - a. *The Spectator*
 - b. *The Tatler*
 - c. *The Idler*
 - d. *The Rambler*

5. Oliver Goldsmith's own periodical which ran to only eight weekly numbers was named
 - a. *The Bee*
 - b. *The Wrangler*
 - c. *The Public Ledger*
 - d. *Coverley Papers*
6. *The Citizen of the World* by Goldsmith originally appeared in
 - a. *The Spectator*
 - b. *The Rambler*
 - c. *The Public Ledger*
 - d. *The Monthly Review*
7. Sir Roger De Coverley was
 - a. The publisher of "Coverley Papers"
 - b. The patron of Addison
 - c. The famous imaginary old man of Addison's essays
 - d. The owner of the spectator club
8. Addison has been hailed as the pioneer of
 - a. The essay form
 - b. The modern novel
 - c. Prose fiction
 - d. The middle style
9. *Preface to Shakespeare* and *Lives of the Poets* are the chief critical works of
 - a. Steele

- b. Pope
- c. Johnson
- d. Burke

10. The five letters by Swift, published in 1724 and presenting a public indignation at English indifference to Ireland, were named

- a. *The Drapier's Letters*
- b. *The Belles Letters*
- c. *A Tale of a Tub*
- d. None of the above

11. Sir Roger De Coverley, the imaginary old man of *Coverley Papers* is a

- a. City merchant
- b. Army officer
- c. Rich man-about-town
- d. Tory country squire

12. As a contributor to the *Spectator* Steele was mostly a censorious critic of

- a. Poetry
- b. Drama
- c. Prose fiction
- d. Satire

13. Which Lady character is the narrator in Defoe's *The Fortunate Mistress*?

- a. Roxana
- b. Moll Flanders
- c. Clarissa

- d. None of the above

14. *Three Hours After Marriage* is a collaborative satire jointly written by

- a. Pope and Gay
- b. Gay and Arbuthnot
- c. Pope, Arbuthnot and George Lillo
- d. Gay, Pope and George Lillo

15. Johnson contributed the *Idler* papers to

- a. *The Rambler*
- b. *The Universal Chronicle*
- c. *The Spectator*
- d. *The Coverley Papers*

16. The first periodical that appeared in Europe

- a. *The Tatler*
- b. *The Spectator*
- c. *Gazetta*
- d. *The Review*

17. Who gave a satirical caricature of Dr Johnson in the character of Pemposo in *Ghost*?

- a. William Cowper
- b. Oliver Goldsmith
- c. Charles Churchill
- d. Mathew Prior

18. How long did *The Tatler* last?

- a. Less than 2 years
- b. Four years
- c. 1 year & 7 months
- d. 3 year & 2 months

19. When was *The Spectator* launched?

- a. March 1711
- b. April 1712
- c. January 1711
- d. April 1709

20. During the Elizabethan age poetry and drama flourished. Which genre marked the Augustan age?

- a. Essay
- b. Novel
- c. Biography, diary, journal, magazine
- d. All of the above

4.7 LET US SUM UP

In this lesson we have discussed about the Neo-classical age and the characteristics of the Neo-classical Prose. For a better understanding of the Neo-classical prose, we have discussed the major prose writers of the century. Further in the lesson we have discussed about the origin of satire in the history of English literature and its development in the Eighteenth century. We have also discussed the major satirists of the century. We have multiple choice questions for the students for self-evaluation to have a deeper knowledge of the topic.

4.8 ANSWER KEY (MULTIPLE CHOICE QUESTIONS)

1. c

2. b
3. a
4. c
5. b
6. c
7. c
8. c
9. a
10. d
11. d
12. b
13. d
14. c
15. a
16. c
17. c
18. d
19. c
20. a

4.9 EXAMINATION ORIENTED QUESTIONS

1. Write a short on the significance of the coffee houses during Augustan period.
2. Why is the Eighteenth century known as the Augustan age?

3. Discuss briefly the characteristics of neoclassical prose.
4. Discuss in detail major prose writers of the neoclassical age.
5. What is Daniel Defoe's contribution to the neoclassical prose.
6. Comment on the history of satire in the English literature.
7. What is the aim of Pope's satire?
8. What is the contribution of Jonathan Swift as a satirist in English literature?

4.10 SUGGESTED READING

1. R.D.Trivedi- A Compendious History of English Literature
2. David Daiches- A critical History of English Literature
3. William J. Long- English Literature: Its History and its significance for the life of the English speaking world
4. Ronald carter- The Routledge History of Literature in English.

RISE AND DEVELOPMENT OF ENGLISH NOVEL TILL 1830

STRUCTURE:

- 5.1 INTRODUCTION**
- 5.2 OBJECTIVES**
- 5.3 RISE OF NOVEL FORM**
- 5.4 MAJOR NOVELISTS OF THE 18TH CENTURY**
 - 5.4.1 SAMUEL RICHARDSON**
 - 5.4.2 HENRY FIELDING**
 - 5.4.3 TOBIAS SMOLLETT**
 - 5.4.4 LAURENCE STERNE**
- 5.5 OTHER NOVELISTS OF THE 18TH CENTURY**
- 5.6 MAIN THEMATIC CONCERNS IN THE NOVELS OF THE 18TH CENTURY**
- 5.7 GLOSSARY**
- 5.8 MULTIPLE CHOICE QUESTIONS**
- 5.9 LET US SUM UP**
- 5.10 ANSWER KEY (MULTIPLE CHOICE QUESTIONS)**
- 5.11 SHORT ANSWER QUESTIONS**
- 5.12 EXAMINATION ORIENTED QUESTIONS**
- 5.13 SUGGESTED READING**

5.1 INTRODUCTION

The novel is an important genre of fiction which is of considerable length that deals

imaginatively with human experience, usually through a connected sequence of events involving a group of persons in a specific setting. The word 'novellae' was employed in the 16th century to describe the short tales of the *Decameron* and the *Heptameron*, and others like them. Used in a recognizably modern sense, the word 'novel' appears in England in the mid-17th century, when it was chiefly associated with romances of illicit love. For this reason the word 'history' was more often favored to describe the long prose fictions of the 18th century which were the precursors of the modern novel. Daniel Defoe's *Robinson Crusoe* (1719) and *Moll Flanders* (1722) are generally considered as the beginning of English novel. However, the rise of the novel as an important literary genre is generally associated with the growth of the middle class in England. The novel form developed slowly, through the memoir novel and the epistolary novel of the 16th and the 17th centuries to the novel of omniscient third-person narrator, which has dominated the late 18th century to the present time.

In the 18th century in the field of literature the most important phenomenon is the complete collapse of drama and the rise of the novel. Expansion of education and the rise of a new class of readers and publishers, the new patrons of literature, the circulating libraries and the increased leisure enjoyed even by the lower sections of society, all contribute to the popularity of the novel. There was a public demand for the novel. With the expansion of the middle class, more people could read and they had money to spend on literature. This new kind of prose fiction reflects the life of the middle classes and is distinguished from the earlier romances by its realism. There is not even one dramatist of outstanding merit in the age, while 18th century has four outstanding novelists- Fielding, Richardson, Smollett and Sterne- writing practically at the same time.

5.2 OBJECTIVES

Our objective in this lesson is to acquaint you with the rise of the novel form in the Eighteenth century and also to familiarize you with the major novelists and the characteristics of this century.

5.3 RISE OF NOVEL FORM

Main reasons for the rise of English novel in the 18th century are:

a) Rise of Middle Class

The literature of the 17th century flourished under the patronage of the upper classes. The 18th century in England social history is characterized by the rise of the middle class. Because of tremendous growth in trade and commerce, the England merchant class was becoming wealthy and this newly rich class wanted to excel in the field of literature also. This class was neglected by the high-born writers and their tastes and aspirations were expressed by the novelists of the time. The novel was, in fact, the product of middle class. With the rise of middle class, hence, the rise of the novel was quite natural.

b) Growth of Newspapers and Magazines

In the 18th century, the appearance of newspapers and magazines attracted a large number of readers from the middle class. These new readers had little interest in the romances and the tragedies which had interested the upper class. Thus need for new type of literature rose that would express the new ideas of the 18th century and this new type of literature was none but novel.

c) Rise of realism

The 18th century literature was characterized by the spirit of realism and romantic features like enthusiasm, passion, imaginations etc. declined in this period. Reason, intellect, correctness, satirical spirit etc. were the main characteristics of the 18th century literature. The English novel had all these characteristics.

d) Role of Women

In the 18th century, women of upper classes and the middle classes could partake in a few activities of men. Although they could not engage themselves in administration, politics, hunting, drinking etc. hence, in their leisure time, they used to read novels.

e) Decline of Drama

The decline of drama also contributed to the rise of the novel in the 18th

century. In the 18th century, drama lost its fame that it had in the Elizabethan Age. It did not remain an influential literary form. Hence some other form had to take its place and its place was filled by the English novel after 1740 A.D. Thus the decline of drama led to the rise of the English novel.

5.4 MAJOR NOVELISTS OF THE 18TH CENTURY

The most important stage in the development of Novel was the character-sketches such as that of Roger de Coverley by Addison and Steele. The narratives of Bunyan, Defoe and Swift are denied the title of the novel because they lack interest in the character sketches. They write only long tales in prose or romances. A novel is a long tale portraying characters and incidents of real life. The chief novelists of the 18th century i.e. Samuel Richardson, Henry Fielding, Tobias Smollett, Laurence Sterne, developed the novel form so fully that by the early 19th century Jane Austen could write, in *Northanger Abbey*, that in the novel 'the greatest powers of the mind are displayed'. Saintsbury calls them the 'Four Wheels of the Novel wain'.

5.4.1 SAMUEL RICHARDSON

Samuel Richardson (1689- 1761): He was a prosperous printer, expert letter writer and a novelist. He read widely, told stories to his friends, and wrote letters on behalf of young lovers. He was commissioned to produce a Letter-Writer containing model letters for all occasions. He set up his printing business in 1721 where he printed, published and produced books, journals, advertisement papers, and other miscellaneous work. In 1723 he took over the printing of an influential Tory journal. In 1733 he published his *The Apprentice's Vade Mecum*, a conduct manual. In 1739 he published his own version of *Aesop's Fables*. He was also regarded as the "Father of English Novel".

He wrote his first novel *Pamela* between November 1739 and January 1740, and got it published later in the year 1740. The inspiration for this novel came from a series of 'familiar letters' which fellow printers had encouraged him to write on the concerns of everyday life; these were published separately as *Letters...to and for Particular friends* (1741).

This novel consists entirely of letters and journals, of which Richards presents himself as the 'editor'. The full title of the novel is *Pamela or Virtue Rewarded*. Pamela Andrews is a handsome, intelligent girl of 15 when her employer, Lady B., dies. Without protection, Pamela is pursued by Mr. B., Lady B.'s son, but she rejects him and remains determined to retain her chastity. Letters reveal Mr. B's cruel dominance and pride, but also Pamela's half-acknowledged tenderness for him, as well as her vanity and prudence. Mr. B separates her from her friends Mrs Jervis the housekeeper and Mr. Longman- the steward, and dispatched her to B- Hall, his remote house in Lincolnshire, where she is imprisoned, guarded and threatened by the cruel Mr. Jewkes. Mr. B., supposing her spirit must be broken, arrives at B- Hall and attempts first to seduce and then to rape her. She repels his advances and defends her virtue. Tired of pursuit and being very much in love with her, he offers marriage and is accepted, for Pamela has all along been secretly attracted to Mr. B, though resisting his attempts on her honor. This novel was enormously successful.

Clarissa, or The History of a Young Lady is another novel by Richardson and undoubtedly his masterpiece. This novel is published in eight volumes from 1748-49. About one-third of the work consists of the letters of Clarissa to Anna Howe and of Lovelace to John Belford. Clarissa is portrayed as a beautiful, rich, accomplished and virtuous woman. She is courted by Lovelace, a young, handsome, but unscrupulous rake. The Harlowes are an inquisitive, ambitious, 'narrow-souled' family, and when Lovelace transfers his affections to Clarissa they decide that she must marry the wealthy but repulsive Solmes. She is ultimately carried off by Lovelace and raped. To Clarissa chastity represents identity itself and she refuses to marry Lovelace and dies of shame. After her death her cousin, Colonel Morden, kills Lovelace, already overwhelmed by remorse in a duel. Despite its prolixity, the novel was resoundingly acclaimed for its emotional power, unprecedented psychological minuteness and its unmediated access to

private thought.

In his another novel *Sir Charles Grandison*, Richardson portrayed his ideal of a gentleman. This work is published in seven volumes in 1754. The hero of the novel is good looking, wealthy, virtuous, prudent, tactful and wise. His only conflict is in his choice between two women, Harriet Byron and the Italian Clemenina, which too is resolved for him by the ultimate refusal of the latter to marry a Protestant. Quite apart from this lack of moral conflict, Richardson was dealing with the uppermost class with which he was not quite familiar.

All Richardson's novels were in epistolary form which is a story written in the form of letters or letters with journals, usually presented by an anonymous author as 'editor'. His letter technique afforded him unlimited scope for analysis of character and motive-feature which anticipated the modern psychological novel and the stream of consciousness school. His language and style are ordinary, colloquial, direct and unaffected. He had a sympathetic understanding of the feminine character which could be witnessed through the excellent portrayal of heroines in his novels.

5.4.2 HENRY FIELDING

Henry Fielding (1707-54), was a playwright, journalist, novelist, and lawyer. He was the greatest novelist of the 18th century. In 1740, Richardson's *Pamela* enjoyed tremendous popular success which provoked him to write a parody of *Pamela* and he expressed his contempt in the parody *An apology for the life of Mrs Shamela Andrews*. The gullible Parson Tickletext writes to his friend, Parson Oliver, commending the beauty and virtue of *Pamela*. Oliver, however, has in his possession letters which reveal the true history of the heroine. The main events of Richardson's story are preserved, but Parson Williams now appears as a scheming hypocrite, Mr. B as the foolish Mr. Booby, and Pamela as a calculating and promiscuous slut, already the mother of an illegitimate child, and determined to use her reputation to capture her

master. Richardson was convinced that Fieldings work was the parody of his novel and forgave him.

In 1742, the novel *Joseph Andrews*, also partly designed as a riposte to Richardson. The full title of the novel is *The History of the Adventures of Joseph Andrews and of His Friend Abraham Adams*. This work also begins as a parody to Richardson's *Pamela*, with Joseph as Pamela's brother and 'Mr. B' appearing as young Booby. Joseph is in service with Sir Thomas and Lady Booby makes amorous advances to Joseph, and when he rejects them he is dismissed. Beaten and robbed on the road, he is taken to an inn where he encounters his old mentor, the vigorous but unworldly Parson Adams. Joseph's beloved, the illiterate milkmaid Fanny, is rescued by Adams from an attack in a wood, and the three travelers support each other through the perilous hinterland of an England run by corrupt justices, vicious squires, and hypocritical clergymen. The party returns to Booby Hall, where it was revealed that Joseph is the long-lost son of Wilson, and Fanny is Pamela's sister. Joseph and Fanny are married, and Adams is rewarded with a handsome living.

The title page of the novel proclaims that the story is told in the manner of Cervantes, and in an important preface Fielding relates his innovative 'comic romance' to classical forms. His objective is to defend what is good by displaying the ridiculous. He wished to expose affectation, vanity, and hypocrisy and as a corollary wanted to show that their opposite, namely true virtue, consists in goodness of the heart rather than in good reputation or conventional respectability. Unlike Richardson, Fielding did not care for minute psychological analysis; he achieved life-likeness of characters and actions by ironical humor.

The life of Jonathan Wild the Great was Fielding's next novel, published in 1743. In this novel Wild begins as a notorious bandit who lives in style, dresses finely as a gentleman and cunningly keeps himself beyond the reach of law. He robbed an innocent jeweler, Mr. Heartfree and abducted Mrs Heartfree to Netherlands, after which she is subjected to

a series of threatening sexual advances. Later in the novel his gang condemned him for his foolish actions and Wild meets his death. Fielding wrote this novel to make his readers aware of the difference between being good and being great.

The History of Tom Jones published in 1749 was Fielding's masterpiece. The kindly, prosperous widower Mr. Allworthy finds a baby on his bed. He adopts him at once and names him Tom Jones. Tom Falls in love with Sophia, daughter of the neighboring fox-hunting squire but her father wants her to marry Master Blifil. By clever misrepresentation the scheming young Blifil gradually poisons Allworthy's affection for Tom and succeeds in having him expelled from the house. Sophia too flees to London from her house in order to escape herself from marrying Blifil. Tom is discovered as illegitimate son of Allworthy's sister and half brother of Blifil. Blifil is exposed of his villainous acts. Tom and Sophia get married. In the generosity of his heart, Tom forgave all who have wronged him.

This novel has picturesque elements as most of the novel takes place on the road only. This novel is highly organized and was thought by S.T. Coleridge to have one of the three great plots of all literature. The characterization is masterly without any parade of psychology, and Allworthy, Squire Western, Miss Western Sophia, Tom, and Lady Bellaston have become classics of English fiction. His prefacing of every book with an introductory essay in which author deals with this or that aspect of his story in a style was later followed by Thackeray, George, Eliot and Meredith.

His last novel, *Amelia* was published in 1751. Amelia, loving, forgiving, yet strong, and spirited, is a portrait of Fielding's wife Charlotte, who died in 1744, and Billy Booth has something of Fielding's own character. Innocent Booth was imprisoned for he could not bribe his way out of trouble. Amelia's beauty exposes her to evil designs of many unscrupulous admirers till the time when she discovers that she is heiress to her mother's fortune, and Booth retires to a prosperous country life. A good part of

the book is devoted to various social evils- defects in the law relating to debtors, scandalous conditions in prisons etc. - which had come to the Fielding's notice in the course of his duties as a magistrate.

5.4.3 TOBIAS SMOLLETT

Tobias Smollett (1721-1771), novelist and critic, the son of a Scotsman, was born at Dalquhurn, Dunbartonshire. After attendance at Glasgow University he became a Doctor. He joined the navy, became surgeon's mate, and sailed in 1741 for the West Indies on an expedition against the Spaniards. Leaving the service he returned to London and besides producing a lot of literary work, wrote some novels on which his fame depends. Three main characters from his novels Tom Bowling, Trunnion, and Bramble are among the great characters of English fiction.

The Adventures of Roderick Random, drawing in part on Smollett's own naval experience, was published in 1748. This is Smollett's first novel, narrated with youthful vigour in the first person, strongly influenced by Lesage's *Gil Blas*. It is a picturesque novel. This novel gives the picture of the British navy and the British sailors of the 18th century. Roderick, a scot, is combative, often violent, but essentially innocent and genuine, capable of great affection and generosity. He was penniless and was befriended by his uncle Lieutenant Tom Bowling of the navy. Roderick travels back to London where he encounters assault, deception, and other tribulations. In England, he lives with a false name footman and falls in love with a girl Narcissa. He is kidnapped by smugglers and was sent to France. He finds and helps his Uncle Tom Bowling, joins the French army. He made arrangements for his release from the army and again went back to London. After failing in his attempts to get a rich woman, he again meets Narcissa but was again imprisoned for heavy debts which he couldn't pay. He is once more rescued by Tom Bowling and he meets Don Roderigo, who turns out to be his long-lost father, now a wealthy merchant. After returning to England he marries Nasrcissa.

Peregrine Pickle, Smollett's longest and satirical novel published in 1751.

Peregrine is a ferocious, headstrong and ungrateful boy with a violent vein of humor. He falls in love with Emilia, who remains through all his wanderings a fixed point to which he always returns. But she is beneath him in fortune and in rank, and pride forbids him to court her. Later in the novel Peregrine loses money in an attempt to enter politics, and is eventually imprisoned for libel. He wants to die in the prison but is rescued by Emilia's brother Godfrey, Emilia returns to him, and he inherits his father's fortune. After getting married they reject the fashionable urban world and retire to the country. The humorous characters are the chief attraction of the novel. The lengthy 'memoirs of a Lady of Quality' are abruptly inserted as chapter 81. The 'Memoirs' are based on the life story of notorious lady Frances Anne Howes whose profligacy was the talk of the town.

Humphrey Clinker is the epistolary novel of Smollett published in 1771. This novel follows the picaresque trend and relates the adventures of a Welsh family travelling through England and Scotland. Nearly two-thirds of the letters are either from Matthew Bramble to his friend and doctor Lewis, or from Jery Melford (Bramble's nephew) to his Oxford friend Philips. Others are from Bramble's sister Tabitha to her housekeeper; from Bramble's niece Lydia to her friend Letty; and from the comically semi-literate Winifred Jenkins, Tabitha's servant, to Molly, a maid at the hall. The narrative follows a journey from Wales to London, to Scotland and back again. The principal attraction of the novel is Mr. Bramble, whose endearing personality is one of the triumphs of humorous characterization.

5.4.4 LAURENCE STERNE

Laurence Sterne (1733-68), son of an infantry officer who spent his childhood in the barracks of Ireland and England. He developed the affection for military men evident in his writings. He was sent to Jesus College, Cambridge, where he met John Hall Stevenson. He played the violin, read widely, painted, and led a very sociable life.

In 1759, he began writing his first novel *Tristram Shandy*. The first version of Vol I & II was rejected by the London publisher Robert Dodsley. The second version was published in York in the year 1759. Further four volumes of the novel were published in 1761. He went to France for his treatment of Tuberculosis. He published Vol VI and VII of *Tristram Shandy* in 1765 after returning to England. The last volume of the novel was published in 1767. 'Shandy' is a Yorkshire dialect word which means 'crack brained, half-crazy'. Tristram was born in the Vol III of the novel and Uncle Toby is the real hero of the novel. He is considered as one of the finest characters of fiction as he was brave, modest, gentle, generous and simple. According to Hazlitt, "the character of Uncle Toby is the finest compliment ever paid to human nature." The serious defect in the novel was Sterne's fondness for dirty jokes and indecent hints. This novel is popular for author's real genius for humorous characterization. Mr. Shandy, Uncle Toby and corporal Trim are considered equivalent to the great characters of Shakespeare and Cervantes.

His other novel *A Sentimental Journey* was published in 1768. It is an autobiographical novel. Sterne travelled France and Italy in the year 1762-5 and writes about his experiences in the novel. Parson Yorick, a character from his previous novel *Tristram Shandy*, is the narrator of the novel. He is a 'sentimental' traveler who 'interests his heart in everything', moves to tears easily, and fights his susceptibility to women of all ranks met along the way. Sterne contrasts his own pleasure in France with the condemnation of Smelfungus, a caricature of Smollett. The novel is enjoyable though the sentiment is highly colored and theatrical.

5.5 OTHER NOVELISTS OF THE 18TH CENTURY

The novel form developed and adapted in different forms in the 18th century. The major developments in the novel form can be characterized under three main groups: The sentimental school, The Gothic School and The Revolutionary School.

The Sentimental School: The novelists of this school were mainly influenced by Laurence Sterne. The novels were full of tearful sentiments. A wave of sentimentalism swept over England especially during the second half of the 18th century. Henry Mackenzie and Henry Brooke were the main novelists to follow this school of sentimentalism. Mackenzie's novels *The Man of Feeling* (1771), *The Man of the World* (1773) and *Julia de Roubigne* (1777) and Brook's novel *The Fool of Quality* (1766) were the novels full of sentiments.

The Gothic School: Gothic fiction is a mode of narrative fiction dealing with supernatural or horrifying events. The first important experiment in this type of school was Horace Walpole's *The Castle of Otranto* (1765). The lead practitioner of this school was Ann Radcliffe, whose major works were *The Romance of the Forest* (1791), *The Mysteries of Udolpho* (1794), and *The Italian* (1797). Mathew Lewis was inspired by Radcliff's style and wrote the novel *The Monk* (1796).

The Revolutionary School: The novelists of this school were inspired by the writings of Rousseau and later by French Revolution. According to Rousseau man is innocent by birth and becomes corrupt by coming in contact with the wicked civilization. The philosophic basis of French Revolution was that the people have delegated certain powers to the ruler and if he misuses them he can be disposed. Some novelists were inspired by these revolutionary agendas. Some of the works under this school are William Godwin's *Caleb Williams* (1794) and *St. Leon* (1799), Thomas Holcroft's *Anna St. Ives* (1792) and *Hugh Trevor* (1794), and Robert Bage's *Man As He Is* (1792) and *Man As He Is Not* (1796).

5.6 MAIN THEMATIC CONCERNS IN THE NOVELS OF THE 18TH CENTURY

Gothic romances, with their forbidden themes of incest, murder, necrophilia, atheism, and torments of sexual desire, became popular. Tobias Smollett, Samuel Richardson, Henry Fielding and others popularized the novel as an emerging literary genre. Richardson's *Pamela* combined high moral tone with sexual titillation and minute analysis of the heroine's emotional states of mind. By the end of the century, most of the leading British novelists were women, including Frances Burney, Ann Radcliffe, and Maria Edgeworth. Eighteenth century great novels are semi anti-romance novels.

The novelists of the century believed that their task is not only to inform but also to indicate morality. Like the seed of Richardson's *Pamela* was a plan to write a series of letters, which provided examples of the correct way of continuing in various delicate social situations. Rising middle-class considered this moral usefulness significant. The novels of this century were labeled as realistic novels as the characters were real people with ordinary names and surnames. The settings of the novel were the real geographic places and the contents taken were from the real life stories. They were the emerging middle class readers who wanted to read about ordinary people because they enjoyed seeing themselves as protagonists of the stories. The eighteenth century novel tended to be loosely structured and semi-comic. Also there was a high interest in autobiography, biography, journals, diaries and memoirs. The novelists of the century also followed the theme of writing history of persons, regarded as moral beings, and treated in relation to each other and society.

5.7 GLOSSARY

1. Illicit- Forbidden by law, rules or custom
2. Memoir- A historical account or biography written from personal knowledge
3. Epistolary- A literary work in the form of letters
4. Omniscient- Capacity to know everything that there is to know
5. Leisure- Time when one is not working or occupied
6. Patronage- The power to control appointments to office or the right to privilege
7. Vanity- The quality of people who have too much pride in their own appearance, abilities, achievements, etc.
8. Prudence- The ability to govern and discipline oneself by the use of reason
9. Chastity- The state or practice of refraining from extramarital, or especially from all, sexual intercourse
10. Pursuit- The action of pursuing someone or something
11. Unscrupulous- Behaving in a way that is dishonest or unfair in order to get what you want

12. Prolixity- Writing at great length
13. Unprecedented- Never having happened or existed in the past.
14. Contempt- Having no respect for a particular person or a thing
15. Gullible- Easily tricked
16. Promiscuous- Having casual sexual relations frequently with different partners
17. Riposte- A quick, clever reply to an insult or criticism
18. Perilous- Full of danger or risk
19. Combative- Ready or eager to fight or argue
20. Affectation- Behavior, speech, or writing that is pretentious and designed to impress
21. Abduct- kidnap
22. Picaresque- Relating to an episodic style of fiction dealing with the adventures of a rough and dishonest but appealing hero
23. Necrophilia- attraction towards corpses

5.8 MULTIPLE CHOICE QUESTIONS

- (I) Sir Roger De Coverley was
 - a) the publisher of “Coverley Papers”
 - b) the patron of Addison
 - c) the famous imaginary old man of Addison's *Essays*
 - d) the owner of the *Spectator Club*
- (II) Addison has often been hailed as the pioneer of
 - a) The essay form
 - b) The modern novel
 - c) Prose fiction

d) The middle style

(III) *A Journal of the Plague Year* and *Memoirs of a Cavalier* are historical novels by

- a) Henry fielding
- b) Samuel Richardson
- c) Daniel Defoe
- d) Diderot

(IV) Who rapes Clarissa in Richardson's novel?

- a) Belford
- b) Howe
- c) Lovelace
- d) All of the above

(V) The third Epistolary novel of Richardson, which was praised by Jane Austen and George Eliot above his other novels, was

- a) *Pamela*
- b) *Clarissa*
- c) *The Apprentice's Vade Mecum*
- d) *The History of Sir Charles Grandison*

(VI) The characters such as Moll White, Will wimble and Tom Touchy are creations of

- a) Henry Fielding
- b) Jonathan swift
- c) Joseph Addison
- d) Matthew Prior

(VII) Which of his novels is called “a comic epic in prose” by Henry Fielding?

- a) *Joseph Andrews*
- b) *Tom Jones*
- c) *Amelia*
- d) *Jonathan Wild*

(VIII) Which form of writing became popular for the first time during the 18th century?

- a) Memoir
- b) Sonnets
- c) Epic poetry
- d) The Novel

(IX) Which of the following novels is not written by Tobias Smollett?

- a) *Roderick Random*
- b) *Clarissa*
- c) *Peregrine Pickle*
- d) *Humphrey Clinker*

(X) *A Sentimental Journey* is a

- a) Picaresque novel
- b) Romance novel
- c) Autobiographical novel
- d) Gothic novel

(XI) Who was so enraged by Richardson's *Pamela* that he wrote an antipathetic satire on it in the subsequent year, called *Shamela* ?

- a) Smollett

- b) Fielding
- c) Sterne
- d) Charlotte Lennox

(XII) Which is the longest novel of Smollett?

- a) *Humphery Clinker*
- b) *Peregrine Pickle*
- c) *Ferdinand Count Fathom*
- d) *Sir Launcelot Greaves*

(XIII) Gothic novels are

- a) Novels of mystery and terror
- b) Novels written under the French influence
- c) Novels of revolt
- d) Novels of romantic adventures

(XIV) In how many volumes *Pamela* was published?

- a) Two
- b) One
- c) Four
- d) Five

(XV) Who is regarded as "Father of English Novel"?

- a) Daniel Defoe
- b) Samuel Richardson
- c) Samuel Pepys
- d) John Bunyan

(XIV) Which term describes best the English novel of 1700-1800?

- a) The Sentimental School
- b) The Gothic School
- c) The Revolutionary School
- d) All of the above

(XV) In *Tom Jones* conventional society may be said to be embodied in

- a) The character of Tom
- b) The character of Sophia
- c) The character of Blifil
- d) The character of Lady Bellaston

(XVI) Comic epic in prose was initiated by

- a) Richardson
- b) Fielding
- c) Pope
- d) Prior

(XVII) Which is Smollett's last work?

- a) *Peregrine Pickle*
- b) *Roderick Random*
- c) *Humphrey Clinker*
- d) None of the above

(XVIII) Smollett models his novels on

- a) Cervante's *Don Quixote*
- b) Defoe's *Robinson Crusoe*
- c) Swift's *Gulliver's Travels*
- d) Fielding's *Joseph Andrews*

(XIX) Which novelist was associated with medical profession which he used later in his novels?

- a) Tobias Smollett
- b) Henry Fielding
- c) Samuel Richardson
- d) Daniel Defoe

(XX) Lovelace, the mechanical hero is the creation of

- a) Defoe
- b) Fielding
- c) Smollett
- d) Richardson

5.9 LET US SUM UP

In this lesson we have learnt about the origin of the word 'novel' in the history of English literature and reasons for the rise of the novel form in the Eighteenth century. Further we have discussed the major novelists of the century i.e. Samuel Richardson, Henry Fielding, Tobias Smollett, Laurence Sterne. We have also discussed about different schools of novel writing under different heads like The Revolutionary School, The Gothic School and The Sentimental School. We have also highlighted various thematic concerns which were followed by the novelists of the century. Later in the lesson there are multiple choice questions which will help you in evaluating yourself so as to get a deeper and clear knowledge of the topic.

5.10 ANSWER KEY (MULTIPLE CHOICE QUESTIONS)

| | | | | | |
|---------|----------|---------|----------|-----------|---------|
| I (c) | V (d) | IX (b) | XIII (a) | XV (c) | XIX (a) |
| II (d) | VI (c) | X (c) | XIV (c) | XVI (b) | XX (d) |
| III (c) | VII (a) | XI (d) | XV (b) | XVII (c) | |
| IV (c) | VIII (d) | XII (a) | XIV (d) | XVIII (a) | |

5.11 SHORT ANSWER QUESTIONS

Q.1. How was the decline of drama a major factor in the rise of novel?

Ans. Drama grew in the history of English literature with the decline of romance chivalry. People in every age have craved for entertainment, and in the Elizabethan and Jacobean periods this entertainment was provided by the drama. In the restoration period English drama had grown artificial and immoral. It had lost its appeal by the 18th century, and some other form of entertainment was needed to replace it. Hence, novel grew as an important literary form with the decline of drama.

Q.2. Why Richardson is placed at a high place in the history of novel?

Ans. Richardson owes a high place in the history of novel as he enlarged the knowledge of human nature through his minute psycho analysis of the characters of the novel. His plots might be thin, but the story interest is greater than had ever been before. His characters are not absolutely of the first class, but they are an immense advance on the personages that did duty as persons in earlier novels.

Q.3. Write a brief note on Fielding's Humor.

Ans. Fielding's humor is spontaneous, all pervasive, kindly and genial. His humor has immense variety. He rises to pure comedy in characters like Adams and Partridge and comedy as low and farcical as in the characters like Mrs Slipslop and Square Western. He makes ample fun of situations too in his novels.

Q.4. What is the advantage of writing novels in the epistolary style?

Ans. This style of writing novels was mainly used by Samuel Richardson. The information obtained through letter looks natural and reasonable. By varying the correspondents the novelist can give different views of the same character and events, as well as first hand manifestations of extremely different characters. It also gives ample opportunity for minute analysis of character and motive. Also, this form gives a great variety in style.

5.12 EXAMINATION ORIENTED QUESTIONS

1. Why do you think the English novel developed successfully during the Augustan age?
2. What is the contribution of Smollett to the growth of English novel?
3. How can you say that Laurence Sterne was a novelist of sentiments?
4. Describe chief features of Picaresque novel.
5. Explain any three reasons for the popularity of the novel in the 18th century.
6. Write a short note on the origin of the novel in the history of English literature.
7. Discuss main thematic concerns of the 18th century novels.
8. Which were the three major schools which further glorified the novel form in the Eighteenth century? Explain with examples.
9. Samuel Richardson is considered as the father of English novel. Justify your answer.
10. What is the contribution of Henry Fielding to the English novel?

5.13 SUGGESTED READING

1. R.D.Trivedi- A Compendious History of English Literature.
2. David Daiches- A critical History of English Literature.
3. William J. Long- English Literature: Its History and its significance for the life of the English speaking world.
4. Ronald Carter- The Routledge History of Literature in English.

A MODEST PROPOSAL : JONATHAN SWIFT**STRUCTURE:**

- 6.1 INTRODUCTION**
- 6.2 OBJECTIVES**
- 6.3 HISTORICAL BACKGROUND**
- 6.4 SUMMARY**
- 6.5 LET US SUM UP**
- 6.6 GLOSSARY**
- 6.7 ALLUSIONS AND VOCABULARY**
- 6.8 MULTIPLE CHOICE QUESTIONS**
- 6.9 EXAMINATION ORIENTED QUESTIONS**
- 6.10 ANSWER KEY(MULTIPLE CHOICE QUESTIONS)**
- 6.11 SUGGESTED READING**

6.1 INTRODUCTION

"A Modest Proposal for preventing the Children of Poor People From being a Burthen to Their Parents or Country, and For making them Beneficial to the Publick," commonly referred to as "A Modest Proposal," is a Juvenalian satirical essay written and published anonymously by Jonathan Swift in 1729. Juvenalian satire, named after the writings of the Roman satirist Juvenal addresses social evils through scorn, outrage, and savage ridicule. This form is often pessimistic, characterized by the use of irony, sarcasm, moral indignation and personal invective, with less emphasis on humor. A Juvenal satirist's goal is generally to provoke some sort of political or societal change because

he sees his opponent or object as evil or harmful.

In this essay Swift takes up the problem of poverty in Ireland. In the early 1700s Ireland was ruled by England. Many Irishmen worked farms owned by Englishmen who charged high rents-so high that the Irish were frequently unable to pay them. Consequently, many Irish farming families continually lived on the edge of starvation. The problem was that in Ireland poor children, predominantly Catholics, were living in squalor because their families were too poor to feed them and keep them clothed. Swift suggests that the poor Irish people can solve their economic problems by selling their children as food for rich gentlemen and ladies. The essay is written in a satirical manner to "find out a fair, cheap, and easy Method" for converting the starving children of Ireland into "sound and useful members of the Commonwealth." Swift makes a proposal in which he suggests that the impoverished Irish might ease their economic troubles by selling their children as food for rich gentlemen and ladies. This satirical hyperbole mocked heartless attitudes of the rich towards the poor, as well as British policy toward the Irish in general. Swift was Irish, and though he much preferred living in England, he resented British policies towards the Irish. The primary target of Swift's satire was the rationalism of modern economics and the growth of rationalistic modes of thinking in modern life at the expense of more traditional human values. His work encouraged positive development for those that suffered from hunger and poverty, and urged the aristocratic landlords to lower their taxes, so as to not further starve the country of its food and money. Swift also satirizes the Irish themselves in his essay, for too many of them had accepted abuse stoically rather than taking action on their own behalf. Swift goes to great lengths to support his argument; he offers a list of possible preparation styles for the children, and calculations showing the financial benefits of his suggestion. The purpose is to shock the readers and jolt them out of their complacency. He wants people to realize the grimness and urgency of the problem and need for finding a solution.

Eighteenth Century Prose

Eighteenth century is also known as the age of prose and reason. This age had to face a lot of social criticism because the English society was falling an easy prey to moral decline. The people were discarding Christianity, high values of life and decent ways

of living. The writings of the period aimed at exposing the moral bankruptcy and frivolity of the people. The men of letters, poets, novelists, prose writers took up the responsibility of showing a mirror to the society and reflected the social issues in their writings. The best work came from the side of prose writers because of which it came to be known as the age of prose. Jonathan Swift, Daniel Defoe, Joseph Addison, Richard Steele, Arbuthnot, Dr. Samuel Johnson were the prominent prose writers of the age.

Jonathan Swift (30 November 1667-19 October 1745) was the greatest prose satirist of England. He dominated the first half of the eighteenth century as Dr. Johnson did the second. He was an Anglo-Irish satirist, essayist, political pamphleteer, poet and cleric. He also became Dean of St Patrick's Cathedral, Dublin. He is known for works such as *A Tale of a Tub* (1704), *An Argument Against Abolishing Christianity* (1712), *Gulliver's Travels* (1726), and *A Modest Proposal* (1729). Swift received a bachelor's degree from Trinity College. Not long into his research huge unrest broke out in Ireland. The king of Ireland, England and Scotland was soon to be overthrown. It later came to be known as the Glorious Revolution of 1688. It spurred Swift to move to England and start anew where he worked as a secretary (a patronage position) for Sir William Temple. In 1692, Swift received an M.A. from Oxford and in 1702; he received a D.D. (Doctor of Divinity) from Dublin University.

Swift was a prolific writer and was known the best for writing satires. He has also written prose and poetry. Though some of his satires are obscene, misanthropic and cynical but none can doubt the sincerity with which he brings out the deep rooted corruption in the society. He found around him the Church men, the politicians, the rulers, the businessmen, and people belonging to different walks of the society stained and corrupt. Swift widely satirized the contemporary society but his target was not men but institutions. His arsenal as a satirist is a whole lot of weapons like sarcasm, allegory, wit, irony and many more which are used to perfection by him to fight against folly, injustice and unreason.

In 1704 Swift anonymously published his first book *A Tale of a Tub*. It is a prose parody divided into sections each delving into the morals and ethics of the English. The "tale" presents a consistent satire of religious excess, while the digressions are a

series of parodies of contemporary writing in literature, politics, theology, Biblical exegesis, and medicine.

"The Battle of the Books" is a short satire written by Swift and published as part of the prolegomena to his *A Tale of a Tub* in 1704. It depicts a literal battle between books in the King's Library (housed in St. James's Palace at the time of the writing), as ideas and authors struggle for supremacy. Because of the satire, *"The Battle of the Books"* has become a term for the Quarrel of the Ancients and the Moderns.

Swift wrote *A Modest Proposal* in order to attack the injustice of English rulers to the poverty of Irish people.

Gulliver's Travels is Swift's best known full-length work, and a classic of English literature. It is both a satire on human nature and a "travellers' tales". Gulliver goes on four separate voyages in *Gulliver's Travels*. Each journey is preceded by a storm. All four voyages bring new perspectives to Gulliver's life and new opportunities for satirizing the ways of England.

6.2 OBJECTIVES

The objective of this lesson is to acquaint the learner with 18th century essay writings. It also aims to familiarize the learners with different genres and literary devices used in literature such as satire, hyperbole, rhetoric, irony, juxtaposition and understatement.

6.3 HISTORICAL BACKGROUND

Like most of the countries of the world, Ireland was ruled by England. In 1541, the parliament in Dublin recognized England's Henry VIII, a Protestant, as King of Ireland. In spite of repeated uprisings by Irish Catholics, English Protestants acquired more and more estates in Ireland. By 1703, they owned all but ten percent of the land. Meanwhile, legislation was enacted that severely limited the rights of the Irish to hold government office, purchase real estate, get an education, and advance themselves in other ways. As a result, many Irish fled to foreign lands, including America. Most of those who remained in Ireland lived in poverty, facing disease, starvation, and prejudice. It was this Ireland—an Ireland of the tyrannized and the downtrodden—that Jonathan Swift attempted to focus attention on in his "A Modest Proposal" in 1720.

6.4 SUMMARY

He begins the essay by drawing attention towards an all-too-common sight of women and children begging on the streets of Ireland. These beggar women are forced to beg in order to raise their children, who also for want of work, grow up to be thieves, or else emigrate "to fight for the Pretender" (The Pretender was the descendant of King James II of the House of Stuart, expelled from Britain in 1689. James and his descendants were Catholic, so they took refuge in Catholic countries) or to seek their fortunes in the Americas. He argues that this enormous number of poor children is a very serious problem and anyone who could devise a way to make these street children into productive members of society would be doing the nation a great service and deserves to have his Statue set up for a preserver of the Nation.

He further adds that his concern is not limited to only the children of beggars but it also extends to the infants who are born to the parents though have not yet resorted to begging, are too poor to support them.

Having considered Ireland's population problem for many years, the author has concluded that the arguments and schemes of others upon the subject are wholly inadequate. They have been, he says, "grossly mistaken in their Computation." Therefore he offers some calculations of his own. In his estimate, a newborn infant can be supported for its first year on breast-milk and two shillings, a sum that can easily be obtained by begging. The first year is not that demanding on the part of their parents. It is exactly at one year old that they have to be provided for by their parents. Swift proposes to provide for them, in such a manner that instead of being a Charge upon their Parents for the rest of their Lives, they shall, on the Contrary, contribute to the feeding and partly to the clothing of many thousands.

Another advantage of his proposal, Swift says, is that it will reduce the number of abortions and infanticides. He speculates that most women undertake these highly immoral practices "more to avoid the Expence than the Shame" of unwanted children.

Swift supplements his proposal with a statistical data. In a national population of 1.5 million, there are probably 200,000 women of childbearing age. Out of these, 30,000 might be supposed to be financially able to maintain their own children. That leaves 170,000 "breeders." Of these, perhaps 50,000 will miscarry or lose their children in

the first year. Thus a total of hundred and twenty thousand Children of poor Parents are annually born. "The Question therefore is, How this Number shall be reared, and provided for?" In the current state of the nation Swift asserts it to be impossible as they can neither be employed in Handicraft, or Agriculture as it is a country where people neither build Houses, nor cultivate land. Also, they will not be able to steal for a living until they are at least six years of age, "although, I confess, they learn the Rudiments much earlier. "He concludes that a child under the age of twelve "is no saleable Commodity," and even when they are old enough to be sold into servitude, children bring no very large price, certainly not enough to offset the costs involved in rearing them to that age.

After giving this background about the problem of poverty in Ireland, Swift comes to his proposal. He says that he has been assured by a very knowing American of his acquaintance in London, that a young healthy Child well Nursed is at a year Old, a most delicious, nourishing, and healthy food, whether stewed, roasted, baked, or boiled, and I make no doubt that it will equally serve in a Fricasie (a dish made by cutting chickens or other small things in pieces, and dressing them with strong sauce) or Ragoust (Meat stewed and highly seasoned).

Based on this fact, he proposes that out of 120,000 Irish children born in a year, 20,000 should be kept for breeding and continuance of the population, but only a fourth of these are to be males, in accordance with the practice common among breeders of livestock ("one Male will be sufficient to serve four Females"); the remaining 100,000 are to be fattened and then sold as a culinary delicacy. He proceeds to offer suggestions as to the sort of dishes that might be prepared from their meat. He elaborates his point further saying that one child can serve two dishes in a party and only a quarter is sufficient for one family. Boiled meat seasoned with salt and pepper makes a very good dish, especially in winters.

He further calculates that a Child just born will weigh 12 pounds, and in one year if brought up well increases to 28 Pounds. He says that this food will be expensive, and therefore only rich Landlords can afford to eat this. Since they have already eaten up most of the Parents, they seem to have the best title to the Children.

Infant's flesh will be available throughout the Year, but will be more plentiful in March.

Lent is the period of 40 days which comes before Easter in the Christian calendar. Swift further adds that more children are born in Roman Catholic countries about nine Months after Lent, than at any other Season. Beginning on Ash Wednesday, Lent is a season of reflection and preparation before the celebrations of Easter. By observing the 40 days of Lent, Christians replicate Jesus Christ's sacrifice and withdrawal into the desert for 40 days. Though Lent is considered to be holy season of fasting and repenting, but ironically, more mating takes place in this season. This will also have an added advantage of reducing the Paptist population (whose loyalties were to the Pope and the Roman Catholic Church, rather than to the Church of England).

The cost of nursing a "Beggar's Child" to marketable age is 2 shillings a year. The cost of the meat will be ten shillings, and the profits of the sale will be mutual: the mother will make eight shillings, and the landlord who buys the child will not only have "four Dishes of excellent nutritive Meat," but will also enjoy an increase in his own popularity among his tenants. In times of need, the skin could also be used for leather. One can make gloves for ladies and boots for gentleman. The author does not doubt that there will be plenty of people in Dublin willing to conduct these transactions and to butcher the meat.

Swift then talks of a gentleman who was so impressed by this proposal that he offered a refinement to the scheme proposed by Swift. He proposed that in light of the shortage of deer on the estates of Ireland's wealthy Gentlemen, teenage boys and girls, not exceeding fourteen years of age might be butchered as an alternative, especially since so many of these young people are already starving and unable to find employment. Swift, however doesn't approve of the idea as he believes that the flesh of young boys is tough and lean and therefore not that tasty and so far as young girl are concerned , they will soon themselves become breeders, so killing them is not a good idea.

Further Swift gives an account of his friend who was informed by George Psalmanazar, an impostor who claimed to be from Formosa (modern Taiwan) that in his country when any young Person happened to be put to Death, the Executioner sold the Carcass to Persons of Quality and once a body of a plump Girl of fifteen, who was crucified (executed) for an attempt to poison the Emperor, was sold to his Imperial Majesty's prime Minister of State, and other great Mandarins of the Court for four hundred

Crowns.

Taking the argument further, Swift says that some people have great concern about a vast number of poor People, who are aged, diseased, or maimed. But Swift says that are not much of a concern since they are themselves dying by cold, and famine, and filth, as fast as can be reasonably expected. And as to the younger labourers they cannot get work, and will consequently die because of lack of nourishment.

After making the proposal, Swift counts the advantages of his proposal:

First, he says, it will reduce the number of "Papists" (Catholics), who form the majority of the poor population and who tend to have large families. He identifies the Catholics as the enemies of the nation, accusing Irish Catholics of subversive political activity, while contrasting them with the many Protestants who have left the country rather than be forced to "pay Tithes against their Conscience."

Secondly, the poor tenants will be able to pay rents to their landlords.

Thirdly, since the maintenance cost of hundred thousand Children, from two Years old, and upwards, cannot be computed at less than ten shillings a child per annum, the nation's stock will have a profit of fifty thousand pounds per annum, besides the profit of having a new dish, introduced to the tables of all gentlemen of fortune in the Kingdom.

Fourthly, the poor parents, besides earning eight shillings sterling per annum, by the sale of their children, will be rid of the charge of maintaining them after the first year.

Fifthly, the new food will undoubtedly improve business in taverns.

Sixthly, the proposal will have the moral benefit of encouraging marriage and increasing mothers' love and care for their children. It will instill a healthy competition among parents as to who can "bring the fattest Child to the Market." It will also reduce domestic violence as men will also take care of their wives at the time of pregnancy for the fear of miscarriage.

An indirect consequence of eating children's flesh will be an increase in exportation of beef, and it will also raise the standard for other meats, which "are in no way comparable in Taste, or Magnificence, to a well-grown fat yearling Child."

Swift computes that Dublin would take off annually about twenty thousand Carcasses of the infants, and the rest of the Kingdom (where probably they will be Sold somewhat Cheaper) the remaining eighty thousand. Thus, one-fifth of the "carcasses" will be consumed in London, and the rest elsewhere in Ireland.

The author now anticipates that people may have an objection to his proposal—that it will too drastically reduce the national population. He admits this, reminding the reader that such a reduction was in fact one of the goals of the proposal. The proposal, he emphasizes, is calculated specifically with respect to Ireland and its circumstances, and is not meant to be applicable to other kingdoms.

He provides a list of the various solutions that others have suggested like taxing absentee landowners, buying only domestically-manufactured goods, rejecting "foreign luxury," reforming the morality of Irish women, instilling "Parsimony, Prudence, and Temperance" in the people, as well as a healthy patriotism, abandoning factionalism and internal strife, refusing "to sell our Country and Consciences for nothing," encouraging landlords to treat their tenants justly, and enforcing honest practice among merchants.

Swift discards these measures calling them naive and unrealistic. He says that he has managed to hit upon this current proposal after a lot of struggle and failures. The current proposal, he says "hath something solid and real, of no Expence, and little Trouble." More importantly, it will not run the risk of angering England.

Swift insists that he is willing to hear alternative proposals, if they are "equally innocent, cheap, easy, and effectual" on the condition that they should also be sure to consider the two urgent issues that his own proposal addresses. First, it must indicate how 100,000 "useless Mouths and Backs" are to be fed and clothed. And second, it must address the extreme poverty of the vast majority of the Irish population, whose misery is so great that they would "think it a great Happiness to have been sold for Food at a Year old." Swift reinforces that he has only the "publick Good" in mind with this proposal for "advancing our Trade, providing for Infants, relieving the Poor, and giving some Pleasure to the Rich." He is himself entirely disinterested, having no children by which he can earn money, since the youngest is already nine-years-old and his wife has already surpassed the age of child bearing.

6.5 LET US SUM UP

The essay deals with the problem of Ireland. Swift in the essay intends to propose a solution to the problem which needs immediate attention. The purpose is to hit the nail at the right point. He puts forth his arguments in such a way that it turns this problem into its own solution. His proposal is to fatten up these undernourished children and feed them to Ireland's rich land-owners. He argues that children of the poor could be sold into a meat market at the age of one which will solve the problem of overpopulation and un-employment. This proposal, Swift argues, will spare the poor families the expense of child-bearing and instead will provide them with a little extra income. It will also improve the culinary experience of the rich, and contribute to the overall economic well-being of the nation.

Swift offers statistical support for his assertions and gives a proper data about the number of children to be sold, their weight and price, and the projected consumption patterns. He also suggests some recipes for preparing this delicious new meat, and he feels sure that innovative cooks will be quick to generate more. He also anticipates that the practice of selling and eating children will have many other added advantages. He concludes that this project, if implemented will solve Ireland's complex social, political, and economic problems. Though the proposal sounds outrightly inhumane and obnoxious but it serves the purpose of drawing the attention of the people to the seriousness of the problem, it jolts them out of their complacencies and forces them to think.

6.6 GLOSSARY

Satire: use of humour, irony, exaggeration, or ridicule to expose and criticize people's stupidity or vices, particularly in the context of contemporary politics and other topical issues.

Irony: the expression of one's meaning by using language that normally signifies the opposite for humorous or emphatic effect.

Hyperbole: exaggerated statements or claims.

Parody: an imitation of the style of a particular writer, artist, or genre with deliberate exaggeration for comic effect.

Melancholy: a feeling of sadness

Prodigious: great in extent, size or degree

Grievance: a real or imagined cause for complaint.

Seldom: rarely

Venison: meat from a deer

Popish: Roman Catholic

6.7 ALLUSIONS AND VOCABULARY

Barbadoes (Barbados): Easternmost West Indies island, settled by the British in 1627. When Swift published "A Modest Proposal" in 1729, the island's plantation owners used slaves to produce sugar for European consumption.

Dublin: The Irish city mentioned in "A Modest Proposal." It is the capital of Ireland.

Flay: Remove skin.

Formosa: Portuguese name for Taiwan, a Chinese-inhabited island off the southeast coast of China.

Mandarin: High-ranking Chinese official.

Papist: Papist is a derogatory term referring to the Roman Catholic Church, its teachings, practices, or adherents.

Pretender: James Francis Edward Stuart (1688-1766), son of King James II, who ruled England, Ireland, and Scotland from 1685 to 1688. James II was a Catholic, as was his wife, Mary of Modena. After his accession to power, Protestant factions continually maneuvered against him in the background. When Mary became pregnant, these factions worried that the birth of her child would establish a line of Catholic kings. Consequently, they plotted to oust James II and replace him with Dutchman William of Orange, whose mother was the daughter of an English king, Charles I, and whose wife was one of James II's own daughters. When William marched against England, many Protestants in James II's army deserted to William, and James had no choice but to flee to France. After he died in 1701, the French king then proclaimed

James II's young son, James Francis Edward Stuart, to be the rightful king of England. The English Parliament then enacted laws designed to prevent seating another Catholic king. Nevertheless, in succeeding years, James Francis repeatedly attempted to regain the throne, and the British eventually nicknamed him the Old Pretender.

Psalmanazar, George: French forger and impostor who traveled widely under different personas. In one of his most famous schemes, he pretended to be from Formosa (present-day Taiwan), of which little was known in the Europe of his time. In London, he published a book about Formosa in which he wrote that Formosan law permitted a husband to eat a wife if she committed adultery. Psalmanazar had never visited Formosa; the whole book was made up. Nevertheless, many Englishmen believed what he had written.

6.8 MULTIPLE CHOICE QUESTIONS

1. Which of the following is not written by Jonathan Swift
 - a) *A Battle of Books*
 - b) *A Tale of a Tub*
 - c) *A Tale of Two Cities*
 - d) *A Modest Proposal*
2. In the essay "A Modest Proposal", Swift takes up the problem of
 - a) England
 - b) Switzerland
 - c) Ireland
 - d) France
3. According to Swift, infant's flesh will be more plentiful in which month?
 - a) January
 - b) March
 - c) May

d) November

4. The principal breeders of the nation were

- a) Papists
- b) Baptists
- c) Colonists
- d) British

5. According to Swift's narrator, how many people live in Ireland?

- a) one million
- b) one million and a quarter
- c) one million and a half
- d) two million

6. At what age does the narrator in "A Modest Proposal" think children learn the ability to steal?

- a) six
- b) three
- c) one
- d) seven

7. How many dishes will a child make for "entertainment for friends"?

- a) one
- b) three
- c) four
- d) two

8. About how much does Swift's narrator guess a gentleman will pay for the carcass of an infant?

- a) eight shillings
- b) ten shillings
- c) one pound
- d) two shillings

9. According to the narrator, the food of infants be "proper" for

- a) the priests
- b) the papists
- c) the beggars
- d) the landlords

10. Which problem is not highlighted by Swift in the essay

- a) Poverty
- b) Corruption
- c) Over population
- d) unemployment

6.9 EXAMINATION ORIENTED QUESTIONS

1. Discuss Swift's "*A Modest Proposal*" as a satire.

Satire is the use of humor, irony, exaggeration, or ridicule to expose and criticize people's stupidity or vices, particularly in the context of contemporary politics and other topical issues. Swift uses the following techniques in his satire, "A Modest Proposal": understatement, hyperbole, juxtaposition, among several others to expose and criticize contemporary politics and the way things were carried out in his society. He particularly attacks the cruel abuse and discrimination against Irish by the British landlords.

In this essay, Swift outlines a solution for the famine in Ireland in the early

1700's. The solution proposed by Swift is that poor families should sell their newborn babies to rich families to eat. He explains how logical it would be for poor families to make money, have fewer children to feed, and for rich families to have a high quality meat. Swift also includes different ways and recipes for cooking these babies. Actually, here Swift is not saying that eating children is a reasonable solution to the problem; rather he is demonstrating the heartless and cruel attitude of the rich. Swift has used satire as a way to express the issue of poverty in Ireland and to mock the rich's view towards the poor during the famine. Throughout the essay, Swift maintains an intense, serious tone throughout the entire piece. Also, he makes use of sustained irony. Irony is the expression of one's meaning by using language that normally signifies the opposite for humorous or emphatic effect. He begins by stating the problem and offers a solution which is shocking and jolting. The poor are dehumanised, the parents being referred to as 'breeders', and babies when they are born are referred to as 'Dropped from their dams'. Hyperbole is often used to evoke humor, but in this instance, it was used to make a point with strong language. Erasing the humanity of infants and referring to them as "carcasses, flesh, and meat" instead of "innocence" or "youth" efficiently defeated their significance to future generations. Juxtaposition, a technique used to bring together two elements at odds with another has been implemented in Swift's subject matter when he combined the dire situation in Ireland with his outlandish solution.

2. Write a short note on the writing style of Swift.

Swift uses a rhetorical style in his "A Modest Proposal. "It serves a twofold purpose- on the one hand, it persuades the reader to detest the speaker and on the other hand it makes them pity the Irish. His use of satire allows him to more harshly get his point across, while also provoking the audience to ridicule the Irish.

Swift makes an elaborate use of narrative techniques like irony, parody and exaggeration. The dominant figure of speech in "A Modest Proposal"

is verbal irony, in which a writer or speaker says the opposite of what he means. Swift's masterly use of this device makes his main argument—that the Irish deserve better treatment from the English—powerful and dreadfully amusing. For example, to point out that the Irish should not be treated like animals, Swift compares them to animals, as in this example: "I rather recommend buying the children alive, and dressing them hot from the knife, as we do roasting pigs." The title of the essay itself is ironical as nothing about Swift's proposal is modest. He makes use of dramatic irony as he doesn't want the infants to be actually killed; instead the purpose is to make people think about the problem seriously.

Swift has written the essay as a parody of Ireland's government and its proposals to solve the issues of the people. Also, Swift parodies pamphlet writing which was a popular form in Swift's time.

The entire essay is rife with hyperbole. A hyperbole is an extreme exaggeration that is used to emphasize an author's viewpoint. He deliberately uses a language ordinarily reserved for animals. He uses a serious tone to highlight the absurdity of his proposal. His descriptions and proposition of cannibalism are grotesque and makes his audience question their own morality. Adding statistics to support his assertions only furthers the possibility of his proposal being possible.

3. Discuss the various advantages of Swift's proposal.

Swift lists various advantages of his proposal: First, he says, it will reduce the number of "Papists" (Catholics), who form the majority of the poor population and who tend to have large families. He identifies the Catholics as the enemies of the nation, accusing Irish Catholics of subversive political activity, while contrasting them with the many Protestants who have left the country rather than be forced to "pay Tithes against their Conscience."

Secondly, the poor tenants will be able to pay rents to their landlords.

Thirdly, since the maintenance cost of hundred thousand Children, from two Years old, and upwards, cannot be computed at less than ten shillings

a child per annum, the nation's stock will have a profit of fifty thousand pounds per annum, besides the profit of having a new dish, introduced to the tables of all gentlemen of fortune in the Kingdom.

Fourthly, the poor parents, besides earning eight shillings sterling per annum, by the sale of their children, will be rid of the charge of maintaining them after the first year.

Fifthly, the new food will undoubtedly improve business in taverns.

Sixthly, the proposal will have the moral benefit of encouraging marriage and increasing mothers' love and care for their children. It will instill a healthy competition among parents as to who can "bring the fattest Child to the Market." It will also reduce domestic violence as men will also take care of their wives at the time of pregnancy for the fear of miscarriage.

- 4. Discuss the significance of the title of the essay "A Modest Proposal."**
- 5. Why does Swift's narrator reject the idea of eating Irish children of fourteen?**
- 6. Cite examples of use of cannibalistic language in the essay.**
- 7. What objection to the proposal does the speaker think readers might raise?**
- 8. What literary devices does Jonathan Swift use in this essay?**
- 9. Discuss the problem that the speaker wants to solve in this essay.**

6.10 ANSWER KEY (MULTIPLE CHOICE QUESTIONS)

- 1 (c)
- 2 (c)
- 3 (b)
- 4 (a)

5 (c)

6 (a)

7 (d)

8 (b)

9 (d)

10 (b)

6.11 SUGGESTED READING

1. "A Modest Proposal, by Dr. Jonathan Swift". Project Gutenberg. 27 July 2008. Retrieved 10 January 2012.
2. Johnson, James William (1958), "Tertullian and A Modest Proposal", *Modern Language and Notes*, The Johns Hopkins University Press.
3. Smith, Charles Kay (1968), "Toward a Participatory Rhetoric: Teaching Swift's Modest Proposal", *College English*, National Council of Teachers of English.
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ADDISON : No. 135: THE ENGLISH LANGUAGE

STRUCTURE:

- 7.1 INTRODUCTION**
- 7.2 OBJECTIVES**
- 7.3 ABOUT THE AUTHOR**
- 7.4 READING THE TEXT**
- 7.5 SUMMARY**
- 7.6 GLOSSARY**
- 7.7 LET US SUM UP**
- 7.8 MULTIPLE CHOICE QUESTIONS**
- 7.9 ANSWER KEY (MULTIPLE CHOICE QUESTIONS)**
- 7.10 EXAMINATION ORIENTED QUESTIONS**
- 7.11 SUGGESTED READING**

7.1 INTRODUCTION

The Eighteenth Century in England is called the Classical Age or the Augustan Age in literature. This term was chosen by the writers of the eighteenth century themselves who saw in Pope, Addison, Swift, Johnson and Burke the modern parallels to Horace, Virgil, Cicero and other brilliant writers who made Roman literature famous during the reign of Emperor Augustus. The Eighteenth Century is also called the Age of Reason or the Age of Good Sense because in this age it was assumed that in reasoning power all men are and have always been equal. Now, for the first time in the history of

English literature, prose occupies the front position. As it was the age of social, political, religious and literary controversies in which the prominent writers took an active part, and a large number of pamphlets, journals and magazines were brought out in order to cater to the growing need of the masses who had begun to read and take interest in these controversial matters, poetry was considered inadequate for such a task, and hence there was a rapid development of prose. Infact the prose writers of this period excel the poets in every respect such as the graceful and elegant prose of Addison's essays.

7.2 OBJECTIVES

After going through this unit, you will :

- a) get acquainted with the Age of Addison and his life
- b) have an insight into the philosophy of Joseph Addison
- c) learn about Addison's views on the English language

7.3 ABOUT THE AUTHOR

Addison was born on May Ist, 1672 in Millstone, Wiltshire, but soon after his birth his father, Lancelot Addison, was appointed Dean of Lichfield and the Addison family moved into the Cathedral close. He was educated at Charterhouse School, where he first met Richard Steele, and at The Queen's College, Oxford. He excelled in classics, being specially noted for his Latin verse, and became a fellow of Magdalen College. His translation of Virgil's *Georgics* was published in the same year. Dryden, Lord Somers and Charles Montague, 1st Earl of Halifax took an interest in Addison's work and obtained for him a pension of 300 to enable him to travel to Europe with a view to diplomatic employment, all the time writing and studying politics. While in Switzerland in 1702, he heard of the death of William III, an event which lost him his pension, as his influential contacts, Halifax and Somers, had lost their employment with the crown.

Addison returned to England at the end of 1703. For more than a year he remained unemployed, but the Battle of Blenheim in 1704 gave him a fresh opportunity to

distinguish himself. The government, specifically Lord Treasurer Godolphin, commissioned Addison to write a commemorative poem about *the battle*, and he produced *The Campaign*, which was received with such satisfaction that he was appointed Commissioner of Appeals in Halifax's government. Shortly afterwards he received an Under-Secretaryship of State, and in 1708 the Irish Secretaryship, which he held for two years. In 1709 Steele began the publication of a periodical, *The Tatler*, which was to appear three times a week. It was published in the name of "Issac Bickerstaff, Esquire, Astrologer", an imaginary character invented by Swift. Addison contributed essays, which Steele, with characteristic generosity, admitted to be superior to his own.

With the fall of the Whigs Addison lost his secretaryship and much of his income. But he had saved a good deal, and he was now a successful literary man. Steele discontinued *The Tatler* early in 1711, and on March 1st of that year he and Addison brought out the first number of *The Spectator*, which appeared daily until Dec. 6, 1712. In 1713 Addison produced at Drury Lane Theatre his tragedy of *Cato*, which had a great success at the time, though it is now almost forgotten. Steele began another newspaper in that year, *The Guardian*, to which Addison contributed. In 1714 *The Spectator* was revived for a time. Addison was married in 1716 to the countess of Warwick. The marriage has been generally supposed, but on insufficient evidence, to have been an unhappy one. His last years were clouded by a quarrel with Pope and an estrangement from his old friend Steele. He died of asthma and dropsy on June 17, 1719.

7.4 READING THE TEXT

Now read the essay and try to comprehend it:

No.135: "The English Language" (Text)

I have somewhere read of an eminent person who used in his private offices of devotion to give thanks to Heaven that he was born a Frenchman: for my own part I look upon it as a peculiar blessing that I was born an Englishman. Among many other reasons, I think myself very happy in my country, as the language of it is wonderfully adapted to a man who is sparing of his words, and an enemy to loquacity.

As I have frequently reflected on my good fortune in this particular, I shall communicate to the public my speculations upon the English tongue, not doubting but they will be acceptable to all my curious readers.

The English delight in silence more than any other European nation, if the remarks which are made on us by foreigners are true. Our discourse is not kept up in conversation, but falls into more pauses and intervals than in our neighbouring countries; as it is observed that the matter of our writings is thrown much closer together, and lies in a narrower compass, than is usual in the works of foreign authors; for, to favour our natural taciturnity, when we are obliged to utter our thoughts we do it in the shortest way we are able, and give as quick a birth to our conceptions as possible.

This humour shows itself in several remarks that we may make upon the English language. As, first of all, by its abounding in monosyllables, which gives us an opportunity of delivering our thoughts in few sounds. This indeed takes off from the elegance of our tongue, but at the same time expresses our ideas in the readiest manner, and consequently answers the first design of speech better than the multitude of syllables which make the words of other languages more tuneable and sonorous. The sounds of our English words are commonly like those of string music, short and transient, which rise and perish upon a single touch; those of other languages are like the notes of wind instruments, sweet and swelling, and lengthened out into variety of modulation.

In the next place we may observe that, where the words are not monosyllables, we often make them so, as much as lies in our power, by our rapidity of pronunciation; as it generally happens in most of our long words which are derived from the Latin, where we contract the length of the syllables, that gives them a grave and solemn air in their own language, to make them more proper for despatch, and more conformable to the genius of our tongue. This we may find in a multitude of words, as "liberty," "conspiracy," "theatre," "orator," &c.

The same natural aversion to loquacity has of late years made a very considerable alteration in our language, by closing in one syllable the termination of our preterperfect tense, as in the words "drown'd," "walk'd," "arriv'd," for "drowned," "walked," "arrived," which has very much disfigured the tongue, and turned a tenth part of our smoothest

words into so many clusters of consonants. This is the more remarkable because the want of vowels in our language has been the general complaint of our politest authors, who nevertheless are the men that have made these retrenchments, and consequently very much increased our former scarcity.

This reflection on the words that end in "ed" I have heard in conversation from one of the greatest geniuses this age has produced. I think we may add to the foregoing observation, the change which has happened in our language by the abbreviation of several words that are terminated in "eth," by substituting an "s" in the room of the last syllable, as in "drowns," "walks," "arrives," and innumerable other words, which in the pronunciation of our forefathers were "drowneth," "walketh," "arriveth." This has wonderfully multiplied a letter which was before too frequent in the English tongue, and added to that hissing in our language which is taken so much notice of by foreigners, but at the same time humours our taciturnity, and eases us of many superfluous syllables.

I might here observe that the same single letter on many occasions does the office of a whole word, and represents the "his" and "her" of our forefathers. There is no doubt but the ear of a foreigner, which is the best judge in this case, would very much disapprove of such innovations, which indeed we do ourselves in some measure, by retaining the old termination in writing, and in all the solemn offices of our religion.

As, in the instances I have given, we have epitomised many of our particular words to the detriment of our tongue, so on other occasions we have drawn two words into one, which has likewise very much untuned our language, and clogged it with consonants, as "mayn't," "can't," "shan't," "won't," and the like, for "may not," "can not," "shall not," "will not," &c.

It is perhaps this humour of speaking no more than we needs must which has so miserably curtailed some of our words, that in familiar writings and conversations they often lose all but their first syllables, as in "mob.," "rep.," "pos.," "incog.," and the like; and as all ridiculous words make their first entry into a language by familiar phrases, I dare not answer for these that they will not in time be looked upon as a part of our tongue. We see some of our poets have been so indiscreet as to imitate Hudibras's doggrel expressions in their serious compositions, by throwing out the signs of our

substantives which are essential to the English language. Nay, this humour of shortening our language had once run so far, that some of our celebrated authors, among whom we may reckon Sir Roger L'Estrange in particular, began to prune their words of all superfluous letters, as they termed them, in order to adjust the spelling to the pronunciation; which would have confounded all our etymologies, and have quite destroyed our tongue.

We may here likewise observe that our proper names, when familiarised in English, generally dwindle to monosyllables, whereas in other modern languages they receive a softer turn on this occasion, by the addition of a new syllable.--Nick, in Italian, is Nicolini; Jack, in French, Janot; and so of the rest.

There is another particular in our language which is a great instance of our frugality in words, and that is the suppressing of several particles which must be produced in other tongues to make a sentence intelligible. This often perplexes the best writers, when they find the relatives "whom," "which," or "they," at their mercy, whether they may have admission or not; and will never be decided till we have something like an academy, that by the best authorities, and rules drawn from the analogy of languages, shall settle all controversies between grammar and idiom.

I have only considered our language as it shows the genius and natural temper of the English, which is modest, thoughtful, and sincere, and which, perhaps, may recommend the people, though it has spoiled the tongue. We might, perhaps, carry the same thought into other languages, and deduce a great part of what is peculiar to them from the genius of the people who speak them. It is certain the light talkative humour of the French has not a little infected their tongue, which might be shown by many instances; as the genius of the Italians, which is so much addicted to music and ceremony, has moulded all their words and phrases to those particular uses. The stateliness and gravity of the Spaniards shows itself to perfection in the solemnity of their language; and the blunt, honest humour of the Germans sounds better in the roughness of the High-Dutch than it would in a politer tongue.

7.5 SUMMARY

No. 135: "The English Language" an essay composed by Joseph Addison is taken

from *The Spectator*. Addison says at the outset of this essay that he feels himself blessed by God for having been born an Englishman. He feels very happy in his country as its language is made suitable for a man who keeps silent and criticizes talkativeness. Addison intends to communicate his opinions on the English language as he feels confident that his ideas will be acceptable to his keen and inquisitive readers. Addison opines that the English feel great pleasure in silence. Their speech is not kept up in conversation as it falls into more pauses and intervals than in their neighboring countries. The material of their writings is thrown much closer together, and lies in a narrower compass than in the writings of foreign writers. The English express their thoughts in the shortest way possible and apart from this, they utter as quickly as they are able to do that. As English teems with monosyllables, the English express their thoughts most economically, using fewer sounds. Apart from this, they express their ideas with the greatest ease. Indeed, the sounds of English words are generally like those of string music, and hence short and transient whereas the sounds of other European languages, sweet and swelling, are lengthened out into a variety of modulation.

In this essay, Addison brings to light an important fact that the English often make the words monosyllables by their rapid pronunciation. They do so in their long words derived from the Latin ones. The words thus contracted become more proper for the English language, and also more comfortable to the genius of English. The similar dislike of talkativeness had made another remarkable change in English by moving nearer one syllable at the end of the past tense as in the words "drown'd", "walk'd", "arriv'd", for "drowned", "walked" and "arrived". As a result, English has been disfigured considerably. Moreover, a tenth part of their smoothest words have changed into so many clusters of consonants. Addison says that they should think of the words which were pronounced "drowneth", "walketh", etc. Now an 's' is substituted for 'eth' in these words, making them 'drowns' and 'walks', etc. Many English words such as "mayn't", "can't" and "shan't", etc. shortened as they are, have untuned English and clogged it with consonants. Therefore, it is their tendency to speak no more than they need that has made the English curtail some words. They lose all but their first syllables, as in 'mob', 'rep', 'pos', and the like. Some English poets have shown little discretion in imitating *Hudibras*'s doggerel expressions in their serious compositions by discarding the signs of substantives essential to the English language. So far as English proper

names are concerned, they generally get reduced to monosyllables whereas in other modern language they receive a softer turn by the addition of a new syllable. For example, Nick in Italian is Nicolini. Another example of economical use of words by the English is that they suppress several particles. This often perplexes the best writers when they find the relatives "whom", "which", or "they" at their mercy. Until the English have something of an academy, the inclusion or exclusion of the relatives will remain a matter of uncertainty.

Addison opines that he has only considered the English language as it shows its genius and natural temper, which is modest and thoughtful as well as sincere. He further says that the English might carry the same thought into other languages and deduce a great part of what is peculiar to them from the genius of the people speaking them.

7.6 GLOSSARY

eminent: noteworthy, great

devotion: feeling of strong affection

peculiar: specific or particular

adapted: adjusted

loquacity: talkativeness

reflected: thought seriously

speculations: the process of thinking or meditating on a subject

curious: inquisitive

fortune: destiny

discourse: conversation

conceptions: ideas, notions

pauses: take a break for a short period

compass: boundary, an enclosing limit

taciturnity: the fact of saying little

abounding: ample, plenty

utter: to say

elegance: grace

disfigured: change the appearance of something or someone to the negative

sonorous: capable of giving out a deep, resonant sound

multitude: a great amount or number

clusters: groups

transient: remaining for only a brief time

swelling: rising

modulation: variation in the tone

rapidity: speed, swiftness

grave and solemn: serious

aversion: a strong dislike

retrenchment: curtailment

forefathers: ancestors

curtail: to shorten

superfluous: unnecessary

innovation: the introduction of something new

termination: an ending

deduce: to reach a conclusion by applying rules of logic to given premises

epitomized: summarized

detriment: harmful

clogged: blocked

rep.: reputation

pos.: positive

hudibras's doggerel: worthless or burlesque verse. The verse may be rough, heavy-footed and jerky. It is, deliberately used by poets for satiric, comic or rollicking effect. John Skelton (Skeltonics) for his *Colin Clout* and Samuel Butler for his *Hudibras* (Hudibrastic Verse) used this type of verse.

7.7 LET US SUM UP

In this unit we have thrown light on Addison, a great literary figure, and his contribution to the field of English prose. Through this essay, Addison communicates to the public his opinions on the English language. He opines that he has only considered English as it shows the genius and natural temper of the English. However, he cautions against the English people's excessive adherence to the tendency of using few words. Undoubtedly, their tendency has considerably destroyed the English language to a considerable extent.

7.8 MULTIPLE CHOICE QUESTIONS

Q1 Addison feels himself blessed by God for having been born _____

- a) Frenchman
- b) German
- c) Russian
- d) an Englishman

Q2 When was Addison born?

- a) 1572
- b) 1762
- c) 1672
- d) 1662

- a) poetry
- b) drama
- c) novel
- d) prose

7.9 ANSWER KEY (MULTIPLE CHOICE QUESTIONS)

- 1. d)
- 2. c)
- 3. c)
- 4. b)
- 5. c)
- 6. b)
- 7. b)
- 8. d)
- 9. a)
- 10. d)

7.10 EXAMINATION ORIENTED QUESTIONS

- i. Who were the principal contributors to *The Spectator* ?
- ii. What was the object of publishing *The Spectator* ?
- iii. Why the Eighteenth century is called the Age of Reason ?
- iv. How the English exercise economy of words in various ways?
- v. How the English have destroyed their tongue?

ANSWERS

- i. Joseph Addison and Richard Steele were the principal contributors to *The Spectator* in about equal proportions.
- ii. Joseph Addison and Richard Steele wanted to enliven morality with wit and to temper wit with morality.
- iii. It was assumed that in reasoning power all men are and have always been equal.

- iv. Addison says that the discussion by The English is not kept in conversation, but it falls into more pauses and intervals. In their writings the content or matter is thrown much closer together. They are obliged to utter their thoughts in their shortest possible way. They also give birth to their conceptions as quickly as possible. As their language abounds in monosyllables, they get the opportunity to deliver their thoughts in few sounds. Apart from that, they express their ideas in the readiest way. The sounds of English words are short and transient and where the words are monosyllables, they make them so by their rapidity of pronunciation. Moreover it is seen in the suppression of several particles which must be produced in other languages to make intelligible sentences.
- v. Addison opines that English abounds in monosyllables. This helps the English deliver their thoughts in few sounds but this takes off from the elegance of the English tongue. Out of their dislike for loquacity, they have made a considerable change in their language by closing in one syllable and this has very much disfigured their language and turned a tenth part of their smoothest words into several clusters of consonants. Infact this change has added to their former scarcity of vowels. Apart from this, the English have epitomized many of their particular words to the detriment of their tongue. On several other occasions they have drawn two words into one and this has untuned their language. The English tendency to speak no more than they need, has badly curtailed some of their words.

7.11 SUGGESTED READING

1. *A Glossary of Literary Terms* (Macmillan)-M.H.Abrams.
2. C.H. Lockitt ed. *The Art of the Essayist*, Orient Longman Ltd., New Delhi.
3. William J. Long: *English Literature: Its History and Significane*.

SAMUEL JOHNSON : HISTORY OF TRANSLATION**STRUCTURE**

- 8.1 OBJECTIVES**
- 8.2 INTRODUCTION TO SAMUEL JOHNSON**
- 8.3 TEXT OF THE WORK**
- 8.4 GLOSSARY: NO. 68 &69 HISTORY OF TRANSLATION**
- 8.5 SUMMARY OF NO. 68 HISTORY OF TRANSLATION**
- 8.6 SUMMARY OF NO. 69 HISTORY OF TRANSLATION**
- 8.7 EXAMINATION ORIENTED QUESTIONS**
- 8.8 SUGGESTED READING**

8.1 OBJECTIVES

The objectives of this lesson are:

- A) To acquaint the learner with Samuel Johnson
- B) To appreciate the prose in detail.
- C) To evaluate the prose critically.
- D) To get an insight into the philosophy of Samuel Johnson

8.2 INTRODUCTION TO SAMUEL JOHNSON

Samuel Johnson (18 September 1709 [OS 7 September] - 13 December 1784),

often referred to as Dr. Johnson, was an English writer who made lasting contributions to English literature as a poet, essayist, moralist, literary critic, biographer, editor and lexicographer. He was a devout Anglican and committed Tory, and is described by the *Oxford Dictionary of National Biography* as "arguably the most distinguished man of letters in English history". He is also the subject of James Boswell's *The Life of Samuel Johnson*, described by Walter Jackson Bate as "the most famous single work of biographical art in the whole of literature".

Born in Lichfield, Staffordshire, Johnson attended Pembroke College, Oxford, for just over a year, but a lack of funds forced him to leave. After working as a teacher, he moved to London, where he began to write for *The Gentleman's Magazine*. His early works include the biography *Life of Mr Richard Savage*, the poems *London* and *The Vanity of Human Wishes*, and the play *Irene*.

After nine years of work, Johnson's *A Dictionary of the English Language* was published in 1755. It had a far-reaching effect on Modern English and has been acclaimed as "one of the greatest single achievements of scholarship". This work brought Johnson popularity and success. Until the completion of the *Oxford English Dictionary* 150 years later, Johnson's was the pre-eminent British dictionary. His later works included essays, an influential annotated edition of *The Plays of William Shakespeare*, and the widely read tale *The History of Rasselas, Prince of Abissinia*. In 1763, he befriended James Boswell, with whom he later travelled to Scotland; Johnson described their travels in *A Journey to the Western Islands of Scotland*. Towards the end of his life, he produced the massive and influential *Lives of the Most Eminent English Poets*, a collection of biographies and evaluations of 17th- and 18th-century poets.

Johnson was a tall and robust man. His odd gestures and tics were disconcerting to some on first meeting him. Boswell's *Life*, along with other biographies, documented Johnson's behaviour and mannerisms in such detail that they have informed the posthumous diagnosis of Tourette syndrome, a condition not defined or diagnosed in the 18th century. He suffered from depression, known as "melancholy" at the time, his whole life. After a series of illnesses, he died on the evening of 13 December 1784, and was buried in Westminster Abbey. In the years following his death, Johnson began

to be recognised as having had a lasting effect on literary criticism, and he was claimed by some to be the only truly great critic of English literature.

Early life and education

Samuel Johnson was born on 18 September 1709, to Sarah (née Ford) and Michael Johnson, a bookseller. He was born in the family home above his father's bookshop in Lichfield, Staffordshire. Sarah was 40 when she gave birth to Samuel. This was considered an unusually late pregnancy, so precautions were taken, and a "man-midwife" and surgeon of "great reputation" named George Hector was brought in to assist. The infant Samuel did not cry, and there were concerns for the baby's health. His aunt exclaimed that, "she would not have picked such a poor creature up in the street." The family feared that the baby would not survive, and in this extremity, the vicar of St. Mary's was summoned to perform a baptism. Two godfathers were chosen, Samuel Swynfen, a physician and graduate of Pembroke College, Oxford, and Richard Wakefield, a lawyer, coroner, and Lichfield town clerk.

Johnson's health soon improved and he was put to wet-nurse with Joan Marklew. Some time later, he contracted scrofula, known at the time as the "King's Evil" because it was thought royalty could cure it. Sir John Floyer, former physician to King Charles II, recommended that the young Johnson should receive the "royal touch", which he received from Queen Anne on 30 March 1712. He was gifted a gold "touch piece" that he wore as an amulet for the rest of his life. However, the ritual was ineffective, and an operation was performed that left him with permanent scars across his face and body. With the birth of Johnson's brother, Nathaniel, a few months later, Michael became unable to pay the debts he had accrued over the years, and his family was no longer able to maintain its standard of living.

When he was a child in petticoats, and had learnt to read, Mrs. Johnson one morning put the common prayer-book into his hands, pointed to the collect for the day, and said, 'Sam, you must get this by heart.' She went up stairs, leaving him to study it: But by the time she had reached the second floor, she heard him following her. 'What's the matter?' said she. 'I can say it,' he replied; and repeated it distinctly, though he could not have read it more than twice.

Samuel Johnson displayed signs of great intelligence as a child, and his parents, to his later disgust, would show off his "newly acquired accomplishments". His education began at the age of three, and was provided by his mother, who had him memorise and recite passages from the *Book of Common Prayer*. When Samuel turned four, he was sent to a nearby school, and, at the age of six he was sent to a retired shoemaker to continue his education. A year later, Johnson went to Lichfield Grammar School, where he excelled in Latin. During this time, Johnson started to exhibit the tics that would influence how people viewed him in his later years, and which formed the basis for the posthumous diagnosis of Tourette syndrome. He excelled at his studies and was promoted to the upper school at the age of nine. During this time, he befriended Edmund Hector, nephew of his "man-midwife" George Hector, and John Taylor, with whom he remained in contact for the rest of his life.

At the age of 16, Johnson was given the opportunity to stay with his cousins, the Fords, at Pedmore, Worcestershire. There he became a close friend of Cornelius Ford, who employed his knowledge of the classics to tutor Johnson while he was not attending school. Ford was a successful, well-connected academic, but he was also a notorious alcoholic whose excesses contributed to his death six years later. After spending six months with his cousins, Johnson returned to Lichfield, but Mr. Hunter, the headmaster, "angered by the impertinence of this long absence," refused to allow Samuel to continue at the grammar school. Unable to return to Lichfield Grammar School, Johnson was enrolled into the King Edward VI grammar school at Stourbridge. Because the school was located near Pedmore, Johnson was able to spend more time with the Fords, and he began to write poems and verse translations. However, he spent only six months at Stourbridge before returning once again to his parents' home in Lichfield.

During this time, Johnson's future was uncertain because his father was deeply in debt. To earn money, Johnson began to stitch books for his father, and it is likely that Johnson spent much time in his father's bookshop reading and building his literary knowledge. The family remained in poverty until Sarah Johnson's cousin, Elizabeth Harriots, died in February 1728 and left enough money to send Johnson to university. On 31 October 1728, a few weeks after he turned 19, Johnson entered Pembroke

College, Oxford. The inheritance did not cover all of his expenses at Pembroke, but Andrew Corbet, a friend and fellow student at Pembroke, offered to make up the deficit.

Johnson made friends at Pembroke and read much. In later life, he told stories of his idleness. He was later asked by his tutor to produce a Latin translation of Alexander Pope's *Messiah* as a Christmas exercise. Johnson completed half of the translation in one afternoon and the rest the following morning. Although the poem brought him praise, it did not bring the material benefit he had hoped for. The poem later appeared in *Miscellany of Poems* (1731), edited by John Husbands, a Pembroke tutor, and is the earliest surviving publication of any of Johnson's writings. Johnson spent the rest of his time studying, even during the Christmas holiday. He drafted a "plan of study" called "Adversaria", which was left unfinished, and used his time to learn French while working on his Greek. He eventually did receive a degree. Just before the publication of his *Dictionary* in 1755, Oxford University awarded Johnson the degree of Master of Arts. He was awarded an honorary doctorate in 1765 by Trinity College Dublin and in 1775 by Oxford University. In 1776, he returned to Pembroke with Boswell and toured the college with his former tutor Adams, who was now a Master. During that visit he recalled his time at the college and his early career, and expressed his later fondness for Jorden.

Later career

The Plays of William Shakespeare; The Idler (1758-1760); and The History of Rasselas, Prince of Abissinia

On 16 March 1756, Johnson was arrested for an outstanding debt of £5 18s. Unable to contact anyone else, he wrote to the writer and publisher Samuel Richardson. Richardson, who had previously lent Johnson money, sent him six guineas to show his good will, and the two became friends. Soon after, Johnson met and befriended the painter Joshua Reynolds, who so impressed Johnson that he declared him "almost the only man whom I call a friend". Reynolds' younger sister Frances observed during their time together "that men, women and children gathered around him [Johnson]", laughing at his gestures and gesticulations. In addition to Reynolds, Johnson was close to Bennet Langton and Arthur Murphy. Langton was a scholar and an admirer of

Johnson who persuaded his way into a meeting with Johnson which led to a long friendship. Johnson met Murphy during the summer of 1754 after Murphy came to Johnson about the accidental republishing of the *Rambler* No. 190, and the two became friends. Around this time, Anna Williams began boarding with Johnson. She was a minor poet who was poor and becoming blind, two conditions that Johnson attempted to change by providing room for her and paying for a failed cataract surgery. Williams, in turn, became Johnson's housekeeper.

To occupy himself, Johnson began to work on *The Literary Magazine, or Universal Review*, the first issue of which was printed on 19 March 1756. Philosophical disagreements erupted over the purpose of the publication when the Seven Years' War began and Johnson started to write polemical essays attacking the war. After the war began, the *Magazine* included many reviews, at least 34 of which were written by Johnson. When not working on the Magazine, Johnson wrote a series of prefaces for other writers, such as Giuseppe Baretti, William Payne and Charlotte Lennox. Johnson's relationship with Lennox and her works was particularly close during these years, and she in turn relied so heavily upon Johnson that he was "the most important single fact in Mrs Lennox's literary life". He later attempted to produce a new edition of her works, but even with his support they were unable to find enough interest to follow through with its publication. To help with domestic duties while Johnson was busy with his various projects, Richard Bathurst, a physician and a member of Johnson's Club, pressured him to take on a freed slave, Francis Barber, as his servant.

Johnson's work on *The Plays of William Shakespeare* took up most of his time. On 8 June 1756, Johnson published his *Proposals for Printing, by Subscription, the Dramatick Works of William Shakespeare*, which argued that previous editions of Shakespeare were edited incorrectly and needed to be corrected. Johnson's progress on the work slowed as the months passed, and he told music historian Charles Burney in December 1757 that it would take him until the following March to complete it. Before that could happen, he was arrested again, for a debt of £40, in February 1758. The debt was soon repaid by Jacob Tonson, who had contracted Johnson to publish *Shakespeare*, and this encouraged Johnson to finish his edition to repay the favour. Although it took him another seven years to finish, Johnson completed a few volumes of his *Shakespeare* to prove his commitment to the project.

In 1758, Johnson began to write a weekly series, *The Idler*, which ran from 15 April 1758 to 5 April 1760, as a way to avoid finishing his *Shakespeare*. This series was shorter and lacked many features of *The Rambler*. Unlike his independent publication of *The Rambler*, *The Idler* was published in a weekly news journal *The Universal Chronicle*, a publication supported by John Payne, John Newbery, Robert Stevens and William Faden.

Since *The Idler* did not occupy all Johnson's time, he was able to publish his philosophical novella *Rasselas* on 19 April 1759. The "little story book", as Johnson described it, describes the life of Prince Rasselas and Nekayah, his sister, who are kept in a place called the Happy Valley in the land of Abyssinia. The Valley is a place free of problems, where any desire is quickly satisfied. The constant pleasure does not, however, lead to satisfaction; and, with the help of a philosopher named Imlac, Rasselas escapes and explores the world to witness how all aspects of society and life in the outside world are filled with suffering. They return to Abyssinia, but do not wish to return to the state of constantly fulfilled pleasures found in the Happy Valley. *Rasselas* was written in one week to pay for his mother's funeral and settle her debts; it became so popular that there was a new English edition of the work almost every year. References to it appear in many later works of fiction, including *Jane Eyre*, *Cranford* and *The House of the Seven Gables*. Its fame was not limited to English-speaking nations: *Rasselas* was immediately translated into five languages (French, Dutch, German, Russian and Italian), and later into nine others.

On 16 May 1763, Johnson first met 22-year-old James Boswell-who would later become Johnson's first major biographer-in the bookshop of Johnson's friend, Tom Davies. They quickly became friends, although Boswell would return to his home in Scotland or travel abroad for months at a time. Around the spring of 1763, Johnson formed "The Club", a social group that included his friends Reynolds, Burke, Garrick, Goldsmith and others (the membership later expanded to include Adam Smith and Edward Gibbon). They decided to meet every Monday at 7:00 pm at the Turk's Head in Gerrard Street, Soho, and these meetings continued until long after the deaths of the original members.

Boswell's Life of Samuel Johnson

On 9 January 1765, Murphy introduced Johnson to Henry Thrale, a wealthy brewer

and MP, and his wife Hester. They struck up an instant friendship; Johnson was treated as a member of the family, and was once more motivated to continue working on his *Shakespeare*. Afterwards, Johnson stayed with the Thrales for 17 years until Henry's death in 1781, sometimes staying in rooms at Thrale's Anchor Brewery in Southwark. Hester Thrale's documentation of Johnson's life during this time, in her correspondence and her diary (*Thraliana*), became an important source of biographical information on Johnson after his death. Oliver Goldsmith told her of one illness that Johnson had "he owed his recovery to her attention". Johnson said of her, "If she was not the wisest woman in the world, she was undoubtedly one of the wittiest."

Johnson's edition of Shakespeare was finally published on 10 October 1765 as *The Plays of William Shakespeare, in Eight Volumes ... To which are added Notes by Sam. Johnson* in a printing of one thousand copies. The first edition quickly sold out, and a second was soon printed. The plays themselves were in a version that Johnson felt was closest to the original, based on his analysis of the manuscript editions. Johnson's revolutionary innovation was to create a set of corresponding notes that allowed readers to clarify the meaning behind many of Shakespeare's more complicated passages, and to examine those which had been transcribed incorrectly in previous editions. Included within the notes are occasional attacks upon rival editors of Shakespeare's works. Years later, Edmond Malone, an important Shakespearean scholar and friend of Johnson's, stated that Johnson's "vigorous and comprehensive understanding threw more light on his authour than all his predecessors had done".

Health

Johnson had several health problems, including childhood tuberculous scrofula resulting in deep facial scarring, deafness in one ear and blindness in one eye, gout, testicular cancer, and a stroke in his final year that left him unable to speak; his autopsy indicated that he had pulmonary fibrosis along with cardiac failure probably due to hypertension, a condition then unknown. Johnson displayed signs consistent with several diagnoses, including depression and Tourette syndrome.

8.3 TEXT OF THE WORK

Among the studies which have exercised the ingenious and the learned for more than three centuries, none has been more diligently or more successfully cultivated than the

art of translation; by which the impediments which bar the way to science are, in some measure, removed, and the multiplicity of languages become less incommodious.

Of every other kind of writing the ancients have left us models which all succeeding ages have laboured to imitate; but translation may justly be claimed by the moderns as their own. In the first ages of the world instruction was commonly oral, and learning traditional, and what was not written could not be translated. When alphabetical writing made the conveyance of opinions and the transmission of events more easy and certain, literature did not flourish in more than one country at once, or distant nations had little commerce with each other; and those few whom curiosity sent abroad in quest of improvement, delivered their acquisitions in their own manner, desirous, perhaps, to be considered as the inventors of that which they had learned from others.

The Greeks for a time travelled into Egypt, but they translated no books from the Egyptian language; and when the Macedonians had overthrown the empire of Persia, the countries that became subject to Grecian dominion studied only the Grecian literature. The books of the conquered nations, if they had any among them, sunk into oblivion; Greece considered herself as the mistress, if not as the parent of arts, her language contained all that was supposed to be known, and, except the sacred writings of the Old Testament, I know not that the library of Alexandria adopted any thing from a foreign tongue.

The Romans confessed themselves the scholars of the Greeks, and do not appear to have expected, what has since happened, that the ignorance of succeeding ages would prefer them to their teachers. Every man, who in Rome aspired to the praise of literature, thought it necessary to learn Greek, and had no need of versions when they could study the originals. Translation, however, was not wholly neglected. Dramatick poems could be understood by the people in no language but their own, and the Romans were sometimes entertained with the tragedies of Euripides and the comedies of Menander. Other works were sometimes attempted; in an old scholiast there is mention of a Latin Iliad; and we have not wholly lost Tully's version of the poem of Aratus; but it does not appear that any man grew eminent by interpreting another, and perhaps it was more frequent to translate for exercise or amusement, than for fame.

The Arabs were the first nation who felt the ardour of translation: when they had subdued the eastern provinces of the Greek empire, they found their captives wiser than themselves, and made haste to relieve their wants by imparted knowledge. They discovered that many might grow wise by the labour of a few, and that improvements might be made with speed, when they had the knowledge of former ages in their own language. They, therefore, made haste to lay hold on medicine and philosophy, and turned their chief authors into Arabick. Whether they attempted the poets is not known; their literary zeal was vehement, but it was short, and probably expired before they had time to add the arts of elegance to those of necessity.

He that reviews the progress of English literature, will find that translation was very early cultivated among us, but that some principles, either wholly erroneous or too far extended, hindered our success from being always equal to our diligence. Chaucer, who is generally considered as the father of our poetry, has left a version of Boethius on the Comforts of Philosophy, the book which seems to have been the favourite of the middle ages, which had been translated into Saxon by King Alfred, and illustrated with a copious comment ascribed to Aquinas. It may be supposed that Chaucer would apply more than common attention to an author of so much celebrity, yet he has attempted nothing higher than a version strictly literal, and has degraded the poetical parts to prose, that the constraint of versification might not obstruct his zeal for fidelity.

Caxton taught us typography about the year 1474. The first book printed in English was a translation. Caxton was both the translator and printer of the Destruction of Troye; a book which, in that infancy of learning, was considered as the best account of the fabulous ages, and which, though now driven out of notice by authors of no greater use or value, still continued to be read in Caxton's English to the beginning of the present century.

Caxton proceeded as he began, and, except the poems of Gower and Chaucer, printed nothing but translations from the French, in which the original is so scrupulously followed, that they afford us little knowledge of our own language: though the words are English, the phrase is foreign.

As learning advanced, new works were adopted into our language, but I think with little improvement of the art of translation, though foreign nations and other languages

offered us models of a better method; till in the age of Elizabeth we began to find that greater liberty was necessary to elegance, and that elegance was necessary to general reception; some essays were then made upon the Italian poets, which deserve the praise and gratitude of posterity.

But the old practice was not suddenly forsaken: Holland filled the nation with literal translation; and, what is yet more strange, the same exactness was obstinately practised in the versions of the poets. This absurd labour of construing into rhyme was countenanced by Jonson in his version of Horace; and whether it be that more men have learning than genius, or that the endeavours of that time were more directed towards knowledge than delight, the accuracy of Jonson found more imitators than the elegance of Fairfax; and May, Sandys and Holiday, confined themselves to the toil of rendering line for line, not indeed with equal felicity, for May and Sandys were poets, and Holiday only a scholar and a critick.

Feltham appears to consider it as the established law of poetical translation, that the lines should be neither more nor fewer than those of the original; and so long had this prejudice prevailed, that Denham praises Fanshaw's version of Guarini as the example of *a new and noble way*, as the first attempt to break the boundaries of custom, and assert the natural freedom of the Muse.

In the general emulation of wit and genius which the festivity of the Restoration produced, the poets shook off their constraint, and considered translation as no longer confined to servile closeness. But reformation is seldom the work of pure virtue or unassisted reason. Translation was improved more by accident than conviction. The writers of the foregoing age had at least learning equal to their genius; and, being often more able to explain the sentiments or illustrate the allusions of the ancients, than to exhibit their graces and transfuse their spirit, were, perhaps, willing sometimes to conceal their want of poetry by profusion of literature, and, therefore, translated literally, that their fidelity might shelter their insipidity or harshness. The wits of Charles's time had seldom more than slight and superficial views; and their care was to hide their want of learning behind the colours of a gay imagination; they, therefore, translated always with freedom, sometimes with licentiousness, and, perhaps, expected that their readers should accept sprightliness for knowledge, and consider ignorance and mistake

as the impatience and negligence of a mind too rapid to stop at difficulties, and too elevated to descend to minuteness.

Thus was translation made more easy to the writer, and more delightful to the reader; and there is no wonder if ease and pleasure have found their advocates. The paraphrastick liberties have been almost universally admitted; and Sherbourn, whose learning was eminent, and who had no need of any excuse to pass slightly over obscurities, is the only writer who, in later times, has attempted to justify or revive the ancient severity.

There is undoubtedly a mean to be observed. Dryden saw very early that closeness best preserved an author's sense, and that freedom best exhibited his spirit; he, therefore, will deserve the highest praise, who can give a representation at once faithful and pleasing, who can convey the same thoughts with the same graces, and who, when he translates, changes nothing but the language.

The study of ancient literature was interrupted in Europe by the irruption of the Northern nations, who subverted the Roman empire, and erected new kingdoms with new languages. It is not strange that such confusion should suspend literary attention; those who lost, and those who gained dominion, had immediate difficulties to encounter, and immediate miseries to redress, and had little leisure, amidst the violence of war, the trepidation of flight, the distresses of forced migration, or the tumults of unsettled conquest, to inquire after speculative truth, to enjoy the amusement of imaginary adventures, to know the history of former ages, or study the events of any other lives. But no sooner had this chaos of dominion sunk into order, than learning began again to flourish in the calm of peace. When life and possessions were secure, convenience and enjoyment were soon sought, learning was found the highest gratification of the mind, and translation became one of the means by which it was imparted.

At last, by a concurrence of many causes, the European world was roused from its lethargy; those arts which had been long obscurely studied in the gloom of monasteries became the general favourites of mankind; every nation vied with its neighbour for the prize of learning; the epidemical emulation spread from south to north, and curiosity and translation found their way to Britain.

8.4 GLOSSARY: NO. 68 & 69 HISTORY OF TRANSLATION

Studies: learning activities; **exercised:** worried / puzzled; **the ingenious:** the clever people; **diligently:** with hard work or concentration and devotion; **impediments:** obstacles; **bar:** block; **in some measure:** to some extent or degree; **multiplicity:** a great number of; **incommodious:** inconvenient, less comfortable; **acquisitions:** information, learning, etc.; **dominion:** control; **sunk into oblivion:** forgotten; **ardour:** passion; **captives:** who have been captured; **zeal:** enthusiasm; **vehement:** showing strong feeling; **irruption:** sudden and forceful entry or appearance; **trepidation:** feeling of fear or nervousness; **tumults:** confusions, noisy sounds; **gratification:** pleasure / satisfaction; **concurrence:** happening at the same time; **lethargy:** laziness, inertia, listlessness; **obscurely:** hard to understand, vaguely; **gloom:** darkness; **monasteries:** communities of monks; **epidemical:** (here) widespread; **emulation:** the act of trying to do better, or as well as another does; the act of competing or vying **Word Notes.**

Erroneous: incorrect/wrong; **hindered:** obstructed; **diligence:** hard work; **copious:** plentiful/abundant; **ascribed:** attributed; **celebrity:** the state of being famous; **degraded:** made worse in quality; **constraint:** limitation / restriction / control; **obstruct:** hinder/check; **zeal:** enthusiasm; **fidelity:** the degree of exactness with which something is produced or copied or translated, etc.; **infancy of learning:** a very stage of learning; **fabulous:** great / extraordinary; **scrupulously:** very carefully; **forsaken:** abandon / give up; **obstinately:** stubbornly; **construed:** interpreted / explained; **countenanced:** tolerated/allowed; **prejudice:** bias / dislike / unreasoned opinion; **Muse:** each of the nine goddesses of arts in Greek and Roman mythologies; **emulation:** the act of doing as well as or better than the other (s); **festivity:** happiness and cheerfulness; **insipidity:** dullness, without any interesting, pleasant, etc.; **transfuse:** investing, a very large quantity; **licentiousness:** sexual immorality; **sprightliness:** the state of being lively.

8.5 SUMMARY OF "NO.68: HISTORY OF TRANSLATION"

Some studies have worried the clever and the well-educated for over three hundred years. The art of translation is one of those studies cultivated most laboriously and effectively. It has helped removal of obstacles on way to the study of science, and it has also made multiplicity of languages much less inconvenient.

The moderns have reasons to claim translation as their own for they have had no models to imitate. In ancient times instruction was oral, and learning traditional. What was not written, therefore, could not be translated. When alphabetical writing made the conveying of opinions and transmission of events easier and more certain, literature could not develop more than the country immediately. Alternatively, the distant nations hardly had any buying and selling of goods, etc. Those who went abroad, came back with knowledge and information which they desired to project as invented by themselves, though actually they had learnt all from others.

The Greeks travelled to Egypt but they did not translate any books from the Egyptian language. However, translation was not wholly neglected. Dramatic poems could be understood by the people in only their own language. The Romans were sometimes entertained with the tragedies of Euripides and the comedies of Menander. Perhaps it was more frequent to translate for exercise or amusement than for fame.

The Arabs were the first nation who felt the passion of translation. They, therefore, turned their chief authors into Arabic in the fields of medicine and philosophy. It is not known whether they attempted the translation of the Greek poets into the Arabic language. Their zeal, however, for literary pursuits was quite strong, though short.

The study of ancient literature was interrupted in Europe by the irruption of the Northern nations who subverted the Roman Empire and erected new Kingdom with new languages. But soon learning again began to flourish in the calm of peace. Learning was found the highest gratification of the mind, and translation became one of the means by which it was imparted.

8.6 SUMMARY OF "NO.69: HISTORY OF TRANSLATION"

One reviewing the progress of English literature will find the translation was developed

among the English quite early. However some principles, either incorrect or excessively extended, prevented the success of the English from being always proportionate to the conscientious endeavours.

Chaucer, generally regarded as the father of the English poetry, has left a version of the book "*Boethius on the Comforts of Philosophy*". This book, which seems to have been the favourite of the Middle Ages, had been translated into Saxon by King Alfred. It had been illustrated with a plentiful comment attributed to Aquinas. Yet Chaucer's version is just literal, and it has belittled the poetical parts by lowering them to prose so that the restriction of versification might not hinder (obstruct) his passion for faithfulness.

Caxton taught the writers of Britain typography about the year 1474, and the first book printed in English was a translation. Caxton was both the printer and translator of the book "*Destruction of Troye*". He proceeded as he began. Except the poems of Gower and Chaucer, he printed only translations from the French. The original is strictly followed. Though the words are English, the phrase remains French.

As learning advanced, new works were adopted in English, but with little improvement of the art of translation. This happened despite the fact that foreign nations and other languages offered the English writers models of a better method. In the age of Elizabeth the English writers began to find that greater liberty was necessary to elegance, and the elegance was necessary to general reception. Some essays were then written about the Italian poets which deserve to be gratefully praised by the English posterity.

Still the old practice remained. Holland filled the nation with literal translation. The same exactness was strictly followed in the versions of the poets. This ridiculous labour of interpreting rhyme was consented to by Ben Jonson in his version of Horace, and his accuracy found more imitators than the style and grace of Fairfax. May, Sandys and Holiday limited themselves to the labour of translating line for line, though not with equal felicity. This was because May and Sandys were poets, whereas Holiday was only a scholar and a critic. Feltham appeared to think keeping lines in translation neither fewer nor more than those in the original. He praised Fanshaw's version of Guarini as the example of a new and noble way as the first attempt to break the boundaries of custom and firmly emphasise the natural freedom of the Muse.

The festivity of the Restoration period produced the general emulation of wit and genius. In this emulation the poets gave up their genius. In this emulation the poets gave up their constraint and restriction. They stopped thinking translation confined to servile nearness to the original poetic compositions in structure, etc., Translation was improved more by chance than conviction. They translated literally so that their faithfulness is being close to the original version could shelter their dullness or hardness.

Thus translation was made more easy to the writer and also more delightful to the reader. Sherbourn with his eminent knowledge and learning, was the only who attempted to justify or revive the ancient harshness. Dryden saw very early that exhibited his spirit. So he will deserve the highest admiration who can give translation / representation both faithful and delightful. Moreover, such an author / translation deserves the best praise who can convey through translation everything the same unchanged except the language.

8.7 EXAMINATION ORIENTED QUESTIONS

Q1: Trace the history of translation on the basis of your study of Johnson's essay No. 68.

Ans: According to Samuel Johnson, over three centuries, the art of translation has been the most laboriously and successfully cultivated of so many studies. Consequently two results have come out. First, all obstacles to progress in science have been removed to some extent. Second, the variety of languages has also become less inconvenient to some extent. There have been different kinds of writings. The ancient writers have left us models of each type to imitate. But translation is an exception. Hence, it can be claimed as their own by the modern writers/ translators. In ancient times, teaching or giving information was done orally. Learning was traditional, and what was not written could not be translated.

The Greeks, for a short period of time, travelled into Egypt, but they did not translate any books from the Egyptian language. Every man who in home aspired to the praise of literature thought it necessary to learn Greek, and felt no need of translated versions when they could study the originals. Still

translation was not wholly neglected. Dramatic poems could be understood by the people in their own language, and the Romans were at times entertained with the tragedies of Euripides and the comedies of Menander. Translation of other works was attempted.

Perhaps it was more frequent to translate for exercise or amusement than for fame or recognition.

The Arabs were the first nation to have felt the passion of translation. The study of ancient literature got interrupted in Europe by the irruption of the Northern nations. The Roman empire was subverted and new kingdoms were erected with languages. As a result, all literary activities remained stalled till the return of the calm of peace. When learning was found the highest satisfaction of the mind, the translation became a means by which it was imparted.

A concurrence of many causes, at last, roused the European world from its state of inertia and listlessness. All those arts which had been obscurely studied in the darkness of monasteries, became the favourites of mankind. Nations began to compete with each other for the prize of learning. The rapid vying (competing) among the nations spread speedily from south to north, and curiosity as well as translation found their way to Britain.

Q2: How was translation made more easy to the writer, and more delightful to the reader? Elaborate on the basic content of Johnson's essay "No. 69: History of Translation."

Ans: When the progress of English literature is reviewed, one will find that translation was very early cultivated among the English writers. However, some principles were either fully wrong or were extended rather to excess. This obstructed the writer's success which was always unable to come equal to their hard work. Chaucer, the father of the English poetry's attempt, however, has come below expectations as it is nothing higher than a strictly literal version of the original work. He has degraded the poetical parts to prose to ensure that he remained faithful to the sense at the cost of the verse constraint. Caxton translated as well as printed the book *Destruction of Troye*. But he printed

nothing but translations from the French in which the original was followed fully so that the poems afford little knowledge of the English language. Though the words are English, the phrase remains foreign.

Learning kept on advancing but there was little improvement in the art of translation. However the English began to find that greater freedom was necessary to elegance, and elegance was necessary to general reception. Still the old practice was not given up. Holland filled the nation with literal translation. The same exactness was followed in the versions of the poets. Ben Jonson, however, came out with accuracy which found more imitators. But then came Denham's praise of Fanshaw's version of Guarini as the example of a new and noble way, as the first attempt to break the restrictions of the custom of exactness, amounted to asserting the natural freedom of the Muse.

The poets shook off their constraint and considered translation as no longer confined to servile closeness. But reformation is seldom the work of pure virtue or unassisted reason. Translation was improved by accident than conviction. The wits of Charles's time had seldom more than superficial views. They always worried about hiding their learning behind their gay imagination. Hence they translated with freedom, sometimes with licentiousness.

Thus translation was made easy to the writer, and more delightful to the reader. There is a mean to be observed. Those writers deserve praise who give a representation at once faithful and pleasing, and who translate with change in nothing except the language.

8.8 SUGGESTED READING

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CHARLES LAMB : IMPERFECT SYMPATHIES

STRUCTURE

9.1 OBJECTIVES

9.2 INTRODUCTION TO CHARLES LAMB

9.3 TEXT OF THE IMPERFECT SYMPATHIES

9.4 GLOSSARY

9.5 SUMMARY OF THE WORK

9.6 CRITICAL ANALYSIS OF THE WORK

9.7 EXAMINATION ORIENTED QUESTIONS

9.8 SUGGESTED READING

9.1 OBJECTIVES

The objectives of this lesson are:

- A) To acquaint the learner with Charles Lamb.
- B) To analyse the prose in detail.
- C) To appreciate the prose critically.
- D) To get an insight into the philosophy of Charles Lamb.

9.2 INTRODUCTION TO CHARLES LAMB

Charles Lamb was an English essayist, poet, fiction writer and critic from the Romantic period who continues to be one of the most lovable and read English essayists of all

times. He was one of the significant members of the Lake Poets among whom William Wordsworth and Samuel Taylor Coleridge were his close friends. Although he could not attain enduring popularity for his poetry as his friends Wordsworth and Coleridge did, he later channelized his energies into writing prose and in this pursuit emerged as one of the best essayists of his times. Two of his collections, *Essays of Elia* and *Tales from Shakespeare* are considered his best works as an essayist. *Essays of Elia*, which contained a string of autobiographical record of experiences and essays of Elia, a fictitious character of the writer, is counted among the most excellent illustrations of the English style of essays and compositions. His other prominent work *Tales from Shakespeare*, which he produced along with his sister Mary Lamb, consists of plays of Shakespeare for children. Some of his other notable works are 'John Woodvil', 'The Adventures of Ulysses', 'On the Tragedies of Shakespeare' and 'Witches and Other Night Fears'.

- ◆ He was born on February 10, 1775, in London to John Lamb and Elizabeth Field as their youngest child among three living children. His father worked as a clerk for a lawyer. His brother John and sister Mary were many years older to him. He was quite close to his paternal aunt Hetty and maternal grandmother Mrs. Field.
- ◆ Mary taught him to read and thereafter he came under the guidance of Mrs. Reynolds with whom he maintained lifelong contact.

He joined 'Christ's Hospital' at seven. It was in this free boarding school where he met Samuel Taylor Coleridge and developed a friendship that remained for life.

- ◆ He suffered from stutter problem all his life, which disqualified him from a clerical career. After a short stint in the office of a London merchant Joseph Paice, he joined the Examiner's Office of the South Sea House where he served in a small post till February 8, 1792.
- ◆ On April 5, 1792, he joined the 'East India House' which was the headquarters of 'East India Company', as a clerk in its Account's Office. He served the company for over three decades till his retirement in 1825.

- ◆ Charles became heavily addicted to alcohol. Once in 1795, he had to stay in an asylum for six weeks.
- ◆ On September 22, 1796, his elder sister Mary in a fit of rage stabbed and killed their mother Elizabeth. A subsequent investigation revealed Mary to be suffering from temporary mental illness. Mary's custody was given to Charles Lamb.
- ◆ Lamb and his sister led an active social life with some of the notable literary and theatrical personalities around. Coleridge was a close childhood friend and later Lamb befriended William Wordsworth, both of them remained his friends for life.
- ◆ He became acquainted with many young writers in London like Leigh Hunt, William Hazlitt, and Percy Bysshe Shelley who advocated political reform.
- ◆ On April 16, 1796, his first literary work came out in the first volume of 'Poems on Various Subjects' published by Coleridge that contained four poems of Lamb.
- ◆ In 1798 his romantic prose 'A Tale of Rosamund' was published. In the same year his works were published along with that of Charles Lloyd in the book 'Black Verse'.
- ◆ After his father's demise in 1799, Mary shifted with Charles for good. However her insanity proved to be recurrent in nature and she had to visit the asylum many a times.
- ◆ To earn a decent living for him and his sister Mary, he started writing short articles for London newspapers from around 1801.
- ◆ His next publication was the poetic tragedy 'John Woodvil' in 1802, which failed to gain success.
- ◆ 'Mr. H', his two-act farce was performed in 1807.
- ◆ One of his notable works 'Tales from Shakespeare', which he produced along with his sister Mary Lamb, was published in 1807. It is an adaptation of plays

of Shakespeare for children where he worked on the tragedies while Mary worked on the comedies.

- ◆ He retold the works of Shakespeare while sprinkling his own critical views regarding the plays. Many of his critical reviews on Shakespeare as also on William Hogarth were published on 'Reflector', a quarterly magazine by Hunt.
- ◆ In 1808 Charles Lamb came out with 'The Adventures of Ulysses', an adaptation of 'Odyssey' for children. The same year his 'Specimens of English Dramatic Poets Who Lived About the Time of Shakespeare' that consisted of selective scenes of Elizabethan dramas was published.
- ◆ Thereafter Charles and Mary published 'Mrs. Leicester's School' in 1809.
- ◆ A collection of essays, 'Essays of Elia', which contain autobiographical account of experiences of Elia, an imaginary figure created by Lamb, was published in 1823. The essays were earlier issued serially in the 'London Magazine', the oldest literary journal of UK.
- ◆ However Robert Southey made a critical review of 'Essays of Elia' in the January 1823 issue of the 'Quarterly review' and also painted Lamb as irreligious. Lamb retaliated by writing a letter to Southey and published it on October 1823 in the 'London Magazine', expressing that his being a dissenter of the Church does not mean that he is an irreligious man.
- ◆ 'The Young Catechist', 'On The Lord's Prayer', 'Composed at Midnight' and 'A Vision Of Repentance' are some of his several poems that reflect his faith while he expressed his dissent for atheism in 'Living Without God In The World'.
- ◆ Some of his other notable works are 'On the Tragedies of Shakespeare' (1811), 'Witches and Other Night Fears' (1821), 'The Pawnbroker's Daughter' (1825) and 'The Last Essays of Elia' (1833).
- ◆ Major Works: Lamb's work along with his sister Mary, 'Tales from Shakespeare', emerged as a best seller in the 'Children's Library' of William

Godwin. His collection of essays in 'Essays of Elia' is considered one of the most remarkable works on English style of essays and compositions.

Personal Life and Legacy

- ◆ His first supposed love interest was Ann Simmons, in 1792, who finds place in many of his Elia essays with the pseudonym 'Alice M'. His love affair failed and Simmons married a silversmith.
- ◆ He again fell in love with actress Fanny Kelly, but was unsuccessful this time as well when Kelly turned down his marriage proposal.
- ◆ In 1823 he and his sister adopted Emma Isola, an orphan girl.
- ◆ As his sister's insanity bouts became more frequent, he relocated to Edmonton in 1833 so that Mary can avail constant care from her nurse. The same year Emma married Edward Moxon, a friend of Lamb and Lamb became more lonely and depressed.
- ◆ On December 27, 1834, he died after suffering from erysipelas following a fall in the street. He was interred in Edmonton at the 'All Saints' Churchyard'. Mary was laid beside him after her death in 1847.

9.3 TEXT OF IMPERFECT SYMPATHIES

(First published in London Magazine, August, 1821)

"I am of a constitution so general, that it consorts and sympathiseth with all things; I have no antipathy, or rather idiosyncrasy, in anything. Those national repugnances do not touch me, nor do I behold with prejudice the French, Italian, Spaniard, or Dutch." -*Religio Medici*.

THAT the author of the *Religio Medici*, mounted upon the airy stilts of abstraction, conversant about notional and conjectural essences; in whose categories of Being the possible took the upper hand of the actual; should have overlooked the impertinent individualities of such poor concretions as mankind, is not much to be admired. It is rather to be wondered at, that in the genus of animals he should have condescended to distinguish that species at

all. For myself-earth-bound and fettered to the scene of my activities-

"Standing on earth, not rapt above the sky,"

I confess that I do feel the differences of mankind, national or individual, to an unhealthy excess. I can look with no indifferent eye upon things or persons. Whatever is, is to me a matter of taste or distaste; or when once it becomes indifferent, it begins to be disrelishing. I am, in plainer words, a bundle of prejudices-made up of likings and dislikings-the veriest thrall to sympathies, apathies, antipathies. In a certain sense, I hope it may be said of me that I am a lover of my species. I can feel for all indifferently, but I cannot feel towards all equally. The more purely English word that expresses sympathy will better explain my meaning. I can be a friend to a worthy man, who upon another account cannot be my mate or *fellow*. I cannot *like* all people alike.

I have been trying all my life to like Scotchmen, and am obliged to desist from the experiment in despair. They cannot like me - and in truth, I never knew one of that nation who attempted to do it. There is something more plain and ingenuous in their mode of proceeding. We know one another at first sight. There is an order of imperfect intellects (under which mine must be content to rank) which in its constitution is essentially anti-Caledonian. The owners of the sort of faculties I allude to, have minds rather suggestive than comprehensive. They have no pretences to much clearness or precision in their ideas, or in their manner of expressing them. Their intellectual wardrobe (to confess fairly) has few whole pieces in it. They are content with fragments and scattered pieces of Truth. She presents no full front to them-a feature or side-face at the most. Hints and glimpses, germs and crude essays at a system, is the utmost they pretend to. They beat up a little game peradventure-and leave it to knottier heads, more robust constitutions, to run it down. The light that lights them is not steady and polar, but mutable and shifting: waxing, and again waning. Their conversation is accordingly. They will throw out a random word in or out of season, and be content to let it pass for what it is worth. They cannot speak always as if they were upon their oath-but must be understood, speaking or writing, with some abatement. They seldom wait to mature a proposition,

but even bring it to market in the green ear. They delight to impart their defective discoveries, as they arise, without waiting for their full development. They are no systematisers, and would but err more by attempting it. Their minds, as I said before, are suggestive merely. The brain of a true Caledonian (if I am not mistaken) is constituted upon quite a different plan. His Minerva is born in panoply. You are never admitted to see his ideas in their growth - if; indeed, they do grow, and are not rather put together upon principles of clock-work. You never catch his mind in an undress. He never hints or suggests anything, but unrades his stock of ideas in perfect order and completeness. He brings his total wealth into company, and gravely unpacks it. His riches are always about him. He never stoops to catch a glittering something in your presence, to share it with you, before he quite knows whether it be true touch or not. You cannot cry *halves* to anything that he finds. He does not find, but bring. You never witness his first apprehension of a thing. His understanding is always at its meridian-you never see the first dawn, the early streaks. He has no falterings of self-suspicion. Surmises, guesses, misgivings, half-intuitions, semi-consciousness, partial illuminations, dim instincts, embryo conceptions, have no place in his brain, or vocabulary. The twilight of dubiety never falls upon him. Is he orthodox-he has no doubts. Is he an infidel-he has none either. Between the affirmative and the negative there is no border-land with him. You cannot hover with him upon the confines of truth, or wander in the maze of a probable argument. He always keeps the path. You cannot make excursions with him-for he sets you right. His taste never fluctuates. His morality never abates. He cannot compromise, or understand middle actions. There can be but a right and a wrong. His conversation is as a book. His affirmations have the sanctity of an oath. You must speak upon the square with him. He stops a metaphor like a suspected person in an enemy's country. "A healthy book I" - said one of his countrymen to me, who had ventured to give that appellation to John Buncle," - did I catch rightly what you said? I have heard of a man in health, and of a healthy state of body, but I do not see how that epithet can be properly applied to a book." Above all, you must beware of indirect expressions before a Caledonian. Clap an extinguisher upon your irony, if you are unhappily blest with a vein of it. Remember you are upon your oath. I have a print of a

graceful female after Leonardo da Vinci, which I was showing off to Mr. --. After he had examined it minutely, I ventured to ask him how he liked MY BEAUTY (a foolish name it goes by among my friends) - when he very gravely assured me, that "he had considerable respect for my character and talents" (so he was pleased to say), "but had not given himself much thought about the degree of my personal pretensions". The misconception staggered me, but did not seem much to disconcert him. Persons of this nation are particularly fond of affirming a truth which nobody doubts. They do not so properly affirm, as annunciate it. They do indeed appear to have such a love of truth (as if, like virtue, it were valuable for itself) that all truth becomes equally valuable, whether the proposition that contains it be new or old, disputed, or such as is impossible to become a subject of disputation. I was present not long since at a party of North Britons, where a son of Burns was expected; and happened to drop a silly expression (in my South British way), that I wished it were the father instead of the son-when four of them started up at once to inform me, that "that was impossible, because he was dead". An impracticable wish, it seems, was more than they could conceive. Swift has hit off this part of their character, namely, their love of truth, in his biting way, but with an illiberality that necessarily confines the passage to the margin. The tediousness of these people is certainly provoking. I wonder if they ever tire one another! In my early life I had a passionate fondness for the poetry of Burns. I have sometimes foolishly hoped to ingratiate myself with his countrymen by expressing it. But I have always found that a true Scot resents your admiration of his compatriot, even more than he would your contempt of him. The latter he imputes to your "imperfect acquaintance with many of the words which he uses"; and the same objection makes it a presumption in you to suppose that you can admire him, -Thomson they seem to have forgotten. Smollett they have neither forgotten nor forgiven for his delineation of Rory and his companion, upon their first introduction to our metropolis. Speak of Smollett as a great genius, and they will retort upon you Hume's *History* compared with his continuation of it. What if the historian had continued Humphrey Clinker?

I have, in the abstract, no disrespect for Jews. They are a piece of stubborn

antiquity, compared with which Stonehenge is in its non-age. They date beyond the pyramids. But I should not care to be in habits of familiar intercourse with any of that nation. I confess that I have not the nerves to enter their synagogues. Old prejudices cling about me. I cannot shake off the story of Hugh of Lincoln. Centuries of injury, contempt, and hate, on the one side, -of cloaked revenge, dissimulation, and hate, on the other, between our and their fathers, must, and ought, to affect the blood of the children. I cannot believe it can run clear and kindly yet; or that a few fine words, such as candour, liberality, the light of a nineteenth century, can close up the breaches of so deadly a disunion. A Hebrew is nowhere congenial to me. He is least distasteful on change-for the mercantile spirit levels all distinctions, as are all beauties in the dark. I boldly confess I do not relish the approximation of Jew and Christian, which has become so fashionable. The reciprocal endearments have, to me, something hypocritical and unnatural in them. I do not like to see the Church and Synagogue kissing and congeeing in awkward postures of an affected civility. If *they* are converted, why do they not come over to us altogether? Why keep up a form of separation, when the life of it has fled? If they can sit with us at table, why do they kick at our cookery? I do not understand these half convertites. Jews christianizing-Christians judaizing-puzzle me. I like fish or flesh. A moderate Jew is a more confounding piece of anomaly than a wet Quaker. The spirit of the synagogue is essentially separative. B-- would have been more in keeping if he had abided by the faith of his forefathers. There is a fine scorn in his face, which nature meant to be of Christians. The Hebrew spirit is strong in him, in spite of his proselytism. He cannot conquer the Shibboleth. How it breaks out, when he sings, "The Children of Israel passed through the Red Sea"! The auditors, for the moment, are as Egyptians to him, and he rides over our necks in triumph. There is no mistaking him. B-- has a strong expression of sense in his countenance, and it is confirmed by his singing. The foundation of his vocal excellence is sense. He sings with understanding, as Kemble delivered dialogue. He would sing the Commandments, and give an appropriate character to each prohibition. His nation, in general, have not over-sensible countenances. How should they? -but you seldom see a silly expression among them. Gain, and the pursuit of gain, sharpen a man's visage. I never heard of an idiot being

born among them. Some admire the Jewish female physiognomy. I admire it-but with trembling. Jael had those full dark inscrutable eyes.

In the Negro countenance you will often meet with strong traits of benignity. I have felt yearnings of tenderness towards some of these faces-or rather masks-that have looked out kindly upon one in casual encounters in the streets and highways. I love what Fuller beautifully calls-these "images of God cut in ebony". But I should not like to associate with them, to share my meals and my good-nights with them-because they are black.

I love Quaker ways, and Quaker worship. I venerate the Quaker principles. It does me good for the rest of the day when I meet any of their people in my path. When I am ruffled or disturbed by any occurrence, the sight, or quiet voice of a Quaker, acts upon me as a ventilator, lightening the air, and taking off a load from the bosom. But I cannot like the Quakers (as Desdemona would say) "to live with them". I am all over sophisticated-with humours, fancies, craving hourly sympathy. I must have books, pictures, theatres, chit-chat, scandal, jokes, ambiguities, and a thousand whim-whams, which their simpler taste can do without. I should starve at their primitive banquet. My appetites are too high for the salads which (according to Evelyn) Eve dressed for the angel, my gusto too excited "To sit a guest with Daniel at his pulse."

The indirect answers which Quakers are often found to return to a question put to them may be explained, I think, without the vulgar assumption, that they are more given to evasion and equivocating than other people. They naturally look to their words more carefully, and are more cautious of committing themselves. They have a peculiar character to keep up on this head. They stand in a manner upon their veracity. A Quaker is by law exempted from taking an oath. The custom of resorting to an oath in extreme cases, sanctified as it is by all religious antiquity, is apt (it must be confessed) to introduce into the laxer sort of minds the notion of two kinds of truth-the one applicable to the solemn affairs of justice, and the other to the common proceedings of daily intercourse. As truth bound upon the conscience by an oath can be but truth, so in the common affirmations of the shop and the market-place a latitude is

expected and concealed upon questions wanting this solemn covenant. Something less than truth satisfies. It is common to hear a person say, "You do not expect me to speak as if I were upon my oath". Hence a great deal of incorrectness and inadvertency, short of falsehood, creeps into ordinary conversation; and a kind of secondary or laic-truth is tolerated, where clergy-truth-oath-truth, by the nature of the circumstances, is not required. A Quaker knows none of this distinction. His simple affirmation being received, upon the most sacred occasions, without any further test, stamps a value upon the words which he is to use upon the most indifferent topics of life. He looks to them, naturally, with more severity. You can have of him no more than his word. He knows, if he is caught tripping in a casual expression, he forfeits, for himself, at least, his claim to the invidious exemption. He knows that his syllables are weighed and how far a consciousness of this particular watchfulness, exerted against a person, has a tendency to produce indirect answers, and a diverting of the question by honest means, might be illustrated, and the practice justified, by a more sacred example than is proper to be adduced upon this occasion. The admirable presence of mind, which is notorious in Quakers upon all contingencies, might be traced to this imposed self-watchfulness-if it did not seem rather an humble and secular scion of that old stock of religious constancy, which never bent or faltered, in the Primitive Friends, or gave way to the winds of persecution, to the violence of judge or accuser, under trials and racking examinations. "You will never be the wiser, if I sit here answering your questions till midnight", said one of those upright Justicers to Penn, who had been putting law-cases with a puzzling subtlety. "Thereafter as the answers may be", retorted the Quaker. The astonishing composure of this people is sometimes ludicrously displayed in lighter instances. I was travelling in a stage-coach with three male Quakers, buttoned up in the straightest non-conformity of their sect. We stopped to bait at Andover, where a meal, partly tea apparatus, partly supper, was set before us. My friends confined themselves to the tea-table. I in my way took supper. When the landlady brought in the bill, the eldest of my companions discovered that she had charged for both meals. This was resisted. Mine hostess was very clamorous and positive. Some mild arguments were used on the part of the Quakers, for which the heated mind of

the good lady seemed by no means a fit recipient. The guard came in with his usual peremptory notice. The Quakers pulled out their money, and formally tendered it - so much for tea - I, in humble imitation, tendering mine - for the supper which I had taken. She would not relax in her demand. So they all three quietly put up their silver, as did myself, and marched out of the room, the eldest and gravest going first, with myself closing up the rear, who thought I could not do better than follow the example of such grave and warrantable personages. We got in. The steps went up. The coach drove off. The murmurs of mine hostess, not very indistinctly or ambiguously pronounced, became after a time inaudible-and now my conscience, which the whimsical scene had for a while suspended, beginning to give some twitches, I waited, in the hope that some justification would be offered by these serious people for the seeming injustice of their conduct. To my great surprise, not a syllable was dropped on the subject. They sat as mute as at a meeting. At length the eldest of them broke silence, by inquiring of his next neighbour, "Hast thee heard how indigos go at the India House"? and the question operated as a soporific on my moral feeling as far as Exeter.

9.4 GLOSSARY

Consorts: spends time with others; **sympathiseth:** sympathise; **antipathy:** dislike; **Idiosyncrasy:** an unusual or peculiar way of behaving; **repugnances:** instinctive feelings of dislike; **Religio Medici:** a book written by Sir Thomas Browne; **stills:** artificial support for legs; **impertinent individualities:** peculiar qualities; **apathies:** attitude of indifference; **disrelishing:** unpleasant; **antipathies:** dislikes, **The veriest thrall:** the surest slave; **ingenuous:** frank, open and plain; **The intellectual wardrobe:** the mind; **In season or out of season:** at proper or improper; **waxing:** growing brighter; **waning:** growing dim; **Caledoniam:** Scotchman; **Falterings:** doubts; **Embryo conceptions:** immature ideas; **fluctuates:** changes; **John Buncle:** a novel by Thomas Amory; **Leonardo da Vinci:** a famous Italian painter; **disputation:** controversy; **imputes:** attributes; **Our metropolis:** London; (David) Hume's **History:** David Hume was an English philosopher, historian and priest ; **Nonage:** infancy; **Synagogue:** a congregation of the Jews for religious worship; **Hugh of Lincoln:** a

small boy who was crucified by the Jews in 1255; dissimulation: hypocrisy; **Hebrew**: a Jew; **Proselytism**: conversion to Christianity; conquer the **Shibboleth**: get rid of the Jewish spirit; **Kemble**: John Kemble, the famous Shakespearian tragic actor; **Jeal**: Jewish lady who murdered Sisura, Captain of the army of the King of Canann, while he was lying in her camp; **veracity**: truthfulness; **laxer**: weaker; **Clergy truth**: truth spoken by a religious person who is not supposed to tell a lie; **invidious**: offensive; **adduced**: attached; **upright justicers**: honest judges; **soporific**: sleep producing.

9.5 SUMMARY OF THE WORK

In his essay titled "Imperfect Sympathies", Charles Lamb gives his frank opinions about the Jews. He confesses that he does not cherish thoughts of being in close touch with the Jews. The Jews suffered persecution for centuries at the hands of the Christians. In return, the Jews nursed bitter hatred for centuries against their persecutors. There can be hardly any real friendship between the two races. The Jews and the Christians can hardly love themselves in view of the past hostilities for centuries. Lamb frankly says that a Jew can never be welcome to him except in trade and commerce. The show of love and friendship between the two races is all hypocrisy. There is no possibility of compromise and harmony unless the Jews agree to getting converted to Christianity. In his opinion, the spirit of the Jewish Synagogue is separative. It is not at all unifying. No Jew is expected to forget his own religion and give up his hatred for the Christian religion and the people. The very fact of the Jew's being sly and shrewd is reflected in the face of every Jew. Lamb agrees with the people who say that the Jewish women are pretty, but also treacherous. It is mentioned in the Bible how a beautiful woman named Jael murdered her own husband.

Let us now come to what Lamb thinks of the Negroes. Lamb has no hatred for the Negroes because he finds in their face a look of generosity. But he also says that he cannot keep company with them because of their black complexion.

Then Charles Lamb gives his views about the Quakers. Lamb says the Quakers either evade questions or habitually answer them in the indirect manner. They practice equivocation and yet believe what they say is the gospel truth. They are not required to take any oath in the court of law because they are never expected to tell lies.

Quakers do not distinguish the truth applicable to solemn affairs and the truth applicable to ordinary affairs. A Quaker knows that if he is caught telling a lie, he will lose the privilege of being exempted from taking an oath in a court of law. Moreover, the Quakers are quite cautious in their speech. They are also very ready-mined. They have an attitude of indifference to certain affairs of the work-a-day life. For this reason, they appear to be ridiculously funny in the eyes of the worldly-wise people.

9.6 CRITICAL ANALYSIS OF THE WORK

Charles Lamb's easy "Imperfect Sympathies" is a fine piece of prose with many a feature typical of Lamb as an essayist. Its title is quite significant. Every person has got some kind of likes or dislikes. In Lamb's opinion no-body can like every-thing or every person, or even hate everything or everybody. His words deserving our attention are: "For myself earth-bound and fettered to the scene of my activities standing on earth, not rapt above the sky - I confess that I do feel the differences of mankind, national or individual, to an unhealthy excess".

As in his other essays, in "Imperfect Sympathies" also Charles Lamb is highly personal, though there is always some trick of mystification behind all his words and pictures. Besides, there is always a touch of irony or sarcasm behind his profession of love or liking. When he talks of his liking for the Quakers or the Negroes or anybody else, it is doubtful whether he really likes any of them. The manner in which Lamb analyses the character of the Scots, the Jews, the Negroes, etc., is really admirable, in spite of the fact that some of his remarks about these people are not completely true. His power of insight into human character is considerably revealed in his analysis of all these sects of communities.

Lamb's remarks/comments about the different tribes of the human beings are both sweeping and contradictory. This is how Lamb compares a Jew with a Quaker: "A moderate Jew is a more confounding piece of anomaly than a wet Quaker. The spirit of the synagogue is essentially separative." Lamb hits the reader below the belt with a view to producing laughter. About the Quakers Lamb says, "The indirect answers which the Quakers are often found to return to a question put to them may be explained, I think, without the vulgar assumption that they are more given to evasion and equivocating than other people".

As is true of Lamb's other essays, the essay under consideration has a familiar and chatty style. However, it is free from all those Biblical historical and mythological allusions that other essays of Lamb are replete with. It is also free from the Latin words and phrases. That is why this essay is readable even for the average readers.

To sum up, the essay under discussion is full of irony, sarcasm and humorous touches. Lamb has very skillfully and effectively presented his abstract theme through undoubtedly a medium that is quite concrete. By and large, it is highly interesting piece of prose.

9.7 EXAMINATION ORIENTED QUESTIONS

Q1: What does Sir Thomas Browne say in his book, "Religio Medici"? How does Charles Lamb react to Thomas Browne's remarks?

Ans: Sir Thomas Browne (1605-82), the Norwich physician, had the same fantastic humour as the metaphysical poets and that interest in religion which, with the Puritans, was to be almost exclusive of all other literary topics. His most interesting work is 'Religio Medici' ("The Religion of a Doctor"). In this book he says that he has no dislike for anything or any prejudice against any person in the world, whether he is a Frenchman or an Italian or a Spaniard or a Dutchman. Charles Lamb comments on Sir Thomas Browne and says that the Doctor moved in a world of abstract ideas and, as such, could have no sympathy or antipathy for anything. Lamb remarks rather sarcastically that Sir Thomas Browne should not have made any distinction between animals and human beings, because though there is no difference in the world of thoughts, yet there is difference in the world of realities.

Charles Lamb admits quite boldly that he makes distinction not only between animals and men but also between men and men, and between men and women as well as children. He asserts that he has all sorts of feelings such as sympathy, apathy and antipathy towards men, women children and things as well. However, his love for human beings exceeds the love that Sir Thomas Browne had. The reason is simple. He, unlike Sir Thomas Browne, can feel for all. However, Lamb says that he cannot like all. He concedes that he may be liked by some people as he may be disliked by some others. According to him, he

has degrees of sympathy for people and things as he has degrees of antipathy for them. Lamb asserts that to talk of sympathy or indifference towards anything would practically come to some kind of imperfect sympathy or antipathy.

To sum up, Sir Thomas Browne was a mystic, and he believed in scientific knowledge and miracles. But Charles Lamb recognizes the physical side of things. Instead of living in an airy world, he lives in the world of realities.

Q2: Discuss Lamb's opinions regarding Scotchmen.

Or

What are Lamb's views regarding Scotchmen? Discuss.

Or

Why is Charles Lamb unable to like Scotchmen? Discuss

Ans. Charles Lamb has his opinions about Scotchmen. He says that despite of all his efforts to like the Scotch people, he has failed to like any one of them. None of them has also succeeded in liking him. He confesses his intellect might be defective in some way or the other. His intellect or mind could not be very accurate in its ideas or in its expression. Such a mind as Lamb's can get only partial views of things. His mind is suggestive rather than comprehensive.

The mind of a Scotchman thinks or speaks differently. One cannot detect the growth of ideas in his mind. He always thinks that his ideas or statements are always correct. Even when a victim of blind prejudices, he never suspects that he is moving in darkness. He can never conceive half-truths, half-beliefs or half-intuitions, etc. In other words, says Lamb, a Scotchman is an extremist in thoughts, words and actions. He does not believe in any kind of compromise because, in his mind, everything appears to be either wholly false or wholly true. So the Scotchman does not change in his taste or morality. To him, what he says is the gospel truth. A Scotchman, then, cannot understand any metaphorical or figurative language. Once Lamb remarked to a Scotchman about a book. Lamb said that it was a healthy book. But the Scotchman

wondered how a book could be healthy. He could not digest the use of 'healthy' describing a book. Charles Lamb, then, tells us that Jonathan Swift satirized Scotchman's love of whole-truths. Then Lamb tells us that the Scotch people take offence when someone talks high of their men. The Scotchmen do not know how to appreciate their own poets or novelists. Nor do they know how to distinguish between their novelists and historians.

Thus, Charles Lamb makes no bones about his dislike of the Scotch people. In spite of all his efforts to like them, he has failed to overcome his prejudice against them. He frankly admits that even no Scotch has ever been able to like him.

9.8 SUGGESTED READING

1. A.C.Ward & A.R.Waller : The Cambridge History of English Literature Vol ? XII
2. F.P.Wilson & Bonamy Dobree : Oxford History of English Literature Vol ? X
3. Alfred Ainger : Lamb (English Men of Letters)
4. E.C.Johnson : Lamb Always Elia
5. J. Levis May : Charles Lamb

Course code: EL 501 (Theory)

UNIT-IV

Course Title: Novel

LESSON NO. 10

HENRY FIELDING : TOM JONES
(INTRODUCTION TO THE NOVELIST)

STRUCTURE:

- 10.1 OBJECTIVES**
- 10.2 LIFE OF HENRY FIELDING**
 - 10.2.1 LITERARY CAREER**
- 10.3 MULTIPLE CHOICE QUESTIONS (I)**
- 10.4 FILL IN THE BLANKS**
- 10.5 MAJOR WORKS**
- 10.6 MULTIPLE CHOICE QUESTIONS (II)**
- 10.7 LET US SUM UP**
- 10.8 ANSWER KEY (MULTIPLE CHOICE QUESTIONS)**
- 10.9 SHORT ANSWER TYPE QUESTIONS**
- 10.10 SUGGESTED READING**

10.1 OBJECTIVES

Objective of this lesson is to acquaint the learner with the life of the novelist Henry Fielding. This lesson is also an attempt to trace the literary career of the novelist and his journey from a dramatist to the major novelist of the century. The lesson will also deal with the major works by the novelist.

10.2 LIFE OF HENRY FIELDING

Henry Fielding was born on 22 April 1707 at Sharpham Park, Somerset, England. He

was an eighteenth century English novelist and dramatist known for his rich earthy humor and satirical powers. He is also famous as the author of *Tom Jones*. His father, Edmund had served under John Churchill, duke of Marlborough (eighteenth century general) and his mother, Sarah was the daughter of Sir Henry Gould, a judge of the King's Bench. In April 1718, at the age of eleven his mother died and his father remarried. His education during this time was confided to a certain Mr. Oliver, the clergyman of Motocombe, a neighboring village. He developed an interest in literature as a young man and went to Eton College where he studied classical authors. Apart from literature he was a good sportsman too, as he took part in the different sports and pastimes of the day, such as Conquering Lobs, Chuck, Starecaps, and so forth.

Among his school-fellows were some who subsequently attained to high dignities of the state, and still remained his friends. Foremost of these was George Lyttelton, later the statesman and orator, who had already commenced poet as an Eton boy with his "Soliloquy of a Beauty in the country". Sir Charles Hanbury Williams (squib writer) and Thomas Winnington were among his other friends. His first recorded love affair was with a young lady residing at Lyme Regis, who, in addition to her beauty, had the advantage of being the only daughter and heiress of one Solomon Andrew, deceased, a merchant of considerable local reputation. Fielding aspired to be a playwright and finished his first play in 1728. In the same year, he moved to the University of Leiden in Holland to study classics and law. However, financial problems forced him to abandon his studies and return home after a few months. During the 1730s he started writing plays and criticized the government of Sir Robert Walpole in his plays. It is believed that the Theatrical Licensing Act of 1737 was passed in response to his activities.

He married his first wife, Charlotte Craddock, in 1734. He was deeply in love with her and modeled the heroines of two of his novels on her. He had five children from her, of whom only one survived to adulthood. Financially not sound and was helped by Ralph Allen, a wealthy benefactor who later formed the basis of Squire Alworthy in *Tom Jones*. After Fielding's death, Allen provided for the education and support of his children. He was in deep grief over his wife's death in 1744. To add to his miseries, his lone surviving daughter from his first wife died after some years at a young age of twenty-three. During the 1740s, he was appointed Justice of the peace for

Westminster and then Magistrate of Middlesex. Deeply committed to fighting crime, he collaborated with his younger half-brother John and helped to form the Bow Street Runners in 1749. The Bow Street Runners have been called London's first professional police force, and Fielding and John are credited to be two of the best magistrates in Eighteenth century London. Later in his life he got involved with his wife's maid Mary Daniel who became pregnant with his child. He then married her and had five children from her. Three of them died young. Later years in his life, he suffered from gout which worsened in the early 1750s. By 1752, he often had to use crutches or a wheel chair and his health declined rapidly. As his health failed due to gout, asthma and Cirrhosis of the liver, he continued his commitment to justice and humanitarianism. He wrote treatises stating his belief that the neglect of Christianity and the greed of a more materialistic world was the reason for the uprising in crime and murders. He travelled to Portugal hoping for a cure for his health problems in the summer of 1754 and died in Lisbon on Oct 8, 1754. He was buried in the city's English Cemetery, St. George's Church.

10.2.1 LITERARY CAREER

Fielding's first dramatic essay that was produced upon the stage was a five-act comedy entitled *Love in Several Masques*. It was played at Drury Lane in February 1728. It was well received. But in spite of the apparent encouragement given to his first comedy, Fielding does not seem to have followed up dramatic authorship with equal vigor, or at all events with equal success. His real connection with stage does not begin until January 1730, when *The Temple Beau* was produced by Giffard the actor at the theatre in Goodman's Fields. It ran for a short time, and was then withdrawn. In March following he produced at the Haymarket, under the pseudonym of Scribelrus Secundus, *The Author's Farce*, with a "puppet show" called *The Pleasures of the Town*. For the next two years he continued to produce comedies and farces with great rapidity, both under his own name, and under the pseudonym of Scribelrus Secundus. Most of these show manifest signs of haste, and some are recklessly immodest. Some of those works were *The Coffee-House Politician* (1730), *Letter Writers* (1731), *Lottery* (1731), *The Modern Husband* (1732) etc.

The theatrical licensing act of 1737 is alleged to be a direct response to his activities. The particular play that triggered the Licensing act was *The Golden Rump*, but Fielding's satire has set the tone. Once, the licensing act passed, political satire on the stage was virtually impossible, and playwrights whose works were staged were viewed as suspect. Fielding, therefore, retired from the theatre and resumed his career in law and, in order to support his wife Charlotte Cradock and two children, he became a barrister.

Fielding never stopped writing political satire and satires of current arts and letters. *The Tragedy of Tragedies* was, for example, quite successful as a printed play. He also contributed a number of works to journals of the day. He wrote for Tory periodicals, usually under the name of 'Captain Hercules Vinegar'. During the late 1730s and early 1740s Fielding continued to air his liberal and anti-Jacobite views in satirical articles and newspapers. He edited a thrice-weekly newspaper, the 'Champion', which ran from November 1739 to June 1741.

Almost by accident, in anger of the success of Samuel Richardson's *Pamela, or Virtue Rewarded*, Fielding took to writing novels in 1741 and his major success was *Shamela*, an anonymous parody of Richardson's melodramatic novel. It is a satire that follows the model of the famous satirists of the previous generation i.e. Jonathan Swift and John Gay. It is a story of servant girl who resists her master's efforts to seduce her and ultimately wins her heart by virtue of her morality. The book was a great success. Fielding, however, found the story offensive and proceeded to parody it by writing *An Apology for the life of Mrs Shamela Andrews*, satirizing Richardson's prudish morality.

He wrote another novel *Joseph Andrews* in 1742, which is counted among the first true novels in the English language. The publication of this book marked Fielding's debut as a serious novelist. In the year 1743, he published *The History of the life of Mr Jonathan Wild the Great*. In this work he drew parallel between Walpole and Jonathan Wild, the infamous gang leader and highwayman, comparing the Whig party in parliament with a gang of

thieves being run by Walpole. By the mid 1740s he had gained much fame as a satirist, and he published *Tom Jones* in 1749. It is a picturesque novel which depicts the adventures of a roguish hero of low social class who lives in a corrupt society. This novel was received with enthusiasm by the general public of the time, and is considered Fielding's greatest book. In January 1752, Fielding started a fortnightly periodical titled *The Covent Garden Journal* under the pseudonym of 'Sir Alexander Drawcansir', knight Censor of Great Britain. In the same year, he published a treatise *Examples of the interposition of Providence in the Detection and Punishment of Murder*.

10.3 MULTIPLE CHOICE QUESTIONS (I)

1. During his career as a dramatist, Henry Fielding had not attempted:
 - a) Witty comedies
 - b) Farces
 - c) Romances
 - d) Burlesques
2. Who was regarded as the "Father of the English Novel" for his contribution to the establishment of the form of modern novel?
 - a) Daniel Defoe
 - b) Jonathan Swift
 - c) Jane Austen
 - d) Henry Fielding
3. When was Henry Fielding born?
 - a) 8 March 1714
 - b) 22 April 1707
 - c) 5 August 1721

d) 23 December 1700

4. Where was Henry Fielding born?

- a) Bath
- b) Leiden
- c) Sharpham Park
- d) Glasgow

5. Which college did Henry Fielding attend?

- a) Eton College
- b) Merton College
- c) Trinity College
- d) King's College

6. Whom did Henry Fielding ridicule in his play *Historical Register*, for the year 1736?

- a) Benjamin Disraeli
- b) Henry Asquith
- c) William Pitt
- d) Robert Walpole

7. When was the Licensing Act passed?

- a) 1732
- b) 1737
- c) 1742
- d) 1764

8. Which newspaper did Henry Fielding start to improve relations between the law and the public?

- a) The Covent Garden Journal
- b) Champion
- c) The True Patriot
- d) The Jacobite's Journal

9. Which novel was based on Fielding's first wife Charlotte Cradock?

- a) *Jonathan Wild*
- b) *Amelia*
- c) *Shamela*
- d) *British Mercury*

10. When did Henry Fielding die?

- a) 22 January 1759
- b) 16 June 1758
- c) 31 July 1763
- d) 8 October 1754

10.4 FILL IN THE BLANKS

1. _____ brings its author Henry Fielding the name of the "Prose Homer".
2. Fielding adopted _____, in which the author becomes the "all-knowing" God.
3. Fielding died in _____.
4. Fielding produced some of the comedies and farces under the pseudonym of _____.

5. _____ is counted among the first true novels in the English language.

10.5 MAJOR WORKS

1. ***Tom Jones*** - A novel counted among the earliest English prose works describable as a novel. It is divided into eighteen smaller books but is highly organized. The narrator provides that his purpose in the text will be to explore "human nature." Squire Alworthy, a man defined by his interminable kindness, returns to his Somersetshire estate to find a child abandoned in his bed. He gives the child to his sister Bridget to look after, and they investigate to determine that the child's mother is a young woman named Jenny Jones. She leaves the area, and Allworthy decides to raise the boy Tom Jones. He is brought up alongside Allworthy's nephew Blifil, Bridget's son. They are educated by two men of differing outlook, Thwackum and Sqaure. Blifil is a miserable and jealous boy. Tom is an impetuous character who supports his friend, the poor gamekeeper Black George Seagrim, even when that support causes him trouble. Meanwhile, through his relationship with Squire Western, Allworthy's neighbor, Tom slowly falls in love with his daughter Sophia, who also comes to love him. However, Tom cannot pursue Sophia because his girlfriend Molly, daughter to Black George, grows pregnant with what he believes to be his son. When he is revealed not to be the father of Molly's child, Tom is free to pursue his emerging love for Sophia. Blifil conspires against Tom, and he is unjustly turned out of Allworthy's house and away from Sophia. Squire Western wishes her to marry Blifil so that he can consolidate their lands. Sophia hates Blifil, and is tortured by her father's cruel insistence. Allworthy gives Tom a fair sum of money to support himself, but it is stolen by Black George. Tom considers joining the military. He meets up with Partridge a teacher-cum-barber whose reputation was ruined when he was believed to be Tom's father years before. Partridge initially believes that he can return to Allworthy's favor if he reunites the man with Tom, but Partridge ultimately becomes a devoted companion along the way. Sophia is locked up for refusing to marry Blifil. She flees, and both Tom and Sophia try to locate each other on their respective journeys to London. She discovers he has slept with Mrs

Waters and she decides he must not love her. She then heads to London, and Tom follows her. While in London, Tom takes up with the promiscuous and wily Lady Bellaston, with whom Sophia is staying. She promises to help him but endeavors to keep the lovers apart. Her aunt, Lady Western, is anxious for her to marry him, whereas her father is still adamant that she will marry Blifil. Tom is innocently caught up in a duel and imprisoned. His friend investigates the course of Tom's imprisonment and sustains his contact with Sophia. There is tension when it is initially believed that Mrs. Waters is Tom's mother, but this is revealed to be untrue. Allworthy is shocked to discover that Tom is his nephew, Bridget's illegitimate but first-born son, and that Blifil has known about this since his mother's death. It is discovered that Blifil engineered Tom's imprisonment to get him out of the way. The charges against Tom are dropped and his marriage to Sophia is blessed by both Allworthy and Squire Western.

2. ***The History of the Adventures of Joseph Andrews*** - This is a novel by Henry Fielding. The title page proclaims that the story is told in the manner of Cervantes, and in an important preface Fielding relates his innovative 'comic romance' to classical forms. His object is to defend what is good by displaying the ridiculous, which arises from affectation, and ultimately from vanity and hypocrisy. The work begins as a parody of Samuel Richardson's *Pamela*, with Joseph as Pamela's brother and 'Mr. B.' appearing as young Booby. Joseph is in service with Sir Thomas and Lady Booby. After Sir Thomas's death Lady Booby makes amorous advances to Joseph, and when he rejects her, he is dismissed. Beaten and robbed on the road, he is taken to an inn where he encounters his old mentor, the vigorous but unworldly Parson Adams. Joseph's beloved, the illiterate milkmaid Fanny, is rescued by Adams from an attack in a wood, and the three travelers support each other though the perilous hinterland of an England run by corrupt justices, vicious squires, hypocritical clergymen, and cheating innkeepers. Eventually they are given hospitality by Wilson, country gentleman, whose life story clearly echoes much of Fielding's own experience. The party returns at last to Booby Hall, where a further sequence of comic misadventures reveals that Joseph is the long-lost son of

Wilson, and Fanny is Pamela's sister. Joseph and Fanny are married, and Adams is rewarded with a handsome living.

3. ***Amelia*** - This novel was published in 1752. In this book Captain and Mrs Booth have already enjoyed some years together, and the book is much concerned with tenderness and family happiness. Amelia, loving, forgiving, yet strong and spirited, is a portrait of Fielding's own character. Set in London of pervasive squalor and violence, it opens in the court of Justice Thrasher, who throws the innocent Booth into Newgate because he cannot bribe his way out of trouble. In the filthy and corrupt prison Booth meets an old acquaintance, Miss Mathews, a courtesan who has the means to buy a clean cell which Booth guiltily shares with her. Colonel James, a distant connection, bails out Booth, and takes Miss Mathews as his mistress. Booth solicits an army commission, meanwhile wasting his half-pay on gambling; but even when Booth fails to return to her frugal but lovingly prepared meal of hashed mutton, Amelia does not upbraid him. Matters take a more sinister turn when 'My Lord', a flamboyant and menacing character who is never named, plots, with James, to ensnare Amelia. The Booth's landlady arranges for Amelia to be attended at an oratorio by My Lord in disguise. My Lord affably offers to acquire a command for Booth, and showers presents on Amelia's adored children. Amelia is invited to a masquerade, but is warned off by a fellow lodger, the learned widow Mrs Bennet, whom My Lord once seduced by similar means. After more dangers and complications, their protector, the good clergyman Dr. Harrison, pays off Booth's debts. Amelia discovers that she is heiress to her mother's fortune, and the Booths retire to a prosperous country life.
4. ***Life and Death of Jonathan Wild*** - This novel was published as the third volume of his *Miscellanies*, 1743. Wild begins as flamboyant criminal career under the direction of corrupt sherriff's officer Mr Snap, whose shrewish daughter he marries. After becoming an expert pickpocket, Wild organizes a gang of thieves, whose booty he sells at huge profit; he lives in style, dressing finely as a gentleman, and cunningly keeping himself beyond the reach of the

law. He ensnares Heartfree, an innocent jeweler and model of domestic happiness, by having him robbed, imprisoned as bankrupt, and eventually condemned for theft. He also has Mrs Heartfree abducted to Netherlands, after which she is subjected to a series of threatening sexual advances. At length, Wild's embittered gang turn on him, and in a foolish confusion over a piece of lace, he is committed to Newgate. Heartfree is exonerated and his wife returns unharmed, but Wild is condemned, meeting death with his customary swagger by stealing a corkscrew from the chaplain.

10.6 MULTIPLE CHOICE QUESTIONS (II)

1. This novel is not written by Henry Fielding
 - a) *Tom Jones*
 - b) *Joseph Andrews*
 - c) *Pamela*
 - d) *Amelia*
2. "An honest, kind-hearted young woman, who is full of animal spirit lacks prudence is expelled from the paradise and has to go through hard experience to gain knowledge of himself and finally to have been accepted by a virtuous lady and rich relative".

The above sentence may well sum up the theme of Fielding's which work ?

- a) *Jonathan Wild the Great*
- b) *Tom Jones*
- c) *The Coffee-House Politician*
- d) *Amelia*

3. Which of the following work was originally meant as parody of Richardson's *Pamela*:

- a) *Tom Jones*
- b) *Joseph Andrews*
- c) *Amelia*
- d) *Jonathan Wild the Great*

4. Which work appeared in 1743, is a powerful political satire ?

- a) *Jonathan Wild the Great*
- b) *Tom Jones*
- c) *The Coffee-House Politician*
- d) *Amelia*

5. Fielding's last novel, a good deal of which is devoted to exposing various social evils of time ?

- a) *Tom Jones*
- b) *Joseph Andrews*
- c) *Amelia*
- d) *Jonathan Wild the Great*

6. In which satirical novel, Fielding exposed the English Bourgeoisie society and mocks at its political system ?

- a) *Tom Jones*
- b) *Joseph Andrews*
- c) *Amelia*
- d) *Jonathan Wild the Great*

7. In which novel the thieves represent the corrupt politicians and the chief of the thieves represent the English Prime minister ?

- a) *Tom Jones*
- b) *Joseph Andrews*
- c) *Jonathan Wild the Great*
- d) *Amelia*

8. Which novel tells the story of illegitimate child, reared by a Squire Mr Allworthy, who lives on his estate together with his sister Miss Bridget, a prudish spinster.

- a) *Tom Jones*
- b) *Joseph Andrews*
- c) *Amelia*
- d) *Jonathan Wild the Great*

9. Which character in *Tom Jones* was Fielding's ideal of what an amiable English girl should be

- a) Sophia
- b) Amelia
- c) Pamela
- d) Partridge

10. Which Henry Fielding novel was published in 1742?

- a) *Tom Jones*
- b) *Joseph Andrews*
- c) *Jonathan Wild the Great*
- d) *Amelia*

10.7 LET US SUM UP

In this lesson we have discussed in detail the life history of Henry Fielding. We

have also traced the literary career of Fielding and his development as a major novelist of the century. We have multiple choice questions and fill ups for the students for self-evaluation of the topic. Further in the lesson we have discussed about the major works of Henry Fielding in brief to know more about the novelist. We have also included multiple choice questions on his major works to have a deeper knowledge of them.

10.8 ANSWER KEY (MULTIPLE CHOICE QUESTIONS)

MCQ (I) - 1(c), 2 (d), 3 (b), 4 (c), 5 (a), 6 (d), 7 (b), 8 (a), 9(b), 10 (d)

MCQ (II) - 1(c), 2(b), 3 (b), 4 (a), 5 (c), 6 (d), 7 (c), 8 (b), 9 (a), 10 (b)

FILL IN THE BLANKS:

1. *The History of Adventures of Joseph Andrews*
2. The third-person narration
3. Lisbon
4. Scribelrus Secundus
5. *Joseph Andrews*

10.9 SHORT ANSWER TYPE QUESTIONS

1. Discuss in brief the major works of Henry Fielding.
2. Which work of Fielding is considered as a parody of Samuel Richardson's *Pamela* and why?
3. How Fielding's novel *Tom Jones* exposed the English Bourgeoisie society and mocks at its political system.
4. Discuss the thieves representing the corrupt politicians in the novel *Jonathan Wild the Great*.
5. Discuss journey of Henry Fielding as a dramatist.

10.10 SUGGESTED READING

1. Fielding by Austin Dobson
2. Henry Fielding - Tom Jones: A casebook edited by Neil Compton
3. Fielding selections with Essays by Hazlitt, Scott and Thackeray
4. Fileding: Tom Jones- Irving Ehrenpreis
5. Fielding the Novelist - F.T. Blanchard
6. Twentieth century interpretations of Tom Jones- edited by Martin C. Battestin
7. Tom Jones: A Selection of Critical essays - edited by Neil Crompton
8. Fielding - August Dobson.

Course code: EL 501 (Theory)

UNIT-IV

Course Title: Novel

LESSON NO. 11

HENRY FIELDING : TOM JONES

(DETAILED SUMMARY)

STRUCTURE:

11.1 INTRODUCTION

11.2 OBJECTIVES

11.3 SYNOPSIS

11.4 DETAILED SUMMARY

11.5 GLOSSARY

11.6 MULTIPLE CHOICE QUESTIONS

11.7 LET US SUM UP

11.8 ANSWER KEY (MULTIPLE CHOICE QUESTIONS)

11.9 SHORT ANSWER QUESTIONS

11.10 EXAMINATION ORIENTED QUESTIONS

11.11 SUGGESTED READING

11.1 INTRODUCTION

The novel, *The History of Tom Jones, a Foundling*, was published in 1749. It is a satirical novel by Henry Fielding. It has been named as one of the greatest novels of all time. The book is divided into eighteen sections and each section begins with a chapter that usually has nothing to do with the story. The books of epic form are divided into three sections, six books each, clearly marked out by the change of scenes: in the country, on the highway and in London. The book is told from the point

of view of a narrator who wants to explore human nature. This book is of much vitality, hilarity and charm. It reflects both the comic vision of life and the intense social concern of its author. The novel is complex but well-knit. The whole novel mainly told the life of Tom Jones, with the love to Sophia and conflict with Blifil. This book generally considered as Fielding's masterpiece, brings its author the name of the "Prose Homer". The panoramic view it provides of eighteenth century and city life with different places and about forty characters is unsurpassed.

11.2 OBJECTIVES

Objective of this lesson is to study in detail the story of the novel, *Tom Jones* from the examination perspective. This lesson will provide a synopsis of the novel and deal with all the eighteen books of the novel covering all the major incidents.

11.3 SYNOPSIS

The History of Tom Jones, a Foundling, was published by Andrew Millar on the 28th of Feb., 1749. Its appearance in six volumes in 12 months was announced in the General Advertiser of that day's date. This book was written at Bow Street and was thought by S T Coleridge as the three great plots of all literature. The Kindly, prosperous widower Mr Alworthy lives at 'Paradise Hall' in Somerset with his ill-humored sister Bridget. Late one evening Allworthy finds a baby boy on his bed. He is charmed, names the baby Tom, and adopts him, adding the surname Jones on the assumption that the mother is Jenny Jones, a maid-servant to the wife of the schoolmaster Partridge, who is accused of being the father and dismissed his post. Bridget married the obnoxious Captain Blifil and they have a son, Master Blifil, who is taught, with Tom, by the sadistic Chaplain Thwackum and the philosopher Squire. When Tom is Nineteen, his childhood affection for the beautiful and sweet-natured Sophia (supposedly a portrait of Fielding's first wife), daughter of the neighboring fox-hunting Squire Western, matures into love. However, Sophia is destined by her father for Master Blifil, and Tom allows himself to be distracted by the more accessible charms of Molly Seagrim, daughter of the gamekeeper (and poacher) Black George. By clever misrepresentation the scheming young Blifil gradually poisons Alworthy's affection for the good-natured but unruly Tom, and with the help of Thwackum and Squire he

succeeds in having Tom expelled from the house. Filled with despair at alienating his beloved foster-father, Tom sets off for Bristol intending to go to sea. Meanwhile, Sophia, disgusted by Blifil's courtship, runs away with her maid Honour.

Amid numerous adventures on the road, Tom encounters Partridge, once supposed to be his father, who is now travelling the country as a barber-surgeon. Tom and Sophia both arrive at an inn at Upton, but because of Partridge's malicious stupidity Sophia believes that Tom, then in bed with a woman Mrs Waters, no longer loves her, and flees on towards London. Tom follows, and in London is ensnared by rich and amorous Lady Bellaston, Sophia's Kinswoman. Lady Bellaston and her friend Lord Fellamar contrive together to keep Tom away from Sophia, on whom Lady Fellamar has designs, but the abrupt eruption of Squire Western into the picture is sufficient to save Sophia from the aristocrat's schemes of seduction. Partridge now reveals that Mrs Waters is Jenny Jones, supposedly Tom's mother, and Tom briefly believes he has committed incest. But Jenny reveals that Tom's mother was really Bridget Allworthy, who has confessed to her brother on her death bed. Tom's enemies arrange for him to be press-ganged, but instead a fight develops in which it at first appears that Tom has killed his assailant; he is in consequence arrested. Blifil arranges for the gang to give evidence against Tom, who despairs of obtaining Sophia's forgiveness; but with the help of a letter of confession and repentance from Squire to Allworthy, Blifil's long-running envious machinations are finally revealed, and Tom is reinstated in his uncle's affection. He meets Sophia again, and comes to know that she loves him, and receives the hearty blessings of her father. In the generosity of his heart, Tom forgives all who have wronged him.

The book's robust characterization, occasional exercises in mock-heroic diction, and magisterial narrative voice defined a widely influential compromise between the new world of the 'realistic' novel and the more timeless genres of comedy and epic, and the book was an immediate success, selling some 10,000 copies in its first year.

11.4 DETAILED SUMMARY

BOOK 1- Contains as much of the birth of the foundling as is necessary or proper to acquaint the reader with the beginning of this history.

This book is divided into thirteen chapters. The novel begins with the narrator telling the readers that author should consider themselves as publicans and they should outline what they are going to offer the reader in way similar as menu is presented to a customer in a restaurant. Fielding's main purpose in the novel is to deal with human nature. Narrator argues that what matters are not the elements he represents but rather the way he uses and presents them, similar to the way he uses and presents them. Next Squire Allworthy is introduced in the novel as a rich widower who lives with his sister Bridget Allworthy. She is thirty years of age. Story begins with Squire Allworthy's coming back to London after a three months business trip, to find an infant on his bed. He is impressed by the child's innocence and decided to adopt him. His maid-servant Mrs Deborah Wilkins condemns this act of abandoning the newly born child out of some immoral activity. Allworthy calls his sister and gives the child to her as a present. Mrs Wilkins is charged with finding the infant's mother. Bridget Allworthy took that child very affectionately and Mrs Wilkins and Allworthy felt this affection towards the infant very strange. Mrs Wilkins descends upon town to look for the mother of the child and suspects that the mother is Jenny Jones, an intelligent young lady, cleverer than many men of her age. Jenny Jones was condemned for many of her activities. She had also been seen at Squire Allowthy's house. Upon questioning Jenny confesses that she is the mother of child and brought to Allwothy's house for further proceedings. Mr Allworhty gave lecture to Jenny for having both conceived and abandoned the child. He asked for the father's name but she refused to tell. Bridget listened to this conversation between them through the keyhole. Bridget felt bad for Jenny. After this episode, many people suspect Mr Allworhty to be the assumed father of the child. His affection for the child was a reason for the suspicion of people. Next, Dr. Blifil is introduced in the novel. He stays with the Allworthy family as a guest in their house. He woos Miss Bridget but she falls for Captain Blifil. Captain Blifil also reciprocated to her feelings as he was more attracted to the lands and property that could come from the marriage. They followed a traditional pattern of courtship. Allworthy was happy to know about the union of Captain Blifil and his sister. After their bond grew strong, Captain Blifil became indifferent to his brother Dr. Blifil, who

later died heart-broken.

BOOK 2 - Contains scene of Matrimonial felicity in different degrees of life; and various other transactions during the first two years after the marriage between Captain and Miss Bridget Allworthy.

This book is divided into nine chapters. In this book, narrator talks about his story telling style. He decided to focus on the importance of events. Captain Blifil and Bridget got married after eight months of courtship. A son is born to them who was known by the name Master Blifil in the novel. Now, Mr Blifil started thinking Tom as a property rival to his son and starts plotting against him. Mrs Wilkins came with more information about Tom. She met Jenny's employer Mr Partridge's wife, who had long been suspicious that her husband's interest in Jenny is more than just academic, and she banished Jenny from the house. Jenny gave birth to a child exactly after nine months from the banishment. So, Mrs Partridge became suspicious of Mr Partridge to be the assumed father of the Tom and alleges him in the market. This rumor spread to the other people and it is from there Mrs Wilkins had heard. Allworthy on coming to know about the rumour, sent Mrs Wilkins to Little Baddington to confirm the news. Mrs Partridge again condemned her husband and hence confirmed the news. Jenny Jones left the place with a recruiting officer and made the news more credible. Mr Partridge lost everything and people started sympathizing to him at the superficial level. On the other hand, Captain Blifil and Bridget were extremely unhappy from their marriage and were bearing with each other. It was Bridget's fortune only which consoles Blifil to be with his wife. He is very much interested in getting the fortune from Mr Allworthy but unfortunately could not survive to see his dreams coming true. An elaborate monument was erected to Captain Blifil.

BOOK 3 - Contains the most memorable transactions which passed in the family of Allworthy from the time when Tom Jones arrived at the age of fourteen, till he attained the age of nineteen. This book also discusses about the education of children.

This book is divided into ten chapters. Narrator tells the readers that many things

happened from the last twelve years. Mrs Blifil is a fashionable lady now. By the beginning of the book, Tom Jones was already accused of stealing things like apples from an Orchard, of a duck and of a ball. Tom has stolen these things in order to feed the family of his friend named Black George. Narrator introduced the readers to the two educators of the boys, Thwackum and Mr Square. They both have significant differences in their thinking. Square sees human nature as inherently perfect, and vices as a deviation from the norm. Thwackum sees human nature as inherently flawed, even since the Fall of Man left us in need of redemption. They always debate whether honor can exist without religion. It is this difference in the thinking of the educators which leads to worst abuses of human nature. Tom is in trouble after hitting Master Blifil. Upon asking Master Blifil reveals that Tom hit him because he comes to know the fact that he was not alone on the partridge hunt. When confronted, Tom explains that his motives were to protect the gamekeeper, since Black George had only followed Tom in order to look after him. Allworhty was impressed by Tom but Thwackum disagrees. Master Blifil is a cunning boy who won the favor of both Thwackum and Square. He simply agrees with whatever they say and pretends to be a sincere boy. Both the educators are infatuated to Mrs Blifil and try to court her. In order to win her heart they use to punish Tom and pamper Blifil as they assume that she hates Tom. But in reality she likes Tom and dislikes her own son. When Allworthy comes to know that Mrs Blifil favors Tom, he starts giving undeserving favors to Master Blifil so that he may not feel neglected. Allworthy gifts a horse to Tom which he sells at a fair six months later, and gives the proceeds to the gamekeeper's family, as George has kept no job since being dismissed. On discovering this news Thwackum argues that he should be beaten. Tom also sells his personal Bible to Master Blifil, who shows it to Thwackum on order to get Tom in trouble. Square and Thwackum had a argument over the selling of Bible. One considers it to be a sin whereas the other considers it to be perfectly normal like selling any other book. Now, another character Squire Western is introduced in the novel. He is the landowner of the adjoining property onto which Tom and George had strayed, brings care against the gamekeeper and his family live in. Master Blifil alleges George for tapping hares illegally which he had actually done once. Tom

wants to help his friend by getting favors from Squire Western. In order to approach Squire Western, he thought of approaching his daughter Sophia Western.

BOOK 4 - Contains the time of year

This book is divided into fourteen chapters. Narrator begins this book by talking about his narrative style. He says that he has used the literary devices in the book for the sake of enjoyment. He gave a serious and respectful treatment to Sophia Western, the heroine of the novel. She is compared to mythical figures, artists's models and sculptor's inspirations. She is beauty with brains. This book further discusses about Master Blifil's cruelty in incidents like Tom's giving a bird to Sophia. He frees the bird from the cage out of jealousy and justifies his action on the grounds of compassion towards the bird. Sophia gets angry over Blifil's mean act. Both the educators also discuss about the act of freeing the bird. Square thinks it was wrong to confine it, whereas Thwackum thinks it was cruel to deprive Sophia of it. Allworthy supports Blifil in this action. Squire Western gets impressed by Tom. Tom asks Sophia to convince her father regarding Black George. She successfully convinces her father. With the passage of time, Tom becomes more and more unpopular with both of his educators as he gets regular favors from Mrs Blifil. There is introduction of another character Molly Seagrim, Black George's daughter. She is attracted to Tom. She is rather over- passionate, and her virtue is more protected by Tom than by her own modesty. Tom also starts seeing her and sleeps with her, after which he feels very protective for her. He started considering Molly in his future endeavors. Molly gets pregnant and her mother tries to hide her pregnancy. She is berated by her mother and sisters for illegitimate pregnancy. She wears a silk dress to hide her pregnancy to the church and she is condemned by everyone for bearing such dress to the church. Sophia finds the dress very impressive and asks for Molly to be recruited as her maid. Molly has no plans to work as a maid, as she expects to be looked after by Tom. The family decides that her mother will take the offered job from the Western family. Tom avoids participating in the discussions about Molly's pregnancy. Squire Western suspects Tom's such behavior which indicates him to be the child's father. Tom arrives back at Allworthy's to find Molly accompanied

by a constable. Tom tells Allworthy that he is the father of Molly's child. Allworthy is very angry over him. Square accuses him of favoring Black George with the wrong intentions of sleeping with Molly. Now, Allworthy also starts having negative thoughts about Tom. Sophia gets restless after learning that Tom is to be father of the Molly's child. It is at this time she realizes her liking for Tom but decides to ignore her emotions. However, she is unable to do so. Squire is a great lover of hunting and goes for hunting with his daughter and Tom. Sophia falls from the horse and Tom catches her. He breaks his arm in the act but makes little fuss over the pain which makes Sophia fall for him more. Tom has his arm set by a surgeon at Western's house. Their maid Mrs Honor admires Tom but also talks about his relationship with Molly which disturbs Sophia again.

BOOK 5 - Contains a portion of time somewhat longer than half a year

This book is divided into twelve chapters. In this book narrator condemns the dictatorial approach of critics who strictly outline how texts should be written, saying they are no more than clerks. Further in the novel, Squire Western offers bear to the injured Tom says it is better than medicine. Sophia's love for Tom continues to grow more and more and Tom also starts feeling the same way. Tom is also aware of his being a bastard which would be a big obstacle to get the hand of Sophia. At the same time he feels his duty towards Molly Seagrim as more important than any emotions he has for Sophia. Sophia is now very much attached to her muff because of the affection he showed to it. Tom now wants to get rid of his duties towards Molly and decides to offer her some money. Tom goes to Molly's room in order to negotiate and finds Molly and Square's secret love affair. Tom laughs at the situation, and vows to keep Molly and Square's secret. He is all happier because it relieves him of some obligation. Tom also comes to know from Molly's sister that he is not the father of Molly's child. This frees Tom from all the obligations and his heart is now free to love Sophia. Allworthy falls ill, and his doctor declares him close to death. He then distributes his will among Blifil, Tom, Squire and Thwackum. In the mean time Bridget takes her last breath and dies peacefully. To everyone's surprise Allworthy recovers and drinks in excess so as to celebrate. Tom is thinking about Sophia, when he is distracted by Molly, who is working in the field. After flirting to her,

they retire to the undergrowth to fool. Blifil and Thwackum see them entering the bushes. They are intruded by Blifil and Thwackum. Tom strikes Blifil and overpowers Thwackum. Squire Western, Sophia and her aunt also come to the sight and stop the fight between them. Squire Western then inquires as to how the fight began. When it is revealed to have been over a woman, Sophia relapses with the shock. The party returns to squire Western's home to settle the dispute.

BOOK 6 - Contains about three weeks

This book is divided into fourteen chapters. The narrator himself is a great believer of love. He explains the difference between love and lust. Further, in the book narrator introduces the readers to another character, Mrs Western, Squire Western's sister. She boasts to have a quality to read human nature, which she regards as far greater than any qualities men may hold. After watching Sophia, she reveals to Squire Western that she is in love with Blifil which is not true. Sophia also tries to divert her attentions to Master Blifil. Mr Western is excited over the match of Sophia and Blifil and talks to Allworthy about this. Allworthy says that, if the young people truly like each other, then he is happy. Allworthy is not convinced that Blifil truly loves Sophia, and as he himself married for love, he had hoped his nephew will do the same. Sophia is horrified when she comes to know that her father has talked to Allworthy about their union. She confesses that she loves Tom. Mrs Western does not like her confession as Tom was a bastard. She tells Sophia that the marriage plans have already been set in motion, and will happen regardless of her inclinations. Sophia tells her maid that she hates Blifil. Squire Western discusses the marriage plan with his daughter, Sophia. She tells her father about her disliking for Blifil. Squire Western vows to disinherit her if she refuses the match, and strikes her across the face. Tom tries to console Sophia and they confess their love to each other. Mrs Western suspects that there is something going on between Sophia and Tom. Mrs Western reveals the secret to her brother. As the Squire approaches them embracing, Sophia sees him and faints into Tom's arms. He kicks Tom out of his house. He goes to Allworthy and tells him to keep Tom away from his house and decides to get his daughter married to Blifil forcefully. Blifil further worsens the situation by manipulating the fact of Tom's being drunk on the night of Allworthy's sickness.

He also reveals that he and Thwackum saw Tom in the woods with Molly, and that Tom attacked them. Tom is not able to defend himself, and so is turned out of the house with five hundred pounds. Tom walks away from the house and decides to give up his love for Sophia rather than cause her any further undue stress. Tom writes a farewell letter to Sophia and tells Black George to take his letter to her, and George complies. Sophia also writes him back that she will never marry any other person. Sophia is locked up by the family for her resistance for marriage. She discusses Tom's letter with her maid, Mrs Honor, deciding Tom could not really have loved her if he renounces his affections so quickly. Mr Western tells his sister that he has locked up Sophia. They argue with Mrs Western saying that he does not understand how women work. Claiming she can win Sophia's compliance through gentler means, she asks for control of Sophia. The Squire agrees.

BOOK 7 - Contains three days

This book is divided into fifteen chapters. In this book, narrator compares the world to the theatre. Next in the novel, Tom receives his property from Allworthy, along with a letter from Blifil which states that Allworthy would like Tom to leave the country. Tom decides to leave and sets off for Bristol. Sophia still refuses to marry Blifil. Squire recalls his marriage and criticizes his wife's memory in front of Sophia, which upsets her. Squire then criticizes his sister and then turns on Sophia, blaming her for jeopardizing his relationship with his sister. Both sister and brother pressure Sophia, and she agrees to see Blifil. Squire then decides that Sophia will marry Blifil on the following day. Sophia threatens her family that she will stab herself in the heart than go through with the plan. She then decides to leave home along with her maid, Mrs Honor. She considers informing Squire Western of Sophia's plan, as she would be handsomely rewarded for such information but she desires to remain loyal to Sophia. Sophia lies to her father that she will now agree to the marriage to Blifil, and Squire Western gives her money as reward. On the other hand, Tom goes far off from Bristol, and he decides to stay at a public house for the night. A group of soldiers arrive at the inn. Tom offers to pay their bill and to travel with them. He is invited to dine with the lieutenant and his officers. He discusses about his life to lieutenant. Tom is

wounded by one of the soldiers and the lieutenant agrees to support him in order to restore his honor. He recovers slightly and asks a sergeant to sell him a sword. Tom takes the sword, and with his bloodied and bandaged head, walks down to the cellar but the soldier escapes from there.

BOOK 8 - Contains about two days.

This book is divided into fifteen chapters. In the beginning of the book narrator criticizes the contemporary comedy for its barely credible characters. Further in the novel, Tom takes shelter in house and the landlady offers him tea. She tells him to never follow soldiers. While talking to Tom she comes to know Tom has no money and is turned out by Allworthy, she drops all affection for him. Now the landlady treats him coldly and believes that he is not a gentleman. Tom sends for a barber, Benjamin, who turns out to be Mr Partridge and tells Tom that he is not his son. Tom wishes to make up for Partridge's loss of fortune, but Partridge says he is content simply to travel with Tom as the young man's companion. Partridge is showing concern for Tom to unite him back with Allworthy as he thinks that he must have run from his house. Mr Partridge is hoping for some favor from Allworthy in return. Both of them decide to stay at an inn in Gloucester. The landlady, Mrs Whitefield, is initially happy when she recognizes Tom's name but her attitude changes later on. Tom pays the bills and leave. They find a shelter next in a cottage. Landlady is an old woman who tells them that her master is an eccentric man. Meanwhile, the old man is attacked by some strangers and is saved by Tom. He is grateful to Tom for saving his life. Old man is also known as "Man of the Hill" in the novel. He shares his life experiences with them and about his friendship with a gambler Watson, who was later imprisoned in Taunton jail but managed to escape.

BOOK 9 - Contains twelve hours.

This book is divided into seven chapters. The narrator explains that his use of preliminary chapters in each book is a distinguishing feature of his style of writing. Now, Tom and Man of the Hill are out walking when they hear a woman screaming. They save the woman from a ruffian, Northerton. They take the woman

to an inn but they are refused any help as they are believed to be a low-class group. They are intervened by a sergeant and his soldiers who recognize the woman as wife of Captain Waters, Mrs Waters. She praises Tom for his help, and landlady apologizes for her earlier behavior. As Tom dines, Mrs Waters attempts to seduce him. He is largely unaffected by her advances until she looks deep into his eyes and seductively drops her handkerchief. Sergeant reveals that she is not married to Mr Waters and knows Northerton very well. Tom again starts missing Sophia. Mrs Waters is undaunted by his adoration of another, and continues to pursue him. Narrator tells about the relationship between Mrs Waters and Northerton. They had an affair. They were to run away and she was supposed to finance their trip with money and a diamond ring. However, Northerton had decided to take her possessions and leave her. This is when Tom intervened on the attack.

BOOK 10 - The history goes forward about twelve hours.

This book is divided into nine chapters. Next in the novel, a gentleman, Mr Fitzpatrick, arrives at the inn and asks Susan (maid) if a lady has recently arrived. She thinks of Mrs Waters and shows him her room. He opens the room to find Mrs Waters sleeping in bed with Tom. There is screaming and landlady is shocked by seeing three men in Mrs Waters' room. Susan explains the situation to her. Landlady tells her to keep the secret of the Mrs Waters and Tom. Another lady with her servant arrives at the inn. She is a beautiful lady. Her maid is direct contrast to the lady and her name is Abigail Honors. She recognizes Tom Jones name when Partridge, who is drinking downstairs, mentions he is staying at the inn. The beautiful lady who arrived at the inn is no other than Sophia along with her maid Mrs Honor. She tells Sophia that Tom is in the inn. Partridge tells Honour that Tom is in bed with a lady but Sophia does not believe. Susan confirms the news. Sophia gets upset and angry with Tom telling about her to everyone and not realizing that it is not Tom but Partridge, who is spreading such things. Believing Tom does not respect her, she decides to move on and removes her muff. Partridge tries to convince Tom to return home. Tom is shocked to see the muff on his bed. There is also a misunderstanding of Tom sleeping with Mrs

Fitzpatrick. There arrives a new gentleman at the inn, Squire Western, who is looking for Sophia. He sees Tom there with Sophia's muff. There is a fight between them. Mr Fitzpatrick raises the point that Tom could be charged with a felony for stealing Sophia's muff. Susan explains that Sophia gave it to her to leave on Tom's bed. Tom and Partridge set off to find Sophia, to whom he has again devoted himself. Squire Western and Blifil were displeased over Sophia's disappearance but Blifil is less affected than a true passionate lover would be. Sophia traveled out into the country, and eventually took up with a guide, who is grateful for her kind treatment of him. Sophia and the guide followed Tom and Partridge's route to Gloucester.

BOOK 11 - Containing about three days

This book is divided into 10 chapters. Narrator, in this book considers a piece of writing as an offspring of author and says that criticism is like a personal attack. Now, Sophia, Honour and the guide speed up when they realize they are being followed, but they soon discover the other party to be strikingly similar to their own. The other party was her cousin, Harriet Fitzpatrick, who fled from her husband. Both the cousins share their pathetic stories with each other. Mrs Fitzpatrick tells her that she married a handsome Irishman, Mr Fitzpatrick but his motives were never good. She is also disowned by Mrs Western after her marriage. She further tells Sophia that she found a letter from him which reveals his pursuit of the western women was motivated by greed. When confronted her husband took her to Ireland to his gloomy place and she begins to hate both the home and the husband. She also comes to know that Mr Fitzpatrick kept a mistress. This made her hate her husband all the more, but she was pregnant by him and she did not want to lose the child by leaving him. She also comes to know that he wants to sell her land to cover his debts. She refused, and revealed that she knew about the mistress. He confined her to room. She then bribed a servant to let her go, and he soon after left in pursuit of her. Sophia also tells her tale by omitting Tom Jones from the account. They left the inn and travel to London, and arrive safely. Sophia stays with her cousin but is keen to get to lady Bellaston, the family friend she hopes will help her. Both the ladies are mutually pleased to quit each other's company. Sophia receives a warm welcome by

Lady Bellaston.

BOOK 12 - Containing the same individual time with the former

This book is divided into fourteen chapters. Squire Western is in terrible mood and leaves Upton to pursue his daughter. Tom Jones and Partridge leave the same inn. Tom decides to become a soldier again. They pass a beggar, whom Tom gives a shilling, and the man then offers to sell Tom a gilt pocketbook which he had found. The pocketbook has Sophia's name in it, as well as the banknote Squire Western had given her. Tom and Partridge stay at an inn and come to know the maid has seen Sophia the day before. They also meet the boy who had brought Sophia to London. Tom meets Mr Dowling, the lawyer Tom once met when living with Allworthy, and they decide to dine together even though Tom wants to keep moving. He tells Dowling of Blifil's schemes to ruin him. They left the inn.

BOOK 13 - Containing the space of twelve days

This book is divided into twelve chapters. Narrator talks about the qualities which are required of a writer, such as genius, humanity, learning and experience. Tom's Journey continues and they arrive in London. He reaches Mrs Fitzpatrick's house and comes to know that Sophia has left few minutes ago. She did not reveal anything to Tom believing him to be Blifil. She gets suspicious over Tom's identity as her maid Abigail tells her that she has heard his name. Mrs Fitzpatrick visits Lady Bellaston to tell her of Sophia's relationship with Tom. She is worried for her cousin. Lady Bellaston decides to meet Tom. Tom visits Mrs Fitzpatrick again to ask for Sophia, revealing that he has found her lost pocketbook. Lady Bellaston arrives by design, and Tom is dismissed with order to return the following day. The ladies discuss him at length. He visits many times but turned away everytime. Tom and Partridge now stay at an inn and there he makes friends with Landlady, Mrs Miller's daughter, Nancy. Both the women are very impressed with Tom. Tom gets a package at his door which contains masquerade ticket. He believes it to be sent by Mrs Fitzpatrick in order to help him find Sophia. He wears the masquerade and goes to meet Sophia along with a young man Nightingale. At the ball, Tom meets Lady Bellaston and she tells him that she will

help in finding Sophia. She gives Tom a fifty pound banknote, which he sends Partridge to change. Tom and Nightingale dine with Mrs Miller, who tells the sorry tale of her cousin who married for love and is now destitute. Tom gives her the money which he got from Lady Bellaston. Tom meets Lady Bellaston, this time she was alone as she has sent the servants and Sophia to a play. She has not told Tom anything about Sophia. Sophia returned early from the play and was shocked to see Tom at her place. She confesses her anger at having had her name mentioned so freely. He also corrects her mistake, and apologizes for having slept with Mrs Waters. She refuses to be with him. Tom returns her pocketbook, and Lady Bellaston arrives. Tom leaves and secretly gives his address to Sophia's maid Mrs Honours. Sophia and Lady Bellaston do not confront the truth of Tom with each other.

BOOK 14 - Containing two days

This book is divided into ten chapters. Narrator asserts that society is more frivolous than depraved. Next in the novel, Lady Bellaston sends two letters to Tom. First one warning him to not to meet Sophia behind her back and second one asks him to come to her. Tom assures him of it but Partridge tells her that he has seen Sophia and Tom together. To confirm the news, Lady Bellaston hides herself behind the curtains. Honour comes to give him a letter from Sophia and also tells Tom about bad reputation of Lady Bellaston, while she is behind curtains. This makes Lady Bellaston furious and she is calmed when Tom tells her that they had met by accident the previous evening. She invites him to come to her house and meet Sophia. Tom writes to Sophia, and postpones his meeting with Lady Bellaston. Nightingale confesses his sexual relationship with Nancy and wishes not to leave the lodging. Tom also comes to know about Nancy's pregnancy. Tom promises Mrs Miller that he will try to convince Nightingale to act honorably. Tom talks about all this to Nightingale and he says that he is ready to marry Nancy only if his father permits. Tom promises to try and convince his father. Tom meets Mr Nightingale, who is a shrewd man and talks in terms of money. They are joined by Mr Nightingale's brother, who is aware that the planned match will be unhappy for the young Nightingale. He argues that his brother should let his son choose a happy match, and Tom seconds the argument. Mr

Nightingale gets angry over them. Nightingale's uncle visits the Miller household where Nightingale in a drunken state confesses him the situation. The uncle intends to stop this match, but does not admit that. Mrs Honour arrives and tell Tom that she has dreadful news about Sophia.

BOOK 15 - In which the history advances about two days

This book is divided into twelve chapters. Lord Fellamar has fallen for Sophia at a play and Lady Bellaston encourages his suit of Sophia so that she can have Tom for herself. Lady Bellaston spreads a rumour through a lie telling society named Little World, that Tom has killed someone in a duel. This again shocks Sophia. Lord Fellamar finds it an excellent opportunity to have her affections. Lady Bellaston suggests Lord Fellamar to sexually force himself upon her, at which she will be bound to marry him. He agrees after much persuasion by Lady Bellaston. Sophia is reading a play *The Fatal Marriage*, by Thomas Southerne when Lord Fellamar enters and forces himself upon her. She is rescued by her father. He dismisses Honour and plans to confine Sophia again. Mrs Fitzpatrick revealed about Sophia's whereabouts to her mother Mrs Western, in order to win favors from her. Honour visits Mrs Miller to tell Tom what has happened. Lady Bellaston arrives to meet Tom and Honour comes to know about her inclination towards Tom by her inadequate advances to him. Honour is now at an advantage in knowing of Lady Bellaston's scandalous behavior. Nightingale and Nancy are married. Nightingale's situation is in good shape so Tom decides to return to his own affairs. Lady Bellaston sends three letters requesting Tom to attend her. Nightingale suggests him to ask her for marriage so as to get rid of her. He does so in a letter and condemned by her as a villain. Mrs Miller received a letter from Allworthy, saying that he and Blifil are coming to London and so they need two rooms booked. Mrs Miller tells Tom and Nightingale to vacate the rooms. Tom gets imminent of Blifil's marriage. Partridge discovers that Black George is in town with Allworthy for Sophia's wedding. He is willing to take a letter to her from Tom.

BOOK 16 - Containing the space of five days

This book is divided into ten chapters. Squire Western forces Sophia to accept

Blifil as her husband. She pleads her father to postpone the marriage and not to make her so unhappy. Black George takes a note from Tom to Sophia which states Tom's desire to see Sophia happy. Mrs Western and Allworthy have an argument and orders her brother to release Sophia. Mrs Western takes Sophia to her own lodgings. She writes to Tom, saying she will neither comply with nor defy her father and that she will not marry another man. Squire Western sends a message to Blifil that he has found Sophia and that they should marry immediately. Allworthy is little worried over Sophia's firm rejection of Blifil. Mrs Western gets lecture from Sophia on marriage. On the other hand, Lord Fellamar, encouraged by Lady Bellaston, remains determined to have Sophia. He employs a Captain Egglane to contrive some method to have Tom press-ganged and sent away to sea. Mrs Western also likes Lord Fellamar as a perfect suitor to her niece. Tom now visits Mrs Fitzpatrick, who plans to support Tom's attempt to win Sophia. There is duel between Mr Fitzpatrick and Tom in which the former gets terribly wounded and died the next day. A group of men suddenly grab Tom and take him to the magistrate. Partridge brings Tom a letter from Sophia, in which she says she has seen his proposal to Lady Bellaston and never wants to hear from him again.

BOOK 17 - Containing three days

This book is divided into nine chapters. Allworthy and Mrs Miller are at breakfast when Blifil arrives. Mrs Miller speaks highly of Tom, but Blifil imparts the news that Tom has killed a man. Squire Western informs Allworthy about another marriage proposal to his daughter. Allworthy also realizes that Sophia dislikes Blifil, so he decides to cancel the marriage plans of Blifil and Sophia. Both Squire Western and Blifil protest but Allworthy suggests that it is against nature. Sophia is now frustrated because now she is forced to marry Lord Fellamar. Mrs Western insists that she will return Sophia to her father if she does not consent to the newly proposed match. Sophia reveals the details of the attempted rape, and Mrs Western promises never to leave them alone again. Mrs Miller agrees to visit Sophia on his behalf and Nightingale assures him to investigate Tom's issue. Mrs Miller convinces Sophia to accept Tom's letter in which he claims that he

can explain the events of his proposal to Lady Bellaston. Mrs Miller also talks to Allworthy which makes him realize the extent of Tom's virtues. Blifil arrives with Mr Dowling, their attorney, who is now working with Blifil. Mrs Western continues to support Lord Fellamar's suit but Sophia denies him flatly. Mrs Western comes to know about Sophia and Tom from Mrs Miller and insists that she will return the girl to Squire Western the next day. Mrs Waters visits Tom in prison and tells that Mr Fitzpatrick's wound is not fatal.

BOOK 18 - Containing about six days

The book is divided into twelve chapters. Partridge overhears Tom talking to Mrs Waters and realizes she is the same woman with whom he slept. After she leaves, Partridge breaks the news to Tom that she is his mother Jenny Jones. They are appalled by the recognition of incest. Sophia is returned to her father and promises that she will not marry anyone without her father's consent. Allworthy visits Mr Nightingale and sees Black George there. He realizes that Black George has stolen from Tom and instructs Mr Nightingale to keep the bills until he can investigate. Allworthy receives a letter from Square, written on his deathbed, in which he reveals that Tom was the only member of the household who showed genuine concern for Allworthy who was seemingly close to death. He also receives another letter from Thwackum, which contradicts Square's praise of Tom. Allworthy never liked Thwackum. Nightingale discovers that the witnesses to the duel had been employed to dispose of Tom. He tells Allworthy that he knows the lawyer who was involved in preparing their stories is Mr Dowling. Lawyer confesses he was sent on the errand, and when Blifil is confronted with this charge, he claims that he sent Tom, but Partridge and Mrs Miller successfully stall him, as they do not wish him to witness the tragic scene of Tom and Mrs Waters facing the truth of their incest. Allworthy recognizes Partridge and accuses him to be Tom's father but he denies it. He introduces Mrs Waters to Allworthy as Tom's mother. She explains that Tom's father was a clergyman's son named Summer, who had lived at Allworthy's house but died of smallpox. She then reveals that Tom's mother was actually Allworthy's sister, Bridget. She paid Jenny to take the blame for the child. On the other hand, Squire Western has confined

Sophia again, and they are set to return to the country. Dowling further confesses that it was Blifil who sent him to Mrs Waters to encourage Tom's prosecution. He also reveals that he was always aware of Tom's natural mother. He had been instructed by Bridget to take a letter revealing the information to Allworthy when she died, but he had given the letter to Blifil to pass on. Allworthy realizes the cunningness of Blifil and demands the letter from Bridget. After reading a letter from Tom to Sophia, Allworthy realizes the virtue of their love. He convinces Sophia to forgive Tom as she may have been misguided, as he was. Squire Western is happy to know that Tom is Allworthy's true heir and is now ready to marry his daughter to Tom. He heartily greets Tom and then heads home. Allworthy and Tom are reconciled. The charges against Tom are dropped. Blifil tries to convince Allworthy but he is not ready to listen any of his appeals and wants nothing to do with the boy. Sophia and Tom meet again. Sophia questions his sincerity and his feelings. They finally kiss passionately and the squire bursts in, asking if the wedding will be the next day. Sophia, honoring her promise to obey her father, agrees.

11.5 GLOSSARY

1. Vitality - the state of being strong and active
2. Hilarity - extreme amusement, especially when expressed by laughter
3. Panoramic - with a wide view surrounding the observer
4. Malicious - intended to do harm
5. Robust - powerful
6. Publicans - A person who owns or manages a pub
7. Felicity - the ability to find appropriate expressions for one's thoughts
8. Jeopardize - put someone into a situation in which there is danger of loss, harm or failure
9. Felony - a crime regarded in many judicial systems as more serious than a misdemeanor

10. Shilling - a former British coin which is equal to one-twentieth of a pound
11. Shrewd - very cold behavior or sharp-witted
12. Contrive - manage to do something foolish or create an undesirable situation

11.6 MULTIPLE CHOICE QUESTIONS

1. To whom the novel is dedicated?
 - a) Hogarth
 - b) Horace Walpole
 - c) George IV
 - d) George Lyttelton
2. In Book 1, the narrator says an author should think of himself as one who keeps:
 - a) Having a good time
 - b) Trying hard
 - c) A public ordinary
 - d) Still
3. In Book 1, who is introduced as having "an agreeable person, a sound constitution, a solid understanding, and a benevolent heart"?
 - a) Allworthy
 - b) Blifil
 - c) Mrs Wilkins
 - d) Lyttletons
4. Where does Allworthy find Tom Jones when the latter is an infant?

- a) In the scullery
- b) At the door
- c) In the garden
- d) Between his sheets

5. Who is initially believed to be Tom's mother?

- a) Jenny Jones
- b) An unnamed Scullery maid
- c) Mrs Wilkins
- d) Mrs partridge

6. In Book 1, Allworthy decides to

- a) Sell the child
- b) Keep the child
- c) Imprison the mother
- d) Send the child to a workhouse

7. Who is described as "master of almost every other science but that by which he was to get his bread"?

- a) Hogarth
- b) Tom
- c) Dr. Blifil
- d) Allworthy

8. Who marries Bridget Allworthy after a formal courtship?

- a) Squire Western

- b) Joseph Andrews
- c) Tom
- d) Captain Blifil

9. What happened to Dr. Blifil?

- a) He died of a broken heart
- b) He went bankrupt
- c) He married the maid
- d) He was sued for malpractice

10. In Book 1, which famous picture is alleged to depict Mrs. Bridget?

- a) Van Gough's "Sunflowers"
- b) Munsch's "The Scream"
- c) da Vinci's "Mona Lisa"
- d) Hogarth's "Winter Morning"

11. Who was Jenny Jones's employer?

- a) Mr. Partridge
- b) Mr. Hare
- c) Mr. Wolf
- d) Mr. Fox

12. In Book 2, Mrs Partridge is revealed to be extremely:

- a) Jealous
- b) Old
- c) Fat

d) Blind

13. How does Mr Partridge react when his wife attacks him?

- a) He breaks her arms
- b) He runs away
- c) He defends himself
- d) He kills her

14. In Book 2, which of these does Partridge not lose?

- a) Annuity
- b) Life
- c) School
- d) Wife

15. In Book 2, why does Captain Blifil want to reveal Partridge as Tom's father?

- a) to get Tom turned away from Allworthy's house
- b) to reunite Tom with his parents
- c) to make Allworthy happy
- d) to highlight domestic violence

16. In Book 2, how does "kind Fortune" restore Mrs. Blifil's affections for her husband?

- a) the renewal of their vows
- b) by having him die
- c) by giving them a second honeymoon
- d) they have another child

17. In Book 2, what happens to Captain Blifil?

- a) He drowns
- b) He is shot
- c) He falls from a horse
- d) He has a heart attack

18. In Book 2, what is Mrs. Blifil's response to the loss of her husband?

- a) She marries her footman
- b) She erects a monument
- c) She goes abroad
- d) She dies of grief

19. In Book 3, who is described as "born to be hanged"?

- a) Tom Jones
- b) Square
- c) Thwackum
- d) Master Blifil

20. In Book 3, which of these thefts was Tom not guilty of?

- a) the family silver
- b) a ball
- c) a duck
- d) fruit from the orchard

21. In Book 3, why does Tom steal?

- a) because he is a kleptomaniac

- b) to fund a gambling habit
- c) to assist his friend the gamekeeper
- d) to save money for himself

22. In Book 3, what or whom is described as "the most dangerous enemy"?

- a) Alcohol
- b) the devil
- c) women
- d) a treacherous friend

23. In Book 3, what gift from Allworthy does Tom sell?

- a) a dog
- b) a horse
- c) a painting
- d) a book

24. Who is Allworthy's gamekeeper?

- a) Black George
- b) Blind Ned
- c) Thwackum
- d) Stinky Pete

25. In Book 3, who owns the land that Tom and the gamekeeper stray onto?

- a) Squire Western
- b) Bannian
- c) Allworthy

d) Squire Eastern

11.7 LET US SUM UP

In this lesson we have given a brief introduction of the novel followed by the detailed chapters divided into eighteen books. Each book describes the major incidents of the novel in detail and describes every character in detail. Further in the lesson we have multiple choice questions which will further add to your knowledge.

11.8 ANSWER KEY (MULTIPLE CHOICE QUESTIONS)

1 (d), 2(c), 3(a), 4(d), 5(a), 6 (b), 7 (c), 8(d), 9 (a), 10 (d), 11 (a), 12(a), 13 (c), 14 (b), 15 (a), 16 (b), 17 (d), 18 (b), 19 (a), 20 (a), 21 (c), 22 (d), 23 (b), 24 (a), 25 (a)

11.9 SHORT ANSWER QUESTIONS

1. What is the purpose of prefatory essays at the beginning of each chapter in *Tom Jones*?
2. Give the brief and comprehensive summary of the novel.
3. Comment on the role of servants in Tom Jones.
4. With close reference to Book 12, what do the incidents and discussions at the gypsy camp reflect about the political arguments of the time?
5. What attitudes towards marriage does Fielding illustrate in the novel?

11.10 EXAMINATION ORIENTED QUESTIONS

1. What symbol could be said to represent the relationship between Tom Jones and Sophia Western?
2. Tom Jones is the story of a man's journey from innocence, through experience, to wisdom. Which events from the text best illustrate this idea?
3. Discuss in detail the development of the story in the first five chapters of the novel.

4. Discuss the introduction of the character of Western Squire in the novel.
5. Discuss the last chapter of the novel with reference to the reconciliation between Allworthy and Tom.

11.11 SUGGESTED READING

1. Fielding by Austin Dobson
2. Henry Fielding - Tom Jones: A casebook edited by Neil Compton
3. Fielding selections with Essays by Hazlitt, Scott and Thackeray
4. Fileding: Tom Jones- Irving Ehrenpreis
5. Fielding the Novelist - F.T. Blanchard
6. Twentieth century interpretations of Tom Jones- edited by Martin C. Battestin.

Course code: EL 501 (Theory)

UNIT-IV

Course Title: Novel

LESSON NO. 12

HENRY FIELDING : TOM JONES
(DESCRIPTIVE QUESTIONS)

STRUCTURE:

- 12.1 OBJECTIVES**
- 12.2 THEME OF THE NOVEL**
- 12.3 PLOT CONSTRUCTION OF THE NOVEL**
- 12.4 SATIRE AND COMIC IRONY IN THE NOVEL**
- 12.5 NARRATIVE STYLE OF THE NOVEL**
- 12.6 MOTIFS AND SYMBOLS**
- 12.7 GLOSSARY**
- 12.8 MULTIPLE CHOICE QUESTIONS**
- 12.9 LET US SUM UP**
- 12.10 ANSWER KEY**
- 12.11 SHORT ANSWER QUESTIONS**
- 12.12 EXAMINATION ORIENTED QUESTIONS**
- 12.13 SUGGESTED READING**

12.1 OBJECTIVES

Objective of this lesson is to acquaint the learner with the descriptive questions of the novel. This lesson will deal in detail with the questions like theme, plot, narrative style and symbols of the novel.

12.2 THEME OF THE NOVEL

The main theme of the novel is the contrast between Tom Jones' good nature, flawed but eventually corrected by his love for virtuous Sophia Western, and his half-brother Bill's hypocrisy. Following are the main themes of the novel:

1. Virtue as action rather than thought

This is one of the most important themes of the novel. Fielding contrasts the concept of virtue pretended by characters like Square and Thwackum with the virtue actually practiced by Jones and Allworthy. Tom practices the virtue as the active hero who saves people in distress and plans on fighting for his country. He is the embodiment of the very active type of virtue that Fielding esteems.

2. Wisdom

Tom attains wisdom gradually in the novel. He reaches the end of his journey and the path is open towards Sophia. He realizes that wisdom is in accepting his own path rather than surrendering to the fortune. His relationship with Molly teaches him that women may not be constant. He is wise enough to realize that desire to rise from poverty can be stronger than friendship as in case of Black George, whom he forgives for stealing the bank notes. Episode of the story of Man of the Hill helps Tom to acquire wisdom. Tom learns the profitless path of gambling, and various truths offered by foreign travel. He also gains wisdom from his London trip. He learns of the predatory nature of ladies such as Lady Bellaston. He also learns how to navigate polite society from one of his acquaintance Nightingale. He also learns the lesson to respect himself and those around him.

3. Wealth and Greed

The novel is driven by money, wealth and greed. Tom is ignorant of the greed and manipulations. He is not inspired by money at all. After getting banishment from his house, Allworthy offered him the banknote but he refused. He is always in need of money but he refused to keep Sophia's banknote. He

accepted money in return to the advances of Lady Bellaston but gives that money to Mrs Miller to help her cousin. Mr Northerton is ready to rape Mrs Waters for the sake of money and jewelry she possesses. Mrs Fitzgerald is driven by the greed of money and married Mr Fitzgerald so as to clear all her debts. Captain Blifil and Master Blifil both are undone by their greed. Master Blifil exhibits cruelty towards his uncle Allworthy and Tom so that he can keep the Allworthy inheritance for himself.

4. Hypocrisy

Hypocrisy is the inevitable part of this novel. The novel seeks to highlight hypocrisy across the social spectrum through the lens of humor. Master Blifil is the most hypocritical character of the novel. Mrs Seagrim condemns Molly for getting pregnant by Tom while she herself gave birth within a week of her own marriage. The hypocrisy of lower class is further illustrated when fair Molly is viciously attacked in the church in a fine dress. They are driven by envy, but disguise it in moral tones to justify their ire. Hypocrisy of doctors is also highlighted in the novel. They are not able to diagnose the diseases properly in case of Tom, Allworthy and Mr Fitzpatrick.

5. Fortune

Fortune plays a major role in the novel. It describes how a character's own qualities are projected into events and situations. It is not considered something as supernatural. Tom in particular has been subject to good fortune as well as bad.

6. Marriage

Marriage is considered as one of the most explored strata of society in this novel. Tom and Sophia are very consistent to marry each other. Sophia threats to stab herself in the heart rather than marry Blifil. The potential for marriage to engender tragedy remains, even if our heroes escape it through fortunate revelations. Mrs Western's several treatise on marriage exhibit the socially accepted norm of marriage, particularly for the higher classes. Sophia is happy

to court Tom and to assist him financially, but is not prepared to subjugate herself socially or materially, which is what marriage would require.

7. Human Nature

This novel deals in detail with the various characters and their nature. Fielding believed human nature has capacity for good and evil, and wanted to explore those contradictions. Every character in the novel undergoes a learning process, and redemption is offered to anyone who seeks it. Tom takes many decisions and makes many errors in the novel. At the same time he also exhibits many positive qualities which balance out his vices. Fielding through the character of Tom expresses his belief that even good men falter, but from folly, not necessarily from evil. Squire Western also changes his attitude to Tom depending on how he perceives the young man's circumstances. He is a good friend of Western family initially but this bond changes soon when Squire Western discovers Sophia's love for Tom. He condemns Tom and warns to keep him apart. He keeps this resolve until Tom's parentage and his rightful inheritance is revealed. Squire is now keen for the wedding between Tom and Sophia to happen. Fielding illustrates such kind of double standards through even the best of his characters. Allworthy resolves to favor Blifil not because he has faith in the young man's character, but because he is not favored by others. Molly Seagrim is again a double standard girl who is a passionate and lusty young woman. She seduces Tom first into sexual experiences and attempts to ensnare him as protector by having his child. On the other hand, she is having an affair with Squire. At the end of the novel, she settles down with Partridge to love and support her. Fielding explores the nature of all the characters of the novel in detail.

8. Contrasts of characters

Fielding in the novel celebrates the contrast of the characters and settings. He has fully described and employed the city and country settings in the novel. He has also shown this contrast through the characters of Thwackum and Square. Their outlooks and philosophies are at best complementary, at worst,

diametrically opposed. Squire Western and Mrs Western are also direct contrasts in their approach towards convincing Sophia to marry as they wish. He insists on confining his daughter whereas Mrs Western favors more civilized means. Molly and Sophia, both the girls are liked by Tom but Sophia is a gentle lady who rules his heart whereas Molly is a passionate lady who only appealed physically to Tom. A major contrast can be seen in the characters of Tom and Blifil. Tom is a man of virtue whereas Blifil is a shrewd boy.

12.3 PLOT CONSTRUCTION OF THE NOVEL

The novel is a panoramic commentary on England in 1745, and it is also the story of Tom Jones and Sophia Western. This novel follows a central plot interspersed with seemingly peripheral incidents or subplots, all of which helped the central plot to move steadily toward a desired terminal objective. These peripheral episodes thus fit into the main plot. Using the tight construction of a well-made play, Fielding produced in *Tom Jones* one of the best-plotted novels in English. Each of the books is headed with an introductory essay which elaborates the idea that he wished to promote, much like the Greek chorus in a tragedy. The digressions that he put only briefly divert the plot, which continues to its conclusion.

The structure of *Tom Jones* shows three major parts, each six books in length. The first part of the novel is set in the Paradise Hall of Squire Allworthy in Somersetshire. Tom's infancy and early years to age twenty needs are discussed in the first three books of the novel; the beginning of his twenty-first year and his break with the Squire highlights the next three books. The second part of the novel consists of books from seven to twelve and takes weeks to complete, recounting Tom's adventures on the road to London. The third part, books thirteen to eighteen, is set in London, taking only days to complete. Yet the tone is grimmer, not the comical rowdy, farcical adventures Tom has hitherto met on the road but ugly involvements: prostitution, incest, and the like, similar to what Fielding had seen of London himself. The scene at the inn in Upton is exactly at the halfway of the novel which can be considered as a plot node of great complexity. During this scene, all of the major characters and plot threads come together, and actions and misunderstandings occur which will be crucial for the climax.

The plot of the novel is an elaborate one in which all the episodes are knit, as intimate cause and effect, into a large single action obeying a single impulse from start to finish. The plot movement follows the curve characteristic of comedy plots, taking the protagonist from low fortune to high fortune. Tom comes on the scene as a bastard; his very earliest activities enforce the opinion that he is born to be hanged and his reputation and his high hopes are progressively blackened until he reaches his nadir in London, kept by Lady Bellaston. He is then accused of murder and thrown in jail, and finally guilty of incest with his mother. But the nadir of his fortune also remarks its reversal and crisis, and with the concurrent exposure of Blifil's malicious machinations and of Tom's true goodness, his fortune sails to the zenith of romantic happiness; he is proved to be of high birth, he marries the girl of his choice, and he inherits wealth. This is the general plot curve of the novel.

The actions take place in the following sequence during the course of novel:

Bridget marries => Tom gets a whipping => To impresses his neighbors => Allworthy becomes sick => Tom takes to the road => Tom rescues an old man => Squire Western arrives => Storm interrupts journey => Mrs Fitzpatrick goes to Lady Bellaston's => Jones, Bellaston meets again => Bellaston seeks revenge => Tom and Sophia marry

Tom goes under and up Fortune's wheel from 'low' to 'high'. The action may evolve in its curve, the wicked Blifil is needed as Tom's opposite, chief cause of his sorrows. The tragic curve leads to the hero's 'self discovery'. His status as a bastard causes Sophia's father and Allworthy to oppose his and Sophia's love. This criticism of class friction in society acted as social commentary. The inclusion of prostitution and sexual promiscuity in the plot was original for its time. *Tom Jones* in fact must rank as Fielding's greatest achievement. Fielding's connivance in the novel to hide certain things and to reveal them in the end was pretence. He made his readers realize- as a serious novelist always often tries to make his readers forget- that actions have their consequences. The past is not in *Tom Jones*, as in a genuinely picaresque novel, a place we move away from; it is something which exerts a continuing and possibly fatal pressure on the present. It is this sense of moral structure of life which makes Fielding important.

12.4 SATIRE AND COMIC IRONY IN THE NOVEL

The traces of satire and comic irony can be seen in the initial contrast between Master Blifil and Tom Jones. From the viewpoint of society Blifil is the good boy and Tom the bad because Blifil keeps the rules or seems to keep them while Tom breaks them or seems to break them all the time. Blifil is the type of boy who causes little trouble to those set in authority over him. Not only is he exemplary himself, but he is eager that Tom should be exemplary; certainly he brings Tom's faults to the notice of authority whenever he can, in a manner that can easily be interpreted as honest concern. In all these good works he is run by prudence. Tom, in sharp contrast to Blifil, is a perpetual nuisance to everyone set in authority over him, and has no social reputation at all. He is wholly devoid of prudence, as Mr Allworthy correctly sees; he not only fails to pretend virtues he lacks, but gains little credit for those he actually has.

Reputation is another yardstick by which society measures its citizens which has little to do with the genuine virtue, humanity or compassion. Blifil's very virtues indeed, as society judges them to be, depends upon a lack of these latter qualities; a certain self-righteous callousness is inseparable from the kind of esteem he enjoys. Tom's vices on the other hand, are the other side of exactly the warmer sentiments and affections that Blifil lacks: the other side of a generous humanity which is acknowledged by Mr Allworthy though not by Square or Thwackum, but which even Mr Allworthy regards as a poor substitute for social reputation and esteem. The possession of reputation enables a man to be readily believed even when he is the most accomplished liar like Blifil, whereas the lack of reputation ensures that he will be disbelieved, even when he habitually tells the truth like Tom. Society while judging people seems incapable of looking beyond what people say and do to what they are.

Square and Thwackum, the two teachers who are set over Blifil and Tom in their youth are both intelligent men. They give theories of good and evil, and by no means insincere in their beliefs. Square holds the philosophical rationalism of the deists, maintaining that moral values antedate deity, that the light of reason is our guide to ethical truth. Thwackum is a Calvinist, holding that men are totally fallen, and wholly dependent for their salvation upon grace. Both men are serious and even honest up to

a point, but in neither is there any genuine goodness or warmth of heart. Their judgments habitually justify Blifil at the expense of Tom and this clearly points out the manner of men they are. In one of the most significant passages of the novel, Fielding is not really satirizing what the men stand for, but what they are, "Had not Thwackum too much neglected virtue, and Square religion, in the composition of their several systems, and had not both discarded all natural goodness of heart, they had never been represented as objects of derision in this history".

Fielding not only highlights such discriminations in education. A more subtle problem arises when we turn from Square and Thwackum to Mr Allworthy himself. He, surely, has all the warmth and benevolence, but he is still very much on their side. It is he, after all, who appoints them, and trusts the moral judgments they have to make. And it is he who finally banishes Tom, on evidence supplied by those whose reputations seem to be of the highest kind. One of the main contrasts in the novel is between Mr Allworthy and Tom. It is offered with considerable skill and scrupulous honesty. Mr Allworthy is a man of wisdom and honor when he is convinced of Tom's generosity and good-nature while dying. He suggests Tom to add prudence and religion to his nature to become one of the finest men. According to Fielding being good and being right are two different things. Mr Allworthy's goodness is never in doubt but he is seldom morally right. His demands on human nature are high, and seem unwilling to forgive failures more than once. He is often wrong in judging people. He is mistaken about Bridget Allworthy and about Master Blifil, in a manner that delivers him as a fool in their hands.

On the other hand, Tom has no prudence at all, and his moral judgments are not in the least conventional. He is right about people at the points where Mr Allworthy is usually wrong. His very vigor and vitality helps him to bypass people's professions, their reputations and their social façade. He sees straight through to the reality beneath; and if this is partly because his own lack of reputation frees him from convention, it is also because he has moral perceptions of a positive kind which even Mr Allworthy, for all his goodness, seems to lack. His mercy and compassion are genuine qualities, in the fully Christian sense, whereas Mr Allworthy's are surrounded with some degree of doubt.

In the novel, the satiric irony is restricted only to certain local episodes, where it properly belongs; to the struggles of Black George with his conscience, for instance, as he wonders just how much further he dare swindle his friend. But the main irony is assimilated to the comic purpose; to Fielding's grand survey of the nature of true virtue, in which the bad (Blifil, Bridget, Allworthy, Square and Thwackum) is held in balance against not quite so bad (Squire Western), the good (Mr Allworthy), the better (Tom) and the best (Sophia). In this way, a very mature, as well as robust, sense of life is achieved.

12.5 NARRATIVE STYLE OF THE NOVEL

The narration is third person narrative. Dialogue is fully and naturally used to reveal characters through their own words and actions than by explicit commentary. The narrator is Omniscient, who in addition to reporting events of a novel's story, offers further comments on characters and events, and who sometimes reflects more generally upon the significance of the story. The narrative voice also informs the action and discourse on the philosophy of writing to the reader in the introductory chapters. With the introductory chapters, which constitute the first extended body of work in English literature, Fielding creates a completely new fictional form. His prefatory chapters seem to give an outlook on future events and happening. He also shows how the plot thickens with each added character.

The narrator in the novel is a conscious narrator who often directs statements to the readers in order to guide their reading. He teaches his readers how to view certain situations and characters and find out meanings on their own. He is different from past authors who were not active in leading readers through the story. Every book in the novel begins with a formal introduction by the narrator. He directly addresses the reader in his comments on narrative methods, critics and other subjects of his choosing, including the purposes and the superiority of story telling.

Narrator of the novel expects his readers to pay attention to what he is telling. Narrator also gives some useful tips to the readers like in one of the chapters he informs readers that true talent is not in likening two characters but in distinguishing them and not to prejudice about any character. He plays an important role of teaching readers how to

read this new genre of novel which was new at that time. He has a right to proceed in any way he pleases. It can be his manipulation of events, his commentaries about them or his frequent conversations with the readers. He is fully aware of present, past and future events and can also see into his characters, their thoughts and feelings.

Thus we can say, narrator has an active role to play in the novel as he has a responsibility to create standards for the new genre of 'novel' and he wants to ensure that readers learn how this new genre is to be read.

12.6 MOTIFS AND SYMBOLS

- 1. Travel** - Travel is one of the important motifs of the novel. Narrator plays the role of fellow traveler along with the characters of the novel in journey from the country to the city. Narrator has an important role to play as he hastens and slow down the journey of the characters in the course of the novel.
- 2. Food** - Motif of food also plays a big role in relation to the process of writing, the process of reading, love, and war. Narrator in the beginning of initial books considers himself as the owner of a restaurant who will provide the reader with a feast. He later defines lust as a person's appetite for a good chunk of white flesh.
- 3. The Stage** - Fielding considers his characters as the actors. He wishes to move between the virtual world of dramatic and the written word of the prose novel. Though he refuses to provide detailed visual descriptions of his characters which slightly undermines his theatrical motif.
- 4. The Law** - Narrator of the novel also uses the legal terms in the novel. Allworthy and Western are Justices of the Peace, and the lawyer Dowling plays a large part in the plot against Tom.
- 5. Muff** - Sophia's muff plays a very important role in the novel. It is a symbol of reminder of Sophia's presence in her absence. She attaches her name to the muff before leaving it in Jones's bed at Upton. Both Sophia and Jones are attached to the muff, they kiss it which allows them to achieve a closeness despite of the misunderstandings and separations between them.

12.7 GLOSSARY

1. Gamble- play games for chance of money
2. Predator - a person who exploits others
3. Banishment - the punishment of being sent away from the country or other place
4. Ensnare - catch in or as in a trap
5. Rowdy - noisy or disorderly
6. Farcical - laughable or non-sense
7. Promiscuity - state of being immoral
8. Prudence - cautiousness
9. Callousness - insensitive or cruel regard for others
10. Calvinist - an adherent of the Protestant theologian system of John Calvin and his successors
11. Benevolence - the quality of being well meaning
12. Scrupulous - careful or thorough
13. Façade - a deceptive outward experience
14. Explicit - stated clearly and in detail
15. Omniscient - knowing everything

12.8 MULTIPLE CHOICE QUESTIONS

1. Of all the 18th century novelists, who was the first to set out, both in theory and practice, to write specifically a "comic epic in prose", and the first to give the modern novel its structure and style.
 - a) Daniel Defoe

- b) Samuel Richardson
- c) Oliver Goldsmith
- d) Henry Fielding

2. What is Mrs Blifil's response to the loss of her husband?

- a) She erects a monument
- b) She dies of grief
- c) She goes abroad
- d) She marries her footman

3. What article of clothing does Sophia leave for Tom at the inn at Upton?

- a) Her petticoat
- b) Her muff
- c) Her stays
- d) Her shawl

4. What does Tom sell to Blifil in order to give money back to Black George?

- a) A bible
- b) A horse
- c) A bird
- d) A pipe

5. How does Nightingale suggest that Tom rid himself of Lady Bellaston?

- a) By trying to ravish her
- b) By professing his love for Sophia
- c) By proposing marriage to her

d) By flirting with Arbella Hunt

6. From whom does Allworthy receive a letter that clears Tom from blame?

- a) Square
- b) Thwackum
- c) Mrs Waters
- d) Blifil

7. Who tries to obstruct Nightingale's marriage to Nancy?

- a) His uncle
- b) Mrs Miller
- c) Nancy
- d) His father

8. Which of these thefts was not Tom was guilty of?

- a. A duck
- b. A ball
- c. Fruit from the orchard
- d. The family silver

9. Who in the novel is described as "the most dangerous enemy"?

- a. The devil
- b. A treacherous friend
- c. Alcohol
- d. women

10. Why does Tom steal?

- a. To save money for himself
- b. To fund a gambling habit
- c. To assist his friend the gatekeeper
- d. Because he is a kleptomaniac

12.9 LET US SUM UP

In this lesson we have covered the major descriptive questions of the novel. We have discussed the theme of the novel in detail. Next in the lesson we have studied the plot of the novel followed by the satire and comic irony in the novel. Further in the lesson we have discussed the narrative style of the novel and important motifs and symbols. We have also included multiple choice questions at the end of the lesson for self-evaluation of the learners.

12.10 ANSWER KEY

1(d), 2 (a), 3 (b), 4 (a), 5 (c), 6 (a), 7 (d), 8(d), 9(b), 10 (c)

12.11 SHORT ANSWER QUESTIONS

- 1. State in detail the plot construction of Henry Fielding's novel *Tom Jones*?
- 2. Discuss Fielding's philosophy of virtue for the sake of virtue in relation to *Tom Jones*.
- 3. What is the role of dialogue in the novel?
- 4. Discuss the use of satire in *Tom Jones*.
- 5. Discuss the quality and type of humor in the novel.

12.12 EXAMINATION ORIENTED QUESTIONS

- 1. Describe Fielding's narrative style in the novel.
- 2. How does Fielding's social consciousness affect his point of view in *Tom Jones*?
- 3. What is the basic theme of *Tom Jones*?

4. Comment on the institution of marriage as seen in *Tom Jones* by Henry Fielding.
5. Comment on social dimensions of incest in *Tom Jones*?
6. Examine critically father daughter relationship in *Tom Jones*.
7. Discuss *Tom Jones* as a mock epic.
8. Discuss the figures of speech used in *Tom Jones*.
9. What motivates the gamekeeper, Black George more need or greed?
10. What symbol could be said to represent the relationship between Tom Jones and Sophia Western?

12.13 SUGGESTED READING

1. Fileding: Tom Jones- Irving Ehrenpreis
2. Fielding the Novelist - F.T. Blanchard
3. Twentieth century interpretations of Tom Jones- edited by Martin C. Battestin
4. Tom Jones: A Selection of Critical essays - edited by Neil Crompton
5. Fielding - August Dobson.

Course code: EL 501 (Theory)

UNIT-IV

Course Title: Novel

LESSON NO. 13

HENRY FIELDING : TOM JONES

(CHARACTERS)

STRUCTURE

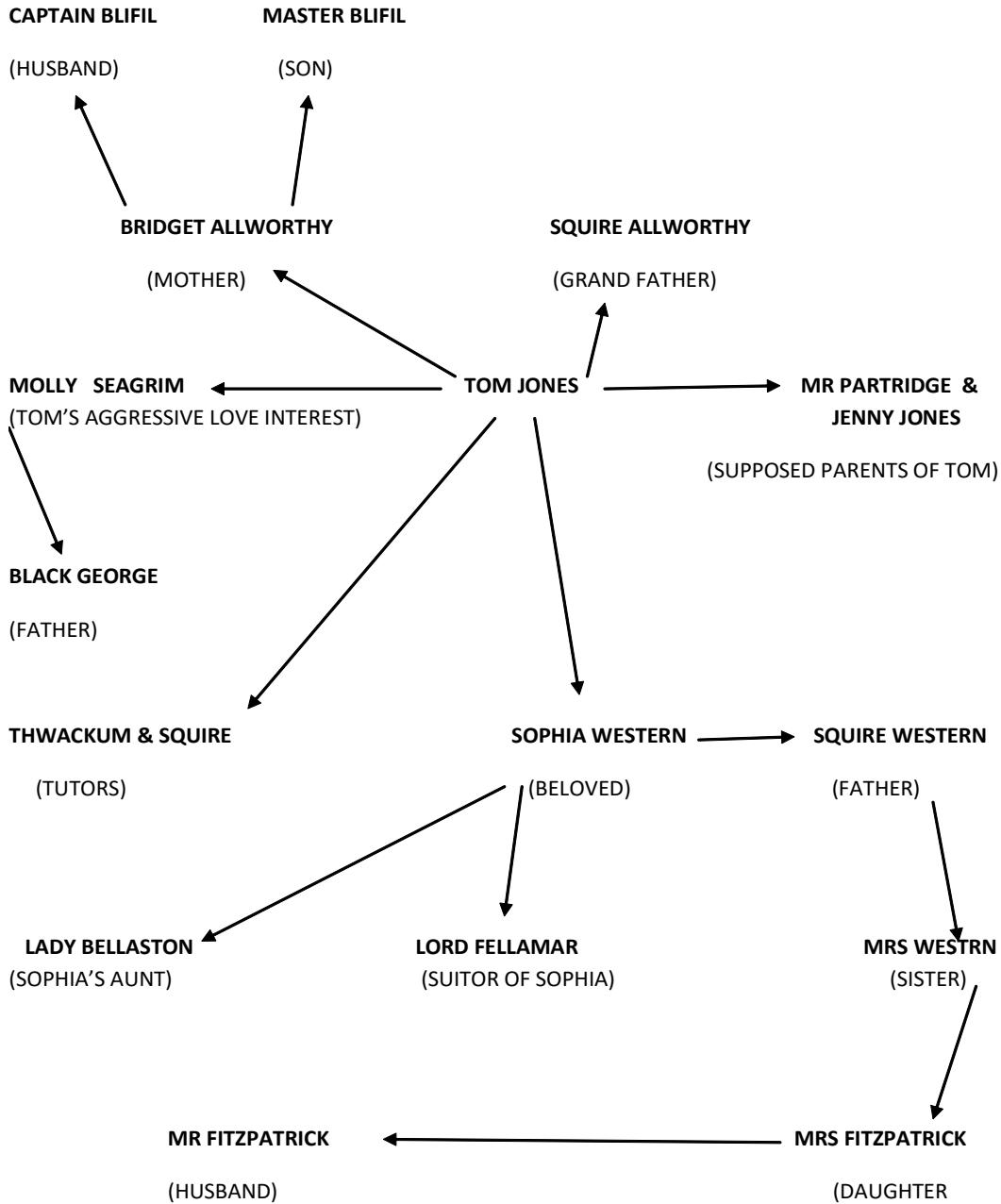
- 13.1 OBJECTIVES**
- 13.2 FLOW CHART OF THE CHARACTERS**
- 13.3 FEMALE CHARACTERS IN THE NOVEL**
- 13.4 MALE CHARACTERS IN THE NOVEL**
- 13.5 MAJOR CHARACTERS**
- 13.6 MINOR CHARACTERS**
- 13.7 CONTRASTS BETWEEN TOM JONES AND BLIFIL**
- 13.8 MULTIPLE CHOICE QUESTIONS**
- 13.9 LET US SUM UP**
- 13.10 ANSWER KEY (MULTIPLE CHOICE QUESTIONS)**
- 13.11 SHORT ANSWER QUESTIONS**
- 13.12 EXAMINATION ORIENTED QUESTIONS**
- 13.13 SUGGESTED READING**

13.1 OBJECTIVES

The objective of this lesson is to acquaint the learner with the major and minor characters of the novel. The art of characterization of the novel will be observed through the

detailed study of the characters. There are some forty characters in the novel and we will attempt to discuss all of them.

13.2 FLOW CHART OF CHARACTERS



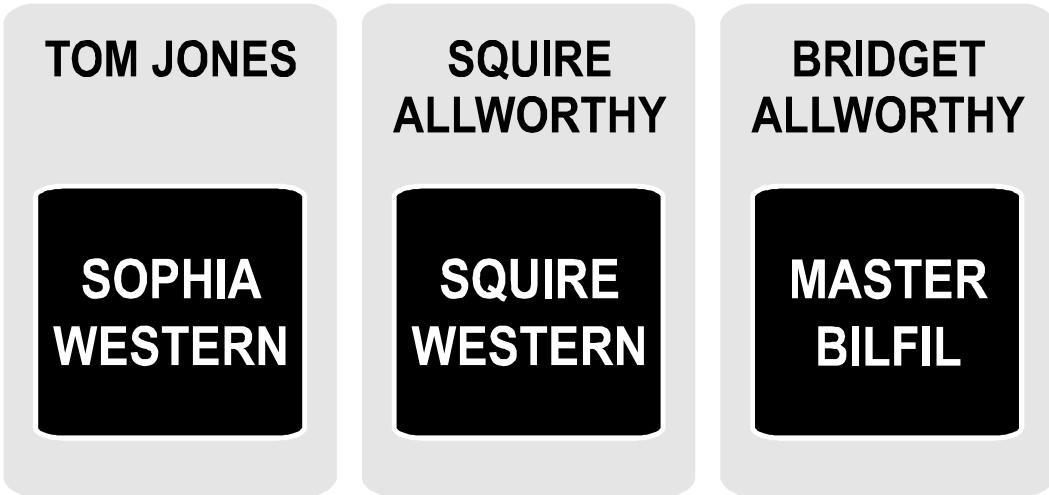
13.3 FEMALE CHARACTERS IN THE NOVEL

| | | |
|-----|----------------|-------------------------|
| 1. | Sophia Western | 11. Miss Bridget |
| 2. | Nancy Miller | 12. Jenny Jones |
| 3. | Mrs Whitefield | 13. Lady Bellaston |
| 4. | Mrs Seagrim | 14. Mrs Western |
| 5. | Mrs Wilkins | 15. Servant Susan |
| 6. | Ms. Abigail | 16. Mrs Honour |
| 7. | Arbella | 17. Molly Seagrin |
| 8. | Betty | 18. Harriet Fitzpatrick |
| 9. | The Landlady | 19. Mrs Miller |
| 10. | Mrs Doborah | |

13.4 MALE CHARACTERS IN THE NOVEL

| | | |
|----|------------------|-------------------|
| 1. | Tom Jones | 8. Mr Partridge |
| 2. | Squire Allworthy | 9. Mr Fitzpatrick |
| 3. | Squire Western | 10. Lord Fellamar |
| 4. | Mr Blifil | 11. Square |
| 5. | Dr Blifil | 12. Thwackum |
| 6. | Master Blifil | 13. Mr summer |
| 7. | Black George | 14. Mr Dowling |

13.5 MAJOR CHARACTERS



1. Tom Jones

- ❖ The hero of this great history appears with very bad omens
- ❖ He is Fielding's imperfect hero through whom Fielding gives voice to his philosophy of virtue.
- ❖ He was found as a newborn baby by Mr Allworthy in his bed. His parenthood was not known till the end of the novel. He was given a name, Thomas by Allworthy.
- ❖ He was raised and educated by Mr Allworthy and his sister Bridget.
- ❖ Tom grows into a vigorous and lusty, yet honest and kind-hearted youth.
- ❖ He got his education with Bridget's son, Master Blifil. The tutors often complained about his wild ways.
- ❖ He made friends with the servants instead of the gentry. Although he came across as wild and untamed, he was also honest and kind to the needy people.

- ❖ He develops affection for his neighbor's daughter, Sophia Western.
- ❖ Though a rough boy, he was very charming and handsome. Every woman desires for him. He had casual affairs with Molly Seagrin, Mrs Waters, and Lady Bellaston but still, he is considered as dignified character by Henry Fielding.
- ❖ He is also admired for adhering to the principles of Gallantry, which require that a man return the interest of a woman. Tom treats women with the utmost respect, obliging their desire to be courted by pretending to be the seducer even when they are seducing him. Tom refuses to abandon Molly for Sophia and is plagued by his obligations to Lady Bellaston.
- ❖ Tom's refusal of the marriage proposal of Arbella Hunt indicates that he has mended his wild ways and is ready to marry Sophia.
- ❖ Tom's gallantry reveals itself in his relationships with both men and women.

2. **Sophia Western**

- ❖ Sophia is beautiful, kind, gentle and generous lady.
- ❖ She is a loving and obedient daughter.
- ❖ She is respectful to everyone regardless of their class.
- ❖ She is one among the most important characters of Fielding. She is his idea of a perfect woman. According to Fielding, "her mind was every way equal to her person; nay, the latter borrowed some charms from the former".
- ❖ Sophia is a respectful daughter even though her father is a bit of a tyrant.
- ❖ Her concern for the welfare of others is well evident in the novel. She likes Tom greatly because she has heard of his efforts to aid Black George's family, and she herself gives Molly some clothing from time to time and offers her job in her house, and is eager to comply with Tom's

request that she ask her father to give back Black George a job.

- ❖ She falls in love with Tom but is so humble that she doesn't think he returns her love. She is at the same time wilful, as she shows when she runs away from the arranged marriage with Master Blifil, but also wants to make others happy.
- ❖ Everyone likes her except Lady Bellaston, who is jealous of her goodness. She and Tom confessed their love to each other and accepted the fact that their marriage is not possible. She is the most understanding and merciful lover.
- ❖ Tom is sent away because of a misunderstanding and her father arranges for her to marry Blifil, whom she has always hated. After running away to avoid the marriage, Sophia's adventures begin in the story.
- ❖ She and Tom finally meet in the end and after he discovers his parentage makes him a gentleman of property, they marry.

3. **Mr. Squire Allworthy**

- ❖ He is a wealthy country gentleman. He is "the favourite of both Nature and Fortune," and Tom's guardian. He is brother of Bridget Allworthy.
- ❖ As his name suggests, supposedly a master of all virtues- wisdom, goodness, justice, generosity, mercy and godliness.
- ❖ He is morally good and kind to others.
- ❖ He never marries but his sister, Bridget and her son live with him after her husband dies.
- ❖ He supports Tom as his own, though believing he is a foundling.
- ❖ He is a bit stubborn. Once he makes up his mind that someone has lied to him or done something he considers morally wrong, he takes quick action such as firing them if they work for him or sending them away as he did to Tom Jones.

- ❖ Some critics find him all generous and good person without any follies.
- ❖ He also trusts the word of the wrong people at times, such as Blifil and the boy's tutors. When he discovers the truth he is equally quick to ask forgiveness.
- ❖ He is a good landlord who takes care of the people in his parish. His servants, however, foolish they might be, work selflessly for him. He treats people in a gentlemanly manner but he has poor judgment of people.

4. **Master Blifil**

- ❖ He is the son of Allworthy's sister, Bridget and her husband, Captain Blifil.
- ❖ After his father's death, he and his mother live with Mr. Allworthy.
- ❖ He is a sociopath. He is cruel to his playmates, Tom and Sophia, while showing himself as a kind child.
- ❖ He has none of the impetuosity of youth and none of Tom's idealism or generosity. He is a portrait of the thoroughly evil and selfish man. He is sneaky and underhanded. He often seeks to put Tom in a bad light.
- ❖ He often tells lies that make Tom look bad. When Blifil finds out that he and Tom share the same mother, he keeps the information to himself, and then lies to Mr. Allworthy which leads to Tom being sent away.
- ❖ He plans to marry Sophia only because Tom is in love with her and he hates him. Blifil is greedy and hypocritical. He is hated by Sophia.
- ❖ His blatant action is what leads to his exposure.
- ❖ In the end, his evil nature makes Tom seem better in comparison because he forgives him and insists Mr. Allworthy did not disinherit him.

5. **Bridget Allworthy**

- ❖ Sister of Mr Allworthy and the real mother of Tom.

- ❖ She is unmarried at the beginning of the story and marries Mr Blifil later in the novel.
- ❖ Marries Captain Blifil because of his religious views, but the couple was never happy.
- ❖ She is an unattractive woman alleged to have been immortalized by Hogarth in his sketch "Winter's Morning".
- ❖ She is the mother of Master Blifil and, after her death, is revealed to be Tom Jone's mother.

6. Squire Western

- ❖ Sophia's father and neighbor of Mr Allworthy.
- ❖ He loves to hunt, is often violent and prone to enthusiasms.
- ❖ He locks his daughter away in a bid to force her to marry Blifil, and persues her when she flees.
- ❖ He is a heavy drinker.

13.6 MINOR CHARACTERS

1. Square

- He is a philosopher who resides at the Allworthy household as a friend but also an advisor to Tom Jones and Master Blifil.
- His elevated position is ridiculed when he is found hiding in Molly Seagrim's bedroom.
- He believes that vice is a "deviation from nature." His philosophy is juxtaposed with that of Thwackum.
- Square reveals Tom's great loyalty to Allworthy in a letter sent from his deathbed at the end of the novel.

2. **Thwackum**

- Tutor of Tom and Blifil employed by Allworthy.
- Despises and frequently beats Tom. Claims to value religion the most highly.
- He is a fierce advocate that the human mind is "nothing but a sink of iniquity till purified and redeemed by grace."
- He is an enthusiastic advocate of corporal punishment and regularly thrashes Jones.
- He remains hypocritical till the end, and his philosophy is juxtaposed with that of Square.

3. **Captain Blifil**

- He is brother of Dr Blifil and married Allworthy's sister Bridget.
- A half-pay officer, he is brought to Allworthy's estate to court Bridget Allworthy.
- He is keen to inherit Allworthy's property through his wife, and dies of apoplexy while imagining his fortune.
- Though he and his wife hate each other, she erects a monument to his memory.
- He is the father of Master Blifil.

4. **Partridge**

- He is the teacher who was the supposed father of Jones.
- A bit bumbling and cowardly, but was not Tom's father in real.
- Originally a school teacher, he is cast out by the community after allegedly beating his wife and fathering Jenny Jones' child - neither of which he is responsible for.

- He later meets up with Tom as Little Benjamin and accompanies him on his travels, in the hope of winning Allworthy's favor again.
- Partridge remains a loyal and devoted friend to Tom, even though he is something of a bumbler.

5. **Jenny Jones**

- She is known as Mrs Waters later in the book and was the student of Partridge.
- She is also the supposed mother of Tom.
- She and Tom had an affair at the inn in Upton.
- She is also known "as good scholar as most of the young men of quality of the age".
- She is employed by the Partridge family and is dismissed by the jealous Mrs Partridge.
- She confessed in the later part of the novel that she was paid to be the mother of Tom so as to protect the honor of Miss Bridget Allworthy.

6. **Black George**

- He is the father of Molly and receiver of much of Tom's generosity. Not particularly honorable.
- He is the gamekeeper friend of Tom.
- He lies and steals to support George, and George later assists by passing communications to Sophia.
- He also, however, takes money which Tom misplaces, an act which is examined by the narrator through the various perspectives.

7. **Molly Seagrim**

- She is daughter of Black George. She is feisty, aggressive love interest

of Tom.

- Molly is the first girl to whom Tom is attracted.
- She is a beautiful and passionate girl who has little modesty or virtue.
- When she becomes pregnant, Tom admits to being the father and she is happy to sustain this pretense even though it is untrue.

8. Lady Bellaston

- She is relative of Sophia, who hosts her while she is in London.
- Enters into an affair with Tom and subsequently tries to prevent him from getting back with Sophia by encouraging Lord Fellamar to Sophia.
- She is a vicious, flirt and entirely cruel lady.

9. Mr Dowling

- He is the lawyer who likes to play both sides that is from Allworthy and Blifil both.
- He works for Blifil initially but deflects to Tom's side.

10. Mrs Miller

- She is kind and benevolent innkeeper where Tom and Partridge stay in London.
- She highly praises Tom because he saved her cousin and his family from destitution, as Mrs Allworthy had earlier done.
- She is the mother of Nancy Miller and Betty.
- She supports Tom which is very crucial for his success.

11. Nightingale

- A young gentleman who takes to Tom when they live together with Mrs. Miller. Nightingale becomes a devoted and true friend to Tom Jones.

- He falls in love with Nancy and gets her pregnant.
- His father, who has already arranged a woman for him to marry, discourages him from marrying Nancy but Tom eventually convinces him to do the honorable thing.
- He ultimately marries Nancy Miller.

12. Lord Fellamar

- He is the suitor of Sophia who is manipulated by lady Bellaston.
- He falls for Sophia but ends up attempting to rape Sophia so as to win her hand.
- He is prompted to cruelty by Lady Bellaston, and later favored as a match by Mrs. Western.

13. Mrs. Honour

- She is Sophia's loyal servant.
- She loves her mistress and organizes her own dismissal to stay with her lady.
- She is sometimes indiscreet but is well meaning.
- She sometimes affects air and graces to seem above her station.
- Ultimately ends up working for Lady Bellaston. Goes by Mrs. Abigail Honour.

14. Nancy Miller

- She is the daughter of innkeeper Mrs Miller
- She is a sweet girl who falls in love with Nightingale, and has his baby. They ultimately marry.

15. Harriet Fitzpatrick

- She is Sophia's cousin.

- She plots against Sophia in order to curry favour with the westerners.

16. Mr Fitzpatrick

- He initiates a duel with Tom, to which he later admits.

17. Mr Summer

- He is the son of clergyman and revealed to be the father of Tom Jones.

18. Mrs Western

- She is Squire Western's city-educated sister, who first plots to engage Sophia to Mr Blifil.

13.7 CONTRAST BETWEEN TOM JONES AND MASTER BLIFIL

1. Tom Jones is a learner from the experiences whereas master Blifil lacks learning from the experiences.
2. Tom is socially immoral character but intends well whereas Blifil is socially moral but bears bad intentions for others in his head.
3. Tom is a moderate character, neither ideal nor worst. On the other hand, Blifil pretends to be an ideal one but not.

13.8 MULTIPLE CHOICE QUESTIONS

1. What gift from Allworthy does Tom sell?
 - A horse
 - A dog
 - A painting
 - A book
2. Who owns the land that Tom and the gamekeeper stray onto?
 - Bannian

- b. Squire Western
- c. Allworthy
- d. Squire Eastern

3. Who is Allworthy's gamekeeper?

- a. Thwackum
- b. Blind Ned
- c. Stinky Pete
- d. Black George

4. Who is described as "born to be hanged"?

- a. Square
- b. Tom
- c. Blifil
- d. Black George

5. Mr Partridge is revealed to be extremely

- a. Blind
- b. Fat
- c. Jealous
- d. Old

6. Who was Jenny Jones' employer?

- a. Mr partridge
- b. Mr Fox
- c. Mr Hare
- d. Mr Wolf

7. Who married Bridget Allworthy after a formal courtship?

- Joseph Andrews
- Squire Western
- Captain Blifil
- Tom

8. Who is introduced as having "an agreeable person, a sound constitution, a solid understanding, and a benevolent heart?"

- Mrs Wilkins
- Blifil
- Lyttelton
- Allworthy

9. Who is initially believed to be Tom's mother?

- Jenny Jones
- Mrs Partridge
- Mrs Wilkins
- An unnamed maid

10. Who is described as "master of almost every other science but that why which he was to get his bread"?

- Hogarth
- Dr Blifil
- Tom
- Allworthy

13.9 LET US SUM UP

In this lesson we have discussed many characters which describe the life of the community in London. We have a flow chart of characters to give a clear picture to the readers about the characters' relation to one another. We have also differentiated the male and female characters of the novel. Further we have discussed the major and minor characters of the novel in detail. This is followed by the multiple choice questions on the characters of the novel.

13.10 ANSWER KEY (MULTIPLE CHOICE QUESTIONS)

1 (a), 2 (b), 3(d), 4(b), 5 (c), 6 (a), 7(c), 8(d), 9(a), 10 (b)

13.11 SHORT ANSWER QUESTIONS

1. Analyse the role and function of narrator in the novel.
2. Tom Jones can be considered a character too passionate to be a true gentleman. Choose specific evidence from the text to support or refute this claim.
3. Compare and contrast the character of Master Blifil and Tom Jones.
4. Who is the most admirable female in the novel?
5. Who is the least admirable male in the novel?

13.12 EXAMINATION ORIENTED QUESTIONS

1. Fielding depicts varieties of female characters, belonging to different strata of society. Comment.
2. Explore the importance of one of the following characters in the development of Tom Jones - Black George, Mrs. Miller, Partridge or Nightingale. Consider the lessons Tom learns through his interaction with the character.
3. Compare and contrast Squire Allworthy and Squire Western.
4. Comment on the art of characterization of *Tom Jones* (novel).
5. Write an essay that compares and contrasts Mrs Western and Mrs Miller.

6. Explore the importance of Black George in the development of character of Tom Jones.
7. Write an essay that analyzes the strengths and weaknesses of the character of Tom Jones.
8. Discuss the character of heroine of the novel, Sophia Western.
9. Comment on the role of Lord Fellamar in the novel.
10. Discuss the role of servants in the novel.

13.13 SUGGESTED READING

1. Fielding and the nature of the novel- Robert Alter.
2. Fielding and 'Conservation of Characters'- John Coolidge.
3. Fileding: Tom Jones- Irving Ehrenpreis.
4. Twentieth century interpretations of Tom Jones- edited by Martin C. Battestin.
5. Tom Jones: A Selection of Critical essays - edited by Neil Crompton.

Course code: EL 501 (Theory)

UNIT-V

Course Title: Poetry

LESSON NO. 14

PERCY BYSSHE SHELLEY : SONG TO THE MEN OF ENGLAND

STRUCTURE

14.1 OBJECTIVES

14.2 INTRODUCTION TO THE POET

14.3 TEXT OF THE POEM "SONG TO THE MEN OF ENGLAND"

14.4 SUMMARY OF THE POEM "SONG TO THE MEN OF ENGLAND"

14.5 ANALYSIS OF THE POEM "SONG TO THE MEN OF ENGLAND"

14.6 GLOSSARY

14.7 LET US SUM UP

14.8 EXAMINATION ORIENTED QUESTIONS

14.9 CHECK YOUR PROGRESS (CYP)

14.10 ANSWER KEY (MULTIPLE CHOICE QUESTIONS)

14.11 SUGGESTED READING

14.1 OBJECTIVES

The objective of this lesson is to acquaint the learner with Percy Bysshe Shelley's poem "Song to the Men of England". It helps the learner in analyzing Percy Bysshe Shelley as a poet through his poem "Song to the Men of England". The learner is given a summary of the poem to explain the theme and substance of the poem. It also acquaints the learner with the format of examination oriented questions.

14.2 INTRODUCTION TO THE POET

Percy Bysshe Shelley was born in 1792, into a wealthy Sussex family. His father

Timothy Shelley was a member of Parliament and a country gentleman. Shelley entered Eton, a prestigious school for boys, at the age of twelve. In school, he discovered the works of a philosopher named William Godwin, which he read passionately and in which he became an ardent believer. He embraced the ideals of liberty and equality advocated by the French Revolution, and devoted his considerable passion and persuasive power to convincing others of the rightness of his beliefs. While entering Oxford in 1810, Shelley was expelled in authoring a pamphlet entitled *The Necessity of Atheism*. In religiously conservative nineteenth-century England atheism was an outrageous idea for the common man to digest.

At the age of nineteen, Shelley eloped with Harriet Westbrook, the sixteen-year-old daughter of a tavern keeper. After that he came in contact with William Godwin in London and fell in love with Godwin's daughter Mary Wollstonecraft, whom he was eventually able to marry. In 1816, Shelley traveled to Switzerland to meet Lord Byron, the most famous, celebrated, and controversial poet of the era. After that the two men became close friends. They formed a circle of English expatriates in Pisa, traveling throughout Italy. During this time Shelley wrote most of his finest lyric poetry, including the immortal "Ode to the West Wind" and "To a Skylark". In 1822, Shelley drowned while sailing in a storm off the Italian coast.

Shelley belongs to the younger generation of English Romantic poets, the generation that came to prominence while William Wordsworth and Samuel Taylor Coleridge were settling into middle age. Where the older generation was marked by simple ideals and a reverence for nature, the poets of the younger generation (which also included John Keats and Lord Byron) came to be known for their sensuous aestheticism, their explorations of intense passions, their political radicalism, and their tragically short lives.

To an extent, the intensity of feeling emphasized by Romanticism meant that the movement was always associated with youth, and because Byron, Keats, and Shelley died young they have attained iconic status as the representative tragic Romantic artists. Shelley's joy, his magnanimity, his faith in humanity, and his optimism are unique among the Romantics. His expression of those feelings makes him one of the early nineteenth century's most significant writers in English.

The central thematic concerns of Shelley's poetry are largely the same themes that defined Romanticism i.e. the beauty, the passions, nature, political liberty, creativity, and the sanctity of the imagination. Shelley fervently believed in the possibility of realizing an ideal of human happiness as based on beauty, and his moments of darkness and despair always stem from his disappointment at seeing that ideal sacrificed to human weakness.

Shelley's intense feelings about beauty and expression are documented in poems such as "Ode to the West Wind" and "To a Skylark," in which he invokes metaphors from nature to characterize his relationship to his art. The center of his aesthetic philosophy can be found in his important essay *A Defence of Poetry*, in which he argues that poetry brings about moral good. Poetry, Shelley argues exercises and expands the imagination, and the imagination is the source of sympathy, compassion, and love, which rest on the ability to project oneself into the position of another person. He writes,

A man, to be greatly good, must imagine intensely and comprehensively; he must put himself in the place of another and of many others. The pains and pleasures of his species must become his own. The great instrument of moral good is the imagination; and poetry administers to the effect by acting upon the cause. Poetry enlarges the circumference of the imagination by replenishing it with thoughts of ever new delight, which have the power of attracting and assimilating to their own nature all other thoughts, and which form new intervals and interstices whose void forever craves fresh food. Poetry strengthens the faculty which is the organ of the moral nature of man, in the same manner as exercise strengthens a limb.

No other English poet of the early nineteenth century so emphasized the connection between beauty and goodness, or believed so avidly in the power of art's sensual pleasures to improve society. Byron's prose was one of amoral sensuousness, or of controversial rebelliousness; Keats believed in beauty and aesthetics for their own sake. But Shelley was able to believe that poetry makes people and society better; his

poetry is suffused with this kind of inspired moral optimism, which he hoped would affect his readers sensuously, spiritually, and morally, all at the same time.

14.3 TEXT OF THE POEM "SONG TO THE MEN OF ENGLAND"

Men of England, wherefore plough
For the lords who lay ye low?
Wherefore weave with toil and care
The rich robes your tyrants wear?

Wherefore feed and clothe and save
From the cradle to the grave
Those ungrateful drones who would
Drain your sweat-nay, drink your blood?

Wherefore, Bees of England, forge
Many a weapon, chain, and scourge,
That these stingless drones may spoil
The forced produce of your toil?

Have ye leisure, comfort, calm,
Shelter, food, love's gentle balm?
Or what is it ye buy so dear
With your pain and with your fear?

The seed ye sow, another reaps;
The wealth ye find, another keeps;
The robes ye weave, another wears;
The arms ye forge, another bears.

Sow seed-but let no tyrant reap:
Find wealth-let no imposter heap:
Weave robes-let not the idle wear:
Forge arms-in your defense to bear.

Shrink to your cellars, holes, and cells-
In hall ye deck another dwells.
Why shake the chains ye wrought? Ye see
The steel ye tempered glance on ye.

With plough and spade and hoe and loom
Trace your grave and build your tomb
And weave your winding-sheet-till fair
England be your Sepulchre.

14.4 SUMMARY OF THE POEM "SONG TO THE MEN OF ENGLAND"

The poet takes eight stanzas to call upon the people of England to understand and do something about their state of oppression. People plow for the sake of their lords, who are like drone bees that do not work but live off of the work of others. The people of England are doing the real work but the poet enquire- are they gaining any benefit from this system? They are not enjoying the fruits of their labour. The tyrants are taking their wealth and living without giving them the recompense they deserve. The call is to sow their own seed, weave their own robes, and forge their own arms in their own defense. Otherwise, the people are merely digging their own graves.

In the Bee community, female bees do all the work and the male drones live by exploiting them. According to Shelley workers are the Bees and the exploiters are Drones.

Shelley's questions to the workers of England skillfully bring out their pitiful living conditions in the England of his times. He is asking them for what reason they plough the fields for the lords who are responsible for their poverty. For what reason with toil and care they weave the rich robes their tyrants are wearing, while their own children shiver in the dark without coal or cotton. From their birth till their death the workers feed, clothe and save those ungrateful drones, who in their turn would either drain their sweat or drink their blood. The Bees of England forge many weapons and chains which go straight to the hands of the tyrants to be used against

them. Weapons were invented to assist man in his works but when used against man, their purpose fails and they become spoiled. Knives were invented for cutting away tree branches from the ancient man's path, chains were invented for lifting huge weights from the ground, and whips for taming wild animals. But when they happen to be used for throat-cutting, binding men together and for beating him, their purpose fails and they become spoiled.

The workers live in constant pain, fear and poverty but even then, in spite of all their sufferings, their physical and spiritual needs are not fulfilled. If not for fulfilling their basic animalistic needs, why should they labour from morning till night and from night till morning? Leisure, comfort and calmness are the spiritual needs of man. Food, shelter and the medicinal treatment of love are the physical needs of man. It is strange to note that Shelley, unlike many of the other poets of his times, has included love as a physical need of man, like food. The workers sow seed, but the harvest is taken away by the lords. They bring wealth out of earth through their work, but the riches are amassed and kept by the others. They weave robes for the others, but their own children have nothing to wear. The arms they forge also add to the armories of the oppressors. Thus Shelley convinces the workers of England and elsewhere that they are exploited to the extreme and that rising through revolutions is their right.

A poet's burning eloquence forcing the doors of England open.

We will normally expect that the poet, spreading such radical ideas will finally find his way to the London Tower, the English equivalent of the French Bastille. But it was the era of the Industrial Revolution, closely following the English version of the Italian Renaissance. No workers' revolution occurred in England then or later as Shelley hoped and Marx predicted. Communism, the supreme theory of revolution was indeed born in England's soil, but Karl Marx fuming and storming his head in the British Museum for Thirty two years came to no use. Prosperity extinguishes revolutionary traits whereas poverty inflames them. But England in later years became the haven and world headquarters of revolutionaries in exile, due to the open door policy there.

Shelley showed to the exploited workers that they have a right to rise in revolts. He

encourages them to sow seed but let no tyrant reap; find wealth but let no impostor heap them. But his calls fell into deaf ears. Seeing the inertness of the English workers, towards the end of the poem, Shelley condemns them. By not revolting, they will have to finally shrink to their cells, cellars and holes that are supposed to be their residences. Imagine a great massive elephant melting itself down and disappearing into the tiny pit of a sand-elephant; that is how the proletariat shrinks. The great beast does not know its capabilities. It is a pity to see them still wearing and shaking the chains they themselves wrought. 'The steel ye tempered glance on ye', he says. Glance here has a dual meaning. He used the word in it's both senses: slip off from the hand causing a mortal wound, and have a quick look.

14.5 ANALYSIS OF THE POEM "SONG TO THE MEN OF ENGLAND"

The speaker is speaking directly to the men of England in Marxist tones: the people of England are proletariat. This is another revolution song, a lyric poem that could even be set to music. The structure of four-line stanzas rhyming aabb does give the poem a songlike lyric character. This simple structure and rhyme scheme is less intellectual and more accessible to uneducated people. The diction is simple and the bee metaphor is easy to understand.

The tone of the speaker is snobbish. The poet is motivating the readers to rise up to his challenging call to action. Shelley wants the rest of England to see the country the way he sees it: a tyrannical, imbalanced usurper of the people's power. He says in England the rich reap all the fruits of the poor's hard labour. The bee metaphor reduces both rulers and ruled to animals. According to Shelly all are insects.

The poet asks the workers: "Where is your sting, men of England? Why do you perform all this labour just so that tyrant rulers can reap the benefits"? The nation's upper class is "stingless drones" which means those bees that do not work, yet they exert undue power over the labouring classes. Shelley's opening condescending tone turns into all-out pomposness as he insults the workers by accusing them of being too cowardly to rise up in arms: "shrink to your cellars, holes, and cells," he says, understanding that revolution can be hard and bloody but daring the Englishmen to do what they need to do to get what they deserve from their own labour. The alternative is that a worker will "trace your grave, and build your tomb," and are the people really

as dumb and blind as to fail to recognize this fate? The last two stanzas are a warning to the men of England that if they do not change their ways and their country, they are digging their own graves and will never experience the joys of equality and liberty.

Stanza four suggests that the people are not paying attention to their situation. They are not only engaged in hard labour to appease the rich but they also do not understand that they are reaping meager benefits from their own employment. In stanza six the poet changes his tone from the inquisitive to the suggestive. He no longer asks any questions but suggests to the workers to keep the benefits of their work. This radical and pretentious approach is Shelley's way of daring his countrymen to act more like the French, who were capable of starting a revolution. Shelley leaves it to other poems to explain the principles on which the revolution and the new order should be based, but here the key principle is that people deserve to get the full benefits of their work.

14.6 GLOSSARY

- i) Wherefore - for what reason
- ii) Plough - a large farming instrument with one or more blades fixed in a frame
- iii) Lords - a man of noble rank or high office; a noble man
- iv) Lay ye low - put down
- v) Weave - interlace, knit
- vi) Toil - work hard, labour
- vii) Robes - fine clothes
- viii) Tyrants - oppressor
- ix) Cradle - hold, structure
- x) Ungrateful - unthankful
- xi) Drain - consume, exhaust

- xii) Forge - falsify
- xiii) Scourge - a whip used as an instrument for time
- xiv) Leisure - free time
- xv) Imposter - pretender
- xvi) Shrink - gets smaller
- xvii) Deck - knock down
- xviii) Wrought - shaped
- xix) Tempered - anger
- xx) Glance - quick look
- xxi) Spade - shovel
- xxii) Hoe - tidy
- xxiii) Loom - become visible

14.7 LET US SUM UP

A revolutionary is a person who causes constant changes around him. In this sense, Shelley was a revolutionary poet. "Song to the Men of England" opens up world's eyes to the torture; brutality and exploitation workers were subjected to in England during his time. Through this poem the poet raises the question: Why can't we revolt? Workers and exploiters are bees and drones in the bee-hive. Percy Bysshe Shelley wrote each poem to celebrate and enjoy each particular tune as we can see in his "Song to the Men of England", "Ode To The West Wind", "To A Skylark", "The Cloud" and "Adonais". He is considered one of the greatest poets in the English Language. And his influence on world literature is paramount. When we refer to him as a revolutionary, it does not mean he advocated merciless killing. In fact, he considered even animals as our fellow creatures, not to be slain for human food. It was after reading his works that the famous English author and dramatist George Bernard Shaw became a strict vegetarian. Here in this poem, Shelley is asking the nineteenth century

peasants and workers of England why they are not revolting against the landlords and production owners who are exploiting them to the last drop of their blood. He wants the "bees of England" (the workers) to become independent and not live under the suppressive rule of the "tyrants". He wants them to understand that they don't need to serve anyone and need not to be treated like slaves. As the poem progresses the tone gets harsher. He starts to insult the workers. The images become smaller and smaller. In the end his frustration level rises so much that he tells them that all they are capable of is digging their own graves.

14.8 EXAMINATION ORIENTED QUESTIONS

- Q1. Discuss the life and works of P.B Shelly.
- Q2. Critically analyze Shelly's "Song to the Men of England".
- Q3. Discuss the bee and drone relationship in "Song to the Men of England".
- Q4. Do you agree that P. B Shelly is a revolutionary poet? Justify this statement.

14.9 CHECK YOUR PROGRESS (CYP)

- Q1. P.B Shelly was born in

- a. 1790
- b. 1791
- c. 1792
- d. 1793

- Q2. P.B. Shelly's father name was

- a. Robert
- b. Tom
- c. Peter
- d. Timothy

Q3. During P.B Shelly's school days he read the works of

- a. Chaucer
- b. Wordsworth
- c. Byron
- d. William Godwin

Q4. P.B Shelly was expelled from Oxford for writing

- a. "Songs to the Men of England"
- b. "Ode to the West Wind"
- c. *The Necessity of Atheism*
- d. "To a Skylark"

Q5. "Songs to the Men of England" consists of _____ stanzas.

- a. Five
- b. Six
- c. Seven
- d. Eight

Q6. Each stanza of "Songs to the Men of England" consists of _____ lines.

- a. Three
- b. Four
- c. Five
- d. Six

Q7. Shelly's aesthetic philosophy can be found in his work

- a. *A Defence of Poetry*
- b. "Songs to the Men of England"
- c. "Ode to the West Wind"
- d. *The Necessity of Atheism*

Q8. In his poem "Songs to the Men of England" Shelly uses _____ tone.

- a. Feminist
- b. Deconstruction
- c. Marxist
- d. None of the above

Q9. "Songs to the Men of England" is a _____ song.

- a. Romantic
- b. Sad
- c. Revolution
- d. None of the above

Q10. The central thematic concerns of Shelley's poetry are largely

- a. Sad
- b. Optimistic
- c. Revolutionary
- d. Beauty and passion

Q11. In "Songs to the Men of England" Shelly uses _____ metaphor.

- a. Monkey
- b. Snake
- c. Ant
- d. Bee

Q12. In the Bee community, female bees do all the work and the male drones live by _____ them.

- a. Exploiting
- b. Enjoying
- c. Cooperating
- d. None of the above

Q13. According to Shelley workers are the _____ and the exploiters are _____.

- a. Bees, Drones
- b. Ants, Misquotes
- c. Dogs, cats
- d. None of the above

Q14. The Bees of England forge many _____ and _____ for their lords.

- a. Weapons, Chains
- b. Ropes, Sticks
- c. None of the above

d. Cups, Plate

Q15. The last two stanzas of "Songs to the Men of England" are a _____ to the men of England.

- a. Suggestion
- b. Warning
- c. Appeal
- d. None of the above

Q16. In the end of the poem Shelly suggests to the workers to keep the _____ of their hard labour.

- a. Share
- b. Benefit
- c. Cloth
- d. None of the above

Q17. Shelly motivates his countrymen to act more like the _____ to bring the revolution.

- a. American
- b. Canadian
- c. French
- d. None of the above

Q18. Shelly wants the "bees of England" (the workers) to become _____ and not live under the suppressed rule of the "tyrants".

- a. Dependent

- b. Independent
- c. Carefree
- d. None of the above

Q19. In _____, Shelley drowned while sailing in a storm off the Italian coast.

- a. 1820
- b. 1821
- c. 1822
- d. 1823

14.10 ANSWER KEY (MULTIPLE CHOICE QUESTIONS)

- 1. C 2. D 3. D 4. C 5. D 6. D 7. A 8. C 9. C 10. C 11. D 12. A 13. A 14. A 15. B 16. B 17. C 18. B 19. C.

14.11 SUGGESTED READING

The Poem of Percy Bysshe Shelly. Forotten Books, 2018. Print.

Course code: EL 501 (Theory)

UNIT-V

Course Title: Poetry

LESSON NO. 15

JOHN KEATS : TO AUTUMN

STRUCTURE

15.1 OBJECTIVES

15.2 INTRODUCTION TO THE POET

15.3 INTRODUCTION TO THE POEM

15.4 TEXT OF THE POEM

15.5 DETAILED SUMMARY OF THE POEM

15.6 THEME OF THE POEM

15.7 GLOSSARY

15.8 SELF-CHECK EXERCISE

15.9 EXAMINATION ORIENTED QUESTIONS

15.10 LET US SUM UP

15.11 SUGGESTED READING

15.1 OBJECTIVES

The objectives of this lesson are :

1. To familiarize you with John Keats as a poet
2. To appreciate the poem in detail.

15.2 INTRODUCTION TO THE POET

John Keats (31 October 1795-23 February 1821) was an English Romantic

Poet. Along with Lord Byron and Percy Bysshe Shelley, he was one of the key figures in the second generation of the Romantic movement, despite the fact that his work had been in publication for only four years before his death. During his life, his poems were not generally well received by critics; however his reputation grew and he held significant posthumous influence on many later poets, including Alfred Tennyson and Wilfred Owen.

The poetry of Keats is characterized by sensual imagery, most notably in the series of odes. Today his poems and letters are considered as among the most popular and analyzed in English literature.

He was born on 31 October 1795 to Thomas and Frances Jennings Keats. He was the eldest of their four surviving children, George (1797-1841), Thomas (1799-1818), and Frances Mary "Fanny" (1803-89). A son was also lost in infancy. John was born in central London, although there is no clear evidence of the exact location. His father at first worked as an Ostler at the stables attached to the Swan and Hoop inn, an establishment, Thomas later managed and where the growing family would live for some years. In the summer of 1803, unable to attend Eton or Harrow due to the expense, he was sent to board at John Clarke's school in Enfield, close to his grandparents' house.

The small school had a liberal and progressive outlook, with a curriculum ahead its time, a place altogether more modern than the larger, more prestigious schools. In the family atmosphere at Clarke's, Keats developed an interest in classics and history which would stay with him throughout his short life.

The headmaster's son, Charles Cowden Clarke, would become an important influence, mentor and friend, introducing Keats to Renaissance literature including Tasso, Spenser and Chapman's translations. The instability of Keat's childhood gave rise to a volatile character "always in extremes", given to indolence and fighting. However at 13 he began focusing his energy towards reading and study, winning his first academic prize in midsummer 1809.

In April 1804, when Keats was eight, his father was killed, fracturing his skull after falling from his horse on a return visit to the school. Thomas died instantly. Frances

remarried two months later, but left her new husband soon afterwards, her four children going to live with the children's grandmother, Alice Jennings, in the village of Edmonton. In March 1810, when Keats was 14, his mother died of tuberculosis leaving the children in the custody of their grandmother who appointed two guardians to take care of the children. That autumn, Keats was removed from Clarke's school to apprentice with Thomas Hammond, a surgeon and apothecary, lodging in the attic above the surgery until 1813. Cowden Clarke, who remained a close friend of Keats, described this as the most placid time in Keats's life.

EARLY CAREER

Having finished his apprenticeship with Hammond, Keats registered as a medical student at Guy's Hospital (now part of King's College London) and began there in October, 1815. Within a month of starting, he was accepted for a dressership position within the hospital, the equivalent of a junior house surgeon. It was significant promotion marking a distinct talent for medicine, the role coming with increased responsibility and workload. His long and expensive medical training with Hammond and at Guys gave his family to assume this would be his lifelong career, assuring financial security.

Keats's first surviving poem, "An Imitation of Spenser", was written in 1814, when Keats was 19. His medical career took up increasing amounts of his writing time and exacerbated his ambivalence to anything other than poetry. Strongly drawn by ambition inspired by fellow poets such as Leigh Hunt and Byron, and beleaguered by family financial crises that continued to the end of his life, he suffered periods of depression. His brother George wrote that John "feared that he should never be a poet, and if he was not he would destroy himself".

In 1816, Keats received his apothecary's licence but before the end of the year he announced to his guardian that he had resolved to be a poet, not a surgeon. Though he continued his work and training at Guy's, Keats was devoting increasing time to the study of literature. In May 1816, Leigh Hunt, agreed to publish the sonnet "O Solitude" in his magazine *The Examiner*, leading liberal magazine of the day. It is the first appearance of Keats's poems in print and Charles Cowden Clarke refers to it as his friend's red letter day first proof that Keats's ambitions were valid. In the summer of that year he went down to the coastal town of Margate with Clarke to write. There

he began Calidore and intimated the era of his great letter writing.

In October, Clarke introduced Keats to the influential Hunt, a close friend of Byron and Shelley. Five months later, *Poems*, the first volume of Keats' verse, was published, which included "I stood tiptoe" and "Sleep and Poetry". It was a critical failure, arousing no interest, his publishers feeling ashamed of the book. Still, Hunt went on to publish the essay *Three Young Poets* (Shelley, Keats and Reynolds), along with the sonnet on Chapman's "Homer", promising great things to come. He introduced Keats to many prominent men in his circle, including editor of *The Times* Thomas Barnes, writer Charles Lamb, conductor Vincent Novello and poet John Hamilton Reynolds, who would become a close friend. It was a decisive turning point for Keats, establishing him in the public eye as a figure in, what Hunt termed, 'a new school of poetry'. At this time Keats writes to his friend Bailey "I am certain of nothing but the holiness of the Heart's affections and the truth of the imagination. What imagination seizes as Beauty must be truth". This would eventually transmute into the concluding lines of "Ode on a Grecian Urn" 'Beauty is truth, truth beauty'-that is all/you know on earth, and all ye need to know.

In bad health and unhappy with living in London, Keats moved with his brothers into rooms at 1 Well Walk in April 1817. Both John and George nursed their brother Tom, who was suffering from tuberculosis. The house in Hampstead was close to Hunt and others from his circle, as well as the senior poet Coleridge who at the time lived in Highgate. In June, 1818, Keats began a walking journey around Scotland, Ireland and the Lake district with his friend Charles Armitage Brown. George and his wife Georgina accompanied them as far as Lancaster and then headed to Liverpool, from where the couple would emigrate to America.

They lived in Ohio and Louisville, Kentucky, until 1841 when George's investments went bad. Like both of Keats' brothers, they died penniless and racked by tuberculosis. There would be no effective treatment for the disease until 1921. In July, while on the Isle of Mull for the walking tour, Keats caught a bad cold and "was too thin and feavered to proceed on the journey". On his return south, Keats continued to nurse Tom, exposing himself to the highly infectious disease. Some biographers suggest that this is when tuberculosis, his "family disease", first takes hold. Tom Keats died on

1 December, 1818.

John Keats moved to the newly built Wentworth Place, owned by his friend Charles Armitage Brown, also on the edge of Hampstead Heath, a Ten-minute walk south of his old home in Well Walk. This winter of 1817-18, though troubled, marks the beginning of Keats' *Annus Mirabilis* in which he wrote his most mature work. He had been greatly inspired by a series of recent lectures by Hazlitt on English poets and poetic identity and met with Wordsworth. In December he attended Haydon's 'immortal dinner', along with Wordsworth and Charles Lamb.

Keats composed five of his six great odes there in April and May and, although it is debated in which order they were written, "Ode to Psyche" starts the series. According to Brown, "Ode to a Nightingale" was composed under a mulberry tree in the garden. Brown wrote, "in the spring of 1819 a nightingale had built her nest near my house.

Keats felt a tranquil and continual joy in her song; and one morning he took his chair from the breakfast-table to the grass-plot under a plum tree, where he sat for two or three hours. When he came into the house, I perceived he had some scraps of paper in his hand, and these he was quietly thrusting behind the books. On inquiry, I found those scraps, four or five in number, contained his poetic feelings on the song of our nightingale. Dilke, co-owner of the house, strenuously denied the story, printed in Milnes' 1848 biography of Keats, dismissing it as pure delusion.

The new and progressive firm Taylor and Hessay published *Endymion*, dedicated to Thomas Chatterton. It was damned by the critics, giving rise to Byron's quip that Keats was ultimately 'snuffed out by an article'. One particularly harsh review by John Wilson Croker appeared in the April 1818 edition of *The Quarterly Review*: "It is not, we say, that the author has not powers of language, rays of fancy, and gleams of genius - he has all these; but he is unhappily a disciple of the new school of what has been somewhere called 'Cockney Poetry'; which may be defined to consist of the most incongruous ideas in the most uncouth language[.....].

There is hardly a complete couplet enclosing a complete idea in the whole book. He wanders from one subject to another, from the association, not of ideas, but a founds." John Gibson Lockhart wrote in Blackwoods Magazine: "To witness the disease of

any human understanding, however feeble, is distressing; but the spectacle of an able mind reduced to a state of insanity is, of course, ten times more afflicting. It is with such sorrow as this that we have contemplated the case of Mr John Keats [...] He was bound apprentice some years ago to a worthy apothecary in town. But all has been undone by a sudden attack of the malady [...]. For some time we were in hopes that he might get off with a violent fit or two; but of late the symptoms are terrible. The phrenzy of the "poems" was bad enough in its way; but it did not alarm us half so seriously as the calm, settled, imperturbable driveling idiocy of *Endymion*[....].

It is a better and wiser thing to be a starved apothecary than a starved poet; so back to the [apothecary] shop Mr John, back to 'plasters, pills, and ointment boxes'. It was Lockhart at Blackwoods who had coined the defamatory term "The Cockney School" for Hunt and his circle, including William Hazlitt and, squarely, Keats. The dismissal was as much political as literary- aimed at upstart young writers deemed uncouth for their lack of education, non formal rhyming and 'low diction'. They had not attended Eton, Harrow or Oxbridge colleges and they were not from the upper classes.

In 1819, Keats wrote 'The Eve of St. Agnes', 'La Belle Dame Sans Merci', "Hypoerion", "Lamia" and Otho (critically damned and not dramatized until 1950). The poems 'Fancy' and "Bards of passion and of mirth" were inspired by the gardens. In September, very short of money, he approached his publishers with a new book of poems.

They were unimpressed with the collection, finding the presented versions of "Lamia" confusing, and describing "St Agnes" as having a "sense of pettish disgust" and 'A 'Don Jaun" style of mingling up sentiment and sneering" concluding it was "a poem unfit for ladies". The final volume Keats lived to see Lamia, Isabella, The Eve of St. Agnes, and Other Poems, was eventually published in July, 1820. It received greater acclaim than had *Endymion* or *Poems*, finding favourable notices in both *The Examiner* and *Edinburgh Review*. Wentworth Place now houses the Keats House museum.

Fanny Brawne and Isabella Jones: Letters and poem drafts suggest that Keats first met Frances (Fanny) Brawne between September and November, 1818. It is likely that the 18 year old Brawne was visiting the Dilke family at Wentworth Place, before

she lived there. Like Keats, Brawne was a Londoner, born in the hamlet of West End near Hampstead on 9 August, 1800. Her grandfather had kept a London inn, as Keats's father had done, and had also lost several members of her family to tuberculosis. She shared her first name with both Keats's sister and mother. Browne had a talent for dress-making and languages. She describes herself as having 'A natural theatrical bent'. During November 1818 an intimacy sprang up between Keats and Brawne but was very much shadowed by the impending death of Tom Keats, whom John was nursing.

That year, he met the beautiful, talented and witty Isabella Jones, for whom he also felt a conflicted passion. He had met her in Hastings while on holiday in June. He "frequented her rooms" in the winter of 1818-19, and says in his letters to George that he 'warned with her" and "kissed her". It is unclear how close they ultimately became and biographers debate how influential she was to Keats's writing. Gittings maintained that "The Eve of St. Agnes" and "The Eve of St. Mark" were suggested by her, that the Lyric Hush, Hush! ("O sweet Isabel") was about her and the first version of Bright Starmight well have been for her.

On 3 April 1819, Brawne and her widowed mother moved into the other half of Dilke's Wentworth Place and Keats and Brawne were able to see each other every day. Keats began to lend Brawne books, such as Dante's *Inferno*, and they would read together. He gave her the love sonnet "Bright star" (perhaps revised for her) as a declaration. It was a work in progress and he continued to work on the poem until the last months of his life and the poem came to be associated with their relationship. "All his desires were concentrated on fanny". From this point we have no documents mentioned of Isabella Jones again. Sometime before the end of June, he arrived at some sort of understanding with Brawne, far from a formal engagement she still had too little to offer, with no prospects and financial structure. Keats endured great conflict knowing his expectations as a struggling poet in increasing hard straits would preclude marriage to Brawne.

Their love remained unconsummated; jealousy for his 'star' began to gnaw at him. Darkness, disease and depression were around him, and are reflected in poems of the time such as "The Eve of St. Agnes" and "La Belle Dame Sans Merci" where love and death both stalk. "I have two luxuries to brood over in my walks" he wrote to

her, "...your loveliness, and the hour of my death". Keats writes to Brawne in one of his many hundreds of notes and letters: "My love has made me selfish. I cannot exist without you- I am forgetful of everything but seeing you again-my Life seems to stop there- I see no further. You have absorb'd me.

I have a sensation at the present moment as though I was dissolving - I should be exquisitely miserable without the hope of soon seeing you. [...] I have been astonished that Men could die Martyrs for religion -I have shudder'd at it - I shudder no more - I could be martyr'd for my Religion- Love is my religion - could die for that - I could die for you". (Letter, 13 October, 1819). Tuberculosis took hold and he was advised to move to a warmer country by his doctors. In September 1820 Keats left for Rome and they both knew it was very likely they'd never see each other again. He died there five months later.

None of Brawne's letters to Keats survive, though we have his own letters. As the poet had requested, Brawne's were destroyed upon his death. She stayed in mourning for Keats for six years. In 1833, more than 12 years after his death, she married and went on to have three children, outliving Keats by more than 40 years. The 2009 film Bright Star, written and directed By Jane Campion, focuses on Keats' relationship with Fanny Brawne.

DEATH

Keats's House in Rome.

During 1820, Keats displayed increasingly serious symptoms of tuberculosis to the extent that he suffered two lung haemorrhages in the first few days of February. He lost large amounts of blood and was bled further by the attending physician. Hunt nursed him in London for much of the summer. At the suggestion of his doctors, he agreed to move to Italy with his friend Joseph Severn.

On 13 September, they left for Gravesend and four days later boarded the sailing brig The Maria Crowther. Keats wrote his final revisions of "Bright star" abroad the ship. The journey was a minor catastrophe; storms broke out followed by a dead calm that slowed the ship's progress. When it finally docked in Naples, the ship was held in quarantine for ten days because of a suspected outbreak of cholera in Britain. Keats

reached Rome on November 14 by which time all hope of a warmer climate had evaporated.

On arrival in Italy, he moved into a villa on the Spanish Steps in Rome, today the Keats-Shelley Memorial House museum. Despite care from Severn and Dr. James Clark, his health rapidly deteriorated. The medical attention Keats received may have hastened his death. In November 1820, Clark declared that the source of his illness was "mental exertion" and that the source was largely situated in his stomach. Clark eventually diagnosed consumption (tuberculosis) and placed Keats on a starvation diet of an anchovy and piece of bread a day intended to reduce the blood flow to his stomach. He also bled the poet; a standard treatment of the day, but was likely a significant contributor to Keats's weakness. Keats's friend Brown writes: "They could have used opium in small doses, and Keats had asked Severn to buy a bottle of opium when they were setting off on their voyage.

What Severn didn't realize was that Keats saw it as a possible resource if he wanted to commit suicide. He tried to get the bottle from Severn on the voyage but Severn wouldn't let him have it. Then in Rome he tried again [.....] Severn was in such a quandary he didn't know what to do, so in the end he went to the doctor who took it away. As a result Keats went through dreadful agonies with nothing to ease the pain at all? Keats was furious with both Severn and Clarke when they refused laudanum (opium).

He repeatedly demanded "How long is this posthumous existence of mine to go on?" Severn writes, "Keats raves till I am in a complete tremble for him," about four, the approaches of death came on (Keats said) 'Severn-I-lift me up-I am dying- I shall die easy; don't be frightened-be firm, and thank God it has come'. I lifted him up in my arms. The phlegm seem'd boiling in his throat, and increased until eleven, when he gradually sank into death, so quiet, that I still thought he slept".

He died on 23 February 1821 and was buried in the Protestant Cemetery, Rome. His last request was to be placed under a unnamed tombstone which contained only the words (in pentameter), "here lies one whose name was writ in water". Severn and Brown erected the stone, which under a relief of a lyre with broken strings, contains the epitaph: This Grave/ contains all that was Mortal / of a/ Young English Poet/ who/

on his Death Bed, in the Bitterness of his Heart/ at the Malicious Power of his Enemies/
Desired/ these Words to be/ engraven on his Tomb Stone:/ Here lies one/whose name
was writ in Water, 24 February, 1821".

There is a discrepancy of one day between the official date of death and the grave marking. Severn and Brown had added their lines to the stone in protest at the critical reception of Keats's work. Hunt blamed his death on the scathing attack of "Endymion" by the *Quarterly Review*. Seven weeks after the funeral, Shelley memorialized Keats in his poem *Adonais*. Clark saw to the planting daisies on the grave, saying that Keats would have wished it.

For public health reasons, the Italian health authorities burned the furniture in Keats's room, scarped the walls, made new windows, doors and flooring. The ashes of Shelley (d. 8 July 1822), one of Keats's most fervent champions, are also buried there along with Severn (d. 3 August 1879) who nursed Keats to the end. Describing the vista of the site today, Marsh wrote, "in the old part of the graveyard, barely a field when Keats was buried here, there are now umbrella pines, myrtle shrubs, roses and carpets of wild violets".

Nobody who had known Keats ever wrote a full biography of Keats's life. Shortly after Keats's death in 1821, his publishers Taylor and Hessey announced they would speedily publish *The memoirs and Remains of John Keats* but his friends refused to cooperate with the venture and so it was scuppered. There were 'biographical jottings of varying natures and values" about the poet who had become a figure within artistic circles- including prolific notes, chapters and letters from his many artist and writer friends. These, however, often give contradictory or heavily biased accounts of events and were subject to quarrels and rifts. His friends Brown, Severn, Dilke, Shelley and Hunt, his guardian Richard Abbey, his publisher Taylor, Fanny Brawne and many others issued posthumous commentary on Keats's life. These early writings coloured all subsequent biography and have become embedded into a body of Keats legend. Shelley promoted Keats as someone whose achievement could not be separated from agony, who was 'spiritualized' by his decline, and simply too fine-tuned to endure the buffettings of the world. This is the consumptive, suffering image popularly held today.

After much dithering, the first official biography was published in 1848 by Richard

Monckton Milnes (1809-1885). Landmark Keats biographers since, include Sidney Colvin (1845-1927), Robert Gittings (1911-1992), Walter Jackson Bate (1918-1999) and Andrew Motion (B.1952).

When Keats died at the age of 25, he had been seriously writing poetry for barely six years, from 1814 until the summer of 1820, and publishing for four. It is believed that, in his lifetime, sales of Keats's three volumes of poetry amounted to only 200 copies. His first poem, the sonnet O Solitude appeared in the Examiner in May 1816, while his collection Lamia, Isabella, The Eve of St. Agnes and other poems was published in July 1820 before his final voyage to Rome. The compression of his poetic apprenticeship and maturity into so short a time is just one remarkable aspect of Keats's work. Although he was prolific during his short writing life and is now one of the most studied and admired of British poets, his reputation rests on a small body of work, centred on the Odes and it was only in the creative outpouring in the last years of his short life that he was able to express in craft the inner intensity for which he has been lauded since his death. Keats was convinced that he had made no mark in his lifetime. Knowing he was dying, he wrote to Fanny Brawne in February 1820, "I have left no immortal work behind me-nothing to make my friends proud of my memory - but I have lov'd the principle of beauty in all things, and if I had had time I would have made myself remember'd."

Keats' skills were acknowledged in his lifetime by several influential allies such as Shelley and Hunt. His admirers praised him for thinking "on his pulses", for having developed a style which was more heavily loaded with sensualities, more gorgeous in its effects, more voluptuously alive than any poet who had come before him: 'loading every rift with ore'. Shelley had corresponded often with Keats when he was ill in Rome and loudly declared that Keats's death had been brought on by bad reviews in the *Quarterly Review*. Seven weeks after the funeral wrote 'Adonais", a despairing elegy, stating that Keats's early death was a personal and public tragedy:

*The loveliest and the last,
The bloom, whose petals, nipped before they blew
Died on the promise of the fruit.*

Although Keats wrote that "if poetry comes not as naturally as the leaves to a tree it had better not come at all", poetry did not come easy to Keats, his work the fruit of a deliberate and prolonged self education in classical literature. He may have possessed an innate poetic sensibility, but his early works were clearly of a poet learning, his craft; his first attempts at verse were often vague, languorously narcotic and lacking a clear eye. His poetic sense was based on the conventional tastes of his friend Charles Cowden Clarke, who first introduced him to the classics and came also from the predilections of Hunt's examiner, which Keats had read from a boy. Hunt corned the Augustan or 'French' school, dominated by Pope, and attacked the earlier Romantic poets Wordsworth and Coleridge, now in their forties, as unsophisticated, obscure and crude writers. Indeed, during Keats's few years as a publishing poet, the reputation of older Romantic school was at its lowest ebb. Keats came to echo these sentiments in his work, identifying himself with a 'new school' for a time, somewhat alienating him from Wordsworth, Coleridge and Byron and providing the basis from the scathing attacks from Blackwoods and the Quarterly.

By the time of his death, Keats had therefore been associated with the taints of both old and new schools: the obscurity of the first wave Romantics and the uneducated affection of Hunt's "Cockney School". Keats's reputation after death, mixed the reviewer's caricature of the simplistic humbler with the image of the hyper sensitive genius killed by high feeling, which Shelley later portrayed. The Victorian sense of poetry as the work of indulgence and luxuriant fancy, offered a schema into which Keats neatly fitted. A standard bearer of sensory writing, his reputation grew steadily and remarkably.

'This is attributed to several factors. Keats had the support of The Cambridge Apostles, a society which included a young Tennyson who was writing Keats-style poetry in the 1830s and being critically attacked in the same manner as his predecessor. Tennyson, later a deeply popular Poet Laureate, came to regard Keats as the greatest poet of the 19th century. Thirty years after Keats's death, Richard Monckton Milnes wrote the first full biography of the poet (1848) which helped usher Keats into the Canon of English literature. Pre-Raphaelite Brotherhood, including Millais and Rossetti, took Keats as a key muse, painting scenes from poems including "The Eve of St Agnes",

"Isabella" and "La Belle Dame Sans Merci", lush, arresting and popular images which remain closely associated with Keats's work. In 1882, Swinburne wrote in the Encyclopedia Britannica that "the Ode to a Nightingale [is] one of the final masterpieces of human work in all time and for all ages". In the twentieth century he remained the muse of poets such as Wilfred Owen, who kept his death date as a day of mourning, Keats and T.S. Eliot. Vendler stated the odes" are a group of works in which the English language find ultimate embodiment". Professor Bate declared of "To Autumn": "Each generation has found it one of the most nearly perfect poems in English" and M.R Ridley claimed the ode" is the most serenely flawless poem in our language". The largest collection of the letters, manuscripts, and other papers of Keats is in the Houghton Library at Harvard University Other collections of material are archived at the British Library, Keats House, Hampstead, the Keats-Shelley Memorial House in Rome and the Pierpont Morgan Library in New York. Since 1998 the British Keats-Shelley Memorial Association have annually awarded a poetry prize.

Keats letters were first published in 1848 and 1878. During the nineteenth century critics had deemed them unworthy of attention, even detracting from the body of poetic works. However, during the twentieth century they became almost as admired and studied as his poetry and rank highly in the history of all English literary correspondence. T.S Eliot described them as "certainly the most notable and most important ever written by any English poet".

Keats spent a great swathe of his time as a poet considering poetry itself, its constructs and impacts, an deep interest unusual amongst his milieu more easily distracted by metaphysics or politics, fashions or science. As Eliot wrote of Keats's conclusions: "There is hardly one statement of Keats about poetry which [....] will not none be found to be true, and what is more, true for greater and more mature poetry than anything Keats ever wrote".

Keats and his friends, poets, critics, novelists, editors, were prolific, daily letter writers and Keats's ideas are bound up in the ordinary, day to day missives sharing news, parody and social commentary. Born of an "unself-conscious stream of consciousness", they are impulsive, full of awareness of his own nature and his weak spots. When his brother George went to America, Keats wrote to him in great details, the body of

letters becoming "the real diary" of Keats's life, an exposition of his philosophy, self-revelation and first drafts of poems containing some of Keats's finest writing and thought. Gittings describes them as akin to a "spiritual journal" not written for a specific other, so much as for synthesis.

Keats also reflects on the background and composition of his poetry and specific letters often coincide with or anticipate the poems they describe. In spring 1919, writing to his brother George, Keats explored the idea of the world as "the vale of Soul - Making", anticipating the great odes that he would write some months later. In the letters, Keats coined ideas such as the Mansion of Many Apartments and the Chameleon Poet, concepts that came to gain common currency and capture the public imagination, despite only making single appearances as phrases in his correspondence. The poetical character, Keats argues "has no self-it is every thing and nothing.

It has no character-it enjoys light and shade; [...] What shocks the virtuous philosopher, delights the camelion [champeleon] Poet. It does no harm from its relish of the dark side of things any more than from its taste for the bright one; because they both end in speculation. A poet is the most un-poetical of anything in existence; because he has no identity - he is continually in far-and filling some other Body - The Sun, the Moon, the Sea and Men and Women who are creatures of impulse are poetical and have about them an unchangeable attribute-the poet has none; no identity - he is certainly the most un-poetical of all God's Creatures".

He outlines Negative capability as the poetic state in which we are "capable of being in uncertainties, mysteries, doubts without any irritable reaching after fact and reason [....Being] content with half knowledge' where one trusts in the heart's perceptions. He writes later "I am certain of nothing but the holiness of the Heart's affections and the truth of Imagination - what the imagination seizes as Beauty must be truth-whether it existed before or not- for I have the same idea of all our passions as of Love they are all in their sublime, creative of essential Beauty" again and again turning to the question of what it means to be a poet. "My Imagination is a Monastery and I am its Monk", Keats notes to Shelley.

In September 1819, Keats wrote to Reynolds " How beautiful the season is now-

How fine the air. A temperate sharpness about it.... I never lik'd the stubbled fields as much as now - Aye, better than the chilly green of spring. Somehow the stubble plain looks warm - in the same way as some pictures look warm - this struck me so much in my Sunday's walk that I composed upon it". The final stanza of his last great ode: "To Autumn" runs: Where are the songs of Spring? Ay, where are they? Think not of them, thou hast thy music too, - While barred clouds bloom the soft- dying day, And touch the stubble-plains with rosy hue;

Long after his death, To Autumn would go on to become one of the most highly regarded poems in the English language.

There are areas of his life and daily routine that Keats does not describe. He mentions little about his childhood, his parents or his financial straits and is seemingly embarrassed to discuss them. In his last year, as his health gave way, his concerns often gave way to despair and morbid obsessions. The publications of letters to Fanny Brawne in 1870 focused on this period and emphasized this tragic aspect, giving rise to widespread criticism at the time.

15.3 INTRODUCTION TO THE POEM

Keats's speaker opens his first stanza by addressing Autumn, describing its abundance and its intimacy with the sun, with whom Autumn ripens fruits and causes the late flowers to bloom. In the second stanza, the speaker describes the figure of autumn as a female goddess, often seen sitting on the granary floor, her hair "soft lifted" by the wind, and often seen sleeping in the fields or watching a cider-press squeezing the juice from apples. In the third stanza, the speaker tells Autumn not to wonder where the songs of spring have gone, but instead to listen to her own music. At twilight, the "small gnats" hum above the shallows of the river, lifted and dropped by the wind, and "full grown lambs" bleat from the hills, crickets sing, robins whistle from the garden, and swallows, gathering for their coming migration, sing from the skies.

15.4 TEXT OF THE POEM

*SEASON of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;*

*Conspiring with him how to load and bless
With fruit the vines that round the thatch-eves run;
To bend with apples the moss'd cottage-trees,*

5

*And fill all fruit with ripeness to the core;
To swell the gourd, and plump the hazel shells
With a sweet kernel; to set budding more,
And still more, later flowers for the bees,
Until they think warm days will never cease,*

10

For summer has o'er -brimm'd their clammy cells.

*Who hath not seen thee oft amid they store?
Sometimes whoever seeks abroad may find
Thee sitting careless on a granary floor,
Thy hair soft-lifted by the winnowing wind;*

15

*Or on a half-reap'd furrow sound asleep,
Drows'd with the fume of poppies, while thy hook
Spares the next swath and all its twined flowers;
And sometimes like a gleaner thou dost keep
Steady thy laden head across a brook;*

20

*Or by a cyder-press, with patient look,
Thou watchest the last oozing hours by hours
Where are the songs of spring? Ay, where are they?
Think not of them, thou hast thy music too, --
While barred clouds bloom the soft-dying day,*

25

*And touch the stubble plains with rosy hue;
Then in a wailful choir the small gnats mourn
Among the river sallows, borne aloft
Or sinking as the light wind lives or dies;
And full-grown lambs loud bleat from hilly bourn;*

30

*Hedge-crickets sing; and now with treble soft
The red-breast whistles from a garden-croft;
And gathering swallows twitter in the skies.*

15.5 DETAILED SUMMARY OF THE POEM

“Ode to Autumn” expresses the beauty of Autumn season. Autumn is a season that brings ripeness in all kinds of fruits. The three stanzaic ode tells us the beauty of the season of Autumn. In the first stanza Autumn is viewed as the season itself, when the air is laden with mist and the fruits become fleshy and ripe. Autumn is personified as a beautiful woman who is winnowing. In the third stanza the poet contrasts the beauty of Autumn with Spring season. If Autumn is dying the life cycle of nature continues. Every season brings a renewal of life among birds, beasts and plants.

In the first stanza, the poet calls Autumn a season which brings mists in the air and ripeness in fruits. It is a close bosom friend of the maturing sun. The Autumn and the sun bring ripeness to all kinds of fruits. The grapes, the apples, the gourds or pumpkin swell with flesh. They reach maturity. The hazel nuts are also filled with sweet kernel.

Some seasonal flowers also blossom in this season. The bees visit these flowers and suck the nectar to make honey. The small cells of their honey combs are filled with sticky honey. The bees imagine that the summer season is still on and they fill their honey combs so much that it over-flows with honey. This stanza is full of rich imagery.

In the second stanza, Autumn is personified as a woman harvester who is busy with the various chores of harvesting process. Autumn is a winnower that winnows and the air carries away the chaff from the grain. It seems as if the wind ruffles and fans the locks of hair of woman harvester. Autumn is presented as a reaper also. She keeps on reaping the row of corn and finally due to exertion and scent emanating from poppies bring a kind of drowsiness. The reaper falls asleep and the next row remains uncut by her sickle.

Next, the autumn season is personified as a gleaner. A gleaner is a person who collects the grains and ears of the corns. The gleaner collects the harvest and the left overs, she keeps them on her head and moves on towards her house and on her way to home she crosses a stream also. In the last two lines of this stanza Autumn is personified

as a woman who is extracting juice from the apples in a wooden cider. She crushes the apples so that she can collect the juice and prepare cider, an alcoholic drink which is made by fermenting apple juice. The last image is rich in sensuousness. The Autumn as a woman sits by the cider-wooden press and watches patiently the oozing of juice from the apple. She enjoys watching the drops of juice from apples.

In the last stanza, the poet questions “where are the songs of spring ?” Usually, poets praise the songs of spring but John Keats contrasts the musical songs of Spring season, with the songs of Autumn. So what, if sweet birds are not there to sing melodious songs. Autumn has its own music. When the sun is setting the sun rays fills the evening sky with rosy colors. The buzzing of gnats in the shrubs can be heard, the bleating of lambs is audible from the top of the hills. The grasshoppers produce the loudest chirping. The red breast birds whistle from the gardencrofts. The swallows twitter in the sky. So, if Spring is filled with melodious music so is Autumn filled with its own variety of songs.

15.6 THEME OF THE POEM

In both its form and descriptive surface, "To Autumn" is one of the simplest of Keats's odes. There is nothing confusing or complex in Keats's poem to the season of autumn, with its fruitfulness, its flowers, and the song of its swallows gathering for migration. The extraordinary achievement of this poem lies in its ability to suggest, explore and develop a rich abundance of themes without ever ruffling its calm, gentle, and lovely description of autumn. Where "Ode on Melancholy" presents itself as a strenuous heroic quest, "To Autumn" is concerned with the much quieter activity of daily observation and appreciation. In this quietude, the gathered themes of the preceding odes find their fullest and most beautiful expression.

"To Autumn" takes up where the other odes leave off. Like the others, it shows Keats's speaker paying homage to a particular goddess - in this case, the deified season of Autumn. The selection of this season implicitly takes up the other odes' themes of temporality, mortality and change: Autumn in Keats's ode is a time of warmth and plenty, but it is perched on the brink of winter's desolation, as the bees enjoy "later flowers", the harvest is gathered from the fields, the lambs of spring are now "full grown", and in the final line of the poem, the swallows gather for their winter migration.

The understated sense of inevitable loss in that final line makes it one of the most moving moments in all of poetry; it can be read as a simple, uncomplaining summation of the entire human condition.

Despite the coming chill of winter the late warmth of autumn provides Keats' speaker with ample beauty to celebrate: The cottage and its surroundings in the first stanza, the agrarian haunts of the goddess in the second, and the locales of natural creatures in the third. Keats's speaker is able to experience these beauties in a sincere and meaningful way because of the lessons he has learned in the previous odes: he is no longer indolent, no longer committed to the isolated imagination (as in "Psyche"), no longer attempting to escape the pain of the world through ecstatic rapture (as in "Nightingale"), no longer frustrated by the attempt to eternalize mortal beauty or subject eternal beauty to time (as in "Urn"), and no longer able to frame the connection of pleasure and the sorrow of loss only as an imaginary heroic quest (as in "Melancholy").

In "To Autumn", the speaker's experience of beauty refers back to earlier odes (the swallows recall the nightingale; the fruit recalls joy's grape; the goddess drowsing among the poppies recalls Psyche and Cupid lying in the grass), but it also recalls a wealth of earlier poems. Most importantly, the image of Autumn winnowing and harvesting (in a sequence of odes often explicitly about creativity) recalls an earlier Keats poem in which the activity of harvesting is an explicit metaphor for artistic creation. In his sonnet "When I have fears that I may cease to be", Keats makes this connection directly:

*When I have fears that I may cease to be
Before my pen has glean'd my teeming brain,
Before high-piled books, in charactry,
Hold like rich garners the full ripen'd grain.....*

In this poem, the act of creation is pictured as a kind of self-harvesting; the pen harvests the fields of the brain, and books are filled with the resulting "grain". In "To Autumn" the metaphor is developed further; the sense of coming loss that permeates the poem confronts the sorrow underlying the season's creativity. When Autumn's

harvest is over, the fields will be bare, the swaths with their "twined flowers" cut down, the cider-press dry, the skies empty. But the connection of this harvesting to the seasonal cycle softens the edge of the tragedy. In time, spring will come again, the fields will grow again, and the birdsong will return. As the speaker knew in "Melancholy", abundance and loss, joy and sorrow, song and silence are as intimately connected as the twined flowers in the fields. What makes "To Autumn" beautiful is that it brings an engagement with that connection out of the realm of mythology and fantasy and into the everyday world. The development the speaker so strongly resisted in "Indolence" is at last complete: He has learned that an acceptance of mortality is not destructive to an appreciation of beauty and has gleaned wisdom by accepting the passage of time.

15.7 GLOSSARY

| | |
|---------------|--|
| Mists | air laden with vapours |
| Mellow | ripening, aging |
| Close bosom | friend-intimate friend |
| Conspiring | planning |
| Thatch eaves | edges of roof of a hut |
| Mossed | Lichen, green plant without flowers that Spread over trees |
| Gourd | a vegetable variety like bottle-gourd, Pumpkins, Zucchini |
| Hazel | plant producing hazel nuts with sweet seeds |
| Over brimmed | Clammy cells - filled the sticky cells of the Honeycomb and overflowing with honey here widely |
| Granary floor | where grain is stored |

| | |
|---------------------|--|
| Winnowing | a process in which grains is separated from chaff |
| Drowsed | intoxicated |
| Fume | smoke, heavy narcotic scent |
| Swath | a large strip of area, to wrap or cover the grains |
| Cider | an alcoholic drink made from the juice of apples |
| Gleaner | one who separates the grains |
| Barred clouds bloom | fall of clouds which often appear at sunset in long Lines above the west |
| Sallows | low trees or shrubs of the willow kind |
| Hedge crickets | grasshoppers |
| Treble soft | the song or pitch of the robin is at once high, bold and delicate |
| Croft | a field |
| Gathering swallows | birds preparing to migrate to warmer places due to approaching winter. |

15.8 SELF-CHECK EXERCISE

Q.1 What are the different locations where autumn can be seen?

John Keats is a poet who is devoted to poetry and beauty. His art as a poet is best accomplished in writing of Odes. “Ode to Autumn” is a wonderful, sensuous and sensitive ode by Keats. The presence of Autumn can be seen in the swelling of ripened fruits like grapes, apples, plum and hazel shells. It can be seen in the clammy cells of honey bees. Autumn as a person or as a beautiful

goddess can be seen reaping the harvest in the fields; it can be seen taking rest because of drowsiness induced by fumes of poppies; it can be witnessed as a gleaner or as patient gazer of apples being pressed in a cider-wood.

Q.2 How is Autumn personified in Stanza 3.

John Keats is a worshipper of beauty in all things. The art of portraying beautiful imageries comes naturally to Keats. In “Ode to Autumn” the season Autumn ripens the fruits to fullness, in connivance with the sun. In the second stanza, Keats personifies Autumn as a woman and she is seen sitting on the floor of a granary and she looks relaxed and indifferent. The wind blows away her beautiful hair. In lines 16-17 she falls drowsy because of the fumes of the drug-plant poppy. In lines 19-20 she looks like holding a bundle of corn on her head and she is crossing the stepping stones of a stream. In lines of 21-22 she is watching the pressing of apples to make ciders. She is watching the oozing of apple juice drop by drop. Her gender is specified through her evanescence beauty.

Q.3 Identify images of ripeness and fullness.

John Keats is one of most perfect romanticists. His poems are full of rich, vivid and beautiful imagery. “Ode to Autumn” is one of the near perfect poems in English literature. It is written in three stanzas. The first stanza is laden with sensuous imagery. The sun and the Autumn are depicted as close intimate friends. The fruits have mellowed or softened because of the effect of Autumn. This season has laden the vines with grapes, the apples are so ripe the trees are bending downwards because of the weight of apples. Autumn has also swelled up the gourds and plumps. It has ripened and sweetened the kernel of hazel nuts. The honey comb cells of honey bees are overflowing with honey. The Autumnal flowers are blossoming with happiness. Thus the first stanza is full of images of ripeness and fullness.

Q.4 The Poem is about acceptance and hope. Analyze the idea.

“Ode to Autumn” is a poem of rejoicing, relishing and reflecting on the present

moment. It is a poem that 'expresses an acceptance of life'. Autumn is a season of ripeness, ageing and maturity. Though, traditionally poets like the season of Spring but those who understand life deeply; they do not hesitate in praising the Autumn season which often symbolizes death due to falling of leaves. It is a symbol of old age and death. But Keats finds Autumn as a preparation for life after death. A season of renewal through change. The sun and autumn are inseparable friends, they conspire to mature all the fruits up to the verge of dropping from the tree. Autumn is a favourite season of Keats. The drowsiness which the fumes of poppies brings is liked by Keats.

He contrasts the songs of Spring with the songs of Autumn. He asks:

"Where are the songs of spring?

Ay, where are they,

Think not of them, thou hast thy music too'

If Cuckoo sings in the season of Spring, so does the red-breast Robin whistles in Autumn, the small-gnats produce 'the wailful choir, 'the full-grown lambs bleat' loudly, 'the hedge cricket sings'. And the swallows twitter in the skies. All these activities indicate that summer has gone and winter is approaching. The physical world depicted here is real and it is not the product of imagination. John Macrae points out, 'instead of expected images of falling leaves and decay, the view of Autumn is positive and life-affirming'. The final line takes the reader through winter, symbolized by the *robin red breast*, and on to the future sounds of Spring; moving in effect, through almost the whole calendar in its appreciation of the riches of Autumn.

The poet accepts that like everything else the Autumn season has to come to an end. The close of the year with the sunset and the approaching night gives an air of sadness but then this feeling is the foundation of continuity of natural life cycle. 'Nature, renews itself in insect, animal and bird; and the close of the Ode though solemn, breathes the spirit of hope'.

To conclude, the immediate reaction of Keats' Ode is to enjoy and be delighted

in the Autumn season. The critic Selincourt says, "In the Ode to Autumn his serenity of mind, his passionate sense of change, reaches its perfect expression; and all vain questioning laid aside, he is now content to enjoy the beauty and the peace of the season." Hence this ode has all the ingredients, music, beauty, life, death and hope.

15.9 EXAMINATION ORIENTED QUESTIONS

Q.1 Discuss Keats as a Nature Poet.

John Keats belonged to the Romantic Movement in the history of English Literature. The other poets of this movement were William Wordsworth, PB Shelley, ST Coleridge, Lod Byron etc. The themes of the romantic poets were nature, man, freedom, liberty, return to common life, common language. Above all their objective was to realize the developing man and his place in this universe. Wordsworth was an observant of nature as a soul rather than just as a physical being. Keats treated nature in his own manner. The historian Edward Albert says, "Keats love of nature is intense and it involves legends, mythos, romance and chivalric tales." His poems, ballads, sonnets and odes are loaded with natural scenery.

In the poem, *I stood Tiptoe*, he says:

The clouds were pure and white as flocks

New - shorn

And fresh from the clear brook;

Similarly in the poem Here all the Summer he says

There's a wild wood,

A mild hood to the sheep on the lead down.....

Keat's observation of nature involves the minutest details. Besides observing the running brooks, high hills, the blue sky, the vast oceans he notices the songs of small gnats, hedge-crickets, and Robin's also. In the song "Ode on a

Grecian Urn" he says, Ah, happy, happy, boughs!
That cannot shed your leaves, nor ever bid the spring adieu;
Similarly, the beauty of flowers is heightened through his lyrics.

In the poem, Fancy he says:

*The daisy and the marigold;
White plum'd lilies and the first
Hedge-grown prim rose that burst;
Shaded hyacinth, always;
Saphire queen of the mid-May;
And every leaf, and every flower
Pearled with the self-same shower.*

The poem "Ode to Autumn" is an impeccable example of verse on nature. The season Autumn is given prime importance, its beauty is explored, it is personified as a beautiful goddesses sitting carelessly in the corn fields. All the three stanzas are loaded with nature-imagery. Autumn brings mist in the air and with the help of sun it ripens a variety of fruits like grapes, apples, plums, hazel nuts. The bees think Autumn is an elongation of summer only, they suck the nectar from autumnal flowers and fill their honeycomb cells with honey up to the brim. Autumn is treated as a beautiful goddess sitting carelessly on a granary floor. The fumes of poppies makes her asleep. She also watches the extraction of apple juice, drop-by-drop. This ode is an example of Keat's poetic genius and his complete immersion in nature. His friends Brown and Severn notice that, 'Nothing seemed to escape him, the song of a bird, the under note of a hedge, the rustle of some animal, the motions of the wind-just how it took certain tall flowers and plants, the clouds, the colour of one woman's hair, the smile on a child's face, the furtive animalism the oak leaves - the wind upon the meadow grasses or young corn'. John Keats' observation of nature

and its reflection in his words have made him an immortal poet, though his literary career has spanned not more than three or four years. He was hardly twenty five years old when he died. He was not given much time by destiny to explore his poetic genius. But the little he has written is enough to be eulogized. The songs of gnats, crickets, labs, robin and swallows have been beautifully embedded in his poems. Hence, we can call him a nature poet as he had a deep appreciation and understanding of nature.

Q.2 Give Keats' attitude towards time , nature mortality and impermanence.

Though John Keats has written some hundred of lines yet his charm as a poet has not lost its sheen. His language, his artistry, his music, his philosophy has immortalized him as the best poet of his age. Though he was not highly educated nor he came from a wealthy family but life and its evils became his own teacher. Some of his finest poems which he has contributed in the history of English literature are : *Endymion*, “The Eve of St. Agnes”, *Hyperion*, “Ode on a Grecian Urn”, “Daisies Song”, “Fancy”, “Ode to Sorrow”, “To Psyche”, “La Belle Dame Sans Merci”. His sonnet “When I have fears that I may cease to be”, evokes a feeling of sympathy for the poet. He suffered from tuberculosis and he was aware of his approaching death. He had lost his brother and sisters because of TB only and in those days, TB was an incurable disease. The harsh realities of life had shaken him to the core. He loved Fanny Browne and his love did not mature into reality due to his poverty. As a young poet, when he published his poems he was bitterly criticized by the critics of *Blackwood Magazine* and *The Quarterly Review*. One can imagine the plight of a man who had no love, no family care, good career, no appreciation for his work and an incurable disease. But Keats was very courageous and all these mischances helped him in realizing, 'pain in joy' and joy in pain'.

Hence, in “Ode to Autumn” we find time is powerful. The passing of time is inevitable. Infancy will turn into maturity and then to death so that it can bring seeds for a new life cycle. Winter must follow Autumn then only we'll be able to see the Spring. Keats glorifies nature through vivid images. He was a romantic poet and nature was his central theme. All the birds, plants, fruits, insects,

animals, clouds, sun, wind are given high pale in this poem. His own life's circumstances taught him to accept mortality courageously. In this Ode he realizes that the lifecycle will take away all the beauty. 'The soft-dying day', will force the 'gnats to mourn as the light wind lives or dies', so death is inevitable. No one can escape from it. This spiritual knowledge brought him close to reality. Louis and Cazamian observe that the tragic mystery of life, the fragility of beautiful forms, the uselessness of the efforts through which desire seeks to transcend itself. Keats had accepted the bitter realities of life at an early age hence he was able to deal with the concept of death, nature mortality and impermanence.

Q.3 . Write a critical appreciation of the poem.

"Ode to Autumn" was composed on 19th September, 1819. After this poem, he stopped writing poems as a literary professional. He was poor hence he was not able to continue with his poetic career. "Ode to Autumn" is one of the finest lyrics by Keats. The poem has three stanzas with eleven lines each. It is an odal hymn written in iambic pentameter. The rhyme-scheme is ababcde dcce with a little variation in the next two stanzas.

Imagery: The first stanza is full of rich imagery. Autumn is depicted as a close intimate friend of the sun that matures the fruits and vegetation on earth. The vines loaded with grapes, the apple laden trees and the overflowing cells of honeycomb makes it an epitome of nature poem.

Personification: In the second stanza Autumn is personified as a woman busy with the process of harvesting. Autumn as a person is seen 'sitting carelessly on a granary floor'. 'Her hair being soft-lifted by the winnowing wind', depicts a wonderful visual imagery. The lines are alliterative also as the sound 'wa' is repeated.

The final stanza begins with two questions and the answer lies in the contrast with Spring season. The Autumn has its own variety of music. The auditory imagery is conspicuous in the sounds of hedge-crickets, full-grown lambs-bleating on big hills, red-breasted Ribbons whistling and the twittering of

swallows. Hence, every sound produced in nature is observed. Critics say, "Of his treatment of nature, his relation with literature and art, he owes his distinctive qualities to a delicate sensitiveness to impression, rare even among poets." Hence every moment of nature is observed with empathy by Keats.

As far as the technique of writing an ode is concerned, Keats proves himself to be a master of this complex poetic form. He has written some of the famous odes in English language viz - "Ode to Psyche", "Ode on a Grecian Urn", "Ode to Nightingale", "Ode on Melancholy", "Ode on Indolence". He developed a poetic language that went along well with his themes on nature. Critics like Ronald Carter and John Moral observe that in "Ode to Autumn", Keats shows a powerful control of rhythmic movement and syntax,

*Then in a wailful choir the small gnats mourn
among the river sallows, borne aloft
or sinking as the light wing lives or dies.*

In these lines the rise and fall in the rhythm of the lines matches the flights of the gnats. Keats' total immersion in an experience of the things outside himself is exemplified in "Ode to Autumn".

Q.4 What is an Ode ? How far Keats has been successful as a writer of Odes?

An 'Ode is a formal lyric poem, often in the form of lengthy ceremonies addressed to a person or an abstract thing. It is always serious and elevated in tone'. There are two types of Odes.

- i) Pindaric Ode which was created by Greek Poet Pindar (5th BC).
- ii) Horation Ode created by Italian poet Horace in (23-13 BC).

The Pindaric ode has a three part structure, Strophe, Antistrophe and Epode. Strophe is the opening section of the poem. Antistrophe is a stanza having same number of lines and same metrical arrangement. Epode comes next in

which the structure and length is different.

John Keats has composed many beautiful odes but out of them six odes are more popular. They are "Ode to a Nightingale", "Ode to Autumn", "Ode to Melancholy", "Ode to the Grecian Urn", "Ode to Indolence" and "Ode to Psyche". Critics have lavishly praised his odes. They are full of peculiar intensity of rhyme, rhythm and beauty. The critic Court Hope says, 'These odes are charged with a peculiar intensity because in them he employs his first principle of art to illustrate his own emotional and philosophical theory of life. The idea of an unseen life in nature forces itself on Keats mind by means of images and words'

It is true that his odes are intense, lyrical and full of haunting pathos. With his consummate mastery, he fills the Odes with solemnity, poignancy and concrete imagination. "Ode to Autumn" is one of the perfect odes in English poetry. In the three stanzas he heightens the beauty of Autumn season which is otherwise associated with falling of leaves and decay. In the first stanza he gives a visual imagery of varieties of fruits, nuts and bees. In the anti-strophe he personifies Autumn as a woman. In the third stanza he contrasts the Autumn season with the Spring Season. The rhyme - scheme is also interesting. The three stanza ode has the following rhyme - scheme.

Ab-ab-cd-ed-cce----- 1st stanza

Ab-ab-cd-ec-dde-----2nd stanza

Ab-ab-cd-ec-dde-----3rd stanza

"Ode to Autumn" is one of the best poems on the season Autumn by any poet in the English language. The music, the personification, the images are all long - lasting and unforgetting. Critic Bernard Blackstone says, 'It is noteworthy that "To Autumn" is the only major poem of Keats that is completely unisexual. A temperate sharpness in the air; but the stubble-field 'looks warm:' the objective, mediating the dry bracing quality of the chalk-land air that Keats so much loved; the subjective, welcoming the suddenly apprehended friendliness of sun drenched spaces.' This poem is an exquisite

example of personification of Autumn season. This poem accepts the inevitability of the cycle of life. Keats rejoices the relationship of sun, earth, fruits, birds, gnats and crickets.

Keats had the ability to find beauty in every species of nature. He was passionate about every aspect of nature. Mathew Arnold observes, "The truth is that the yearning passion for the beautiful, which was with Keats, the master-passion, is not a passion of the sensuous or sentimental man, it is an intellectual and spiritual passion.

Keats' unselfish tribute to beauty in nature is one of his greatest contributions to English poetry. His poetic craftsmanship, his consciousness of himself as an artist is exceptional for his time. Keats was not just a great poet but a great letter-writer also. In one of the letters to Richard Woodhouse on October 27, 1818 he writes, "A poet is the most unpoetical of anything in existence; because he has no identity - he is continually in for and filing some other body-The Sun, The Moon, The Sea and Men and Women who are creatures of impulse are poetical-I am in a very little time annihilated. His own nothingness helps him in immersing himself into the things of nature as a consequence of this great poetry emanates from his pen."

15.10 LET US SUM UP

Like the "Ode on Melancholy", "To Autumn" is written in a three stanza structure with a variable rhyme scheme. Each stanza is eleven lines long as opposed to ten in "Melancholy", and each is metred in a relatively precise iambic pentameter. In terms of both thematic organization and rhyme scheme, each stanza is divided roughly into two parts. In each stanza, the first part is made up of the first four lines of the stanza, and the second part is made up of the last seven lines. The first part of each stanza follows an ABAB rhyme scheme, the first line rhyming with the third, and the second line rhyming with the fourth.

The second part of each stanza is longer and varies in rhyme scheme: The first stanza is arranged CDEDCE, and the second and third stanzas are arranged CDECDE, (Thematically, the first part of each stanza serves to define the subject of the stanza,

and the second part offers room for musing, development and speculation on that subject, however, this thematic division is only very general).

15.11 SUGGESTED READING

1. Lamia, Hyperion To Autumn, To a Nightingale, ON A Greecian Urn, Eve of St. Agnes, Isabella, By GE Hollingworth and A.R Weekes, University Tutorial Press Ltd, Clifton House, London.
2. The Poems: John Keats, edt. Selincourt, Meuthen and Co. Ltd
3. The Routledge History of Literature in English and Britain and Ireland, 2nd Edition, Ronald Carter and John Mcrae, fwd b Malcolm Bradbury, Routledge, London, 2001.
4. The Sterling Dictionary of Literary Terms by Amrita Sharma, Sterling Publishers, Pvt Ltd, New Delhi, 1998.
5. Studies in English Literature: From Wordsworth to Byron Vol. II PV Shastri, Narain Publication, Agra.
6. Nineteenth Century Poets, Ram Bilas Sharma, Anamika Publications (P) Ltd New Delhi, 1999.
7. Critical Perspectives in American Literature Ed by Meenakshi Raman, Atlantic Publishers New Delhi,2005.

SIR WALTER SCOTT : "LOCHINVAR"

STRUCTURE

- 16.1 OBJECTIVE OF THE LESSON**
- 16.2 ABOUT THE POET**
- 16.3 TEXT OF THE POEM "LOCHINVAR"**
- 16.4 GLOSSARY**
- 16.5 DETAILED SUMMARY OF THE POEM "LOCHINVAR"**
- 16.6 CRITICAL ANALYSIS OF THE POEM "LOCHINVAR"**
- 16.7 THEME OF CHIVALRY**
- 16.8 THEME OF POWER STRUGGLES AND BATTLES OF WILL**
- 16.9 "LOCHINVAR" AS A STUDY OF HUMAN RELATIONSHIPS**
- 16.10 SELF-ASSESSMENT QUESTIONS**
- 16.11 ANSWER KEY**
- 16.12 EXAMINATION ORIENTED QUESTIONS**
- 16.13 LET US SUM UP**
- 16.14 SUGGESTED READING**

16.1 OBJECTIVE OF THE LESSON

The objective of this lesson is to introduce the learners to the poet, his life, his works, the times in which he lived and the various subjects and themes on which he wrote. The lesson offers the detailed summary and critical analysis and themes in the poem "Lochinvar".

16.2 ABOUT THE POET

Sir Walter Scott

Sir Walter Scott, 1st Baronet, FRSE (15 August 1771 - 21 September 1832) was a Scottish historical novelist, playwright, poet and historian. He falls in the Romantic era (1800-1880). Many of his works remain classics of both English-language literature and of Scottish literature. Famous works include *Ivanhoe*, *Rob Roy*, *Old Mortality*, *The Lady of the Lake*, *Waverley*, *The Heart of Midlothian* and *The Bride of Lammermoor*.

Although remembered for his extensive literary works and his political engagement, Scott was an advocate, judge and legal administrator by profession, and throughout his career combined his writing and editing work with his daily occupation as Clerk of Session and Sheriff-Depute of Selkirkshire. A prominent member of the Tory establishment in Edinburgh, Scott was an active member of the Highland Society and served a long term as President of the Royal Society of Edinburgh (1820-32).

Walter Scott was born on 15 August 1771. He was the ninth child of Walter Scott, a Writer to the Signet (solicitor), and Anne Rutherford. His father was a member of a cadet branch of the Scotts Clan, and his mother descended from the Haliburton family, the descent from whom granted Walter's family the hereditary right of burial in Dryburgh Abbey. Walter (b.1771) was a cousin of the pre-eminent contemporaneous property developer James Burton, who was a Haliburton who had shortened his surname, and of his son, the architect Decimus Burton. Walter subsequently became a member of the Clarence Club, of which the Burtons were also members.

Five of Walter's siblings died in infancy, and a sixth died when he was five months of age. Walter was born in the Old Town of Edinburgh, a narrow alleyway leading from the Cowgate to the gates of the University of Edinburgh (Old College). He survived a childhood bout of polio in 1773 that left him lame, a condition that was to have a significant effect on his life and writing. To cure his lameness he was sent in 1773 to live in the rural Scottish Borders at his paternal grandparents' farm at

Sandyknowe, adjacent to the ruin of Smailholm Tower, the earlier family home. In Sandyknowe, he was taught to read by his aunt Jenny, and learned from her the speech patterns and many of the tales and legends that characterized much of his work.

In 1778, Scott returned to Edinburgh and joined his family in their new house built as one of the first in George Square. In October 1779 he began at the Royal High School of Edinburgh (in High School Yards). He was now well able to walk and explore the city and the surrounding countryside. His reading included chivalric romances, poems, history and travel books. He was given private tuition by James Mitchell in arithmetic and writing, and learned from him the history of the Church of Scotland with emphasis on the Covenanters. After finishing school he was sent to stay for six months with his aunt Jenny in Kelso, attending the local grammar school where he met James and John Ballantyne, who later became his business partners and printed his books.

Scott began studying classics at the University of Edinburgh in November 1783, at the age of twelve, a year or so younger than most of his fellow students. After completing his studies in law, he became a lawyer in Edinburgh. As a lawyer's clerk he made his first visit to the Scottish Highlands directing an eviction. He was admitted to the Faculty of Advocates in 1792. He had an unsuccessful love suit with Williamina Belsches of Fettercairn, who married Scott's friend Sir William Forbes, 7th Baronet.

As a boy Scott was fascinated by the oral traditions of the Scottish Borders. He was an obsessive collector of stories, and developed an innovative method of recording what he heard at the feet of local story-tellers using carvings on twigs, to avoid the disapproval of those who believed that such stories were neither for writing down nor for printing. At the age of twenty-five he began to write professionally, translating works from German, his first publication being rhymed versions of ballads by Gottfried August Bürger in 1796. He then published an idiosyncratic three-volume set of collected ballads of his adopted home region, *The Minstrelsy of the Scottish Border*. This was the first sign from a literary standpoint of his interest in Scottish history.

As a result of his early polio infection, Scott had a pronounced limp. In 1820, he was

described as tall, well formed (except for one ankle and foot which made him walk lamely), neither fat nor thin, with forehead very high, nose short, upper lip long and face rather fleshy, complexion fresh and clear, eyes very blue, shrewd and penetrating, with hair now silvery white. Although a determined walker, on horseback he experienced greater freedom of movement. Unable to consider a military career, Scott enlisted as a volunteer in the 1st Lothian and Border yeomanry.

On a trip to the Lake District with old college friends he met Charlotte Charpentier (or Carpenter), daughter of Jean Charpentier of Lyon in France, and ward of Lord Downshire in Cumberland, an Episcopalian. After three weeks of courtship, Scott proposed and they were married on Christmas Eve 1797 in St Mary's Church, Carlisle.

In 1796, Scott's friend James Ballantyne founded a printing press in Kelso, in the Scottish Borders. Through Ballantyne, Scott was able to publish his first works, including "Glenfinlas" and "The Eve of St. John", and his poetry then began to bring him to public attention. In 1805, *The Lay of the Last Minstrel* captured wide public imagination, and his career as a writer was established in spectacular fashion:

The way was long, the wind was cold,

The Minstrel was infirm and old

- *The Lay of the Last Minstrel* (first lines)

He published many other poems including the popular *The Lady of the Lake*, printed in 1810 and set in the Trossachs. Portions of the German translation of this work were set to music by Franz Schubert. One of these songs, "Ellens dritter Gesang", is popularly labelled as "Schubert's Ave Maria". Beethoven's opus 108 "Twenty-Five Scottish Songs" includes three folk songs whose words are by Walter Scott. Marmion, published in 1808, produced lines that have become proverbial. Canto VI. Stanza 17 reads:

Yet Clare's sharp questions must I shun

Must separate Constance from the nun

Oh! what a tangled web we weave
When first we practise to deceive!
A Palmer too! No wonder why
I felt rebuked beneath his eye.

In 1809 Scott persuaded James Ballantyne and his brother to move to Edinburgh and to establish their printing press there. He became a partner in their business. As a political conservative, Scott helped to found the *Tory Quarterly Review*, a review journal to which he made several anonymous contributions. Scott was also a contributor to the *Edinburgh Review*, which espoused Whig views. Scott was ordained as an elder in the Presbyterian Church of Duddington and sat in the General Assembly for a time as representative elder of the burgh of Selkirk.

When the lease of Ashiestiel expired in 1811, Scott bought Cartley Hole Farm, on the south bank of the River Tweed nearer Melrose. The farm had the nickname of "Clarty Hole", and when Scott built a family cottage there in 1812 he named it "Abbotsford". He continued to expand the estate, and built Abbotsford House in a series of extensions. In 1813 Scott was offered the position of Poet Laureate. He declined, due to concerns that "such an appointment would be a poisoned chalice", as the Laureateship had fallen into disrepute, due to the decline in quality of work suffered by previous title holders, "as a succession of poetasters had churned out conventional and obsequious odes on royal occasions." He sought advice from the Duke of Buccleuch, who counseled him to retain his literary independence, and the position went to Scott's friend, Robert Southey.

16.3 TEXT OF THE POEM "LOCHINVAR"

O young Lochinvar is come out of the west,
Through all the wide Border his steed was the best;
And save his good broadsword he weapons had none,
He rode all unarm'd, and he rode all alone.
So faithful in love, and so dauntless in war,

There never was knight like the young Lochinvar.

He staid not for brake, and he stopp'd not for stone,
He swam the Eske river where ford there was none;
But ere he alighted at Netherby gate,
The bride had consented, the gallant came late:
For a laggard in love, and a dastard in war,
Was to wed the fair Ellen of brave Lochinvar.

So boldly he enter'd the Netherby Hall,
Among bride's-men, and kinsmen, and brothers and all:
Then spoke the bride's father, his hand on his sword,
(For the poor craven bridegroom said never a word,)
"O come ye in peace here, or come ye in war,
Or to dance at our bridal, young Lord Lochinvar?"

"I long woo'd your daughter, my suit you denied;—
Love swells like the Solway, but ebbs like its tide—
And now I am come, with this lost love of mine,
To lead but one measure, drink one cup of wine.
There are maidens in Scotland more lovely by far,
That would gladly be bride to the young Lochinvar."

The bride kiss'd the goblet: the knight took it up,
He quaffed off the wine, and he threw down the cup.
She look'd down to blush, and she look'd up to sigh,
With a smile on her lips and a tear in her eye.

He took her soft hand, ere her mother could bar,-
"Now tread we a measure!" said young Lochinvar.

So stately his form, and so lovely her face,
That never a hall such a galliard did grace;
While her mother did fret, and her father did fume,
And the bridegroom stood dangling his bonnet and plume;
And the bride-maidens whisper'd, "'twere better by far
To have match'd our fair cousin with young Lochinvar."

One touch to her hand, and one word in her ear,
When they reach'd the hall-door, and the charger stood near;
So light to the croupe the fair lady he swung,
So light to the saddle before her he sprung!
"She is won! we are gone, over bank, bush, and scaur;
They'll have fleet steeds that follow," quoth young Lochinvar.

There was mounting 'mong Graemes of the Netherby clan;
Forsters, Fenwicks, and Musgraves, they rode and they ran:
There was racing and chasing on Cannobie Lee,
But the lost bride of Netherby ne'er did they see.
So daring in love, and so dauntless in war,
Have ye e'er heard of gallant like young Lochinvar?

16.4 GLOSSARY

Steed-a horse being ridden or available for riding

Dauntless-fearless

Knight-(in the Middle Ages) a man who served his sovereign or lord as a mounted soldier in armour

Brake-slow down

Ford-a shallow place in a river or stream allowing one to walk or drive across, crossing

Alighted-descended

Consent-agree to

Laggard-sluggard, slug, snail, delayer, idler, loafer

Kinsmen-a man who is one of a person's blood relations, relative, relation blood relation/ relative, family member, one's own flesh and blood, next of kin Ebbs- retreat

Goblet-wine glass

Quaffed-drank

Galliard-a lively dance in triple time for two people, including complicated turns and steps

Dangling-swinging

Bonnet-a woman's or child's hat tied under the chin and with a brim framing the face

Plume-feather

Sprung-past participle and (especially in North America) past of spring

Quoth-said

16.5 DETAILED SUMMARY OF THE POEM "LOCHINVAR"

Lochinvar is a fictional romantic hero of the ballad "Marmion" (1808) by Sir Walter Scott. This poem, "Lochinvar", is part of Scott's Marmion (Canto V) as a ballad sung by Lady Heron. It has since obtained popularity on its own merits and has been published in different poetry books. "Lochinvar" is about how Lochinvar, a gallant knight, wins his love and makes her forever his. In the poem, Lochinvar is introduced as he gallops upon his steed over the countryside. He carries his broadsword and

wears no other weapon or armor:

And save his good broadsword he weapons had none,

He rode all unarm'd, and he rode all alone.

His coming from the west is a metaphor which resembles for him of being like sun who with the light and power rises from the east. Throughout this special journey he rode all by himself which depicts him courageous. He is faithful and loyal to his love at the same time. He is known for being gallant and dauntless in every war he fought for the country. He is so valiant that no obstacle or hardship could stop him from reaching his desired goal. He swims across the Eske River even though the river is very deep. He crosses the river bravely and without any fear. He is hastening on with a fury of rush to the castle of Netherby because his love Ellen is to be wed to the wrong man: "a laggard in love, and a dastard in war." His uninvited entry to the bridal hall causes tumult from Ellen's father who is ready to draw his sword and ask him why he is there? Is Lochinvar there to celebrate Ellen's wedding or to cause a riot or trouble?

As he reaches the Netherby gate and alights himself on the horse, the bride Ellen has framed her personal opinion for him as a gallant who has arrived late and is straggler and has fought cowardly and disgracefully in the war of love for the bride. He is to take the fair Ellen's hand in marriage. He enters the Netherby Hall so boldly even in the presence of the bride's men and kinsmen, her brothers and all her relatives. The poor craven bridegroom utters nothing and is shown as standing mum. The bride's father stands up, with his hand gripping his sword and asks Lochinvar whether he comes here in peace or with an intention of war, or to dance at the ceremony.

Lochinvar's suit for Ellen's hand is rejected by her father. Lochinvar gives him a bold reply that he has been looking for the Lord's daughter since long but is denied the opportunity to marry her. He responds that his love has taken the back seat and he has only come to drink a cup of wine at the marriage feast. He adds that he has come to drink one goblet of wine and to dance with Ellen by way of mourning and parting rather than by way of celebrating. In dread, this is allowed. He claims that many

beautiful maidens who are far more fair and beautiful than Ellen will open-heartedly come to be a bride for him. Demurely she accepted the request and blushes. Ellen hands him a cup with a kiss in it and with blush on her face. Before her mother can stop him, he takes Ellen's hand and they begin dance. There are tears in Ellen's eyes. Her lips carry a genuine smile.

Amidst this scene, he leans and speaks something in her ear. It only takes 'one touch of his hand and one word in her ear' for her to bend to his incredible will. He is able to win back Ellen's love. When their dance has led them to the door, they run for it, jump upon his horse and fly away with his entire charger's speed. On his horse he gallops away with Ellen. The clans try to chase but their bride is lost and becomes invisible in sight. Thus, the bridegroom is proved as a 'laggard in love', unable to stand up for himself. Though all look and search for Ellen, Ellen of Netherby is never seen again, nor is Lochinvar.

There was racing and chasing on Cannobie Lee,
But the lost bride of Netherby ne'er did they see.
So daring in love, and so dauntless in war,
Have ye e'er heard of gallant like young Lochinvar?

16.6 CRITICAL ANALYSIS OF THE POEM "LOCHINVAR"

The poem "Lochinvar" by Sir Walter Scott is an interesting study in human relationships and power struggles between correct roles and duties. Its traditional form and apparently straightforward story masks an interesting power play. The relative activeness and passiveness of the characters allows for these interactions to take place.

"Lochinvar" is a ballad with eight six line stanzas. The lines are in iambic tetrameter and are arranged in heroic couplets, three couplets per stanza. While the last couplet in each stanza always shares the same rhyme and end with "Lochinvar," there appears to be no other organized rhyme scheme across the stanzas. Within the stanzas there is a consistent use of aabbccdd rhyme scheme. The language used in the poem is primarily

heroic and dealing with battle. For example four of the eight couplets that end in "Lochinvar" also end in the word "war." In addition to this Lochinvar's descriptions include words like "dauntless", "a gallant", "bold", "stately", "daring", and "a galliard". In this heroic language where there is challenge in the poem there is no battle or direct conflict.

This language of conflict and challenge carries over into the descriptions and personality of the characters in the poem. The characters are divided into two groups; those who are active, and who conform to the language of battle and conflict, and those who are passive and ineffectual. Lochinvar, the young man who is the focal character, is the only one who remains in the active, dominant role. At the beginning of the poem, all of the characters have the potential to be proactive in what happens. However, through their choices and actions, all but Lochinvar place themselves in a position of inactivity.

Lochinvar's position as an active dominant person is reflected in every activity he does. He is described as young, faithful, solitary and stately. The first stanza introduces Lochinvar riding out of the west on his horse which is the best horse in the land. This description of the horse is a bit of preparation and foreshadowing because later in the poem all the men from the clans cannot catch up to Lochinvar and Ellen. Lochinvar is riding alone, a stoic and brave character, and is armed only with his broadsword. He states later in response to Ellen's father, that he has not come to Netherby expecting or intending to fight and also that he does not have any tricks "up his sleeves." Lines 5-9 further set Lochinvar up as an ideal character. He goes to all lengths to get the Netherby, stopping for nothing.

The character of Ellen, in contrast to Lochinvar, is soft and light. Though she is obviously in love with Lochinvar she consents to marrying the unappealing bridegroom. It seems that her character is defined by her malleability because it takes nothing for Lochinvar to persuade her to run away with him, simply "[o]ne touch of his hand, and one word in her ear" (10). In contrast to Lochinvar's description, Ellen is described as "fair," "lovely," "soft" and "light." This reflects well on her personality described in the poem. She is obviously one of the inactive, passive characters, unable to be proactive in the

creation of her own fate.

Another interesting character that joins Ellen in the passive category is the bridegroom. If Lochinvar is the ideal character, the bridegroom is his exact antithesis. He is a "laggard in love, and a dastard in war" (11). He is cowardly and unable to stand up for himself. While Lochinvar is dancing with Ellen and the entire castle is watching the bridegroom stands by helplessly: "And the bridegroom stood dangling his bonnet and plume" (34). The reference to "dangling" suggests that he is helpless and inactive.

Ellen's parents, while they are the Lord and Lady, are relatively inactive, even though they are on their home territory. Ellen's father seems very intimidated by Lochinvar and while "her father did fume" (33), he does nothing actively to stop Lochinvar's actions. Ellen's mother is inactive as well and seems to want the opposite of what her daughter wants and has no regard of her happiness: "He took her soft hand, ere her mother could bar" (29). Ellen's parents' inability to make an initial stand and to move into the roles of active participants is what allows Lochinvar to go against their wishes and it is his continued action in the face of their passivity that allows him to retain that power.

These terms of action and power are also apparent in the trio of Lochinvar, Ellen's father and the bridegroom. There is conflict between what should traditionally occur and what actually happens. When Lochinvar first enters the hall, bravely, Ellen's father speaks first, directly stepping on the toes of the bridegroom because the wedding has already occurred and Ellen is the property and responsibility of the bridegroom. However, since "the poor craven bridegroom said never a word" (16), he is out of the picture, and all the man to man dealings occur between Lochinvar and Ellen's father, the two most important men in her life. The bridegroom's fear and inactivity cause Ellen's father to step in and he in turn is put in the same position as the bridegroom.

Another interesting relationship is that between Lochinvar and Ellen. Ellen does consent to marry the bridegroom though it is apparent he does not compare with Lochinvar. At one point Ellen's father asks Lochinvar whether he is there in peace, to fight, or to

dance at the wedding (17-18). Lochinvar answers:

'I long woo'd your daughter, my suit you denied; --

Love swells like the Solway, but ebbs like its tide--

And now I am come, with this lost love of mine,

To lead but one measure, drink one cup of wine.

There are maidens in Scotland more lovely by far,

That would gladly be bride to young Lochinvar" (19-24).

These very hurtful lines are said in front of Ellen. She kisses the goblet of wine that he requested and he drinks from it but then throws it to the floor (26). She is obviously upset by this, as "She look'd down to blush, and she look'd up to sigh, / With a smile on her lips and a tear in her eye" (26-27). She is flustered and does not know where to look, but she offers a smile as she looks for redemption while trying not to cry. In this scene it is almost as if Lochinvar is trying to punish Ellen or let her know that he is upset. He is trying to give her a taste of the medicine that he has swallowed. This does not last for long, however, because the reassurance that she is looking for comes when he says that they shall dance (30). Another interesting point in their relationship comes from a line that Lochinvar says after they have escaped the hall. He says, "She is won!"(41). However did he really win her? There was no physical battle or even a real mental battle over Ellen, and it's not like he had to do a lot of convincing to get her to go with him. Her passivity and malleability does not allow her to be a challenge. Perhaps Lochinvar has projected unrealistic expectations on Ellen. He expected her to wait for him but she married the bridegroom with no protest. He also expects her to be a challenge and she goes with him without much thought. Is this what he wants or perhaps he is hoping for a woman with more will than Ellen, someone who will join him as his equal, actively asserting herself.

16.7 THEME OF CHIVALRY

Lochinvar is a fictional chivalric romantic hero of the ballad "Lochinvar" by Sir Walter

Scott. The chief characteristics of chivalric man is-he is a knight with good body build up, handsome and brave, intelligent, clever, adventurous, valiant, gentle and respectful to lady. Lochinvar, a gallant knight, knows how he is going to win his love and make forever his. In the poem, Lochinvar is introduced riding his horse over the countryside. He is carrying his sword and wears no other weapon or armour.

His coming from the west is a metaphor which resembles for him of being like sun who with the light and power rises from the east. Throughout this special journey he rides all by himself which depicts him courageous. He is faithful and loyal to his love at the same time. He is known for being gallant and dauntless in every war he fought for the country. He is so valiant that no obstacle or hardship could stop him from reaching his desired goal. He swims across the Eske River even though the river is very deep. He crosses the river bravely and without any fear. He is hastening on with a fury of rush to the castle of Netherby because his love Ellen is to be wed to the wrong man.

He is to take the fair Ellen's hand in marriage. He enters the Netherby Hall so boldly even at the presence of the bride's men and kinsmen, her brothers and all her relatives. The poor craven bridegroom utters nothing and is shown as standing mum out of fear of Lochinvar as everybody knows that his skill in sword. The bride's father stands up, with his hand gripping his sword and asks Lochinvar whether he comes here in peace or with an intention of war, or to dance at the ceremony.

Amidst this scene, he leans and speaks something in Ellen's ear. It only takes 'one touch of his hand and one word in her ear' for her to bend to his incredible will. He is able to win back Ellen's love. When their dance has led them to the door, they run for it, jump upon Lochinvar's horse and fly away with his entire charger's speed. On his horse he gallops away with Ellen. The clans try to chase but their bride is lost and becomes invisible in sight. Thus, the bridegroom is proved as a 'laggard in love', unable to stand up for himself. Though all look and search for Ellen, Ellen of Netherby is never seen again, nor is Lochinvar:

There was racing and chasing on Cannobie Lee,
But the lost bride of Netherby ne'er did they see.

So daring in love, and so dauntless in war,
Have ye e'er heard of gallant like young Lochinvar?

Lochinvar's descriptions include words like "dauntless", "a gallant", "bold", "stately", "daring", and "a galliard". Moreover, the poet has intentionally chosen the heroic language for the poem. The language of conflict and challenge carries over into the descriptions and personality of the character Lochinvar in the poem. Lochinvar, the young man who is the focal character remains in the active and dominant role. At the beginning of the poem, all of the characters have the potential to be proactive in what happens. However, through their choices and actions, all but Lochinvar place themselves in a position of inactivity.

Lochinvar's position as an active dominant person is reflected in every activity he does. He is described as young, faithful, solitary and stately. The first stanza introduces Lochinvar riding out of the west on his horse which is the best horse in the land. This description of the horse is a bit of preparation and foreshadowing because later in the poem all the men from the clans cannot catch up to Lochinvar and Ellen. Lochinvar is riding alone, a stoic and brave character, and is armed only with his broad sword. He states later in response to Ellen's father, that he has not come to Netherby expecting or intending to fight and also that he does not have any tricks "up his sleeves." Lines 5-9 further set Lochinvar up as an ideal character. He goes to all lengths to get the Netherby, stopping for nothing.

Hence, the ballad "Lochinvar" deals with the theme of chivalry through the chivalric character Lochinvar. Every activity, every movement and each description about Lochinvar is chivalric and heroic.

16.8 THEME OF POWER STRUGGLES AND BATTLES OF WILL

The terms of action and power are very clear in the trio of Lochinvar, Ellen's father and the bridegroom. There is conflict between what should traditionally occur and what actually happens. When Lochinvar first enters the hall, bravely, Ellen's father speaks first, directly stepping on the toes of the bridegroom because the wedding has already occurred and Ellen is the property and responsibility of the bridegroom.

However, since "the poor craven bridegroom said never a word"(16), he is out of the picture, and all the man to man dealings occur between Lochinvar and Ellen's father, the two most important men in her life. The bridegroom's fear and inactivity cause Ellen's father to step in and he in turn is put in the same position as the bridegroom.

Another interesting relationship is that between Lochinvar and Ellen. Ellen does consent to marry the bridegroom. Ellen's father asks Lochinvar whether he is there in peace, to fight, or to dance at the wedding (17-18). Lochinvar answers:

'I long woo'd your daughter, my suit you denied; --

Love swells like the Solway, but ebbs like its tide--

And now I am come, with this lost love of mine,

To lead but one measure, drink one cup of wine.

There are maidens in Scotland more lovely by far,

That would gladly be bride to young Lochinvar" (19-24).

These very hurtful lines are said in front of Ellen. She kisses the goblet of wine that he requested and he drinks from it but then throws it to the floor (26). She is obviously upset by this, as "She look'd down to blush, and she look'd up to sigh, / With a smile on her lips and a tear in her eye" (26-27). She is flustered and does not know where to look, but she offers a smile as she looks for redemption while trying not to cry. In this scene it is almost as if Lochinvar is trying to punish Ellen or let her know that he is upset. He is trying to give her a taste of the medicine that he has swallowed. This does not last for long, however, because the reassurance that she is looking for comes when he says that they shall dance (30). Another interesting point in their relationship comes from a line that Lochinvar says after they have escaped the hall. He says, "She is won!"(41). However did he really win her? There was no physical battle or even a real mental battle over Ellen, and it's not like he had to do a lot of convincing to get her to go with him. Her passivity and malleability does not allow her to be a challenge. Perhaps Lochinvar has projected unrealistic expectations on Ellen. He expected her

to wait for him but she married the bridegroom with no protest. He also expects her to be a challenge but she goes with him without much thought. Is this what he wants or perhaps he is hoping for a woman with more will than Ellen, someone who will join him as his equal, actively asserting herself.

Hence, the ballad "Lochinvar" presents the clear exhibition of power struggles and battles of will.

16.9 "LOCHINVAR" AS A STUDY OF HUMAN RELATIONSHIPS

The poem "Lochinvar" by Sir Walter Scott presents an interesting study of human relationships.

Lochinvar is a fictional chivalric romantic hero of the ballad "Lochinvar" by Sir Walter Scott. The chief characteristics of chivalric man is-he is a knight with good body build-up, handsome and brave, intelligent, clever, adventurous, valiant, gentle and respectful to lady. Lochinvar, a gallant knight, knows how he is going to win his love and make forever his. In the poem, Lochinvar is introduced riding his horse over the countryside. He is carrying his sword and wears no other weapon or armor.

His coming from the west is a metaphor which resembles for him of being like sun who with the light and power rises from the east. Throughout this special journey he rides all by himself which depicts him courageous. He is faithful and loyal to his love at the same time. He is known for being gallant and dauntless in every war he fought for the country. He is so valiant that no obstacle or hardship could stop him from achieving his desired goal. For Ellen, he swims across the Eske River even though the river is very deep. He crosses the river bravely and without any fear. He is hastening on with a fury of rush to the castle of Netherby because his love Ellen is to be wed to the wrong man. His relationship with Ellen made her father and the would-be bridegroom enemies. Again, he is also angry with Ellen as he expects her to be assertive for her love which makes him suspicious about her.

The character of Ellen, in contrast to Lochinvar, is soft and light. Though she is obviously in love with Lochinvar but she consents to marrying the unappealing bridegroom. She consented not out of fear which becomes clear by her running with Lochinvar. Might

out of love for her parents, she consented and she is regretting her decision when she sees the bridegroom standing like a passive object. Moreover, she has already framed her personal opinion for Lochinvar as a gallant who has arrived late and is straggler and has fought cowardly and disgracefully in the war of love for the bride. However, it took only "[o]ne touch of his hand, and one word in her ear" (10) to Lochinvar to win her love back. When she gets assured that she is loved, she takes the bold decision to run with Lochinvar. In contrast to Lochinvar's description, Ellen is described as "fair," "lovely," "soft" and "light." This reflects well on her personality described in the poem. She is obviously one of the inactive, passive characters, unable to be proactive in the creating of her own fate as she never says no to her parents regarding the proposal of marriage from a coward.

Another interesting character that joins Ellen in the passive category is the bridegroom. If Lochinvar is the ideal character, the bridegroom is his exact antithesis. He is a "laggard in love, and a dastard in war" (11). He is cowardly and unable to stand up for himself. While Lochinvar is dancing with Ellen and the entire castle is watching the bridegroom stands by helplessly: "And the bridegroom stood dangling his bonnet and plume" (34). The reference to "dangling" suggests that he is helpless and inactive.

Ellen's parents, while they are the Lord and Lady, are relatively inactive, even though they are on their home territory. Ellen's father seems very intimidated by Lochinvar and while "her father did fume" (33), he does nothing actively to stop Lochinvar's actions. Ellen's mother is inactive as well and seems to want the opposite of what her daughter wants and has no regard of her happiness: "He took her soft hand, ere her mother could bar" (29). Ellen's parents' inability to make an initial stand and to move into the roles of active participants is what allows Lochinvar to go against their wishes and it is his continued action in the face of their passivity that allows him to retain that power.

These terms of conflict are also apparent in the trio of Lochinvar, Ellen's father and the bridegroom. There is conflict between what should traditionally occur and what actually happens. When Lochinvar first enters the hall, bravely, Ellen's father speaks first, directly stepping on the toes of the bridegroom because the wedding has already

occurred and Ellen is the property and responsibility of the bridegroom. However, since "the poor craven bridegroom said never a word"(16), he is out of the picture, and all the man to man dealings occur between Lochinvar and Ellen's father, the two most important men in her life. The bridegroom's fear and inactivity cause Ellen's father to step in and he in turn is put in the same position as the bridegroom.

Lochinvar and Ellen share an interesting relationship. Ellen does consent to marry the bridegroom. Ellen's father asks Lochinvar whether he is there in peace, to fight, or to dance at the wedding (17-18). Lochinvar answers:

'I long woo'd your daughter, my suit you denied; --

Love swells like the Solway, but ebbs like its tide--

And now I am come, with this lost love of mine,

To lead but one measure, drink one cup of wine.

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These very hurtful lines are said in front of Ellen. She kisses the goblet of wine that he requested and he drinks from it but then throws it to the floor (26). She is obviously upset by this, as "She look'd down to blush, and she look'd up to sigh, / With a smile on her lips and a tear in her eye" (26-27). She is flustered and does not know where to look, but she offers a smile as she looks for redemption while trying not to cry. In this scene it is almost as if Lochinvar is trying to punish Ellen or let her know that he is upset. He is trying to give her a taste of the medicine that he has swallowed. This does not last for long, however, because the reassurance that she is looking for comes when he says that they shall dance (30). Another interesting point in their relationship comes from a line that Lochinvar says after they have escaped the hall. He says, "She is won!"(41). However did he really win her? There was no physical battle or even a real mental battle over Ellen, and it's not like he had to do a lot of convincing to get her to go with him. Her passivity and malleability does not allow her to be a challenge. Perhaps Lochinvar has projected unrealistic expectations on Ellen. He expected her

to wait for him but she married the bridegroom with no protest. He also expects her to be a challenge and she goes with him without much thought. Is this what he wants or perhaps he is hoping for a woman with more will than Ellen, someone who will join him as his equal, actively asserting herself.

To conclude, "Lochinvar" presents an interesting and realistic portrayal of human relationships. The ballad presents the common bickering and annoyance among relations and relatives.

16.10 SELF-ASSESSMENT QUESTIONS

1. In the poem, Lochinvar is riding to _____
 - a) Netherby
 - b) London
 - c) Camelot
 - d) None of the above

2. Lochinvar is carrying only _____ with him.
 - a) sickle
 - b) gun
 - c) arrow and bow
 - d) sword

3. On his way comes _____ River.
 - a) Eske
 - b) Thames
 - c) Styx
 - d) All of the above

4. _____ is the beloved of Lochinvar.

- a) Ellen
- b) Catherine
- c) Rosaline
- d) None of the above

5. "Lochinvar" is a _____ with _____ stanzas.

- a) balled, eight six line
- b) ode, six six line
- c) ode, ten eight line
- d) None of the above

6. "Lochinvar" is written in _____.

- a) sad language
- b) emotional language
- c) heroic language
- d) None of the above

7. Lochinvar takes the wine in _____.

- a) glass
- b) jug
- c) goblet
- d) None of the above

8. Within the stanzas, there is a consistent use of _____ rhyme

scheme.

- a) abbcccbc
- b) aabbccdd
- c) aabcdeff
- d) None of the above

16.11 ANSWER KEY

- 1. (a); 2. (d); 3. (a); 4. (a); 5. (a); 6. (c); 7. (c); 8. (b)

16.12 EXAMINATION ORIENTED QUESTIONS

- Q1. Give the detailed summary of the ballad "Lochinvar".
- Q2. Give the gist of the poem "Lochinvar".
- Q3. Write a note on the theme of chivalry as traced in the ballad "Lochinvar".
- Q4. Write a descriptive note on the character portrayal in "Lochinvar".
- Q5. Discuss the theme of power struggles and battles of will in "Lochinvar".
- Q6. Analyse the character of 'Ellen' in the poem "Lochinvar".
- Q7. Analyse the poem "Lochinvar" as a study of human relationships.
- Q8. Give the critical appreciation of the ballad "Lochinvar".
- Q9. Write a note on the development of thought in the poem "Lochinvar".
- Q10. Discuss the character of 'Lochinvar' in the poem "Lochinvar".

16.13 LET US SUM UP

"Lochinvar" is a fascinating poem with the interesting viewpoints on interpersonal relationships that may be overlooked at first reading. The traditional form, style and subject matter mask an intricate set of power struggles and battles of will. It also shows the value of action and the results of passivity.

16.14 SUGGESTED READING

Hayden, John O., ed. *Walter Scott: The Critical Heritage*. London: Routledge, 1970. Print.

Scott, Walter. *Ballads and Lyrical pieces*. Edinburgh: James Ballantyne and Co., 1806. Print.

The Complete Works of Sir Walter Scott. New York: Conner and Cooke, Franklin Buildings, 1833. Print.

Websites:

Eliteskills.com

Poetry Foundation.org

Courses.wcupa.edu

Shareyouressays.com

Enotes.com

Britannica.com

WELCOME MESSAGE

Dear Learners !

Welcome to semester V. In this semester you shall be acquainted with various important literary movements and diverse literature written in English. Prose, novel and poetry will not only familiarize you with the important writers and their style of writing but also acquaint you with the representational movements in their writings. Once again I request you to read the texts in detail. Do visit the library to consult books.

Wish you all a grand success!

Dr. Anupama Vohra
PG English Coordinator

ENGLISH LITERATURE

SEMESTER-V

Syllabus for the Examination to be held in Dec. 2023, 2024, 2025 onwards

Course No. EL 501 (Theory)

Title - English Literature

Duration of Exam: 3 hrs.

Total Marks: 100

Semester End Examination: 80

Internal Assessment: 20

Objective :

The objective of teaching this paper is to acquaint the learners with yet another important period in the history of English literature which finds various important literary movements and diverse literature written in English. Augustan age is important for its prosaic productions and for a consequent revolt in form of a movement called Romanticism. The period under study also saw emergence of an indigenous genre which flourished as the most popular genre ever since called novel. We have also prescribed some representative works of this period. Learners are advised to read other works also to get a thorough knowledge about this period.

Unit I : Literary Terms

Augustan Age, Heroic Couplet, Romanticism, Medievalism, Imagism, Age of Transition, Ottava Rima, Negative Capability, Verse-Satire, Mock-epic, Romances, Plot, Characterization, Gothic novel & Sentimental Novel.

Unit II : History of English Literature : 1700-1830

- ◆ Trends in Neo-classical Poetry.

- ◆ Characteristics of Neo-Classical Prose.
- ◆ History and Development of English Satire.
- ◆ Features of Romantic School of Poetry.
- ◆ Rise and Development of English Novel till 1830.

Unit III : Prose

Jonathan Swift: *A Modest Proposal*

Joseph Addison: *No. 135: The English Language [from The Spectator]*

Samuel Johnson: *History of Translation*

Charles Lamb : *Imperfect Sympathies.*

Unit IV : Novel

Henry Fielding : *Tom Jones*

Unit V : Poetry

Percy Bysshe Shelley : “Song to the Men of England”

John Keats : “To Autumn”

Walter Scott : “Lochinvar”

Mode of Examination :

The internal as well as external examination shall have a uniform pattern covering Objective type, Short answer type and long answer type questions covering the entire syllabus. The distribution of marks shall be as:

- ◆ Internal examination: 20 marks
- ◆ Semester End Examination: 80 marks

Q.No. 1 shall comprise of 15 multiple choice questions from all units. Students will be

required to answer all by re-writing them in their answer sheets.

15 marks

Q.No 2 shall cover short answer questions from Unit -I . Four out of five questions of five marks each shall be attempted. The examiner shall test in depth understanding of the examinees who will be required to answer with two illustrations each. The division of marks shall be : Definition = 2marks, two illustrations of 1.5 marks each.

20 marks

Q.No 3, 4 & 5 shall be long answer in nature out of Unit-II, III, IV & V. Three out of four questions to be attempted. Answers shall not exceed 350 words each but shall also not be of inadequate length

15 marks each.

Note : The examiner shall cover all the units uniformly in Q. No. 1, 3, 4 & 5.

Suggested Reading :

1. *History of English Literature* by Legouis and Cazamian (MacMillan India Ltd.)
2. *A Critical History of English Literature* Vol-II by David Daiches
3. *English Literature* by William 1. Long (Kalyani Publishers)
4. *A History of English Literature* by Michael Alexander: MacMillan Press Ltd. 2000
5. *The Short Oxford History of English Literature* by Andrew Sanders: Clarendon Press, Oxford 1994
6. Peck, John & Martin , Coyle. *A Brief History of English Literature*. New York. Palgrave, 2004.
7. *A Glossary of Literary Terms* By M H Abrams
8. *A Dictionary of Literary & Thematic Terms* By Edward Quinn

9. Rose Murfin & Supriya M. Ray. *A Bedford Glossary of Critical and Literary Terms*. New York: Macmillan, 1998.
10. *Handbook of English Literary History* By Arunodoy Bhattacharya (Booksaway Kolkata)
11. *Poetry the Basic* By Jeffrey Wainwrite (Routledge)
12. Swift, Jonathan. “*A Modest Proposal*” Abrams M H . Greenblattht,S. and Stillinger, J. .2000. The Norton Anthology of English Literature, 8th Edn. Norton, New York.

TABLE OF CONTENTS

Course Code : EL 501 (THEORY)

| | Page No. |
|---|----------------|
| UNIT-I LITERARY TERMS | |
| Lesson No. 1 - 2 — Dr. Anupama Vohra | <i>1-25</i> |
| UNIT-II HISTORY OF ENGLISH LITERATURE : 1700-1830 | |
| Lesson No. 3 TRENDS IN NEO-CLASSICAL POETRY AND ROMANTIC SCHOOL OF POETRY | <i>26-48</i> |
| Lesson No. 4 NEO-CLASSICAL PROSE AND DEVELOPMENT OF ENGLISH SATIRE | <i>49-66</i> |
| Lesson No. 5 RISE AND DEVELOPMENT OF ENGLISH NOVEL TILL 1830 — Ms. Ujala Devi | <i>67-87</i> |
| UNIT - III PROSE | |
| Lesson No. 6 A MODEST PROPOSAL : JONATHAN SWIFT — Dr. Kiran Kalra | <i>88-105</i> |
| Lesson No. 7 ADDISON: No. 135: THE ENGLISH LANGUAGE — Ms. Neena Gupta | <i>106-118</i> |
| Lesson No. 8 HISTORY OF TRANSLATION : SAMUEL JOHNSON | <i>119-137</i> |

| | | |
|----------------------|---|----------------|
| Lesson No. 9 | IMPERFECT SYMPATHIES : CHARLES LAMB — Dr. Shubra Jamwal | 138-154 |
| UNIT - IV | | NOVEL |
| Lesson No. 10 | TOM JONES : HENRY FIELDING (INTRODUCTION TO THE NOVELIST) | 155-169 |
| Lesson No. 11 | TOM JONES : HENRY FIELDING (DETAILED SUMMARY) | 170-196 |
| Lesson No. 12 | TOM JONES : HENRY FIELDING (DESCRIPTIVE QUESTIONS) | 197-211 |
| Lesson No. 13 | TOM JONES - HENRY FIELDING (CHARACTERS) — Ms. Ujala Devi | 212-228 |
| UNIT - V | | POETRY |
| Lesson No. 14 | "SONG TO THE MEN OF ENGLAND" : PERCY SHELLEY — Dr. Rabia Iqbal Mir | 229-243 |
| Lesson No. 15 | "TO AUTUMN" : JOHN KEATS — Dr. Chetna Gupta | 244-274 |
| Lesson No. 16 | "LOCHINVAR" : SIR WALTER SCOTT — Dr. Parveen Kumari | 275-297 |

English Literature

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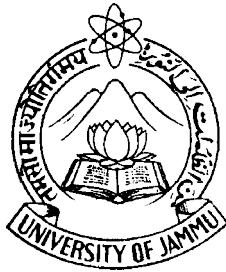
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- **Dr. Praveen Kumari**, Unit-V, Lesson No. 16

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**SELF LEARNING MATERIAL
B.A.
SEMESTER-V**

**SUBJECT : ENGLISH LITERATURE
TITLE : EL 501 (Theory)**

**UNIT : I - V
LESSON NO. : 1-16**

Dr. Anuradha Goswami
Course Co-ordinator

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