

ENGLISH LITERATURE

B.A. DEGREE

THIRD YEAR COURSE

COURSE - III ✓

BLOCKS I TO IV



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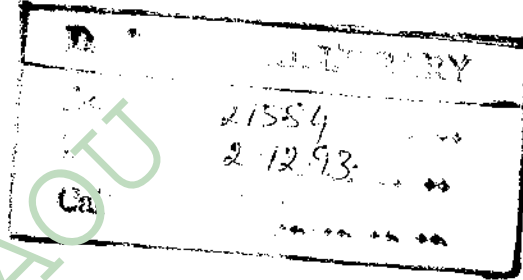
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PREFACE

The character of this book is introductory as it is intended for the undergraduate students of III year B.A. Degree course, who have chosen as their optional, English Literature. Our department discharged its duty self-consciously with the intention of making some qualitative advance in preparing the course material. Being self-conscious, it cannot but be aware of many difficulties conditioning the preparation. It did what it could do within the given time. To make a claim that this material is slightly better than lectures in the conventional universities for similar undergraduate students may not seem far-fetched. Some dissatisfaction still lingers about the presentation of the book, however.

The Blocks I, II, III aim at furnishing an outline matter in the History of English Literature and the English Language, and in the major literary forms. Block IV is more particular, and richer in content. Provided the student goes through the Blocks I, II & III according to our programme, he will have some grounding, however general it may be, in the subject of English Literature in making further advance in his mastery of it.

The first Block consists of four lessons in the History of English Literature; the second Block, the History of English Language of four lessons, the third Block, Forms of Literature, of four lessons and the Fourth Block with six lessons is chiefly concerned with the study of the novel.

CHIEF EDITOR

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A study of Literature and Language

And

Major and Minor Literary Forms

BLOCK - I

THE HISTORY OF ENGLISH LITERATURE

Block I consists of four units

- Unit - 1** introduces to the learners the English literature of Elizabethan period. It discusses briefly the Old & Middle English literature and then gives a picture of the literature of Renaissance period.
- Unit - 2** describes the literature of the Augustan period which is different from that of the Renaissance period. It shows that during this period imagination gave place to restraint, reason and rhyme.
- Unit - 3** discusses the Victorian period which witnessed rapid and radical social changes brought in by the advances in science and industrialisation. It discusses the famous writers of this age who paved the way to modern literature.
- Unit - 4** tells that the writers of the Modern Age began to seek new modes of expression. It shows that the major writers in English of this century have mostly been from outside Britain.

BLOCK - I THE HISTORY OF ENGLISH LITERATURE

UNIT - I THE ELIZABETHAN AGE : SHAKESPEARE AND MILTON

1.0 Objectives

After going through this unit you will be able to:

- * see that there had been literary activity in English extending over a thousand years
- * distinguish between Old and Middle English Literature
- * recognise the importance of Elizabethan age which represents the golden age in English Literature.
- * discuss elaborately the plays of Christopher Marlowe and William Shakespeare apart from other forms of literature of the Renaissance period.

1.1 Contents

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- 1.1 Contents
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- 1.5 William Shakespeare
- 1.6 Renaissance Poetry
- 1.7 Renaissance Prose
- 1.8 Let's sum up
- 1.9 Sample questions
- 1.10 Answers to self-check exercises

1.2 Introduction

This unit provides you a background to the study of Elizabethan literature. It gives a brief picture of Old and Middle English literature. It explains that the drama of this period reflects completely the Renaissance spirit. It elaborately discusses the varied genius of William Shakespeare as expressed in his plays.

As you read through each unit you can check your progress by answering the questions given below. The answers are given at the end for you to verify.

1.3 The Elizabethan Age

Modern English literature may be said to begin in the 16th century with Shakespeare, or a little before he came to the scene. But before Shakespeare there had been literary activity in English extending over a thousand years. This is usually divided into two periods, the Old English Period and the Middle English Period.

The Old English Period extends from about 450 to 1066, i.e., from the time the Angles and Saxons came to England to the Norman-French conquest of England. The Anglo-Saxons brought with them the Old English, or Anglo-Saxon. Old English reads today like a foreign tongue even to the English people. It can be read in translation in Modern English. 'Beowulf' is an epic poem that stands out almost alone in this long period of six thousand years. It describes the exploits of a Scandinavian hero, Beowulf, who destroyed Grendel, a monster, Grendel's mother and a dragon. What is significant in this narrative is that Beowulf's heroism is shown not as personal glory but as a purposeful expression of his social sense. He was not a mere hero but a saviour of the people. The only other writer of this period is Alfred, the only English King ever to be called the Great and probably the only English ruler ever to have shown scholarly qualities. Alfred translated several works into English including Bede's history of the English people in Latin. There were a few lyric writers too in this period, the most gifted among them being Caedmon.

The Middle English Period extends from 1066 to 1485, the year Henry VII came to the throne. Middle English is also not easy to read today but it is easier to notice its resemblance to modern English. The most outstanding poet of this period is Chaucer (1340-1400). He is also called the first poet in English. The best came after two hundred years. Chaucer's "Canterbury Tales" consists of 24 stories told by a group of pilgrims on their journey to Canterbury. The group consists of men and women of various classes and callings. Chaucer's poetry reveals his sense of life, low and lofty, as well as his power of characterisation and sense of humour. His earlier work 'Troilus and Criseyde' shows psychological depth. Chaucer was not only the first poet in English but seems to have set tone for the poetry to follow.

The other prominent writer in the Middle English Period, William Langland, wrote 'Piers Plowman', the greatest Christian poem in English. Langland was very religious in spirit, and unlike Chaucer, who seemed to acquiesce in the worldly vulgarity of his contemporaries, Langland lashed at the pettiness, avarice and sinfulness of people. The fact that English literature took the line of Chaucer and not of Langland testifies to the typical Englishness of Chaucer. Over the centuries there have been religious writers but they remain outside the mainstream.

Self-check Exercise (SCE) - 1

What does Chaucer's poetry reveal?

1.4 The Renaissance : Renaissance Drama: Christopher Marlowe

The English Renaissance, particularly covering this period of Elizabeth's rule, represents the golden age in English literature. The restless passion for knowledge, and for geographical exploration was reflected in this literature of the period. The technical progress, the sense of the earth's expanse and the taste of power made man wonder at his own greatness. The chief expression of the Renaissance spirit was the glorification of man.

RENAISSANCE DRAMA

In the drama of this period we have the complete expression of the Renaissance spirit, for example, in the plays of Christopher Marlowe (1564-'93).

The heroes of Christopher Marlowe symbolise man's superhuman aspiration. Man is not content to be merely a man. He attempts to be more than a man. But this pursuit ends up ultimately in tragedy. Dr. Faustus, the title character of Marlowe's play, reaches the limits of human knowledge. Nothing satisfies him. He craves for superhuman knowledge and power. And he barter his soul for the services of the devil for twenty four years. During this period, Faustus, instead of growing more powerful finds himself increasingly powerless before the devil. When the bond matures the chief of the devils comes to collect Faustus's soul. Faustus makes a poignant appeal, in one of the most moving passages in English literature, to be saved, in vain.

Dr. Faustus is a powerful tragedy, showing how single-minded pursuit of an object can only lead to damnation. Marlowe's earlier play Tamburlaine portrays a conqueror with a limitless lust for conquests, a contempt for kings who are made to draw his chariot, and a defiance of divine dispensation. Only death could check his challenge. The Jew of Malta deals with the Christian's ill treatment of a Jew, Barabas and the Jew's revengeful attitude to mankind. Marlowe's fourth play Edward II is noted for its treatment of history. It is the first successful attempt in English at a historical play as distinct from a chronicle. (A chronicle is a mere narration of events in sequence; in a history play we find a thematic coherence).

In the history of English Drama, Marlowe occupies an important position. He is an innovator in many respects - especially in his successful exploitation of the Blank Verse as a suitable medium for serious drama.

The other dramatists of this period are Lyly, Kyd and Greene who, along with Marlowe, are called University Wits. Kyd is especially well-known for his Spanish Tragedy which made revenge plays popular on the English stage. William Shakespeare (1564-1616) is the greatest dramatist England has produced. He excels all other writers of comedy, tragedy or tragi-comedy.

SCE : 2

Why does Christopher Marlowe occupy an important position in the history of English Drama?

1.5 William Shakespeare

Shakespeare's earliest plays were on English history. Henry VI, Parts I, II and III and Richard III present the political instability of England resulting from weak leadership and satanic self-seeking. Richard II shows us a weak ruler who is deposed by a strong man who loves himself more than others. Henry IV Parts I and II are famous not only for their treatment of history, but also for their portrayal of one of the greatest comic characters of English Literature, Falstaff. The Falstaff scenes in Henry IV Part I are the purest comedy Shakespeare ever wrote.

Shakespeare wrote three plays on Roman history - Julius Caesar, Antony and Cleopatra and Coriolanus. Julius Caesar shows the conflict of friendship with political necessity. Brutus is the bosom friend of Caesar but kills him in order to save the country from tyranny. Antony and Cleopatra deals with middle-aged Antony's consuming passion for Cleopatra, the Egyptian queen. Their glorious love is shown against the backdrop of Roman politics. Coriolanus, in the play of that name, is a proud general who can neither woo the masses nor crush them. The play is a tragedy of pride and politics. Shakespeare's comedies represent a wide range-farce, fantasy, satire, wit and idyllic romance. The Comedy of Errors is a farce based on the mistakes in identity of two sets of twins. Love's Labour Lost satirises love as much as it does the affected styles of his contemporaries. A Midsummer Night's Dream is pure fantasy, entirely original. It is peopled with pairs of lovers, comic townspeople, fairy creatures, a king and a queen, all carefree and Shakespeare transports the readers into a fairy land. The Merchant of Venice presents a Jew who is out to take revenge for his ill-treatment at the hands of the Christians but is himself crushed. Portia is the heroine of the play, who wins our admiration by her wit, intelligence and playfulness. Much Ado About Nothing is about a man and a woman, Benedick and Beatrice, who imagine they hate the opposite sex but are made to realise they are like any other man or woman in matters of love and marriage. In the parallel plot of Hero, the play seems to verge on tragedy. As You Like It and Twelfth Night are two very charming romantic comedies. Both have lovely heroines. As You Like It presents the contrasting lives of the royal courts and the English countryside. Twelfth Night shows two pairs of lovers. One of the women has to disguise herself as a man and much of the comedy depends on this deluding appearance. The Tempest is the last of Shakespeare's plays in comedy. Shakespeare creates the loveliest pair of lovers, Miranda and Ferdinand. Prospero is a duke, banished by his brother. While in exile Prospero perfects his magical powers. But he uses his magic only for beneficial purposes. He makes his evildoers realise their wickedness and forgives them in the end.

Shakespeare's four tragedies - Hamlet, Othello, Macbeth and King Lear - are among the greatest in world's literature. Hamlet is the most popular of Shakespeare's plays. The play is concerned with the inaction of Hamlet, who is called upon to avenge his father's murder but is unable to bring himself to do it, not out of cowardice but out of 'conscience' (reflection). The greatness of Shakespeare's achievement lies in the depth he gives to the play which in bare outline is no different from the commonest of Elizabethan revenge plays. Hamlet has been the most fascinating character of Shakespeare. Othello deals with the theme of jealousy. Othello, a Moor, is a general. He marries Desdemona, a lovely woman in love with him. But with a mind poisoned by Iago, Othello suspects Desdemona and kills her in the end. Soon after this he realises his wife's innocence and in remorse kills himself. Shakespeare achieves brilliant dramatic economy in this play. Macbeth has as its theme, "over-vaulting ambition". Egged on by his fiendish wife, Macbeth murders the king, who is a guest in his house and usurps the throne. This is only the first of a series of murders he commits to retain his crown. What makes the murderer a tragic hero is his awareness of the magnitude of his crime resulting in an intense mental conflict. King Lear is

considered the most tragic of all tragedies. Lear divides his kingdom between his two elder daughters, leaving no share for the third, Cordelia, whose loving spirit he, in his pride, does not perceive. He suffers for surrendering his power and judgement to his evil offspring.

Shakespeare's tragic vision in these plays cast a shadow on the comedies he wrote around the period. All's Well that Ends Well and Measure for Measure are among the plays that are usually called the dark comedies. Pericles and The Winter's Tale are his chief tragi-comedies.

English drama did not follow the conventions left by Shakespeare. It was unimaginable that it could have. In fact the greatest achievement of English drama after Shakespeare consisted in the efforts to keep off Shakespeare. It was Ben Jonson (1573-1637) who influenced most the literature of his and the succeeding age. Jonson is the opposite of Shakespeare in many respects. He is a classicist in temperament and technique. He confined himself to the cannons of the three unities. His plots are carefully constructed and economically executed. The best of his comedies are The Alchemist and Volpone. They expose the greed of his society. Jonson selects what he calls 'Humours' in his characters. A humour is a characteristic element of a person's nature. This element is isolated and shown throughout the play and held up for ridicule. Jonson's characterisation and plot construction influenced the comedy of manners in the eighteenth century. But Jonson's satire and irony are more subtle than those of his followers. Jonson encourages us to enjoy the roguery and sinfulness depicted in his plays and leaves the choice of moral judgement to us. Beaumont and Fletcher professed to be followers of Jonson. In fact they borrowed from many sources and made only patchwork. The two jointly wrote several plays, like Philaster, which are unconvincing in their situations and unimpressive in their style.

Webster (1580-1625) wrote two tragedies which show the influence of the later tragedies of Shakespeare. The Duchess of Malfi and The White Devil emerge from a dark vision of the evil world. Tourner (1575-1626) presents a more corrupt world in the Revenger's Tragedy and The Atheist's Tragedy.

Among the successful realistic plays of the period are Dekker's The Shoemaker's Holiday and The Honest Whore, Heywood's A Woman Killed with Kindness, Massinger's A New Way to Pay Old Debts and Ford's 'Tis a Pity She's A Whore.

SCE : 3

Name two tragedies of Webster which influence the later tragedies of Shakespeare.

1.6 Renaissance Poetry

Spenser (1552-99) is the most important poet after Chaucer but very different from him. His Faerie Queene is an attempt to represent moral perfection in action. Spenser's chief achievement lies in the musical quality of his verse. Milton called him a poet's poet. Whatever he may

have meant by that, poets, of not others, read Spenser in Milton's time. One cannot say that now. Some of his shorter poems seem to enjoy a longer life. His 'Prothalamion' and 'Epithalamion' are delightful to read.

Shakespeare was a great poet too. His sonnets are some of the best of his time. 'Venus and Adonis' and 'The Rape of Lucrece' are among the best non-dramatic poems in English.

The Metaphysical poets, (1572-1631) were once disregarded by critics for their rugged verse, incongruous images and tedious conceits, but are now admired for their daring innovation and "their unified sensibility", that is their ability to feel a thought as one would feel a rose. John Donne, Andrew Marvell, George Herbert and Richard Crashaw are some of the prominent poets of this school.

John Milton (1608-74) is the last great poet of the English Renaissance. He combined in him the Renaissance passion for classical learning and zest for life and a Puritan conviction in austerity; in short, contending passions clash in his poetry. 'Paradise Lost' is the greatest epic in English. Milton takes the slender account of creation in the Old Testament for epic treatment. Lucifer rebels against God in Heaven and is thrown down into Hell along with his followers. Called Satan after his fall, he wants to avenge his defeat. He realises he can do no harm to god. So he plans to harm god's latest and dearest creation, Adam and Eve, the first man and woman. He wants to inflict on Adam and Eve a fate similar to his, that is the fall from divine grace. He tempts Eve to eat the fruit of knowledge forbidden by God. Adam decides to fall with his beloved Eve and eats it too. As a consequence of their transgression of the benign injunction, they are ordered out of Paradise.

Milton has been praised for his lofty conception, the great sweep of his verse passages, his grand style and his epic design. At the same time, perhaps the fiercest controversy in English Literature has raged on Milton's achievement in his epic, its verse, its style and its structure. The charges against Milton are that he writes English like a dead language, that his is the poetry of a blind man, lacking in visual quality; that the much praised music of his verse is the unvarying organ music; that setting out to justify the ways of God he put his soul into Satan. Milton wanted to write an epic, but one very different from the Greek or Latin models of martial heroism. He wanted to show a heroism which consists in the strength to submit to God's will. Liked or disliked, Milton remains a major poet in English. Milton's major works are 'Comus' a masque or a dance-drama 'Samson Agonistes' a tragedy, and 'Paradise Regained' a sequel to the earlier epic.

SCE : 4

Why is Milton regarded a major poet in English?

1.7 Renaissance Prose

Among the prose works to be mentioned during this period, the most important is the translation of the Bible. The Bible is not only a religious text but a literary work that influenced generations of writers with its poetic style. Francis Bacon is the first writer of essays in English. Thomas Browne's *Religio Medici* (Religion of a Doctor) is written in a richly decorative style.

SCE - 5

What is the importance of Bible ?

1.8 Let's sum up

This unit has discussed the importance of Old and Middle English literature. It has explained that the spirit of Renaissance period is well reflected in the drama of the period. It has given you a thorough picture of Shakespeare as a play wright. It has explained the works of Milton and their importance in English poetry. It has shown the place of Bible as a literary work.

1.9 Sample Questions

1. What do you know about Chaucer ?
2. The heroes of Christopher Marlowe symbolize man's super human aspiration - Explain..
3. Shakespeare's comedies represent a wide range - farce, fantasy, satire, wit and idyllic romance - give a few examples from his plays.
4. Write a brief note on Milton's 'Paradise Lost'.

1.10 Answers to self-check Exercises

1. Chaucer's poetry reveals his sense of life - high and low, his power of characterisation and his sense of humour.
2. Christopher Marlowe occupies an important position in the history of English drama because he is an innovator in many respects, especially in his successful exploration of the blank-verse as a suitable medium for serious Drama.

3.
 1. The Duchess of Malfi
 2. The White Devil
4. Milton is regarded as a major poet in English because of his lofty conception, the great sweep of his verse passages, his grand style and his epic design.
5. Bible, apart from being a religious text is an important literary work that influenced generations of writers with its poetic style.

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UNIT - 2 THE AUGUSTAN AGE

2.0 Objectives

After going through this unit you will be able to

- * see why this age is also known as the Restoration Period.
- * realize that the literature of this period revives the classical tradition and it is also called neo-classical literature.
- * see that novel as a literary form makes its appearance in this period.
- * realize that the Romantic Age is predominantly an age of poetry.

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- 2.8 Prose
- 2.9 Let's sum up
- 2.10 Sample questions
- 2.11 Answers to self-check exercises

2.2 Introduction

This unit explains to you the significance of the age and makes you see that the literature of Restoration period and that of the eighteenth century put together is referred to as the Augustan Age. It shows that in this period imagination returned to restraint, reason and rhyme from the unretrieved flights of the Renaissance period. It is in this unit that you come across great poets like Dryden, Pope, Blake, and Milton and great writers like Samuel Johnson, Goldsmith, Swift, and Henry Fielding.

2.3 The Augustan Age : Poetry

The restoration of Charles II to the throne in 1660 ushered in a new age in literature, an age of reason. The restoration of the English monarchy was seen as a parallel to the imperialism of Rome during the reign of Augustus. Hence the Restoration period and the eighteenth century, comprising the ages of Dryden, Pope and Johnson are together referred to as the Augustan age. The literature of this period revives the classical tradition and is also called neo-classical literature. From the unrestrained, passionate and daring flights of the Renaissance, imagination returned to restraint, reason and rhyme. It was the age of rational investigation, and to serve that need, evolved a clear and simple prose.

Poetry:

John Dryden (1631-1700) is the chief representative of the new kind of poetry. His poetry possesses clarity, polish and majesty. He chose contemporary events as subjects of his poetry. His genius was for satire. Thus he satirised contemporary persons and events. His *Religio Laici* is a satire on the religious controversies of his time. His 'Mac Flecknoe' a satire on contemporary pretentious literary figure, is a little classic in that genre. Mac Flecknoe, an aged monarch of the kingdom of Nonsense, wants to pass on his crown to his spiritual heir, Shadwell, an inferior poet. He commands his son in these words; 'Others to some sense make pretence. But Shadwell never deviates into sense.' As we read the poem, we feel the power of his satiric attack on his rival poet.

Another famous work of Dryden is 'Absalom and Achitophel', a powerful political satire of the period. Among Dryden's lyric poems can be mentioned 'Alexander's Feast' and 'Song for St.Cecilia's Day: poems in praise of the power of music.

'Alexander's Feast' is a poem written in honour of St.Cecilia, a saint associated with church music. Dryden celebrates the power of music in this poem. Timotheus, musician in the court of Alexander, makes the mighty emperor laugh and weep as he chooses with his mightier music. The poem succeeds, but only to emphasise that the genius of Dryden lies elsewhere.

Alexander Pope (1688-1744) carried to perfection the verse style of Dryden. His poetry lacks the energy of Dryden's work but possesses grace and harmony. Pope's reputation rests on his satires. His 'Dunciad' is the most sustained satire in English, attacking dunces who posed as men of letters in his time. 'The Rape of the Lock' is a masterpiece of mock-heroic poetry. It adopts a heroic style for trivial subject. A young lord snips a lock of hair from a young lady's head. The consequences of this outrage are treated in a mock-heroic style. He takes the opportunity to mock at the affected manners of the fashionable society of his day. Pope's urge to teach is behind his two works, 'Essay on Criticism' and 'Essay on Man'.

Dr.Samuel Johnson (1709-84) wrote only a few verses but what he wrote speaks of his serious moral sense. His two satires 'London' and 'The Vanity of Human Wishes' are perfect examples of classical poetry.

Oliver Goldsmith (1728-74) combined in him the formality of Pope's verse and the informality of Chaucer's attitude. "The Deserted Village' is a poem still read and enjoyed for its gentle irony. It depicts the change, in the country as well as in the countryside, following industrialisation. His 'Elegy on the Death of a Mad Dog' is a beautiful poem which reveals his genius for a kind of satire which is very different from that of Dryden or of Pope. It shows his sympathy for

the underdogs of society. His work is infused with tenderness. Goldsmith's is a varied genius. He has produced a lasting work in every genre in poetry, drama, novel and essay.

Gray's 'Elegy written in a Country Churchyard' has been acclaimed by generations of readers. The tone of pensive sadness foreshadows the Romantic poetry of the following period.

William Blake (1757-1827) does not fit into this period. In spirit he soars above rationalism and restraint. He is an inspired poet, fired with a mystic vision. His Songs of Innocence and Experience combine the simplicity of a child and the wisdom of a visionary. 'The Tyger' is his most popular poem. Blake's genius is individualistic. He betrays no influence of any movement or of tradition.

SCE - 1

What do you know about Dryden's poetry?

2.4 Drama

Dryden is the chief exponent of Restoration tragedy. All for Love is a rewriting of Shakespeare's Antony and Cleopatra. Dryden's characters are not convincing, his style is bombastic and his treatment inconsistent. The Restoration tragedy, also known as the heroic tragedy, is too artificial to succeed on the stage to survive in time. It is unlikely that a great tragedy could be produced in an essentially satiric age. The only success in this genre is Thomas Otway's Venice Preserved.

Restoration comedy was, however, more successful and lasting. The Comedy of Manners, as it is called, followed Ben Jonson's line. But there is less of genuine emotion or sentiment. It exposes the silly weaknesses and affectations of the middle class. Congreve's The Way of the World is the best example of the Comedy of Manners.

Goldsmith's She Stoops to Conquer is a delightful and innocent comedy which continues to be a success with readers and viewers alike.

Richard Brinsley Sheridan (1751-1816) wrote two very brilliant plays The Rivals and The School for Scandal which are noted for their brilliant

SCE - 2

Why was Restoration comedy more successful than the tragedy ?

2.5 Prose

Dryden is a pioneer in Restoration prose as much as he is in poetry and drama. His 'Essay of Dramatic Poesy' and 'Preface to Fables' are among the best works of prose. His prose, characteristic of the spirit of the age is lucid and precise. Other writers of prose in this period are Samuel Pepys (1633-1703) whose secret diary reveals the not so respectable private life of a respectable official, and John Bunyan (1628-88) a puritan mystic. Bunyan's *Pilgrim's Progress* is a religious allegory on the journey of a Christian, his struggle in a world of sin. His description of the journey is most realistic and hence the effectiveness of the allegory.

If the age is justified in being referred to as the age of satire, it is largely because of Jonathan Swift (1667-1745), author of *Tale of a Tub*, *Battle of the Books*. *Gulliver's Travels* has been popular with children, but it is actually a serious work noted for its satire, as are the other two works. In his later work, as in *A Modest Proposal*, Swift's satire is so bitter that he is accused of a diseased mind incapable of seeing the faintest goodness in man.

A remarkable feature of the age was the beginning of journalism. Daniel Defoe may be said to be the pioneer of English journalism. His journal, *The Review*, did much in this field. Joseph Addison (1672-1719) and Richard Steele (1672-1729) wrote some of the best essays of the period. Their essays in the periodical *Spectator*, are a criticism of the manners of contemporary society. The criticism is however in the form of gentle irony. Their purpose, in their own words, was 'To enliven morality with wit, and to temper wit with morality'. They tried to emphasise the need to reconcile the ways of the landed aristocracy and the new rich of the industrial society. Addison and Steele chose as their vehicles representative characters like Sir Roger de Coverly and Sir Andrew Freeport.

SCE - 3

What do you know about Bunyan's *Pilgrim's Progress* ?

2.6 Novel

The novel made its appearance in this period and from the beginning it has been popular form of literature. But the novel surprisingly did not share the satiric spirit characteristic of the age. Tender sentiments began to reappear. Samuel Richardson (1689-1761) is the first exponent of this new form. *Pamela* his first novel, tells the story of a servant who resists the attempts of seduction made by her young master but joyfully accepts a proposal of marriage from him later. His *Clarissa* narrates the story of a young and innocent girl wronged by her lover. Richardson's novels presented pictures of the self-contented morality of the middle-class.

Henry Fielding (1707-54) was of a different class and temperament. He disliked calculated morality. His was a temperament of genial warmth. He wrote *Joseph Andrews* satirising Richardson's *Pamela* by reversing the situation. Here, a virtuous servant, called Joseph, is tempted by his mistress. But the satire soon disappears and Fielding, in the later part, describing the adventures of Joseph who is running away from the temptress, follows the pattern of Cervantes' comedy *Don Quixote*. *Tom Jones* (a picaresque novel) is his greatest novel and is considered the first great novel in English. It has comedy enough in it but fulfils its serious aim of establishing a robust morality.

Among the other important novelists of this period are Tobias Smollett (1721-71) whose successful novel is *Humphrey Clinker* and Laurence Stern (1713-68) the author of *Tristram Shandy*.

SCE - 4

What do you know about Henry Fielding's *Tom Jones* ?

2.7 The Romantic Age (1789-1837) : Poetry

The French Revolution proclaimed the primacy of passion over reason, of freedom over authority and the individual will over social standards. English literature of this period was infused with such a spirit. It represented a turning away from the sway of reason of the Restoration period. The *Lyrical Ballads* by William Wordsworth and Samuel Taylor Coleridge heralds a revolution in English poetry. Though the two poets showed different tendencies in their outlook and technique, they shared the passion for release from reason, inherent goodness and dignity of man. This can be seen in his 'Lucy' and other poems. 'Michael' is a poem about a shepherd whose son is lost to him and whose loneliness is shown in tragic dignity. 'Tintern Abbey' 'Ode on the Intimations of Immortality', and the 'Prelude' constitute Wordsworth's great achievement in poetry. 'Tintern Abbey' is a record of the development of Wordsworth's attitude to Nature. 'The

'Immortality Ode' is about his growth from childhood to manhood - the poem contains poignant expressions of his sense of loss of innocence in the course of his growth, while the Prelude is an autobiographical poem with epic dimensions. Wordsworth occupies a major position in English poetry, and a hurried survey like the present one can hardly do justice to him.

Coleridge (1772-1834) has a gift, very different from Wordsworth's for his exotic, the dreamy and the distant. 'The Ancient Mariner', cast in the ballad form is his most successful poem. The poem effectively presents the acute sufferings of an ancient mariner and his fellow-sailors who are under a curse following a thoughtless act of killing an innocent albatross. The poem is well known for Coleridge's vivid rendering of the supernatural element. Coleridge, in fact, is famous for his treatment of the supernatural element in his poems - 'Christabel' and 'Kubla Khan' to cite two more examples.

Percy Bysshe Shelley (1792-1834) is the most romantic of the Romantic poets. He rebels against the tyranny of all authority, religious, political and social. 'Prometheus Unbound', a lyrical play, expresses his views powerfully. Prometheus who steals the fire from the gods for the benefit of man, is a symbol of the liberator of mankind. Karl Marx also regarded Prometheus as a powerful symbol of the benefactor of mankind. It is not for nothing that George Bernard Shaw said that he had learnt his socialism from Shelley. 'Ode to the West Wind' is a poem of great force. The west wind is a symbol of revolutionary energy. It is the destroyer and preserver. What is old and rotten is swept off only to make a bed for new life to sprout. The poet identifies himself with the spirit of the west wind, one like it, 'tameless, and swift and proud'. He cries out to the wind to come to his rescue. 'O! lift me as a wave, leaf, a cloud; I fall upon the thorns of life! I bleed!'

Shelley, usually accused of abstraction in conception and diffuseness in construction, achieves classical concreteness and compression in his 'Ozymandias'. The sonnet lays bare the vanity of a once mighty and dreaded emperor. All that remains of his vast empire is but broken pieces of his statute, a work of an artist and not of the emperor. Among other popular poems are 'To a Skylark' where the poet identifies himself with the bird; 'Adonais', an elegy for Keats and 'To The Cloud', a pure lyric.

John Keats (1785-1821) lived a very short life and much of his lasting work was composed in the last three years of his life. His three narrative poems 'Lamia', 'Isabella', and 'The Eve of St. Agnes' create a rich and colourful background appropriate for each romance. Keats' firm reputation rests on his four or five Odes and a few sonnets. A common theme of his odes is the mortality of man and the immortality of art. 'Ode to a Nightingale' expresses Keats' desire to escape into a world of unmixed happiness, represented by the happy song of the nightingale. He wants to flee from the fever and fret of this world, 'where to think is to be full of sorrow'. He first considers wine fit to transport him to his desired world. Next he wants to fly on the wings of poetry. Finally he realises that flights of fantasy are but futile, and that one has to come down to the world of inescapable sorrow. 'Ode to a Grecian Urn', again, is on the same theme, the impermanence of man and the permanence of art. The ode recreates a joyous scene of a happy pair of lovers painted on a Grecian Urn. The painting immortalises the love of the young pair. But the painful paradox is that, that which is living can never be immortalised and what is immortalised can never be living. (We never call living things immortal). The lovers die and are immortalised in art. But, they are also immobilised and the lover, though bold, can never kiss his fair lady. His next ode, 'To Autumn' is considered his masterpiece. The autumn season is very effectively realised in this poem through concrete images. The poem is like a globed fruit, communicating the experience of life of fulness. 'On Melancholy' and 'To Psyche' are his two

other odes which are important. 'La Belle Dame Sans Merci' is a simple but a highly suggestive romantic ballad. Two of his sonnets, 'On First Looking into Chapman's Homer' and the 'Last Sonnet' (Bright Star) are dazzlingly brilliant. Keats' poetry is sensuous. Coleridge remarked that Keats possessed all the five senses and used them. Keats also has a gift for the happy phrase. Matthew Arnold gave Keats a place with Shakespeare. It may be too high an estimate, and may have been made considering more his promise than his performance. But certainly Keats is among the best poets in English.

Lord Byron (1788-1824) was a paradox-aristocrat and rebel; Augustan in form and Romantic in spirit; generous by nature and gifted in satire. His two long poems 'Childe Harold's Pilgrimage' and 'Don Juan' are mainly autobiographical, projecting the poet through amoral protagonists who are daring in spirit and dashing in dalliance. Byron was the first English poet to become popular on the continent, partly because of his stormy life.

Sir Walter Scott (1771-1832) was the least original and the most popular of the poets of his age. He wrote narrative poems evoking pictures of chivalry of a glamorous past. Scott, however, lives in his novels.

SCE - 5

What does Wordsworth's 'Tintern Abbey' mainly reveal ?

2.8 Prose

The Romantic age is predominantly an age of poetry. The chief prose works of this period are those which were written in the process of evolving new principles of literary criticism, as in Coleridge's *Biographia Literaria*. Besides, in the hands of Lamb, Hazlitt and De Quincey the personal essay became popular. The personal essay is in the tradition of the periodical essay of Addison and Steele. In this kind of writing the interest derives not so much from the subject-matter as from the personality of the writer. The writer establishes an intimacy with the reader, and the essays have their appeal on account of this. Lamb is a master of this form and his *Essays of Elia* have a permanent place in literature. His essays have an irresistible appeal arising from a combination of humour and pathos. Lamb's style is also characteristic of the man- he deliberately cultivates an archaic style. Hazlitt is also regarded as a great stylist and a successful practitioner of this form. Lastly, De Quincey's *Confessions of an Opium Eater* is known for its autobiographical element and its poetic-prose.

SCE - 6

Why does the 'personal essay' appeal to the reader ?

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2.9 Let's sum up.

The unit has discussed that the Restoration period and the eighteenth century, comprising the ages of Dryden, Pope and Johnson are together referred to as the Augustan Age. It explained the poetry of Dryden and Pope extensively. It discussed the drama, prose and the novel of this period. Under the heading the Romantic Age this unit has given a clear picture of the great poets like Wordsworth, Coleridge, Shelley and Keats and said that it is predominantly an age of poetry.

2.10 Sample Questions

1. The Rape of the Lock is a masterpiece of mock-heroic poetry - Discuss.
2. Name some of the best essayists of the age giving examples of their work.
3. What do you know about Fielding's Tom Jones.
4. The Romantic age is predominantly an age of poetry. Substantiate the statement.

2.11 Answers to self-check exercises

1. John Dryden selected contemporary events as subjects of his poetry.
2. The Restoration comedy was more successful and lasting than tragedy because it could expose the silly weaknesses and the affectations of the middle class. The restoration tragedy was too artificial to succeed.
3. Banyan's Pilgrim's progress is a religious allegory on the journey of a christian and his struggle in a world of sin.
4. Henry Fielding's Tom Jones is considered the first great novel in English. It has comedy in it while it fulfills its serious aim of establishing a robust morality.
5. Wordsworth's 'Tintern Abbey' reveals mainly the development of his attitude to Nature.
6. In the personal essay the interest doesn't derive from the subject matter. It derives from the personality of the writer. The writer establishes an intimacy with the reader and the essay has its appeal on account of this.

UNIT - 3 THE VICTORIAN AGE

3.0 Objectives

After going through this unit you will be able to

- * see that the advancement in science and industrialization had brought about rapid changes in the English society.
- * study the great poets of the age - Tennyson, Browning and Matthew Arnold.
- * realize the importance of Novel in the Victorian Age.
- * see that the novelists like Galsworthy and H.G.Wells belonged to a new group of writers who had shown greater social awareness.

3.1 Contents

- 3.0 Objectives
- 3.1 Contents
- 3.2 Introduction
- 3.3 The Victorian Age : Poetry
- 3.4 Novel
- 3.5 William Makepeace Thackeray and other novelists
- 3.6 Thomas Hary and other novelists
- 3.7 Let's sum up
- 3.8 Sample Questions
- 3.9 Answers to self-check exercises

3.2 Introduction

This unit discusses that growth of science in this period resulted in an unsettling of religious faith. It shows that industrialization gave wealth to people and thus fostered their material outlook. It discusses the poets Tennyson and Browning elaborately. It substantiates the statement that the victorian age is mainly the age of the novel.

3.3 The Victorian Age : Poetry : Tennyson, Browning, Arnold

The English society during the Victorian Age was witnessing rapid and radical changes ushered in by advances in science and industrialisation. The growth of science resulted in an

unsettling of religious belief and the growing wealth of the industrialised society fostered a materialistic outlook. Much of the writing of this age betrays an inability on the part of the writers to come to terms with this new situation. They only tried to escape into romanticism, or romanticise the predicament itself, or ignore it, or plainly lament over what is gone for good.

POETRY :

Tennyson (1809-92) was the most popular poet of his time, he was a poet Laureate. He started writing in the name of romantic tradition. Besides, his verses possessed a lyrical lightness. His early poems are exercises in pure musical composition. He did attempt to grapple with temporary conflicts, as in 'Two Voices', for example. But he lacked the imagination to integrate conflicting sensibilities. His companion pieces, 'Ulysses' and 'The Lotus-Eaters' demonstrate the ease with which he handles opposing subjects when the need to integrate them is eliminated. The two poems are highly successful and reveal the poet's mastery of the craft. 'Ulysses' symbolises the Renaissance spirit of ceaseless exploration and an unquenchable thirst for adventure. 'The Lotus-Eaters' expresses a philosophy of quietism and of the futility of the toil. The two poems stand out in splendid isolation. The 'Idylls' occupied him incessantly. It is a work of delicate craftsmanship, but its subject, the Arthurian legend, had no contemporary relevance. 'In Memorium', an elegy for his friend Arthur Hallam, shows depth and gravity. The general impression that his poetry gives is one of impeccable craftsmanship.

Robert Browning (1812-89) is in many ways a contrast to Tennyson in his brusque speech, broken syntax and the uneven rhythm. It might be a reaction against the sweet softness of much romantic poetry. Browning is credited by poets like Pound and Eliot with having brought the verse nearer the modern colloquial language. Browning's major achievement lies in the dramatic monologue. He creates characters and lets them speak. But his characters are remote in time and in culture, as the names themselves suggest - Rabbi Ben Ezra, Fra Lippo Lippi and Andrea del Sarto. *Men and Women* is a collection of poems which contains much of his significant work in this genre. *The Ring and the Book* takes an Italian crime for its subject and explores the minds of all the persons involved in it. Browning is a poet of hope, 'God's in his heaven / And all's well with the world' - these words are often quoted, sometimes to illustrate his easy optimism. His poems were however, not considered easy. In fact, he was the first English poet to be called difficult. And it may be one of the reasons why, in comparison with his popular contemporary, Tennyson, he was considered weighty.

Matthew Arnold (1822-88) did not possess the ease of Tennyson or the optimism of Browning. He was more serious than either and sadder. His poems express a wistful regret for the past. He finds the present shadowed by science. The future has no hope for him. His poems thus suffered with a spirit of pessimism and melancholy. 'Forsaken Merman' shows the tragic dignity of a half-human creature of the sea deserted by his 'human' wife. 'Scholar Gypsy' and 'Thyrsis' are about escapades into an occult world, away from the matter of factness of the material world. 'Dover Beach' considered one of his best poems, attempts to redeem the nearly irredeemable life through personal relationship, ignoring the 'ignorant armies' clashing around them. He is aware, in this poem, that sadness is not particularly contemporary phenomenon, that it is as old as Sophocles and older still. Yet he is unable to see the loss of faith, the pettiness, the ignorance and the blind passions in a timeless perspective. Arnold apparently attempted to take on more than he could manage. He would have been more successful if he had confined himself to narrative poems like 'Sohrab and Rustum.'

ing nothing'. Words in his poetry exist for themselves. He cares for the musical arrangement of words and the words do not refer to any objects, for they are themselves the object. Poems and Ballads, Songs before Sunrise are some of his collections of poems. Atlanta in Calydon is a lyrical drama.

Dante Gabriel Rossetti (1821-82) belonged to the Pre-Raphaelite movement. The Pre-Raphaelites were a group of artists who wanted to revive English art through medieval inspiration. The most popular of his poems is 'The Blessed Damozel' which presents the picture of a celestial lady in sensuous detail but with mystic aura. William Morris also belonged to the same school.

SCE - 1

What was the complement paid to Browning by Ezra Pound and Eliot ?

3.4 Novel

The Victorian age is mainly the age of the novel. The novel became an increasingly popular literary form. The narrative tended to be more realistic choosing individual problems and social relationships. The novel moved on from mere story-telling to subtle craft. Another feature of this age was the appearance on the scene of a number of women writers with a stamp of originality.

JANE AUSTEN (1775-1817) may be said to begin the novel of realism in English. She chooses as background to her novels a restricted social class, the upper middle-class looking up to the aristocracy. Her themes are the common problems of that class, concerned mostly with marriageable girls and the matchmaking mothers. Her characters are accustomed to a quiet life. There is no sentimentalism and no violence of passion. Sense and Sensibility contrasts two sisters in their approaches to love. Pride and Prejudice, her most popular novel, is about the conflict between the pride of the heroine, Elizabeth, and the prejudice of the hero, Darcy, against her family. Much of the humour in this novel flows from Mrs. Bennett, the mother, anxious to marry her five daughters. Emma, Mansfield Park, Persuasion are some of the other novels portraying strong-willed women and their loves. Austen's achievement lies in her living characters, realism in dialogue, humour and subtle irony. She is free from the urge to moralise or take sides with her characters. She is one of the greatest novelists of her age.

Scott is the first great historical novelist in English. But his sense of history is more romantic than realistic, and he used history only as a background for his novels. He made it extremely romantic and interesting. He was not only the most prolific but also the most popular novelist of his time. Waverly was the first of a series of highly successful novels. Rob Roy, Ivanhoe, Kenilworth, and The Talisman are some of his famous novels. The periods of history he covers are vast from the Middle Ages to the 18th century; the countries he chooses are varied,

from Scotland to those of the continent; his characters are numerous, varied and colourful; his narration absorbing, yet he is lightly dismissed by critics. But in recent times, critics from unexpected quarters have begun to appreciate his achievement. The marxist critic, Lukacs, in *The Historical Novel* sees in Scott's work a true historical sense. Scott's heroes are not merely romantic individuals, but they typify social consciousness.

The reputation of Jane Austen and Walter Scott moved in opposite directions. Austen was almost unread in her time, Scott was one of the few who readily perceived her genius and generously praised it. Austen began to be largely appreciated only in the 20th century. On the other hand, Scott was an instant success, but his reputation steadily declined.

Charles Dickens (1812-70) was popular in his time, and has continued to receive the attention of readers and critics alike. It is because Dickens has the same range and richness like Shakespeare, to function on two levels. His *Pickwick Papers* is comic epic unmatched in English. *Pickwick* is comparable to Shakespeare's Falstaff as a supremely comic character. But Dickens with an irrepressible joy of life found life around him darkened by social evils. He attacked the social system which bred evil and exploitation. The deprivation Dickens suffered as a child forms the subject of his autobiographical novel, *David Copperfield*. It has remained the author's and the readers' favourite. He attacked especially the cruelty inflicted on children by their parents, or by the relatives of the orphaned children. The worst cruelty on the child, he found, was the education. His most sustained attack was on the so-called boarding schools, which in fact, were starvation centres in more than one sense. In such novels as *Oliver Twist* he tried to give a vision of the horror and the pathos inherent in such a social system. In *Hard Times* he exposes the licentiousness of the capitalist industrialism and its dehumanising effects. In *Little Dorrit* he satirises the ways of the bureaucracy which strives to delay and deny, and never to help. *A Tale of Two Cities* is different from his other novels. He chooses the French Revolution for his theme in this novel. That he has chosen history for his novel reveals his many sided genius. In everything he wrote Dickens has shown a social concern. If society did not provoke him to attack he would probably have taken pure comedy to rare heights. He would have enjoyed doing so.

SCE - 2

What is the achievement of Jane Austen as a novelist ?

3.5 William Makepeace Thackeray and other novelists

William Makepeace Thackeray (1811-63) was a serious contender for Dickens' position as a novelist. *Vanity Fair* is a masterpiece. Becky Sharp, the heroine of the novel, is a scheming adventuress. Her character is drawn with power and sharpness. Thackeray portrays reality powerfully and sharply and leaves morals out. His study and presentation of social relationships is itself a moral pointer, if there is need for one. Another remarkable novel of his is *Henry Esmond* which not only goes back into history, the time of Queen Anne, but chooses an extremely

delicate theme. It is the story of a young man who adores a beautiful girl for fifteen years but in the end marries her mother. Among other novels by Thackeray are *Pendennis* and the *Newcomes*. Thackeray's is a subtle and leisurely craft. He is not as popular as he should be.

The Bronte sisters, Charlotte and Emily, were very original novelists. Emily Bronte (1818-48) wrote only one novel but one that is ranked among the greatest of all novels. *Wuthering Heights* is unlike any other novel in English in its wild setting, in the powerful characters, in its play of primal passions and in its stormy scenes. It narrates the story of a child from the slums, Heathcliff, brought up by an aristocrat. The child grows up disliked by everyone in the family except the daughter of the house, Catherine. She is later married to another man. Heathcliff reacts like a savage, both in his hatred for her family and in his passion for Catherine. Charlotte Bronte (1816-55) mixes reality with romance. Her most successful novel is *Jane Eyre*. It tells the story of a young woman, Jane, who is a governess in the house of Mr. Rochester. She is in love with Mr. Rochester who remains a mysterious figure in a terrifying mysterious house. Charlotte Bronte creates an atmosphere of terror in a common middle-class situation.

George Eliot (a pseudonym of Mary Ann Evans 1819-80) was not as popular as the other woman writers of her time. Her reputation was slow to come. She was more educated than the other woman novelists. She showed a mature understanding of life too. *Adam Bede* was her first important novel. It is the story of a young village carpenter who loves a vain and flirtatious girl. The girl is later seduced by a squire and becomes pregnant. She murders her baby at birth and is transported. The imagination of the novelist plays around the psychology of this wronged girl. *Middlemarch* is considered to be Eliot's masterpiece. It tells the story of two mismatches. A gifted woman with a desire to serve marries a worthless clergyman; a young doctor full of enthusiasm for rendering medical service marries a vain woman. *Romola* is a historical novel placed in the 15th century Florence.

SCE - 3

Mention two important novels of George Eliot?

3.6 Thomas Hardy and other novels

Thomas Hardy (1840-1928) was a novelist with pessimistic view of life. Men and women in his novels struggle against a world force that is indifferent to human suffering. He does possess a sense of humour which is displayed in his delineation of rustic characters. But an irrepressible rage against a cruel creator fills his fiction. He has great power of drawing strong characters. Some of his very successful novels are the *Mayor of Casterbridge*, *The Return of the Native*, *Jude and Tess*.

R.L. Stevenson (1850-94) understood the change in the taste of the readers. There was a demand for short novels. His *Treasure Island*, an adventure story, was a great success. Dr. Jekyll

and Mr. Hyde show how good and evil are intertwined in the human personality. Kidnapped is another successful novel.

Rudyard Kipling(1856-1936) was born in India, wrote novels and stories which the English readers like to read. His novels recount the Englishman's encounter with the strange east, mostly flattering to the Englishman. Kim is the most successful novel.

The most original of the novelists of the late 19th century and early 20th century is Joseph Conrad. He was a Polish Captain in the British merchant ships. He was a naturalised British citizen. His early novels are based on his wide experience of the seas and the seaports. Among his early novels the most popular were The Nigger of the Narcissus and Lord Jim. Although his reputation in his time was mainly based on his choice of strange places, his real genius has been recognised in recent times. The Secret Agent, Chance and The Heart of Darkness show Conrad's depth in psychological and moral insight. The way he used English, a foreign language to him, to serve his varied needs demonstrates that he is one of the best stylists in the language.

A new group of writers appeared at the close of the 19th century who showed greater social awareness. Galsworthy and H.G.Wells are among the important novelists of this group. Galsworthy (1867-1933) in his Man of Property, the first in The Forsyte Saga series, described the upper middle classes. It is an attack on the concept of property which he viewed as an ugly sin. Wells (1866-1946) attacked the commercialism of his age in such novels as Tono Bungay.

SCE - 4

What do the early novels of Joseph Conrad reveal ?

3.7 Let's sum up

This unit has discussed the social changes brought about by the scientific and industrial advancement.

It has explained the importance of Tennyson, Browning and Matthew Arnold as significant poets of the age. It has shown how novel has emerged as an important literary form. It has discussed the novelists who wrote with great social awareness.

3.8 Sample Questions

1. Write a short note on Tennyson's Ulysses ?
2. The Victorian Age is mainly the age of the novel. Substantiate the statement.

3. What do you know about Sir Walter Scott as the historical novelist.
4. Thomas Hardy.

3.9 Answers to self-check exercises

1. Pound and Eliot complemented Browning that he had brought verse nearer to the modern colloquial language.
2. Jane Austen's achievement is her portraying of living characters, being realistic in dialogue and bringing in humour and irony in her writings.
3.
 1. Adam Bede
 2. Middlemarch
4. Joseph Conrad's early novels reveal that he had a wide experience of seas and seaports.

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UNIT - 4 The Modern Age

4.0 Objectives

After going through this unit you will be able to

- * see that the traditional values have been rejected in the twentieth century
- * note that significant major writers of this century have mostly been from outside Britain.
- * discuss extensively the major dramatists of the age - G.B.Shaw, Oscar Wilde , John Galsworthy etc.
- * realize the importance of great poets like Y.B.Yeats, Hopkins, T.S.Eliot, and also discuss the contribution made by James Joyce, Virginia Woolf, E.M.Foster and D.H.Lawrence to the 20th century novel.

4.1 Contents

- 4.0 Objectives
- 4.1 Contents
- 4.2 Introduction
- 4.3 Twentieth Century : Drama
- 4.4 Poetry
- 4.5 Novel
- 4.6 Let's sum up
- 4.7 Sample Questions
- 4.8 Answers to self-check questions

4.2 Introduction

This unit discusses that the traditional values of the previous ages came to be rejected in this century even before new ones could take their shape. It explains the importance of G.B.Shaw who through his plays made the English Stage very active. It shows that Galsworthy exposed class exploitation by taking up contemporary social problems. It discusses that it is in this period an attempt has been made to revive the poetic play. It explains the long and varied poetic career of Y.B.Yeats apart from discussing the significant role played by the twentieth century novelists like James Joyce, Virginia Woolf etc.

4.3 Modern Age : Drama

rejected in the twentieth century. The two world wars, economic depression, the fading out of the imperial image of Britain - 'little' Britain as it came to be sarcastically referred to, and above all the frightening pace of industrialisation have all made their impress on the English literature of this age. No age had ever probably complained more of its values being swept off totally before new ones could shape themselves. Writers began to seek new modes of expressing what they felt to be a new experience. But it is significant that this urge for new expression took them to the distant legendary past and to the deep levels of the subconscious. It may be significant that the major writers in English of this century have mostly been from outside Britain - G.B.Shaw, W.B.Yeats, James Joyce and Samuel Beckett from Ireland; T.S.Eliot and Pound from America.

Drama: George Bernard Shaw (1856-1950) . No one after Shakespeare has made the English stage as active as Shaw has. His dramatic career is the longest for any dramatist. Shaw was early influenced by Ibsen who used drama as a vehicle for ideas. But Shaw also possessed an innate gift for comedy. He chose a social or philosophical problem in each play and analysed and presented it fully. He discussed the problem in his preface to the play which is often longer than the play. Some even remark that his Prefaces, because of his brilliant wit, are more interesting to read than his plays.

Widower's Houses, his first play, dwells on the problem of housing. Mrs.Warren's Profession presents a picture of the profession of a prostitute which is very different from the usual romantic one. Arms and the Man also replaces the romantic image of a soldier ready to sacrifice himself for his country with that of a mercenary who does not love fighting, much less dying, and who loves chocolates more than he does bullets. Pygmalion is the story of a flower-girl transformed into a society lady possessing an excellent accent, by a Professor whose interest is more in the language than in the lady. Man and Superman is an astonishing proof of how Shaw can keep dialogue alive with nothing happening in the play. It is as if ideas, in the disguise of characters, settle down in a drawing room for an intellectual and philosophical discussion. Shaw's treatment of history in Caesar and Cleopatra is very successful, although as characters neither Caesar nor Cleopatra come alive, Shaw's interest as usual being in ideas and not in the characters. Androcles and the Lion is a play on Christianity and its traditionally accepted values. The Apple Cart shows Shaw's disillusionment with democracy and how a dynamic monarch can handle the elected ministers. Shaw's approach to tragedy can be seen in St.Joan, a historical play about a French peasant girl who heard voices from God and fought to drive away the British from her motherland. Shaw, who reigned supreme on the English stage for over half-a-century, seems to be slowly falling in his reputation.

Although Irish-born, Shaw did not show his nativity in his writings. But there were a group of Irish dramatists who displayed their distinctiveness. W.B.Yeats, the greatest of the English poets of this century, contributed to the Irish drama. His lyrical play, The Countess Cathleen and The Land of Heart's Desire are expressions of the Irish imagination. Sean O'Casey (1880-1964) mixed comedy with tragedy, the language of the Dublin slums with the scholarly. He writes about the misery of the slum dwellers, in Dublin and how their plight is exploited. Juno and the Paycock and Plough and the Stars and Red Roses for Me are some of his successful plays. J.M.Synge (1871-1900) also belongs to this group. The Playboy of the Western World shows a comic, and Riders to the Sea a tragic understanding of life.

Oscar Wilde (1854-1900) belonged, to his technique, to the Restoration period. He is more like Sheridan and Congreve in his comedy of manners. He possessed a gift for paradox and verbal wit. He attacked everything that others respected. Lady Windermere's Fan, A Woman of no Im-

portance, *An Ideal Husband*, *The Importance of Being Earnest* and *Salome*, are some of his successful plays.

John Galsworthy (1867-1933) wrote on contemporary social problems exposing class exploitation. Although he is known more for his novels his plays too deserve mention. *Strife*, *Justice* and *Loyalties* were popular for a brief period on the stage.

An important event in the field of drama of this century was a brief attempt to revive the poetic drama. T.S.Eliot, the towering figure of the century, was responsible for this. Being a major poet of this time with minimal readership, Eliot wanted to write plays which would take him to a larger audience. He prepared his readers and viewers with a lot of critical work showing how poetry does not merely serve to decorate but intensifies dramatic effects without drawing attention to itself. He chose religious themes for his plays overtly, as in his most successful play *Murder in the Cathedral*, or covertly as in the rest of his plays. *Murder in the Cathedral* is the story of Thomas Becket, the Archbishop of Canterbury who was murdered by the King's men in his own Cathedral.

The Family Reunion recreates in a modern setting the story of Orestes pursued by the furies. As Eliot puts it, it is not a story of crime and punishment but of sin and expiation. *The Cocktail Party*, *The Confidential Clerk* and *The Elder Statesman* show how Eliot steadily pruned his verse to the point where it is indistinguishable from the barest prose, how he made his characters speak verse without betraying it. Eliot's dramatic work forms a major part of his achievement in literature and a significant event on the English stage. Another practitioner of the verse drama is Christopher Fry. Fry wrote several plays which were highly appreciated. *A Phoenix Too Frequent*, *The Lady's not for Burning*, *Venus Observed* were some of the highly successful plays. He possesses verbal brilliance more than depth in characterisation.

Another group of playwrights calling themselves angry young men came into prominence in this century. The most prominent in this group is John Osborne. His first play *Look back in Anger* was an instant success. It caught the mood of the frustrated youth of the post-war England. Osborne deals with the drabness of the working classes, the injustice they suffer and the cruelty of the society. Other plays by him are *The Entertainer*, *Epitaph for George Dillon* and *Inadmissible Evidence*.

Harold Pinter also wrote about working classes. But he does not belong to this group. He has a comic vision of the frightening scene of his time. Thus his plays mix comedy and horror. His, is called the comedy of Menace. The most popular of his plays is *The Birthday Party*.

Still another group of dramatists have made their mark in his century. They belong to what is called the 'absurd theatre'. France has been a fertile soil for this absurd drama. Albert Camus was the founder of the absurd school of drama. Others like Genet and Ionesco are also from France. In fact, the leading, if not, the solitary representative of this drama in England, Samuel Beckett, also wrote his plays in French and then translated them into English. Beckett gives a view of life which shows all human action as equally meaningless a life that is unrelieved wretchedness. But Beckett chooses a form of drama which is farcical. His language is as dry and bony as the life he shows. In fact he said that he chose to write in French and not in his mother tongue, because that would keep him to the barest expression. Beckett's play *Waiting for Godot* has won him international acclaim and also the Nobel Prize for literature. Some of his other plays are *Endgame*, *Krapp's Last Tape*, *Play* and *Football*.

- A. What is the importance of G.B. Shaw's prefaces ?
 - B. What is the speciality of Oscar Wilde as a play-wright ?
-

4.4 Poetry

William Butler Yeats (1865-1939) was a dominant literary figure in the first half of this century. His poetic career was as long as it was varied. Several influences from several sources worked on his imagination at different phases in his career. His early poetry was infused with a sense of legendary Celtic tradition. He came under the influence of Hindu philosophy and was drawn to the occult. (It was Yeats, incidentally, who introduced Rabindranath Tagore to the West). He wrote in the Russian tradition for some time. Later he came under the influence of the symbolist school of poets of France, especially of Verlaine, and began what may be called the second phase of his poetic career. He retained the lyrical quality in his symbolist poetry. What is remarkable with Yeats was his capacity for maturity. While most others decayed with age Yeats grew with years. Some of his best poetry is contained in *The Wild Swans at Coole*, *The Tower*, and *The Winding Stair*. It is not easy for the west to acknowledge the genius of Yeats who retained an element of the mystic, and the occult. Some who could not deny his too obvious genius tried to explain that his poetry somehow transcended his clanky beliefs.

Gerald Manley Hopkins (1844-89) wrote in the 19th century and his work was not published till 1918 and his achievement not recognised till much later. His work reflects the conflicts in him between his Roman Catholicism and his joy of the beautiful creation. He was a major influence in the thirties with his original diction, and his 'sprung rhythm' which he invented and with which he produced brilliant rhythmical effects. Hopkins is one of the greatest religious poets England has produced. 'The Wreck of the Deutschland' is one of the best poems. It was written when he was moved by the death of five Franciscan nuns on board the *Deutschland*. Several practitioners of poetry followed his metrical innovations but left his religious expressions alone.

Thomas Stearns Eliot (1838-1965) is the towering literary figure of the 20th century. The age may well be called the age of T.S. Eliot. It is an irony that in an age when tradition was battered on all sides, when religious beliefs were fading, when democracy was the new religion and when modernism in literature was the fashion, a poet who openly proclaimed himself 'a royalist in politics, an Anglo-Catholic in religion and a classist in literature' should emerge as the leading literary figure. Yet Eliot was as revolutionary in practice as he was traditionalist in his conception of literature. Tradition to him did not mean the dead past, but the past living in the present. His essay 'Tradition and the Individual Talent', considered a modern classic of literary theory explains that the talent of an artist shows itself not where he differs from the ancients but where, in his work, they assert their immortality. While he drew from the Metaphysicals, the symbolists and the imagists he did not belong to any group. He went deep into the sources of myth and religious symbolism. He was as much influenced by the Christian theology as by the Buddhist and the Upanishadic Philosophy. His poetry was at first dismissed as college work because of its technique of extensive literary allusions and the literal lifting of lines from unexpected and unfamiliar works. His poetry was all the more incomprehensible because the connecting links between the images were removed and the 'meaning' deliberately destroyed, as it would

divert the reader from the essence of the poem. Meaning, he would say, is a piece of meat thrown at the dog while the thief attended to his work inside the house. And when this piece of meaning was denied, the readers unaccustomed to the way of the new poetry made much noise. Eliot's 'The Love Song of J. Alfred Prufrock' started a new age in poetry. 'The Waste Land' captured the disillusionment of the post-war period. A whole generation of people identified themselves with what they thought the mood of nihilism in that poem. And when in 'Four Quartets' Eliot's spiritualism showed, many of his earlier admirers felt betrayed. As a poet, dramatist and critic, Eliot exercised enormous influence on his contemporaries.

The century has produced a number of poets whose assessment, time should make. Stephen Spender, W.H. Auden and C. Day Lewis are a group of poets who wrote with a social awareness, aware of the horror of the bourgeois culture and capitalist exploitation and also of the terror of totalitarianism.

SCE : 2

What is tradition according to T.S. Eliot ?

4.5 Novel

James Joyce (1882-1941) is a pioneer in the field of the novel. In his quest for a new technique to effectively communicate the contemporary experience Joyce, more than any other novelist, explored and, some thought, probably exhausted the potentialities of the genre. He was the inventor of monologue. He experimented with a method of symbolic parallelism. He mimicked speech and parodied styles. He arm-twisted the language to speak out the subconscious truth. 'Portrait of the Artist as a Young Man' is an autobiographical account of the writer's adolescence which shows the ascetic background of his family and the sensuous tendencies of the young man. 'Ulysses' is his masterpiece. It is modelled on the 'Odyssey' of Homer but is set in the squalor of Dublin's slums. A day in the life of two characters forms the subject of this novel running nearly to a thousand pages. The narrative climaxes in the meeting of the two characters, Leopold Bloom, an Irish Jew and Stephen Dedalus. In his later work Joyce ceaselessly experimented with language. Joyce is one of the most conscious craftsmen and he revels in his art. He also has a genius for the comic and his work is full of wit, play of words and conceits.

Virginia Woolf (1882-1941) followed Joyce in the stream of consciousness technique. She is more concerned with the elusive inner realities of life than the surface realities of social life. She offers no solutions. She only depicts the search for reality. Her more important novels are 'Mrs. Dalloway', 'To the Lighthouse' and 'The Waves'.

E.M. Foster (1879-1970) wrote about human relations and their sacredness. His two important novels 'Howards End' and 'A Passage to India' deal with the misunderstanding arising in relationships between individuals and between races.

Lawrence was a most prolific writer. He wrote novels, poems (his poem 'Snake' is a popular anthology piece), short stories, essays, literary criticism and letters. In everything he wrote there was a stamp of passion. There was no half-heartedness. Lawrence has a violent

hatred of the modern civilization which reduced man to a rationalising machine. He has a love of the primitive in him. He did not believe in any restraints on the unique expression of an individual's personality. He would be guided by primitive instincts and impulses. *Sons and Lovers* is assuredly his masterpiece and also a steadily popular work. Paul Morel, the hero of the novel, is a projection of the author himself. The novel describes the family life of Lawrence in his youth, the conflict that was generated by the social disparity between his father, a coalminer and his mother, a teacher. The novel also deals with the relationship of a son and a mother. Among his other works are *The Rainbow*, *Women in Love*, *Kangaroo*, *The Plumed Serpent* and *Aaron's Rod*. His most controversial novel was *Lady Chatterley's Lover*, which was banned for several years. The novel is about a lady having a sexual relationship with her husband's gamekeeper. It was thought obscene but Lawrence protested it was 'Very truly moral'.

There are a host of novelists in this century, like Graham Greene and Orwell, who cannot be considered, much less assessed in a brief chapter. This may very well be said to be the age of the novel and the output is phenomenal.

SCE - 3

What does Lawrence's *Sons and Lovers* describe ?

4.6 Let's sum up

This unit has discussed the way the traditional values were swept away before the new ones could be formulated. It has dealt with the dramatic talent of G.B.Shaw quite elaborately. It has explained the long and varied poetic career of W.B.Yeats. It has discussed the influence the christian theology, the Buddhist and the Upanishadic philosophy on T.S.Eliot and it has pointed out that with his *The Love Song of J.Alfred Prufrock* Eliot started a new age in poetry. This unit has discussed new techniques adopted by James Joyce, Virginia Woolf and Lawrence in the field of novel.

4.7 Sample Questions

1. No one after Shakespeare has made the English Stage as active as G.B. Shaw has made. Substantiated the statement.
2. Write briefly on T.S.Eliot as a poetic play-writer.
3. What do you know about Hopkins as a poet ?
4. Write about Lawrence as a prolific writer.

4.8 Answers to self-check exercises

1.
 - A. G.B.Shaw's prefaces are longer than his plays. He discussed the problem of each play in his preface to that play. His brilliant wit is more expressed in his prefaces than in his plays.
 - B. Oscar Wilde as a play wright attacked everything that others have respected. He possessed a gift for paradox and verbal wit.
2. Tradition, according to T.S.Eliot does not mean the dead past, but it is the past living in the present day.
3. Lawrence's Sons and Lovers , the family life of Lawrence in his youth, the conflict that arose due to the social disparity between his father, a coal miner and his mother, a teacher. The novel also deals with the relationship of a son and a mother. Paul Moral, the hero of the novel, is a projection of the author himself.

BRAOU

BLOCK - II

The History of English Language

Block II consists of four units.

- Unit - 1** deals with the fact that change is an unavoidable feature of any language - spoken and written. It deals with Old English leading to the truth that the old English words are different from those of Modern English.
- Unit - 2** deals with the change in English language after the Norman conquest. It shows the domination of the French and their language in England. It explains why one language borrows words from other languages.
- Unit - 3** deals with the development of Middle English, its grammar, the entry of Latin, Flemish and Dutch words into English. It deals with the Middle English Dialects, the introduction of printing press and Standardization of English.
- Unit - 4** deals with Caxton's contribution to the Modern English through his introduction of printing press. It deals with the revival of learning, the great vowel shift and the extensive borrowal of vocabulary into English.

BLOCK II - THE HISTORY OF ENGLISH LANGUAGE

Unit - 1 Old English

1.0 Objectives

After going through this unit you will be able to

- * see that old English is very much different from modern English
- * discuss the Indo-Europeanness of language
- * realize that the coming of Romans into England brought in Latin language.
- * see that in the old English noun the case system is much simpler.
- * realize the influence of the Celts and Scandinavians on English

1.1 Contents

- 1.0 Objectives
- 1.1 Contents
- 1.2 Introduction
- 1.3 Old English : Indo European Families
- 1.4 The Beginnings of English
- 1.5 Invasions by various Tribes
- 1.6 The English Language : Old English :The Noun, The Verb
- 1.7 Old English Vocabulary ; Literature : Beowulf.
- 1.8 Influence of Christianity; Celtic influence; Scandinavian influence
- 1.9 Let's sum up
- 1.10 Sample Questions
- 1.11 -Answers to self-check exercises

1.2 Introduction

The unit deals with the Indo-European languages. It discusses various invasions and resultant influence on the English and their language. It explains the Old English noun and verb with suitable examples. It discusses the importance of Beowulf in Old English literature. It deals with the influence of Christianity and also with Celtic and Scandinavian influence on us. It discusses the place of French language in England , the entry of French words into English. It deals with the English grammar -

adjectives, synonyms etc. It points out the need for borrowing words into English from other languages.

1.3 Old English : Indo European Families

As we study the history of English language or any other language we begin to understand that the language spoken and written a few hundred years ago is very different from the language that is being used today. Compare, for example, the language used by the writers of the different ages. The language used in *Beowulf* is different from the language used by Chaucer and this is different from the language used by Shakespeare. Even Shakespeare's language has undergone dominant changes and today we speak a language which is very different from Shakespeare's. All the same, they are all ENGLISH. Even the writing system changes, and not merely speech. Change is an unavoidable feature of any language.

Language also changes by geographical division. A group of people may speak the same language, but as they take up different ways of life, they speak a slightly different language. A farmer, a navigator, a mountaineer, a merchant, a literary man may have originated from the same stock and as they scatter and take up different places in different circumstances, their language changes. An Australian friend of this writer replied to a question and said, "Yes, I came to die". This was just horrible. Why should he come out of Australia to another country just to die? After some careful questions, it was clear that he came TODAY and not to DIE.

Languages change because of contact with other languages. This may happen by trade, travel, conquest and so on. A foreign language may be imposed on the conquered people. It may also work both ways; the Normans who conquered England after moving into the French territory gave up their language twice. First they gave up their Scandinavian and accepted the language of Normandy which they conquered. But when they conquered England, they accepted English which was largely Germanic in use, giving up French.

Indo European Family

We may never be able to say precisely how language began but we know that men speak diverse tongues, we know of some languages which have become extinct, and we may suppose that the number of extinct languages far exceeds the number of modern languages. Living languages fall into groups called FAMILIES. The usual estimate is that approximately 200 such families exist. The principle behind the division into families must be understood. Languages change in the course of time. If a language is spoken over a large area, or thanks to migration, in several separate areas, then it will change differently in different places and the result will be a set of dialects. Dialects are closely similar forms of a single language. If the contacts between speakers of dialects become rare or cease to exist, the changes in the dialects will go on separately, and eventually they will come to constitute such different systems that we have to speak of not different dialects, but separate languages. Such languages are known as related languages. They share common features. It must be emphasised that all that is meant by 'related languages' is that the languages so designated are the products of changes from a single original language. The relationship between languages are determined chiefly by regular correspondence between their sound systems and grammars and vocabulary.

English belongs to what is called the Indo-European family of languages. We have no record of the parent tongue-primitive Indo-European, as it has been named from which the Indo-European

languages have sprung. But scholars have been able to reconstruct with a considerable degree of success its reflections and vocabulary by means of a comparative study of the various known languages that form the family. The Indo-European family comprises almost all the languages spoken in Europe and all the languages spoken in India except the four belonging to the Dravidian group viz. Tamil, Telugu, Canarese, and Malayalam).

Broadly speaking, it may be said that two outstanding characters indicate the 'Indo-European-ness' of a language - its structure and its vocabulary. The IE languages are inflectional in structure. The term inflectional implies that such grammatical distinctions as gender, number, case, mood, etc., are usually indicated by varying the form of a single word or word-base. For instance, in English, we generally indicate the plural of a noun by adding '-s' to the singular (boy - boys) and form the past tense by adding -ed to a verb-stem.

The second feature of the Indo-European languages is the common word-stock comprising a number of words not found in other types of languages. Most of the names of family relationships, of elementary domestic materials and of familiar animals, if compared in their historical early forms can be seen to be shared by the Indo-European languages. For example, it is not difficult to see that Sanskrit tri, Persian thri, Greek treis, Latin tres, Celtic tri, German drei and English three all come from a single original root.

It is obvious that if the Indo-European languages represent the progressive differentiation of an original language, this language - the primitive Indo-European must have been spoken by a population some where some time. The generally accepted theory is that the Indo-European people lived originally in Lithuania. The types of words common to the various dialects are regarded as a clue to the geographical location of the original home. The evidence of language study seems to point to the temperate zone, and more especially to an area in the upper part of it, and away from the sea because of the common words for such ideas as snow, winter, dog, horse, cow, sheep, wolf, otter, deer, pig, duck, pine, bee, oak and birch, and lack of such common vocabulary for sea, camel, lion, elephant, tiger, monkey, bamboo and palm. Almost every IE language has a common word for honey and for intoxicating drink made from honey known as mead in English. The inference is that the original home of the Indo-Europeans was a land where the honeybee abounded and this points to Lithuania.

SCE - 1

What are the languages that the Indo-European family comprises ?

1.4 The beginnings of English

England, like any other country, has a long history. Some historians hold the view that people lived in this part of the country some fifty thousand years ago. Archaeologists and others believe that people lived in this country some two hundred and fifty thousand years ago. This estimate or any other estimate is made by certain elements like the implements that are available which only human beings could have managed to use to get some well-defined result. It is clear that during this long stretch of time, several groups of people must have lived in parts of this country, each group having its own means of living. Evidently, the earliest people must have lived in the open. As time passed by, they must have felt the necessity of occupying some closed space like the caves to protect themselves from other

people or animals. It is evident that several hundreds of groups must have lived in this manner for a long time. These people must have used stones, in the first instance, for various purposes and it is only later that they began to use metals.

At this period, there was no English Channel and perhaps even North Sea must have been like an enraged river basin. As time passed by, the people began to use pottery and weave clothes. We get this and similar information by the study of some historic documents. However, it is difficult to say exactly the kind of languages they used. All that we can say is that the people spoke several kinds of languages. Groups living closer might have had some affinity and some of their words might have been similar or closely linked. There seems to be no chance for one group meeting the other group and mix with other people or groups to exchange their ideas and experiences. This happened some centuries later.

Among the people who first began to use bronze were the Celts. It is believed that the Celts came to England and perhaps it was they that brought and used this metal. Some historians hold that the bronze was used in England some time before the entry of Celts. The first group of Celts that came to England were Gaelic Celts. Some scholars dispute this fact. However, a second group of Celts also entered Britain and settled in the western parts of England. Gaelic is still spoken in the northern parts of Scotland. More than a million people speak this language in north Scotland. A branch of the Celts migrated to Ireland also. Welsh is another Celtic language spoken in Britain, but the number of its speakers is gradually decreasing. We may say that Celtic was the first Indo-European language to be spoken in England and it still continues to exist, although among a much smaller number of people.

Around 55 B.C. Julius Caesar decided to conquer this country. This may be due to the rapid increase of Celts and the fact that their prominence interfered with Caesar's plans of campaign. He probably feared that the Celts would conquer the country and then move to Gaul. After some struggle during the first year of his entry to Britain, he reinforced his forces, and conquered part of the country in the second year. In the year A.D. 43, Caesar came with an army of nearly 40,000 which entered England by the South Eastern region as well as the Coastal region. He conquered the land and established the Roman rule. However, the Romans did not attempt to move towards Wales and Scotland.

Roman conquest resulted in many good things. Four great highways from London to the North, North-West, and South-East were formed. In addition, several roads were built connecting hundreds of towns. The people accepted the ways of Roman life: Roman dress, Roman pottery, Roman vessels and so on came to be used extensively. The coming of the Romans also brought in the Roman language - Latin. It is on record that the people did not show any dislike or enmity to the Latin language. On the contrary, as the Roman rule continued, people began to speak Latin. However, Celtic which had already established itself well, continued its sway on the people and the Romans did not interfere with the Celts.

SCE - 2

Which is the 1st Indo European language to be spoken in England? Does it still exist ?

1.5 Invasion of various Tribes.

During the year 449, Teutonic tribes began to invade the country. Several people from Denmark and other countries in Northern Europe began to move to England. They came and occupied the North and the West, at first trying to move to the South also. These tribes who entered England went on invading it for over a period of one hundred years. They were called Teutonic tribes, consisting of three different groups: Jutes, Angles, and Saxons. The Jutes stayed in the North, while the Saxons moved to the South and settled there. Some of the Saxons went to the West also. The Angles settled in the region of about mid-England and settled in the North of the river Thames. There is a fourth tribe - a small group - called Frisians, who moved towards the South and eventually got mixed with the Saxons there.

The difference between the Roman invasion and the invasion by Jutes, Angles and Saxons was this : The Romans had come to rule the country and get benefit from various forces ;the Jutes and others came, not for benefits, but for actually settling down here. They came in large numbers and settled on the land held even by Celts; they also moved from their strong-holds to the South. The Angles occupied the east coast and established the Anglian kingdom. The invasion of the Saxons continued and Wessex in the Western part was occupied by them. In the following century, about 547, the Angles became prominent and occupied the whole of the East Coast and established the Anglian kingdom.

It cannot be said with any definite data from the available sources that the invaders and those invaded lived peacefully in the country. It is probable that there was some resistance on the part of early settlers, principally the Celts, but as time passed, both the native population and the invaders realized that they had to live together in peace. As events moved on, people formed the main territorial divisions like Northumbria, Mercia, East Angles, Kent, Essex, Sussex and Wessex. But this arrangement does not indicate any permanent boundaries of 'kingdoms'. They kept on changing their territorial limits. It is not uncommon to find that one of the kings would become more powerful and occupy one or two more kingdoms. Sometimes Northumbria would become powerful and annex some other territory. In the same manner, the other areas would get supremacy and enlarge their territorial limits.

SCE - 3

What is the difference between the Roman invasion and the invasion by Jutes Angles and Saxons?

1.6 The English Language : Old English, The Noun; The Verb.

The Teutons called the Celts Wealas which meant foreigners. It is from this word that Welsh was derived. On the other hand, the Celts called all the invaders by a common name, Saxons. The words, Saxons and Saxonia occur often in the early scripts of Latin writers. However there seems to be no uniformity, as many invaders were generally called Anglia. Pope Gregory uses the term Rex Anglorum to refer to the area of Kent, and perhaps also the king of Kent. From the beginning, the writers called the native language of the people of this country English. This word was probably used

in denoting the language of the Anglians, but it was so widely spread that the people of this area were called Angli-kin or the race of the Angles. It is hard to say why, of all the tribes that ruled this country the Anglians alone should be identified as the real masters of the land. Anyway, the word Angli-kan slowly changed into England, wading through Engla-land. In fact all the tribes who lived in this country were considered to be the English people. It is hard to say why Jutes and Saxons were not included in the generic name given to the country and the people. It is just possible that there was kinship in many ways between the Jutes, the Angles and the Saxons. Also, the activities of the Anglians covered a large area of the land and they became prominent.

However, we are concerned with the language of the tribes that came and settled. It is easy to recognise that the languages went on growing and getting intermixed as time passed by and this helped to give the country one main language. But this happened after several centuries. The various tribes came together for various reasons, mainly business, and words began to move from one dialect to the other. The fusion of the dialects was a natural process and the changes, political as well as social, continued without a break, and eventually the whole country developed a language which, however had various alternatives for some key concepts. We may call these language differentiations dialectal, but the predominance of these dialects which incorporated important items from other areas as well as lasted a long period, say, from 450 to 1150. Language historians have called this the OLD ENGLISH period. Once we call this old English, there should be a period of old and the modern. Thus we have three periods in the development of English. The first period is from 450 to 1150 and is called the Old English Period; a second period between 1150 to 1500 is known as the Middle English Period; and the period after 1500 is called the Modern English Period. Each period of English has its own features. The features of the language changed to such an extent that three different layers of development over a period of time had to be recognised.

Old English has a variety of inflections derived chiefly from Germanic sources. These inflections began to get reduced during the Middle English period. In fact, it was during the Middle English period that the original inflectional system began to disappear and by the time we come to the Modern period, the language is absolutely free of inflections, except in a very small area. The structure of English began to develop in its own manner under the forces that developed this language.

OLD ENGLISH was not entirely uniform in its structure. The language differed from county to county. Almost the entire collection of Old English literature has been preserved in the West Saxon dialect. This paved the way for a national development of the language and its literature. But the sudden introduction of French through the Norman conquest intervened and the unification in the same old English tradition had to be postponed.

Old English

If we study Old English, almost the first thing that we notice is the difference of the Old English words from those of Modern English. Scyld (vice, crime, fault); fugol (fowl, bird); fryhten (prince); caul (cabbage), are examples of words in Old English. Apart from the different pronunciation of Old English words we notice two letters (th) as in thick, and (th) as in then which are not found in Modern English. In the place of these two letters, the modern language uses two letters together : th for example, the Old English word, (with) is written in Modern English as with, and the Old English word, (dhen) is written in the English of today as then.

A second feature of Old English, which a modern reader observes is the total absence of words derived from Latin or French. The words came largely from Old Norse, Old High German and other members of that group. Some of these words give, in combination, a suggestive idea of the reaction

of Germans to their new environment and the progress they made in civilization. The Anglo-Saxon storm (storm), scur (shower), suth (south), scip (ship), heall (hall), burh (borough) belong to this period. Cyning (king) and earl (earl) are Teutonic words. The Anglo-Saxon dictionary is said to record about 20,000 words and many of these have become obsolete. The Oxford English Dictionary records about 4,00,000 words. Nonetheless English is in origin and essence an Anglo-Saxon language. For example, the sentence, "I am hungry, thirsty, weary, cold and naked; give me food, drink, a bed, fire and clothing" is wholly native in vocabulary. Nearly all pronouns, many of the commonest verbs, the majority of prepositions and conjunctions, and a large number of nouns and adjectives in everyday use are Anglo-Saxon.

The third and perhaps the most important feature that makes Old English different from Modern English is its grammar. Old English is synthetic in character. This means that the relation of words in a sentence is indicated by the forms that the words assume. In most Indian languages words have different endings to indicate the place they occupy in an utterance. For example, Nenu athaniki pusthakamunu ichhanu (I gave him the book) is a sentence where Nenu (I) is the object, ichhanu (gave) is the verb, athaniki (to him) the indirect object, and pusthakamu (the book), the direct object. However, the order of the words in the Telugu sentence may change. You can say, athaniki pusthakamunu ichhanu nenu (To him the book gave I) and everybody understands the statement without any difficulty whatsoever. Telugu is a synthetic language. Old English too was a synthetic language. Modern English is not synthetic, but analytic. For example, in the sentence, Egbert writes a letter, every word should remain in the same place. The sentence A letter writes Egbert, does not give any convincing meaning. In other words, word-order has taken the place of inflections.

THE NOUN

In Old English the noun has four cases: the nominative, the genitive, the dative and the accusative. It does not possess the vocative, the locative and the instrumental cases. Considered from the point of view of the case systems of other older languages, the case system of Old English is simpler. The following table indicates the case system in nouns in Old English:

SINGULAR		PLURAL	
Nominative	: Stan	'Stone'	Stan-as 'stones'
Genitive	: Stan-es	'of the stone'	Stan-a
Dative	: Stan-e	'to the stone'	Stan-um
Accusative	: Stan-(Stan)	'Stone'	Stan-as

In the grammar part of Old English, nouns referring to males are masculine and the nouns referring to women are feminine. But nouns referring to the "neuter" objects need not be in the neuter gender. Stan, for example, is masculine, whereas in Modern English, stone, is neuter in gender. Mona (moon) in Old English is masculine, but in Modern English it is feminine. In French, however, luna (moon) is feminine. Even pierre (stone) is feminine. Words in Old English such as maegden (girl), wif (wife) which we expect to be feminine are actually neuter, while Wifmann (woman) is masculine.

PERSONAL PRONOUN

	SINGULAR	DUAL	PLURAL
Nominative (two of us)	: ic	wit	we
Genitive	: min	uncer	ūser
Dative	: mē	unc	ūs
Accusative	: mē	une	ūs (usic)

THE VERB

In Old English, at least in the earlier forms, a noun and a verb corresponding to it were often similar. A life, to live; a grief, to grieve; and so on, illustrate this point. Old English distinguished only two tenses - the present and the past - and like many Germanic languages had two types of verbs - the strong and the weak. The number of strong words is small - about three hundred or so - while the weak verbs predominate. The weak verbs formed their past tense by the addition of -ede, -ode, or -de to the present tense stem and their past participles by adding -ed, -od, or -d. For example, the verb *lufian* (to love) has *lufode* as the past tense form and *gelufod* as the past participle form; in the same way, *libban* (to live) has the past tense *lifde* and the past participle, *gelifd*.

SCE - 4

What are the four cases of the Old English Noun ?

1.7 Old English Vocabulary ; Literature ; Beowulf

Old English had a sufficient number of words to communicate smoothly with others, both in speech and writing. It is wrong to think that Old English did not have sufficient words and therefore could not have expressed ideas correctly and clearly. Old English, in fact, had the capacity to change the form of words, make compound words, so that the meaning was absolutely clear. Often, it used prefixes and suffixes in a manner that made the meanings of words understandable. From the same root, it was often possible to produce more than a hundred words. This means that Old English had the power to meet any situation and provide suitable word to reflect its meaning without any ambiguity. The vividness of the images we get in Old English prose and poetry is astonishingly powerful. In this respect, Old English was far more resourceful than Modern English which borrows words, when necessary, from other languages like French, German, Latin, Greek and so on.

Another way of forming words, needed for the exact expression - apart from prefixes and suffixes - of ideas was the combining of two simple words into a compound word. Old English does not hesitate to form compound words; *leohtfaet* (lamp), *earhring* (ear ring), *gimmwyrhta* (jewellar) are words to illustrate this point. It is this ability which made it widely representative. Even Modern English uses this technique of combining words to express concepts which would be difficult to express in the ordinary words which we use for certain ordinary purposes. *Leaflet*, *twilight*, *book-binding*, *telephone*, *spacecraft* are some examples of words used in Modern English.

Literature

A great deal of the beauty of Old English is preserved in its literature. We may call this pagan literature. Later, when Christian elements mingled with the native literary trends, a fine period of Anglo-Saxon literature began. Anglo-Saxon poets sang of many things, chiefly of the difficulties they had to face in coming to England and settling there, and trying to have visions of their house, their relatives, their masters and several old things which they left behind, and which stimulated their interest. This is given a rich form, in a moving way, and in poetry that is very pleasant.

In the fine poem, *The Wanderer*, we meet a homeless man whose life was that of an exile. It was hard for him to be alone and wander without friends and think of the bright days he had. Fate

was hard and he condemned to plough the friendless waves of the sea. The only friends who could give him comfort were the birds of the sea. He mourns that it was impossible for him to live alone in that manner, and longs for the joys of a mead hall, the companions who would cheer him, and the comforting ways of living under a benevolent king who would protect him. He recalls his old life and cheer and happiness. The present was a picture of a fallen mansion which ruined him completely. Then towards the end of the poem, he recognises that life is like that on this earth where a man is a toy to be tossed about by fate. All earthly things, he generalises, are transient and fleeting.

In the Seafarer, an old and weary sailor meets a young man who is enthusiastic, but unaware of the trials and rigours of the hard life on the sea. The sailor curses the sea, but shows his love for the adventure he had had when he was on the sea when he had longed for the comforts of the land. His love of adventure was much greater than the love of woman or the lure of the pleasures of this world. He wants to be back on the sea despite his dislike, because the other pleasures (of adventure) would give him comfort.

Beowulf

Perhaps the greatest poem we can think of in the Anglo-Saxon days of glory is Beowulf. It is the only surviving full-length heroic poem of the Old English period. The material for the poem lies in the heroic age of the Germanic peoples on the continent and is national in an English sense. It represents the primitive traditions and customs of the ancestors of all the sea-faring tribes from whom Angles, Saxons and Jutes sprang. There are 3000 lines in this poem. It is probable that various songs must have been brought together in the version which was available to us today. It is evident that many of the supernatural references have been softened. The poetry is rough in parts and has the charm of the primitive folk literature. (The poem has been rendered in English and we may get a clear idea of the hardships of the seafaring people who finally accepted England as their home). The poem reflects the beauty and charm of the seafaring people, their determination, and their bravery, and we can get that distant and misty atmosphere which the early settlers in England faced. We also wonder at the traditions which those brave people built up to produce a work of this magnitude.

These poems have been mentioned to illustrate the loyalty which the adventurers who came to England had towards their leader or king and also the affection they had for their own families. They also illustrate how the tribes that came to England had to fight for every inch of the land they conquered.

Christianity came to England in 597 and continued to dominate the language till the end of the century. After that period Christianity was permanently settled and the same trend continued. One factor helped the entry of Christian missionaries into the country. When they entered the country, they found one favorable factor. A king had married a queen who was a Christian. The first success was the conversion of the king himself, a few months after the arrival of the missionaries. Then slowly other groups of people were converted into Christianity in various parts of the country.

SCE - 5

Write in two sentences about the old sailor in the poem 'Seafarer' on the sea, whose love of adventure was much greater than his love of life.

What is the reason for entering of thousands of Latin words into English ?

1.8 Influence of Christianity; Celtic Influence; Scandinavian Influence.

Our concern here is to trace the developments of this change in the matter of language. Naturally, Latin occupied a very important place. It was the language of service and religious learning. Most churches that were built also built schools for the children. Latin was taught there. The people who came to organise these schools were also great scholars in Latin and Greek. Bede, the great scholar who wrote the famous work, History of the English people has given us a detailed history of English. The church, besides being a fertile ground for religion, was also a fertile ground of learning. The Latin language was extensively used in the schools run by the church and so English was greatly influenced by Latin and thousands of Latin words entered into the English language. At first, words connected with religion entered into the language, but as time passed, words dealing with building and other words dealing with various services came into the language. The main result was the rapid expansion of the Latin language into the areas of several activities in the household and outside. Words like silk, sick, people, lentil, millet, radish, caul (cabbage), oyster, cook, box, lily, mile, anchor, cytel (kettle), beet (root), mint, pepper, plant illustrate the influence of Latin words. Words like master, school, grammatical, verse, meter, no. ary are associated with education and learning. Fever, place, sponge, elephant, phoenix, circle, legion, consul, talent, crisp, entered into the language in quick succession.

In addition to this direct borrowing people tried to use the native words, with proper modifications, to express new ideas and concepts. The Anglo-Saxon word God, remained as such without borrowing DEUS from Latin. The reason was that God was both simple and powerful. In the same way, the Anglo-Saxons knew heaven and did not go to Latin for it. It was only when the Anglo-Saxons had no word in their language that they borrowed from Latin. For example, the words bishop, monk, abbot, which did not exist in Old English were borrowed from Latin. However instead of using the word, clergy, they used the Anglo-Saxon phrase, that gastlice folc which meant 'the Spiritual folk'. A number of native expressions were used to indicate Latin meanings. For example, laern (to teach), biddan (to ask), for the Latin precare, (to pray). (This means that the Old English word laern was used where the Latin word precare was expected to be used), fullian (to consecrate) for the Latin batizare (to baptise), gewritta (scripture) fruma (creator, founder), Halig Gast (Holy Ghost). In general, the native people used words of Old English, for which Latin words and phrases also existed. Latin greatly influenced English by supplying words which were necessary for the religious and related social expansion of the English people.

Celtic Influence

In addition to Latin, Old English was influenced by Celtic and other languages. The Kingdom of Kent received its name from Celtic Canti (the meaning is not known) ; London whose origin is not well-established, is most probably a Celtic word. Thames (river) is a Celtic name. Celtic words for river or water are found in the names Avon, Exe, Usk, Dover, Wye, and so on. Although many Celtic words came to English, they did not attain a permanent place in the language.

the Scandinavian languages. The Teutonic people of the Scandinavian peninsula and Denmark began a series of attacks upon all the lands adjacent to the North Sea and the Baltic. This was in the eighth century. The daring invaders are called Vikings. As a matter of fact, the period between the middle of eighth century and the beginning of the eleventh century is called the Viking Age. In fact, the Scandinavians invaded England in 787, and again in 850; further, in 878 they invaded again and this lasted till 1042. Thus the Scandinavians invaded, plundered, and occupied land in England three times. After they settled in England, the language began to show evidence of their influence.

Scandinavian Influence

A great number of Scandinavian families settled in England, never to return to their country. They settled in Norfolk, Suffolk, and Lincolnshire, Yorkshire, Northumberland, Cumberland, Westmoreland and so on. Numerous places bear Scandinavian names which can be recognised by the endings, -by, -throp, -beck, -dale, -thwaite and so on. In 1014, the Danish king Svein, succeeded in a series of battles and decided to become king of England. Ethelrude who was the king of England was defeated and was sent to exile. However, Svein did not rule England even for a year. He was succeeded by his son Cnut who assumed the kingship in England. This meant permanent settlement in England for a large number of Scandinavians. Gradually the English and the Scandinavians learned to live together and learnt the language of others. The Anglican dialect was closely knit to the Danish language. For example, the sound -sk in words is an indication of Scandinavian origin - e.g. Sky, skin, skill, scrape, scrub, and bask.

Thorpe in Scandinavian means village. We have several names in England with the ending -thorpe- Althorp, -Bishipthorpe, Gawthorpe, Linthorpe. Words containing the ending -thwaite (an isolated piece of land) are of Scandinavian origin - Applethwaite, Braithwaite, Cowperthwaite, etc. Also words ending in -toft (a piece of ground) indicate Scandinavian influence : Nortoft, Lovestoft, Lanftoft, Eastoft and so on. A rough estimate indicates that more than 1500 place names are Scandinavian. Names ending in -son also indicate Scandinavian origin, Johnson, Gimson, Wilson and so on. The word law is Scandinavian and is seen in such words as outlaw.

We may say that when a Scandinavian word and the English word mean more or less the same thing, the English word has survived and the Scandinavian word is either given up or is used in dialects. Presumably, in ordinary speech, both Scandinavian and English words were used. After 1300, the Scandinavian words were revived, and the English words were driven out, where ever the meaning of words in both Scandinavian and English coincided. The hard g in words like goat, get, give, reflects Scandinavian influence. In words like shriek and screech it is possible to infer that there was a union of the elements of both Scandinavian and English. This is not unexpected. When two languages are used for a couple of centuries in the same area, all manner of combinations can be expected. The first word that Robin Hood utters is the ballad, Geste of Robin Hood is Scandinavian: "Lythe and , listen, gentlemen". In his prayer Robin Hood says, " Ah, Deere lady; thou art both mother and may." The word may, comes from the Scandinavian form for maid.

We may also note that the Scandinavian influence was felt in grammar-among the inflexions, the addition of -s to the verbs following the third person singular and the addition of -and in participles in such words as bindand. This suffix is found in Middle-English as -end and -ind and in Modern English as -ing. We see thus that there is a difference between English and Scandinavian in inflexions. The result was, the main pronunciation of the words, in both English and Scandinavian was the same, except perhaps in the endings, which, as we expect, were different. This state of affairs could not go on forever and as time passed one of the endings - either English or Scandinavian- was dropped. This means that, as in the vocabulary, the same choice could have been made in grammar also. In Syntax,

(clauses or phrases) the same choice - either keeping the English or the Scandinavian forms have been made. The result is that in many places Scandinavian words and phrases and even constructions of words in a unit must have entered English. It is difficult now, at this point of time, despite scholarly researches, to say which is English or which is Scandinavian.

It is difficult indeed, to calculate the exact number of Scandinavian elements that entered into English, both in vocabulary and syntax. According to Wright, the editor of the English Dialect Dictionary, thousands of Scandinavian words have entered into English language, specially in the North and East of England. In the early part there was a general mixture of the two languages and also of the union of the two races. But, in course of time, both of them merged into one language.

SCE - 7

How would the Scandinavian influence the English Language ?

1.9 Let's sum up

This unit has discussed that Old English is rich in vocabulary. It has discussed Old English grammar. It has explained the Indo-European family of languages. It has discussed the French and Roman influence on English language. It has discussed the need for borrowing words from various languages into English.

1.10 Sample Questions

1. What are the language families?
2. Roman Conquest of England resulted in many good things. Substantiate the statement.
3. What do you know about the old English Verb ?
4. Beowulf
5. What is the Celtic influence on English ?

1.11 Answers to self-check exercises

1. The Indo-European family comprises almost all the languages spoken in Europe and all the languages spoken in India except the four belonging to the Dravidian group (Tamil, Telugu, Canarese, and Malayalam).
2. Celtic was the first Indo-European language to be spoken in England and it still continues to exist, although among a much smaller number of people.
3. The differences between the Roman invasion and the invasion by Jutes, Angles and the Saxons was that the Romans had come to rule the country and get benefit from various sources; the Jutes and others came, not for benefits, but for actually settling down there.

4. The four cases of the Old English Noun are :
 1. Nominative
 2. Genitive
 3. Dative
 4. Accusative
5. The old sailor curses the sea but he shows his love for the adventure was much greater than the love of woman or the pleasures of this world.
6. English was greatly influenced by Latin and thousands of Latin words entered into the English language. One reason for this was the advent of Christianity in England. Latin became the language of service and religious learning. The churches built schools for children.
7. The Scandinavians invaded, plundered and occupied land in England three times. After they had settled in England, the English language began to show their influence on it.

BRAOU

UNIT - 2 - THE NORMAN CONQUEST AND AFTER

2.0 Objectives

After going through this unit you will be able to :

- * see the importance of the conquest of England by William the conqueror, a powerful French Duke.
- * realize that with the above event the French nobles occupied all the important positions in England.
- * discuss the way French language played a big role thus leading to the entry of French vocabulary into English.
- * see the necessity of loan words into English and also the growth of English.

2.1 Contents

- 2.0 Objectives
- 2.1 Contents
- 2.2 Introduction
- 2.3 The Norman conquest and after
- 2.4 The French Language in England
- 2.5 French and English
- 2.6 Grammar of English
- 2.7 Borrowing words from other languages
- 2.8 Why borrow words
- 2.9 Let's sum up
- 2.10 Sample Questions
- 2.11 Answers to self-check exercises

2.2 Introduction

This unit discusses the conquest of England by William the conqueror, a French Duke. It points out the prominent role the French officials played in the English administration thus leading to the introduction of French language in England. It leads to the point how slowly French words found a permanent place in English language. It shows that the difference between the grammatical system of English and that of French. It concludes that French, Latin and Scandinavian had left a deep mark on the vocabulary of England.

2.3 The Norman Conquest And After

The Old English period extended upto 1100. In the closing period of Old English - 1066 - a historic incident occurred. By now, the Teutonic languages had settled on the soil of English and contributed words and the phrases which enriched the Old English to an astonishing degree. But in 1066, England was attacked by a powerful French Duke, William the Conqueror, and this event is the beginning of a new period in the history of the English language.

There is a northern district in France called Normandy. As in England, in France too, men from the North came to the South and began to occupy this province during the ninth and tenth centuries. Just as the English king Alfred reached an agreement with the invading tribes in the north, the French king also reached an agreement with the northern invaders, permitting them to occupy Normandy, but under the French state. The invaders agreed and the ruler of Normandy was called the Duke. The Dukes ruled in succession this part of France and at times became more powerful than even the king of France. But the most important thing was that the invaders absorbed the best elements in the culture of France. Gradually the Duke built up an army which, at that time, was the best in all Europe. The Duke accepted Christianity and constructed several cathedrals. In course of time he absorbed the best elements in the French language and French culture. In this manner, the Duke and the Normans, in general, became the foremost among the progressive people of Europe.

In 1002, the King of England, Athelred, who was defeated by the Danes, came to Normandy and stayed there. His son, Edward, grew up in Normandy and was restored to the English throne in 1042, after the death of the Danish king. Edward invited a large number of his friends from Normandy and gave them important places in the government. He ruled for twenty four years. During this long period, the atmosphere that prevailed in the English government circles was French. In 1066, Edward died, childless. Among the Earls who were helping Edward, one Harold became the king of England. This was resented by William, Duke of Normandy, who was the second cousin of Edward, and who had long hoped to become the king of England. But when Harold occupied the throne of England, William decided to invade the country and seize power. In September 1066, he landed in Pevensay, on the South coast of England. Harold might have expected an invasion from William, but was not fully prepared for it. He expected, however, that the Dukes of other Districts of England would come to help him; but this did not happen. William met Harold in Hastings and the fierce battle that followed, Harold was killed and the English were defeated. William moved to London on Christmas Day, 1066, and became the King of England.

Almost the first decision William took was to replace all the English officers and appoint the French officers. This process of filling all the important posts in England went on for four or five years. William had occupied only the south of England and there was a rebellion in the West, North and South West of England. But William not only fought bravely, but also destroyed all the important nobles of England. French nobles occupied their positions. Of the twelve earls in England, only one was English and all the others were French; but even this English earl was removed after some years and executed.

In the same manner, William replaced all the religious English chiefs in the country by Frenchmen. Even the abbots were removed and Frenchmen took their places. A large number of posts were created in the religious field, and all these were filled by French priests.

Likewise, many of the castles built by William were managed by French officers. In this 46

process, sometimes an officer of the French brought with him some hundred or more Frenchmen to assist him and guard the area. Even merchants and technicians came from France.

All this showed that the English totally surrendered to the French at every level. The upper classes in England started speaking French and inter-marriages also began to take place. Speaking French, it was thought, gave a higher status in life. However, it was curious that William himself liked Normandy more than his English possessions. When he died he gave Normandy to his first son and England to his second son. The heavy dependence on French went so far that King Henry II not only ruled England but also nearly two-thirds of France. He spent more than half of his time in France. What was true of the king was true of the French nobility.

SCE - 1

How could the French Duke and Normans become the foremost among the progressive people of Europe?

2.4 The French Language in England

The importance of all these events for us is that French began to rise to the topmost level. Although there was no effort to curb English or even replace English at the lower levels, French was the dominant language. The literature produced during this period naturally reflected the tastes and interests of the higher classes; but there was no hatred for the English, the people and the language. As time passed the French learnt English and the English learnt French. The churchmen had to learn English as it was most necessary for them to do so, because of the English speaking people around them.

However, certain things happened, which brought down the influence of the French. England, which ruled two-thirds of France, lost its position and the European possessions of France shrank in size. The English king, John, married a woman in France. This complicated matters as she had agreed to marry a Frenchman. Learning all this, the French King asked John to appear before him. But John refused to do so. This made the French king angry and he attacked Normandy. In the battle that followed, the French king defeated the English and conquered Normandy.

The loss of Normandy made the king and the nobles realize that their main attention should be given to England and its development. But later king Henry III was inclined towards the French, as he had married a French lady. This resulted in a large-scale movement of French noblemen into England. However, as time passed by, English made steady advance. More and more people from the higher ranks began to speak English, keeping French only for government work. This gradually led to French becoming an Official or Government language and English became the main language of the country.

As the thirteenth century was coming to an end, French began to lose its grip over the English people. English began to be used extensively and what was surprising was that English began to be used by the churches as well as the Universities. In Oxford, students were asked to translate material both in English and French, adding "lest the language be entirely disused". Many universities began to issue instructions to students to study Latin and French. This meant that Latin was given the first position and French the next. All these show that some effort was being made to keep French alive in England. It also shows that English was rapidly rising and people began to use the language for a variety of purposes.

Perhaps one of the reasons for this development was the rise of the English Middle Class. This meant that English craftsmen and merchants began to get good work and so got more wages. In big towns and cities, the people began to look after several things which were now performed by various departments - collecting taxes, looking after trade and manufacture, protecting the people from various types of cheating and robbery, encouraging various crafts, artistry and so on. All these functions were performed by people who began to specialise in various types of supervision.

One thing is certain. The French remained in England for a pretty long time and left a deep impress on the language. It is true that the words, king and queen left untouched, but nearly all words relating to government and to the highest administration were French - for instance words like, crown, state, govern, government, reign, realm, sovereign, country, power, minister, chancellor, council, authority, parliament, exchequer. People and nation were also from French. The French introduced feudalism into England. This brought in words like feudal, vassal, liege, prince, peer, duke, duchess, marquis, viscount, baron and other words. Countess, and court are French. Adjectives relating to court life, such as courteous, noble, fine and refined also came from French. However, we must remember that not all French words were accepted as such but were slightly changed.

The upper classes looked after military matters and therefore a large number of words relating to them came from French: peace, battle, arms, armour, buckler, lance, dart, cutlass, banner, ensign, assault, siege. In addition to these words lieutenant, sergeant, soldier, troops, vessel, navy, admiral came to the language. There are some words which were used in military circles then, but are generally used now: challenge, enemy, danger, escape, espy, aid, prison, gallant, march, force, guard, company and so on.

Another result of the French rule was the introduction of a number of words relating to law: justice, judge, court, suit, sue, plaintiff and defendant, plea, pleader, summon, cause, assize, crime, guile, felony, traitor, damage, heritage, property, tenure, penalty, demesne, injury, privilege. Some of these words have lost their original meaning and cannot therefore be called technical judicial words. Many of these words have now passed on to the general vocabulary.

In religious matters also, a great deal was left for the French to introduce their own words: religion, service, trinity, saviour, angel, saint, relic, abbey, cloister, friar, clergy, parish, baptism, sacrifice, altar, pray, miracle, preach, sermon, feast, and so on. Some words like rule, lesson, save, tempt, blame, order, nature, now belong to the common language of the people, but most likely they were first used in religion. It must be remembered that the clergy were also school masters; words like duty, conscience, grace, charity, cruel, chaste, covet, pity, discipline, mercy, must have come through them. However, breakfast is English, although dinner and supper and even feast are French.

People lived well and we can use such words as joy, pleasure, delight, ease and comfort to describe their life. Similarly, they had sufficient leisure, to look after their life and property. People loved sport, although this word came from desport. All these words are French which English took

over. Cards and dice are French. Partner, suit, trump are French words. Even in the matter of dress, French was very useful : apparel, dress, costume (these words are derived from French).

The French were teachers of the English people in most things relating to art : art, beauty, colour, image, design, figure, paint illustrate the use of French words in this field. In architecture we have several words from French : arch, tower, pillar, vault, porch, column, aisle, choir, chapel, and in addition, palace, castle, manor, mansion. If we go through the names of artisans, we meet words like tailor, mason, painter, carpenter. We also note words like furniture, table, chair, and so on.

SCE - 2

Give examples of two or three French words related to dress that came into English.

2.5 French And English

There are certain words in the language which are more or less indistinguishable from French forms. Obviously at some past unknown time some French words must have come to England and remained there. This might have been long before the Norman Conquest. The word rice in Old English means 'powerful' or rich. The French word riche means the same thing. It is difficult to say when this word entered into English. In the case of richness, French simply made it richesse while in Modern English it is riches. The Old English word hege has the French equivalent haie, both meaning 'hedge'. Similarly we have mæget in Old English the equivalent of which is the French maine, both meaning 'strength'. The French word cile was accepted in English, the English found that they had already had it in their language. Neveu in Old French corresponded to nefa in English. French grief, griever matched with the English grief, griever.

French words like cry, claim, state, poor, change and several others have become part and parcel of the English language. However not all the words have become so popular as to make us feel that they are natural English words. It may be good to realize the fact that we use two kinds of words. Some of us do not even realize that some of the words that we use are not used by everybody, specially the common people. For example, the word felicity was not generally understood by some of the lower class of people; but they could easily understand happiness. All this means that the language we use has words, whether from French or from English which are not understood by others although they speak English as their mother tongue. In most cases, the word that has not been understood happens to be a French borrowal, which might have remained in the language for a long time. But the word might have descended sufficiently low for the common people to understand it. This means that during the course of time, two words almost the same in meaning, (one being French and the other English) exist in the English language, one being understood by everyone, and the other by a few people. The native word is more clearly and readily understood by the native speaker than the French word. The reason is the native word may be primitive, but it has sunk deeper in the heart of the speaker. The French word may be "fashionable" and is used for some kind of social elevation on the part of the speaker. Generally speaking, the French word is more formal and more genteel than the corresponding English word, and yet it does not appeal to the emotions of the people using it. Take the word cottage and hut. Cottage appeals more to the refined people than hut. We can take a number of words such as amity and friendship. Which word appeals more to the ordinary people ? Naturally, friendship. In the same manner, we see the difference between help and aid. Help means aid; no

doubt, but there is a difference between these two words. When a man is in some danger, he is likely to appeal for help than aid. The idea is that although these two words mean the same thing, the general tendency among people is to use help rather than aid. Help is emotionally nearer the feelings of people than the literary aid. In the same way, the two words, hearty and cordial, which made their appearance at about the same time show distinctions in use. Hearty is used more widely because it has an emotional appeal. We would like to have a hearty welcome, after returning from Paris or America rather than a cordial welcome. Hearty has, moreover, several uses strong and healthy, warm-hearted and friendly, large meal, cheerful and pleasant. Cordial means friendly or even warmly friendly. This means that hearty has a much wider appeal than cordial. In the same way holy and saint are similar in meaning, but still there is some difference. Holy is associated with something which is sacred, whereas saint has connections which link it with the church, especially the Catholic church. We see that the native word is more homely and therefore nearer the speaker than the literary and, may be, more sophisticated French word. For example, consider the following pairs of words, the first word in each being English and the second French : begin and commence ; hide and conceal, feed and nourish, hinder and prevent, look for and search for, inner and interior, outer and exterior.

SCE - 3

In the following pairs of words name the French word:

- | | |
|---------------|----------|
| 1) Cottage | hut |
| 2) Friendship | amity |
| 3) begin | commence |
| 4) outer | exterior |

2.6 Grammar of English

The grammatical system of English is different from the grammatical system of French. Substantives and adjectives were taken over in the accusative case. These did not have a final -s. In the plural, French had a nominative without any ending (this was old French) and an accusative. As time passed by both French and English formed their plural with -s (or -es). As to the verbs, English verb forms followed the French present plural. Where the French infinitive was imported, it was generally in the substantival function as in the words dinner, remainder, attainder, rejoinder and so on. We may say that the French words are anglicized.

One of the most common derivative endings English uses is able. This ending was borrowed from French in the early days and a number of words were formed. But later this was added to other words also. For example, words like agreeable, variable, tolerable belong to this group. In some cases, able is added to substantives : serviceable, companionable, marriageable, peaceable. This suffix can also be used in forming adjectives : eatable, answerable, punishable and so on. We have words like unaccountable, indispensable, laughable, dependable, objectionable, available, which use the suffix able effectively. These words do not cause any difficulty in meaning, and have been accepted by noted writers in the English language. The English word sensible (a sensible man, a sensible idea) has several meanings and it can be proved that the word was borrowed from French : sensible. However in the meaning a sensible man (just shown above), the word might have been borrowed by the English,

and the later meaning (which the French sensible suggests) English might have borrowed subsequently.

It may be said that the French influence was vast and embraced several areas of English. It mingled with English so closely and naturally that sometimes it is hard to say whether the word is an English one or is borrowed from French at some time or the other.

French influence over English has been a long one. The earlier French words may be recognised, roughly, by the -ch element. Words like change, chaunt, which have a [ch] sound can be considered from very early borrowed words. When the same -ch group is sounded with a simple [sh] (without the ch indicated earlier) it is a recent word like champagne. Chief thus belongs to the old period, whereas chef (head male cook in a hotel or restaurant) is a much more modern addition. We find similar alterations in words like charles, where ch is sounded as in change and chaunt, but in the word Charlotte (a word borrowed recently) the pronunciation is [sh], for the first two letters in writing, ch-. We find the same difference in the pronunciation of the words like age, sage, siege, judge (where g is pronounced) and in words like rouge, where g is pronounced like [dj]. This sound [dj] is not found in the beginning of the English words. The same kind of difference is noticed in words borrowed from French at different periods. For example, compare the sound of saloon and salon; suit and suite; liquor and liqueur. (salon: drawing room; parlour) (suite:retinue; attendants).

Sometimes the French loan word gets changed in English. For example, viage (an old French word) is now voyage in English; marchishas became marquis. Danger in Old French meant 'domination' or 'power' however the meaning it has now was developed in French itself before it came to English. Many such alterations have been made by the English. A great many words which we consider have come to English through French may as well have come through Latin. In fact, in the case of many words, it would be impossible to say whether the word came from French or Latin. It might have come from Latin and it is difficult to trace the exact origin. One thinks of words like grave; gravity, consolation, solid, infidel, infernal, position and such other words. The difficulty arises whether these words or words like this were transferred from French after the French words themselves went through a change because of the influence of Latin. The intimate relation between Latin and French can be shown in such words as colour and its further modifications. Colour is definitely from French, as is shown by the first syllable itself. But discolouration cannot be said with any definiteness to have come from either from French or Latin. It is just possible that colour might have come from French, while discolouration must have come from Latin or at least some form of Latinised French. In such cases it is difficult to say from which language the word made its entry into English. Another example we think is machine. We are sure that machine, machinery and mechanist came from French. But whether machinisation from French or Latin is doubtful. It is difficult to say whether critic and critique have a common origin or different origins. However, critique has a greater chance of being derived from French rather than Latin. But same cannot be said with certainty about the first word, critic. Criticize must have been a Greek word which underwent some change.

Adjectives

Coming back to English, we notice another phenomenon. The adjective in English shows certain trends which we normally do not expect. For example, some pairs of words have nouns which are native, (of English) while their adjectives are derived from other languages. This means we have native nouns and foreign adjectives. The following pairs of words indicate this phenomenon : mouth-oral (please remember that the first word is a noun and the second word is an adjective which is italicized) nose-nasal; mind-mental; eye-ocular; son-filial, ox-bovine, worm-vermicular; house-
51 domestic; town-urban; moon-lunar; book-literary; star-stellar; sun-solar; man-human; money-mone-

tary; letter-epistolary, school-scholastic. It is surprising that in the cases mentioned so far, the noun happens to be a native English word, while the adjective is a foreign word. This does not stop here but goes on to nouns also. Oxford has the adjective of Oxonian. Cambridge has the adjective Cambridgian.

As a matter of fact, we have more adjective forms for a single word. Take for example, the following words: fatherly-paternal; timely-temporal. In the list that is given below, the first word is an English word (adjective) and the following word or words are other possibilities. They may be English or Foreign. The student should learn to identify the native words and foreign words. Motherly-maternal; brotherly-fraternal; sisterly-sororal (but the word sororal is so rare that it is not used, for all practical purposes we have only one form here -sisterly) watery-aquatic, aqueous; heavenly-celestial; earthy-earthly, earthen, terrestrial; (this word, earthy, has three forms in the adjective) timely-temporal; daily-diurnal; truthful-veracious.

It cannot be said that the adjective forms mentioned above reflect the true adjective forms of the nouns mentioned. In some cases there are some slight or marginal changes in the meaning. In some cases (not necessarily those quoted above) the English words might have lost the abstract meaning which they had. English has three adjectives for king. Kingly, royal and regal are the adjectival forms for king. In many cases, English does not use the separate adjective forms at all. The noun itself can function as the adjective. Eyeball is more meaningful than ocular globe. Words like Statford Theatre, Edinburgh Centre, Toyko furniture, Paris scent, Venice glasses, show that place names can be converted to adjectives. But we can also have imitation diamond necklace (in that famous story) family physician, rubber shoes, medicine bottles, glass vassais, school facilities, marble cups, science material, and recently space travel. It may be of some interest to notice that the adjective form of family is not familiar or familiar, but the word, family, itself. This word can function both as noun as well as adjective. Adjectives formed from Latin words may be all right, but the people have not been very enthusiastic about them. For example, words like feudatory, festive, gressorial (birds) vernal (appearing in the spring season) did not get favour from the people. The word labyrinth (narrow twisting passage or paths that meet and cross each other leading nowhere) forms several adjectives labyrinthean, labyrinthian, labyrinthic, labyrinthical, labyrinthine and so on. In fact, in English adjectives can be formed by other means such as the main issues of this matter, the day's hard work, the restlessness of the labourer, an out-line of your project, by the use of the word 'of' and the arrangement of the words that enter into this type of construction.

Synonyms

Another feature of the English language is the use of synonyms. For example, take the two words, identical and same. But this type of uniformity does not exist in words like portion and share. Take the two words legible and readable. Both have the same meaning in a general way. But legible means the writing which can be read without difficulty; and readable means 'that which is worth our attention and therefore must be read'. The word, breath, is hardly the synonym of spirit. A word like homicide means murder, no doubt. But the use of these words is limited to particular cases.

SCE - 4

Write four pairs of words where nouns are English and adjectives are derived from foreign languages.

2.7 Borrowing words from other languages

Reviewing the position of borrowing words and phrases from other languages, it may be said that the three languages, French, Latin and Scandinavian, have left a deep mark on the vocabulary of English. However, words from other languages have also entered the language. Italian has given gondola (a long, narrow flat-bottomed boat) macaroni (a food made from flour paste) and lava (a hot liquid flowing from the mountain tops), Matador (a man who fights with a bull), siesta (a short sleep after mid-day meal) and sherry (a kind of strong wine) have come from Spain. Chocolate and tomato came from Mexico. It may be remembered that a word may not come directly from another language. It is likely that there may be some slight alteration. Some of them, however, are so like English that people may not believe that they came from some other language. One such word is Paradise. This word was originally a Persian word and entered French and from French it came to English. Milton's famous poems, *Paradise Lost* and *Paradise Regained* may have made these words a part of English language. The Dutch, a sea-faring nation, who had close relations with the northern part of England, must have contributed a large number of words. Schooner, (a fast sailing ship), bowline (a special type of knot which does not slip easily) deck (a wooden floor built across a ship) cruise (to move in unhurried pace searching for enemy ships) iceberg (a large piece of ice floating in the sea, with its bottom hidden in the sea) are words that have come from the Dutch. It is no wonder that most of these words relate to the sea, because the Dutch were a sea-faring people. The Dutch were noted not only for their sea-faring, but were also noted for their artistic activities. It is from Dutch that we have words like easel (a wooden frame to hold a picture during painting), etch (to draw a picture on a metal plate by a needle first and then paint), sketch (a rough not detailed drawing), landscape (a wide view of country scenery). English has developed other words from this word, landscape, such words as seascape, cloud-scape.

Words like balcony, corridor, niche, parapet, profile, miniature, opera, sonnet have come from Italian. Commercial relations have gained from Italian words : traffic, risk, magazine, bank, bankrupt, and so on. Alarm, Colonel, arsenal (a place where weapons and explosives are stored), pistol are terms borrowed from Italian in the field of military equipment.

Spanish has also contributed military words to English such as armada (a collection of army ships), escapade (a wild, exciting and sometimes dangerous act) and embargo (an official order forbidding something). In Spanish the word don for a professor in a university, like Oxford and Cambridge Lime (the fruit) and cafeteria (a restaurant where people collect their food, and drink) are also from Spanish.

Among other languages, Arabic has also contributed some words to English. Many of these words begin with al-. The following words are from Arabic algebra, cipher, zero, zenith, alchemy, alcohol, alkali, bismuth (the metal).

English is often called a Germanic language in that its origin was first influenced by various tribes which may be called Germanic as a common category for the various nations in the north of Europe, or more strictly, north-east of England. But the words that came to England through these Germanic countries must have become part of the language. It is therefore difficult to identify some words and say that they came from Germany, which is now carved out as a separate country. Even so, we can find plunder and swindler as representing German contribution to English. There are words like quartz coming directly from Germany, but there are some translation-loans like home-sickness, and one-sided. Another word from German that has been widely used without any kind of change is Kindergarten.

SCE - 5

Give any six words borrowed from Italian into English.

2.8 Why Borrow Words

One may ask the question: why does a language borrow words from other languages? One answer that suggests itself is that the language (that is, the people) is fond of borrowing as many words as possible in order to make itself rich. However, a number of linguists feel that a language keeps its own way of communication with other people by using the words that it has inherited, and not by looking for words from other languages. But English is a language which is complete with its own stock of words and phrases. Yet, the point remains that the English language is or was incapable of maintaining its own stock of words and phrases, because it had contact with so many different people and was used in so many different situations. The golden age of the Anglo-Saxon language was the period of great effort—perhaps struggle—to keep the native possessions (that is, their achievement in language) alive. If this age could have lasted Anglo-Saxon would have developed into a modern language along the lines of its own grammar and idiom. However, in the century following developments were strongly reinforced by various factors like the political and social. The rich system of inflexions of both nouns and verbs became weak and possibly confused. This process began after the Danish invasions, which left a large number of Danes in England. Of course, the Danish language and the Anglo-Saxon had a close relationship, but differed in their terminations. It is natural that two languages placed in such a situation would try to evolve a convenient (for both) systems of words which would offer no difficulty to any of the inhabitants. This would mean that the first blow would fall on the difficult inflexions. But there was a further Norse invasion of the French. Edward, the confessor, the king of England was the son of a Norman mother. Naturally, this opened the floodgates for French to enter not only the people in large numbers, but also the languages which they spoke. French manners along with French language entered England. King Alfred the Great wrote the Chronicle with great hopes but clearly there was no chance of the continuance of what he proposed with such intensity of feeling. The main elements of Anglo-Saxon as an independent language began to crumble before this enormous tide.

SCE - 6

According to the popular belief why does a language borrow words from other languages?

2.9 Let's sum up

This unit has discussed the Norman conquest of England and the resultant French influence on the English people and their language. It has explained the system of English grammar with special reference to its adjective. It has discussed another feature of the English language, the use of synonyms. It has given certain examples of words borrowed from Italian, Spanish, German etc. It has summed up the need for borrowing words into English from various other languages.

2.10 Sample Questions

1. Describe the effects of the Norman Conquest over England.
2. Give examples of a few words borrowed by English from French.
3. What are synonyms? Give a few examples.
4. Write briefly on the growth of English language due to various influences.

2.11 Answers to self-check exercises

1. The French Duke and the Normans became the foremost among the progressive people of Europe because they absorbed the best elements of English culture into French culture. The Duke accepted christianity and constructed several cathedrals.
2. Apparel, dress, costume
3. Cottage
amity
Commence
exterior
4.

Noun	Adjective
house	domestic
mind	mental
nose	nasal
town	urban
5. Balcony,
corridor,
niche,
parapet
profile
miniature
6. According to the popular belief a language is fond of borrowing as many words as possible in order to make itself rich.

UNIT - 3 MIDDLE ENGLISH

3.0 Objectives

After going through this unit you will be able to

- * discuss that Middle English and Modern English are analytical languages.
- * Explain Middle English nouns, pronouns, adjectives, verbs and gender.
- * realize that English received words from Latin, Flemish and Dutch.
- * discuss the formation of Middle English Dialects.
- * see the beginning of English press and the formulation of Standard English.

3.1 Contents

- 3.0 Objectives
- 3.1 Contents
- 3.2 Introduction
- 3.3 Middle English-Analytic
- 3.4 The French Influence
- 3.5 Growth of English
- 3.6 French from Paris and other parts of France
- 3.7 Synonyms
- 3.8 Prefixes and Suffixes
- 3.9 Latin, Flemish and Dutch words
- 3.10 Dialects
- 3.11 The Printing Press
- 3.12 Standard English
- 3.13 Let's sum up
- 3.14 Sample Questions
- 3.15 Answers to self-check exercises

3.2 Introduction

This unit discusses the way tens of thousands of words altogether disappeared from Old English and several thousands of French words entered English. It explains the analytic nature of Middle and Modern English. It discusses the Middle English nouns, pronouns, adjectives, verbs and

gender. It explains the two phases of migration of French into English. It discusses prefixes and suffixes, and synonyms. It explains the importance of the Printing Press. It discusses the Standard English.

3.33 Middle English - Analytic

The Norman Conquest brought about a great many changes in the English language. These changes affected not only the vocabulary, but also the grammar of the language. French continued to add many words and enrich English. The continued flow of French elements into English for over two centuries resulted, as we noticed earlier, in the disappearance of a very large number of words from Anglo-Saxon. These changes are not only extensive but fundamental as well. Tens of thousands of words altogether disappeared from Old English and several thousands of French words entered English to an extent that one may say that Old English had been completely replaced.

You remember we used two words to denote the quality of languages in an earlier passage: synthetic and analytic. Old English has been characterised as synthetic, because it contained a large number of inflexions. But Middle and Modern English are analytic in that they gave up those inflexional forms of words in Old English. They were changed not only in nouns and adjectives, but also verbs. In pronunciation, especially, there was a marked change due to the loss of inflexions. In writing, however, scribes preferred to use the old forms, and often tried to indicate the present spellings which, as they thought coincided with pronunciation. Often they included a mute-e (to indicate the loss), in writing, in the spelling of the words.

Nouns

In the case of nouns, the ending -e is dative singular and the genitive was extended to the nominative and the accusative singular. The same technique was used for genitive and dative plural. Also the same ending -s was added to the nominative and the accusative plural. The result was that this -s was considered to be the general suffix and so was extended to all the plural forms. This resulted in Middle English in the wide use of -s (or even -es when necessary) in the strong declension and the use of -en in weak forms. By 1200 -s was the standard plural endings in the North and Midland areas. In the course of the another century, the whole of England began to use -s as the plural ending of English nouns. This process went on and by the middle of the fourteenth century, almost the whole of England began to use this plural, with the addition of -s.

Adjectives

Following the changes in the nouns, the adjective also modified its forms. The adjective form of the nominative singular was used for all cases of the singular and the form of the nominative plural was extended to all cases. This invaded the field of strong forms also so that by the middle of the fourteenth century, there was a uniformity in the simplification of the adjective forms.

The Pronoun

Following the changes that were brought about among nouns, and adjectives, the forms of the pronoun also began to change. As could be expected, the pronominal inflexions began to drop their previous suffixes and remained, in most cases, plainly as the form existed in the language without any addition. The demonstrative pronoun reduced its various forms such as thes, theos and this. It

dropped these various forms and remained simply as this. The other forms of *se*, *seo* and *thæt* changed into just the *and* and *that*. All the various (in gender, number and case) forms of this combination disappeared. Another important fact which we must note is the loss of the dual number.

The personal pronoun did not present any change, as we have to use the first, second and the third person and their plurals in any language. But the dative and the accusatives were combined under the dative case (*him*, *her*, *hem*). *Hem* became *them*. The Old English word, *heo* was changed into *she*. Some scholars hold the view that *she* might have come from *seo*, which, in Old English was the demonstrative form. The plural forms are: *they*, *their*, and *them*, directly borrowed from Scandinavian. As we move into modern times, this group did not change, but retained their forms.

Verbs

Verbs in English are of two kinds - the strong and the weak. In Middle English there was a continuous growth of weak verbs, and a substantial reduction of the strong verbs. It may be said that nearly one third or more of the strong verbs in Old English changed into weak ones during the Middle English period. We may say that more than half of the strong verbs from the earliest period have completely disappeared from the language. One reason for this may be the process of imitation. As the weak verbs increased in numbers, the other strong verbs began to follow their example, and became weak. A curious phenomenon one would notice is that the strong verbs continued their forms, when their own weaker forms were getting popularised. This meant that a single verb was strong as well as weak for some time: then the weak form became steady and permanent and remained in the language, though occasionally someone might prefer to use the strong form.

All this means that most of the strong verbs have become weak. These changes did not take place suddenly, but slowly in some cases and fairly rapidly in some other cases. The verb, *sing* had the past tense in *sang* and the past participle in *sung*. But this is not the case in *drive*, which has *drove* in the past tense and *driven* in the past participle. In a state of such confusion, the common man chose to use the weak form. The strong form accepted the change and regularly followed the weak form. As was said earlier, these changes were gradual and sometimes there are cases of verbs which continued to be strong for centuries, but finally yielded to the tide of change. However, some strong verbs have still retained their past participle form: *cloven*, *laden*, *molten*, *shapen*, *swollen* and so on. These forms are still in use. However, some of them are being used as adjectives.

Gender

Among the other losses, Old English lost its grammatical gender also. The Old English word, *wif-mann*, was masculine, presumably because the end part of the word was masculine. As we move from Old English to Middle English, *wife* is feminine (and this continued in Modern English also). The endings indicated, in most cases, the gender of a noun. But as the distinctive endings of nouns were radically altered, the support which the gender had was also lost. The demonstratives, *the*, *this*, *that*, *those* became stabilised; the case for gender did not exist. Even so, we may remember that the violation of the normal tendency of forming the gender on the form of the word itself was often noticed. On occasion we find expressions in Old English, where the gender is used in accordance with the meaning of the word and form. *Hit is min lichama* (it is my body) is exactly a violation of the grammatical gender; obviously it is with the modern tendency of using the gender based on the grammatical form of the word itself disappeared, it is only natural that the basis of gender was the sex of the individual itself. Even so, here and there we find words which even in Modern English retain the old gender used in the earliest times. These words may be about half a dozen or so.

How do Middle English and Modern English mainly differ from Old English - a synthetic language ?

3.4 The French Influence

Normally, when one language influences the other, it is the vocabulary that is enriched, but the grammar as such remains without much change. With the Norman Conquest French words began to pour in. But even after the influence of the French ruling party stopped, and even after French ceased to be a governmental language, and even after French men stopped coming to England as lords, the use of French and its derivatives went on without any change. French might have ceased to be the official language of the Britons, but the French influence continued. It was, of course, a fact that French stayed in England for over two centuries as rulers. During this period French words marched into English like one army after another army. This continuous flow of French masters, their followers, their supporters and their servants and dependents brought into England an unbelievably large number of people. And the people used their own language. The defeated English had to learn French quickly enough to be in line with the new masters. Two hundred years is not a small period and English was completely under an enormous stretch of French words, phrases and sentences. It must be said, however, that this did not happen immediately, except in the governing group which in any case were the French officers assisted by a small number of gentlemen who were forced by their positions to learn French. But, gradually French descended to lower levels and a very large number of English people could speak the language as well as the migrated French people. The result of this long stay of the French language at various levels and for such an extensively large period, made French part of English itself.

In this migration of French into English we see two phases. One was from Norman conquest upto roughly 1200 or 1250, when a large number of French words entered the language through the Church and through the governmental staff. The second phase was when business increased; the French who entered began to use their language. Perhaps they felt that what was lacking in English must be filled with French. Whether English was deficient or not is not the real issue. The French began to feel that it was their business to make the language perfect so that the administration might go on well. It is also possible that they used French words, because they were not eager to search for the exact French equivalents. It may even be the natural impulse to use the words which gave them confidence and power. It may be that exactitude was an important factor which made them stick to their own French. All this meant that a very large number of French words made entry into English and stayed on there.

The language spoken by the Normans was a northern dialect of French, which was in many ways distinguishable from the French spoken in Paris. After about a stay of nearly a century in England this dialect began to develop its own features, often borrowing words from English. The stream of words from the Norman dialect of French began to flow continuously into English. However the difference

between the French of Paris and the French of Normandy was not so much as to create difficulties of any kind. It was the clergy that used French extensively and used it in the church and all religious meetings. Instruction in schools was given in French and Latin, because the clergy know both the languages well. The things we should remember is that French was 'forced' on the people, in the sense in which came into English through Governmental sources. The words, government, administration may begin the list of words that entered English almost naturally. Words like emperor, empire, reign, royal, authority, sovereign, majesty, oppress, court, council, parliament, assembly, treaty, record, repeal, adjourn, tax, revenue, and so on. Connected with the words just enumerated there are several other words which are connected with polite language so commonly used. Words like office, subject, chamberlain, marshal, governor, minister, mayor, constable, noble, nobility, lord, lady, king, queen, duke, duchess, sir, madam, mistress, belong to the political and administrative aspect.

There are many words connected with clergy and religion: Religion, theology, communion, confession, prayer, lesson, clergy, cardinal, person, pastor, incense, image, chapter, convent, creator, hermitage, cloister, saint, miracle, mystery, faith, reverence, temptation, redemption and so on. There are words which indicate general behaviour and virtues: piety, sanctity, charity, mercy, obedience and so on. We may include here some adjectives which are widely used: solemn, divine, reverend, devout, and so on.

French was widely used in law: and therefore, a number of words relating to law have entered English: justice, judgement, bar, complaint, sue, plead, accuse, indict, assign, arrest, pledge, warrant, libel and so on. Words relating to property are: property, estate, tenement, encumbrance, just, patronage, heritage, heir.

In the same manner the army has been responsible for a number of words which are used widely. Army itself is a French word. In addition, we have navy, peace, enemy, battle, combat, guard, lieutenant, garrison, banner and so on.

In social life, we have words such as: fashion, dress, gown, garment, frock, collar, button, fur, adorn, boots and so on. Among the colours we have blue, brown, scarlet, saffron, russet, and so on. Jewel, ornament, ivory, are from French. Dinner and supper are from French. Cream, sugar, salad, jelly, plate, leisure, dance, melody, scent, forest, base, story, chapter, prose, paper, pen, study, pulse, remedy, logic and such other words have been borrowed from French.

The English people loved words coming from French for various things which they liked most. For example, they got several words for things of art like art itself and other words such as painting, music, beauty, colour, figure, image, tone and satisfaction. In architecture, we have several words like paradise, mansion, chamber, ceiling, garret, chimney, tower, column, pillar, base and pinnacle. Literature has several words from French: poet, prose, romance, story, chronicle, tragedy, prologue, preface, title, chapter, copy, expound, paper and pen and so on. Many words have entered from the field of medicine: medicine, physician, surgeon, malady, pain, anatomy, pulse, stomach, ointment, remedy, sulphur, and alkali and so on. We may remember that these words are very important and are frequently used because the richer and upper classes of people use this variety of vocabulary more than other classes of people.

These words are given here so that the student may realize how wide and deep the influence of French in various fields of human activity was. The vocabulary of English, as already mentioned, underwent a series of changes, partly based on the loan words from French and slight modification of their own existing words. It must be said that French language greatly enriched English by the contribution of words needed as expansion in most fields of activity increased vastly.

Among fruits we have: fruit, fig, date, grape, orange, lemon, pomegranate, cherry, peach and so on. Words of domestic economy which enriched English life are curtain, couch, chair, cushion, screen, lamp, lantern, quilt, towel and basin.

There are about a thousand or more French adjectives in Middle English. They cover a wide range of area, but we may take into account some of these adjectives which are very frequently used in the English language, to give the exact shade of the meaning in a particular context.

These adjectives are: able, abundant, active, amiable, barren, blank, brief, calm, courteous, clear, common, contrary, double, eager, easy, foreign, frank, gay, gentle, original, perfect, plain, poor, precious, large, liberal, probable, honest, innocent, natural, nice, safe, solid, universal and useful and so on. Middle English had the gift of improving, as well, as inventing and so a number of English words have been made more expressive by the popular love of vivid language. We must remember that many of these changes were made necessarily for the better, because they provided the appropriate shade of meaning in a particular context. Let us now take the verbs which came to Middle English from French: advice, aim, allow, apply, approach, arrange, close, arrive, cry, deceive, declare, defeat, delay, desire, comfort, enjoy, excuse, flourish, embrace, force, forge, enter, form, increase, inform, join, marry, move, obey, observe, pass, pay, pierce, prefer, propose, prove, quit, refuse, remember, reply, satisfy, save, succeed, surprise, tax, travel, tremble, trip, wait and waive and so on.

SCE - 2

French migrated into English in two phases. Which are those two phases?

3.5 Growth of English

Although it was through the Norman Conquest that French words began to pour in, in such a rapid succession, it is quite possible that even as an independent country England could have received words and phrases from France through trade and commerce. This would have been a very slow process and the English could not, perhaps, have gained so much in a short time. French influence, really came to an end for all practical purposes by the end of the fourteenth century. Then it began to decline. But Caxton, who set up a printing press in England allowed French words again to come to England. However, it was not long that French continued. After this period, it was the turn of Greece and Rome to supply words during the Renaissance. French held the dominant position in the life of Europe during the early Middle Ages, and French was the language in which most words expressive of the new movements first appeared. In bringing and encouraging monastic life French took the lead. Medieval theology was taught in the University of Paris. In providing Middle ages with its favourite reading, romances, France had no equal. Many of the words that entered English during the thirteenth and fourteenth centuries were of oriental origin, but they came through French, and in a French form.

When did French influence on English come to an end?

3.6 French from Paris and other parts of France.

Some differences between the French spoken in Paris and other parts of France exist. When French entered England, it came from Normandy, which is the northern part of France. As we have noted earlier, this part of France was conquered by the Northern races under an agreement that the King of France had a governing control over it. The French spoken in England was different from the French spoken in Central France in many ways. Words like chatiff in Anglo-Norman is one such. But the word chatiff is the source of the English word. Chatiff comes from the Central France. Many English words borrowed from French but did not show clear-cut distinctions between the same word in different parts of France. The Anglo-Norman catel corresponds to the word cattle. This is the way in which words like carry, carriage, case cauldron were formed. In the same manner the English word wicked came from the French wicket, which was Norman French; but the Central French word was guichet. In the same manner, wastewas guaster in the dialect of Paris. In a general way it may be said that iw, -i in Norman French corresponded to -gu in Central French. Sometimes a word might be borrowed in both its Norman French and Central forms, giving rise to near synonyms :-guardian, warrant, guarantee.

We have the same case in the vowel sounds as well. For example, the French words, salarie, and victorie, gradually changed to salary and victory. It may be said, in general that the words spoken in English (or even French as spoken in England) came from the forms current in Paris, France. But the language was undergoing changes in Paris and every other change that took place there came somewhat slowly to England and the English people accepted these and used them in their language. This led, naturally, to the French spoken in English to be aristocratic and even literary. In addition to these facts, there was the influence of literature. French literature contributed a great deal not only to the literature of English but also the speech forms. Those who wished to have the latest French forms, in words, grammar and literature, actually went to France, stayed there for some time and studied these various forms so that English could follow what was widely spread in France. This may sound strange, but the facts are that the prestige of French was so great in Europe and also in England, that every effort was made by those who had great respect for the latest in French, and could afford extensive travel for this purpose did try hard to make French in England as sound as possible. Yet with all this great trouble, the fact remained that people in general liked popular French rather than the literary and gentlemanly high sounding variety of the French language, which most people considered 'artificial'. French literature which influenced English literature in many ways also contributed a large number of words.

The quick flow of French words into English also gave rise to various derivatives; the word gentle which entered English in 1225, soon produced several other words beginning with gentle, for example gentleman, gentlewoman, gentleness, gently and several such derivatives. Faith entered the

language in about 1250. But soon we get several derivatives from this single word like faithful, faithless, and so on. As late as 1325 another word faithfully was formed and used in the language. But somehow it could not retain its position. The word vanished from the language. Another feature of the language was the addition of the word -ly as soon as any adjective appeared in English from the parent French. For example, words like eagerly, fearlessly, peacefully, fiercely, commonly are words turned into adverbial forms from the French adjectives that entered the language. Several such examples are given below.

SCE - 4

The quick flow of French words into English also gave rise to various derivatives. Give one example to substantiate the statement.

3.7 Synonyms

A language like English which is reputed to have an abundant stock of words is often felt to have a large number of synonyms. This is not true. Some scholars go all the way to say that there are no synonyms in English. Take the words, beautiful, fine, pretty, lovely, charming and others belonging to this series. But we know that each of these words is used in a particular context. 'She is fine' is certainly not equivalent to 'She is charming', though in a general way the two sentences are the same. In English, although there is a great similarity between words (because words meaning the same came from different languages), in meaning there is a subtle difference between them. When French words came into English which had a word which meant the same, one of the two following things happened. The two words existed together with a slight difference in meaning, or one of the words, (usually the English word) disappeared. Earlier we noted that the two words wed and marriage meant the same thing, and the two words exist together, one with a slightly emotional content and the other word without undue feeling or emotion, but simply expressing the fact. Another example is eam, an Old English word which has been driven out by the French word uncle. But the old English word still exists in Scotland. The Old English words dema meaning judge, deman meaning to judge, and dom meaning judgement have disappeared from English when the French words for them came into English; (judge, to judge, and judgement). Even so, we may say we used the word doom, in a special sense, meaning the same thing as the original, with a slight alteration. Similarly the word deem also exists in the sense of holding an opinion. Although the new French words that entered the English language were attractive and more useful the earlier English words existed side by side, with a slightly different meaning, but in many cases they ceased to be spoken. The exact reason which made the original, native word, obsolete, may partly be due to the larger meaning that the French word carried, or its attraction due to the musical effect the sound of the word carried with it.

Heart gave two words, hearty and cordial, which we noted earlier. The normal thing that should have happened was the exit of one of the words. But English retained both these words, giving them some special meanings, which seem to be reasonable. We speak of cordial meeting, when everything went off smoothly to the satisfaction of everyone. But we speak of a harty dinner which the wedding party gave. The meaning is not entirely different, if you say you have a hearty meeting. But it is not used in the language, simply because the people did not use one word for the other in the contexts mentioned here. Both the words, hearty came from the same source. Yet it is the people who created this slight difference in meaning. One cannot say that people are unwilling to give up a word without

any valid reason. In the same way, we have several words for smell. We do not know the origin of this word which is widely used. The earliest equivalent of this word was stench in Old English. But smell still exists in the language, although many good French equivalents came into English. For example, words like aroma, odour, and scent coming from French can be used for this word, smell. Words like perfume and fragrance mean the same thing, but they are used in contexts which need a particular shade of meaning. Can we say odour and fragrance generally mean the same thing and they can be without any further reference to meaning? The point to consider is the word. When a French word came into English for something for which English words already existed, they were naturally synonyms. But it was the appeal each word made on the people that determined either the continuance of both the words, or the displacement of one of the words. A word exists in a language so long as it is used by the people, but it disappears when people do not use it. In literature we get a number of words which are absolutely well-placed and useful. But most of such words have disappeared in ordinary conversation, because the people who came later were the common people, who liked ordinary words and let the literary words exist in their texts for study by the scholars. And scholars write about the beauty of these words in a particular context in a literary text. Take for example, words used by Shakespeare. Many of them are no longer used today and many of them have a different meaning also. Yet scholars fill the libraries of universities with the beautiful shades of experience which the great poet had in his mind, and which he expressed so well. If you modernise Shakespeare, you may get the meaning all right, but the force of meaning and its various contextual shades we are sure to miss.

SCE - 5

How long does any word exist in a language?

3.8 Prefixes and Suffixes

Prefixes and Suffixes

Prefixes and suffixes (affixes as they are called) are joined to words to form new words. Un- is a suffix which can be added to words like kind, just, etc. to form words like unkind, unjust, etc. -ness is a suffix which added to an adjective to form a noun: goodness, kindness, un-, -ness, -ly, -ful are Old English affixes which are still productive. They can be used to form new words. But many affixes used in Old English have disappeared and survive only in certain words; For in forbear, forgive: with in withhold, withstand.

French affixes came into the language during the Middle English period. The chief are

-dis as in disgrace, disobey:

-ous as in dangerous, curious:

-able as in agreeable, lovable:

-ment as in agreement, arrangement:

These suffixes have become so naturalised in English that they can be used with the utmost freedom. They can be affixed to native words, just as native affixes can be used with foreign words. Examples are

lovable (native word + French suffix)

unjust (native prefix + French word)

beautiful (French word + native suffix)

Although English had undergone so many changes by various methods which we have described so far, it retained the essential characters in English. At one time it looked as though French had replaced English as a language. However, there is something in English which stuck on and was satisfied by absorbing words from various languages and still keeping English, plainly as English, though, of course, Anglo-Saxon disappeared. The basic Anglo-Saxon words bread, butter, mild, cheese are English. Similarly, hand, ear, nose, mouth, arms, legs, are English. What really happened was English went on absorbing words not only from French but from other languages as well; and yet remained English and developed its own features.

SCE - 6

What is the special feature of English in spite of extensive borrowing of words?

3.9 Latin, Flemish and Dutch words

Just as English received words from French, it must be remembered that many of the French words came from Latin via French. Even so, English borrowed a large number of words from Latin directly. Latin is a classical language, but many people, notably the clergy, spoke Latin fluently. So it is natural to expect words from Latin to enter into English. But these words entered in two directions: one, through French and the other directly. In order to get an idea of the range of areas which absorbed Latin the following list of words are given: allegory, adjacent, conspiracy, contempt, custody, distract, frustrate, genius, history, immune, individual, infancy, infinite, innumerable, legal, lucrative, magnify, mechanical, minor, moderate, necessary, nervous, private, project, quiet, rational, remit, script, solitary, submit, testimony, and zenith. This list roughly covers the areas of law, medicine, theology and literature. These words did not come from French or any other European language, but directly from Latin itself. In addition to these words from Latin, English received words from Flemish, Dutch and Low German. All through the Middle Ages, the Flemish came to England in sufficient numbers. Many Flemish came to England and settled down there peacefully. England was then a busy centre for wool industries and most of the wool was exported to Flemish and Dutch homes. The Low Germans who were experts in weaving industry, were actually invited to come and

settle in England, so that the industry might develop well. All this meant words from Flemish and Low German continued to enter English. Low Dutch itself has contributed more than 2500 words to the stock of English.

SCE - 7

Give a short list of legal, medical, theological and literary Latin words that found place in English.

3.10 Dialects

In a country like England, which allowed this linguistic expansion, by allowing other nationals to come and settle there for business or for political necessities, the dialects increased and during the Middle English period English had a large number of dialects spread all over England. Since printing had been established during this period, we find not only dialects in the spoken form, but the written form as well. Many scholars who travelled extensively, felt that the dialects were many in England. Even Chaucer mentions at one place in *Troilus and Criseyde* that there was diversity in English and hoped that people would try to understand him.

A queer feature of the various dialects of Middle English was that from country to country, there were dialectal differences in speech. The main feature of any dialect did not cover the entire country. It is usual to distinguish four main dialects Northern, East Midland, West Midland and the Southern. The dialects differ in respect of pronunciation, vocabulary and inflexions. Let us take the word love. The North has loves, the Midlands have loven, and the South has loveth. Another distinctive element is the present participle. The North has lovande. As the time passes by, this -ende changed into -ing. Middle English developed -ing in its place and the Midlands and the South accepted this new ending. Generally speaking it may be said that dialectal variations are clear cut in the Northern and Southern areas whereas the Midland maintained a sort of middle position. In pronunciation, the Northern and Southern dialects showed clear differentiation. For example, the South used stone and home, whereas the North used stane and hame. The word fox was retained in the Northern and Midland areas, whereas the Southern word for fox was vixen. In the same way, the South uses bench, whereas the North uses benk. In the South we use church, whereas in the North it becomes kirk. In isolated examples like this it may appear that the differences do not matter much but in connected speech, but a number of such different forms, the language itself appears to be a new one, if not entirely new.

SCE - 8

Give the names of four main dialects in the Middle English period.

3.11 The Printing Press

From this variety of languages, the force that emerged and tried to bring about unification was the printing press. It tried to use words that were acceptable to all. The dialect that ultimately triumphed and spread as common dialect in the whole of England was the East Midland dialect, and in particular the dialect of London and its surroundings. The reasons for this are many. London was the capital of England and most people had to come to London or pass through London for business and other various purposes. This dialect indeed, occupied a middle position between the extreme North and extreme South varieties of dialects. Another reason was that the area around London was in the middle of the country and thickly populated areas surrounded the capital. Compared to the hilly area in Scotland and West England, London and its surroundings offered various advantages to all classes of people. Still another factor that attracted large population in this area was the learning facility. Oxford and Cambridge remained very close to London and so attracted people to settle in this area. Among other factors we may include Chaucer and his writings. Chaucer as a poet had to use a language that would appeal to a large number of people all over the country. His contribution to the unification of these several dialects is certainly an important fact.

In addition to all these factors London emerges as a key factor in the unification of these dialogues. As a commercial and political centre, unifying various types of dialectal forms, the role of London is immense. All the important courts and literary centres were in London and its suburbs. The London dialect became the standard dialect for the whole country. In short, in the standardisation of English, the part played by London is immense.

SCE - 9

In what way did Chaucer as a poet contribute to the unification of several dialects?

3.12 Standard English

From the position of East Midland, fringed as it was with the inner border of English, an outer border of Celtic districts, it is natural that words from these sources should from time to time have penetrated into its vocabulary. The small number of Celtic words which found their way into English language has always been a cause of surprise to students of language. A few names of geographical features like coomb(a small valley), crag and perhaps down (a hill), together with about half-a-dozen

words make up the total known contribution from Celtic to English. In more recent times various causes, literary, political and social have somewhat increased the number of imported words. Irish, Scotch and Gaelic have also contributed words to the English language. What we call Standard English has also been enriched from the other English dialects, sometimes through the medium of books and sometimes through the processes of popular influence.

The historic dialects of Anglo-Saxon and Middle-English differed from each other in certain well-defined features of spelling and pronunciation which are preserved in the form of a few words which have entered Standard English, displacing the normal East Midland spelling. The adjective left, for example, preserves in its spelling and pronunciation the characteristic Kentish dialect, in which the vowel e commonly stood for the normal y which in Anglo-Saxon was pronounced like the French u and this gradually became i. In Southern England, where the French influence was particularly strong it was natural that French-type writing and French pronunciation should predominate.

SCE - 10

In what way did the historic dialects of Anglo-Saxon and Middle English differ from each other?

3.13 Let's sum up

This unit has discussed the differences between synthetic and analytic languages. It has explained the Middle English grammar. It has justified the extensive borrowing of words into English language. It has explained the meaning of synonyms with examples. It has discussed the role of printing press in the standardisation of English.

3.14 Sample Questions

1. Discuss synthetic and analytic languages giving suitable examples.
2. Write shortly on the strong and weak verbs in the Middle English period.
3. Give a list of French words that entered English which are applied to different walks of life.
4. Write about the French of Paris and French of other parts of France.
5. Write a note on synonyms.

3.15 Answers to self-check exercises

1. Middle English and Modern English mainly differ from Old English, a synthetic language, in the fact the former gave up inflexional forms of words.
2. The first phase was from the Norman conquest up to roughly 1200 or 1250 A.D. when a large number of French words entered English through church and through governmental staff. The second phase was when business increased.
3. The French influence on English came to an end for all practical purposes by the end of the 14th century.
4. The word gentle which entered into English in 1225 soon produced several words beginning with gentle, for example, gentleman, gentlewoman, gentleness, gently etc.
5. Any word exists in a language so long as it is used by the people. But it disappears when people do not make use of it.
6. The special feature of English is, though it went on borrowing and absorbing words not only from French but from other languages as well, that it remained English and developed its own features.
7. Legal, Minor, custody, conspiracy, contempt, nervous, immune, script, testimony, zenith, genius, infinite, lucrative, magnify, rational etc.
8. Four main dialects: Northern, East Midland, West Midland and Southern.
9. Chaucer as a poet could contribute to the unification of several dialects by using a language that would appeal to a large number of people all over the country.
10. The historic dialects of Anglo-Saxon and Middle English differed from each other in certain well-defined features of spelling and pronunciation

UNIT - 4 MODERN ENGLISH

4.0 Objectives

After going through this unit you will be able to:

- * see that the introduction of printing press paved the way to the unification of language submerging the difference between various dialects.
- * realize that with Caxton's Printing press the number of reading public increased.
- * discuss the factor that modern English had a happy beginning with the development of printing technology.
- * explain that the improvement of trade and commerce the extension of language common to the whole country had become a necessity.
- * see that in the 19th and 20th Century the development of English was simply revolutionary.

4.1 Contents

- 4.0 Objectives
- 4.1 Contents
- 4.2 Introduction
- 4.3 Modern English
- 4.4 Trade and Commerce
- 4.5 Revival of learning
- 4.6 Inkhorn Terms
- 4.7 Extensive borrowal of vocabulary
- 4.8 The great Vowel shift, usage in Grammar
- 4.9 Expansion of English; the development of Science
- 4.10 Words: Expansion and Restriction in Meaning
- 4.11 Let's sum up
- 4.12 Sample Questions
- 4.13 Answers to self-check exercises

4.3 Introduction

This unit discusses Caxton's contribution in making learning as a new consciousness among people. It has explained that Latin and Greek played an important role in creating words which English and other European languages needed in the process of revival of learning. It explains the part 70

played by trade and commerce and the advancement of Science in the growth of English vocabulary. It discusses the reason for slowly moving out of unknown terms from English because of their difficulty. It discusses the expansion and restriction in meaning of words.

4.3 Modern English, New Consciousness Caxton's contribution

New Consciousness

The beginning of the Modern English period has been placed at 1500. Many events, which in the past, had indicated some lines of development of the language assumed importance and gave shape to the development which were different from those that existed during the Middle English period. For example, the printing press and its popularity, leading to the publication of pamphlets and books, led to wide reading on the part of the public. In order that the publications should be useful, it was necessary to use a language which was understood by the people of all sections in England. This made it necessary to unify the language, by shrinking the differences between the various dialectal varieties to the best possible extent. There was a new consciousness among the people and so there was need for the publication of books and other material which would appeal to them. The increased business between merchants at home and elsewhere also necessitated the use of a common language which would be easily understood. It was, therefore, necessary to evolve a common language which everyone could understand without any difficulty. This needed a well-developed social tolerance in the matter of language, so that smooth exchange of ideas would be possible. All these, then, necessitated the formation or, if you wish to call it, social approval of changes necessary to achieve the object of common understanding.

Caxton's contribution

As has been already said, William Caxton introduced the printing press in England, bringing it from Germany. In about twenty-four years or so, he was able to produce about 35,000 books. First in Latin, and then in English, printing went on without any hindrance. These figures also give us an idea of the popular demand for increased copies of materials useful to them. This meant, naturally, that the language of the entire country had to be covered in these publications. In this manner, the printing press was a powerful factor in unifying and spreading a standard language throughout the country. Such a venture would necessitate an equally rapid reading public. So education had to be spread widely to facilitate the good work that the printing press was doing. The development of education was absolutely necessary for the publication of reading material of sufficient interest to the various sections of the people. This was a very happy development. Today, we may say that some newspapers sell more than two million copies of their publication. It is a phenomenal development and it contributed to the unification of the language eliminating dialectal variations. To start with, then, Modern English had a happy beginning with the development of the printing press.

SCE - 1

What role did the printing press play to satisfy the reading public ?

4.4 Trade and Commerce

It was mentioned earlier, that trade and commerce had improved vastly. It was necessary, therefore, to make statements and produce material for the proper understanding of the quality of the matters related to that branch of trade. This needed a language which was free from any segmental or dialectal influence. Ideas had to be presented in a language which the customers understood easily, and not troubled by peculiarities of the communication restricted by narrow regional interests. This meant, then, the extension of a language common to the whole country, not bound down by regional divisions. So, without knowing that important aspect of linguistic consideration, merchants began to develop uniform language. Trade and commerce would be quick and satisfactory if the contents of what is communicated are easily and quickly understood. That the people of the English merchant group attained a phenomenal development in the matter of commerce reveals how well their language assisted them. In modern times, we have all manner of quick communication such as the telegraph, the telephone, the radio and so on. But the basic necessity of increased development in business and commerce is largely due to the language that is employed in this field. It is interesting to note that people speak and write for purposes of communicating a language which they themselves understand clearly and then pass the material to others interested in the field. Trade thus brings people together and incidentally unifies the language. Those who are in the merchant class must forget what their own linguistic equipment is, but begin to understand what the reader of his communication or listener of his communication understands by what he wishes to pass on to others. This must develop his trade; this must bring him more patronage from the others and contribute to his status as a good business man. His prosperity, thus, depends upon the language he uses.

The English were very good traders and tried to remove obstacles in the way of understanding what has been communicated to others. This naturally put the business man on a different economic or social or intellectual atmosphere which had to be kept up only by using a language suitable to his status and the status of his customers. He had to learn and accept the standards of grammar and pronunciation of his customer class. In short, he must be very careful in using this language, guarding against any misunderstanding by others. This standard of language which he developed or had to develop represents his social consciousness and his business requirements. In a democracy this is the sort of thing that happens and the business man who is well trained for this purpose would use the language absolutely useful to him and his customers. In the process, the business man contributes to the language. Today, we notice what is called "Business English", which is the development of these early experiments in English.

SCE - 2

How could 'Business English' come into existence?

4.5 Revival of learning

English had freed itself from the various languages that entered the country from all sides. By this time, several changes had taken place and Old English was no longer used by the people, except scholars who wished to cultivate the language, for its own sake. But it had already ceased to be the language spoken by the ordinary people. Even nobles had given it up and taken to forms of language modified by French and other languages. However, there was one language from which English could not break away, and as time passed by, it began to develop on it more and more. In a sense, this was not true. It was not one language, but, actually, two languages. Even today, these two languages have been playing an important role in creating words which English, and other European languages need. These two seminal languages are Latin and Greek. The vast movement which engulfed not only England, but other countries in Europe as well, was called the Revival of Learning. Translation of Latin books began and English as well as the other European languages benefited by the immense value of these treasures. This tended to enrich English and other European languages to an extent that is not easy to visualise. The result was the study of Latin and Greek was more or less compulsory for anyone who would like to be a scholar.

Classical languages and translations from these languages were understood well. However, there was concern that the local languages might fall into oblivion. So, side by side with the mastering of the classical languages, the deep study of the vernaculars also progressed. The love for English was manifested in several ways: and translations, comments and admirations for the great values of human achievement appeared in English. This movement is also called by the general name, Renaissance, and it had a tremendous effect on the local languages. This was good because the fruits of this vast treasure would have remained only among the scholars and the ordinary people would have been left where they were. As a matter of fact, these classics in Latin and Greece had existed all the while and it was during Renaissance, that they were discovered and people began to know what was at the back of their own values of life. During the sixteenth century, scholars who studied these texts produced them in the local languages. These translations helped in promoting not only great literature in English but refining the English language itself, as they did other European languages.

SCE - 3

Which are the two languages from which English could not break itself away and began to develop on them ?

4.6 Inkhorn Terms

The Renaissance was a period of tremendous activity in almost every sphere. The numerous voyages that the English undertook resulting the expansion of the British supremacy began during this period. America was discovered. The country was vast, all manner of people came and settled there.

But who ever came, English emerged as the common language. The same spirit of adventure, discovery, expansion, modification and so on was also evident in the discovery of great wealth of ideas, forms, various kinds of offshoots of literature. It was, as we have seen already, a period of rediscovery of the literary wealth of Latin and Greek. The same tendency was found in other languages like French, Italian and so on, and this inevitably led to a great number of words from these languages entering English and enriching it. The numerous translations that were poured into English from various other languages were useful in that they enriched the English language. However, these translations did not find general or uniform admiration. There were some who did not like translations, which, inevitably brought in a number of foreign words. They took strong exception to these new words because some of them were very difficult. There are certainly many known words which could have taken their place. Some scholars tried to make fun of these new words as "inkhorn terms". The hostility to inkhorn terms was at its highest point in the middle of the sixteenth century. By then many inkhorn terms had settled in the language and many of the critics who opposed these borrowings as inkhorn themselves began to use them in passages which contained such terms. Whether this was due to the firm absorption of these terms by the English or the writers' unconscious ignorance of the very terms being inkhorn is not clear. Anyway, the criticism against borrowal of terms continued without any rigorous opposition to them. As a matter of fact, new words are still pouring in into English, as the people who speak it are engaged in various activities unknown to the Elizabethans who protested against the infiltrations of new words into the language. In point of fact, it was the difficulty of the new words like declamatory, interfuseth, finicallitie, unlineall usurpers, obstupect that produced a reaction and we can see that it was the right thing to do. What was the use of having such words when easier and plainer words were available? So there is some justification for the opposition of these inkhorn words. However, not all the inkhorn words were like this. Words like inflate, deject, magnificate, reciprocal were quite within the understanding of the bulk of the people. So the easier words were absorbed into the language and the more difficult words (labelled inkhorn) slowly moved out.

SCE - 4

Why did some scholars oppose the presence of inkhorn terms in English?

4.7 Extensive borrowal of vocabulary

Curiously enough not so curious in a sense-English borrowed extensively from various languages in Europe. Besides Latin and Greek, which supplied words throughout, English borrowed extensively from French. This was largely due to the French occupation of England for over two centuries. Besides, English borrowed from Italian, Spanish and several other languages. It is estimated that English received words from more than fifty countries. This showed that English was in touch with these countries either by trade or by political connections. English began to emerge as a widely prevalent language not only distant areas like in Europe but also in the New World. The earlier sources like Scandinavian did not dry up. In other words what happened in the early ages, 74

continued in various forms in the new age also. This led to another activity altogether. As more and more new words entered English, some scholars thought of introducing them to the larger population through books specially meant for this purpose. By this time, several dictionaries had already been published. Some dictionaries were small with about 3000 words. But as more words began to enrich the English vocabulary, it was thought that more extensive coverage of all the new words that entered the language should be presented to the public with appropriate meaning. The Oxford Dictionary estimated that some 12,000 words must have entered the language. This was a phenomenal addition to the already wide vocabulary in English. Many of the new words were introduced through the books and magazines published in England and the contextual reference made the meanings fairly clear. However a dictionary could bring together all the new elements in a form convenient to the public.

The change from Old English to Middle English did not present many difficulties. The reason was that the sound value of consonants remained more or less the same. The form -sh was derived from the form -sc. In the Old English period people travelled in a scip, while in the Middle English period they used a ship. So far as the vowels were concerned, there were some minor differences. Some long vowels were shortened. The length was not recorded in spelling, but only in pronunciation.

SCE - 5

Why did English borrow extensively from French?

4.8 The Great Vowel Shift, usage in grammar.

However, when we pass from Middle English to Modern English we notice extensive changes in the length of the vowels. Chaucer used cat, pronounced as /kat/ or very near to that. But he had no idea that it would change into /kaet/. This is the pronunciation which we have today of cat and several other words like thank, man, fan, fact, apple, mat, and so on. Chaucer used u as u in full, pull, bull, and so on. But this pronunciation changed to the sound of u as in but, cut, sun, fun, sudden and so on. But the long vowels underwent great changes. These changes are shown in the following table:

I	II
	modern pronunciation
feef/fi:f/	/faiv/five
meeda/me:de	/mi:d/meed
klenɑ/k/ɛne	/kli:n/clean
naam/na:m/	/neim/name
gɔ:t/gɔ:t/	/go:t/goat
rota/ro:t/	/ru:t/root
duun/du:n/	/daun/down

The pronunciation of the words shown above in the first column was that of Middle English whereas the pronunciation indicated in the second column is of Modern English. It is evident that the long vowels of Middle English had changed into their present day pronunciation. This change is known as the Great Vowel Shift. The word *name* in Middle English changed into *name* as we pronounce it today. The English words written soon after the symbols of Middle English in the above list indicate what we pronounce today, although the spelling is different. Their exact pronunciation is shown in the second column so that there may not be any confusion. The thing that we should notice is that the spelling of the words remained the same, although their pronunciation changed beyond recognition. We should remember that the vowel symbols which we use today no longer represent the old pronunciation either in Middle English or Old English. In addition to the major sound values of vowels shown above there were other changes in vowels which are of minor value. All these changes occurred in the early Modern Period. Further changes in the pronunciation also occurred, but they are not indicated here as they are minor changes.

The history of English since 1700 is filled with many movements and counter-movements, of which we shall mention two. One of these is the vigorous attempt made in the eighteenth century, and the rather half-hearted attempts made since, to regulate and control the English language. Many people of the eighteenth century, not understanding very well the forces which govern language, proposed to polish and prune and restrict English. There was much talk of an academy which would rule the people who could not say and write. The academy never came into being, but the eighteenth century did succeed in establishing certain attitudes which, though they have not had much effect on the development of the language itself, have certainly changed the native speaker's feeling about the language.

In part, a product of the wish to fix and establish the language was the development of the dictionary. The first English dictionary was published in 1603; it was a list of 2500 words briefly defined. Many others were published with gradual improvements until Samuel Johnson published his English Dictionary in 1755. This dominated the field in English for a hundred years. In the nineteenth century the twelve volume Oxford English Dictionary was published, the result of the labours of many scholars.

Another product of the eighteenth century was the invention of "English Grammar". As English came to replace Latin as the language of scholarship, it was felt that one should also be able to control and dissect it, parse and analyse it as one could Latin. What happened in practice was that the grammatical description that applied to Latin was superimposed on English. The principal harm in it is that it has tended to obscure the real features of English structure.

But probably the most important force on the development of English in the modern period has been the tremendous expansion of English speaking people. In 1500 English was a minor language, spoken by a few people on a small island. Now it is perhaps the greatest language of the world, spoken by millions and millions of people. We have American English, British English, Australian English and other kinds of English. It is only because communication has become fast and easy that English in this period of its expansion has not broken up into a dozen mutually unintelligible languages as happened with the Indo-European languages.

Usage in Grammar.

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A notable result of all this effort was the emergence of the idea that English had its own grammar built in its speech. This idea took some time to settle down and influence those interested in reforming the language. This removed all the difficulties that the earlier workers had experienced when they toiled

in imitating the French Academy. One glaring thing that we notice in all these efforts is the fact that grammatical reformers did not realise the fact that speech was beyond the rules of some grammar, foreign or local. The belief that most grammarians had was that a language could be altered by the force of logic. It seems unnatural to push people to the position that the language they speak should come from some language (like Latin or Greek) or, to produce patterns from their own language. A language forms itself. It grows by itself, based on influence that it gets in the natural development of its vocabulary, its usage and so on, and does not accept any specific rules. However if we want rules, we must get them from the language itself. We cannot thrust our ideas based on our scholarship or our study of other languages to modify our language.

SCE - 6

Mention one glaring thing which the grammar reformers did not realize ?

4.9 Expansion of English, the development of Science

By this time English began to expand. Several European nations such as Spain, Portugal, France and other nations began to explore the New World and started establishing their colonies there. England joined the race a little late, but soon exceeded targets established by other European nations. Columbus discovered America in 1492 and Vasco-da-gama, reached India in 1498 by way of the Cape of Good Hope. Although the English started somewhat late, they soon went beyond the conquests of other European nations and established the British Empire. The English also occupied Australia and New Zealand. In the next century-nineteenth century- the English began to establish colonies in Africa. A very large part of the continent of Africa, specially in the South, fell into the English hands. Thus Great Britain became a large empire in the world.

Our own concern is how this expansion of the British Empire affected the language. Acquiring a new territory means acquiring some words at least from these areas. Several words from the original inhabitants entered the language without any voluntary effort. It is a large stock of vocabulary and I do not list all these words here. From Mexico also, the language received several words, and it is enough to mention some common words like chilli, chocolate, and tomato. These words are extensively used in the language now. From Cuba and West Indies came words like, hurricane, maize, potato and tobacco. From India came the words bangle, Brahman, bungalow, calico, china, coolie, cot, curry, juggernaut, jungle, loot, polo, pundit, raja, rupee, sepoy, toddy, and so on.

Apart from words that English gathered from the British expansion of empire, many items in grammar also began to change. Towards the end of the eighteenth century, English developed the passive forms. We may say that towards the very end of the eighteenth century we find expressions like 'the banana is being eaten'. The association of being with a past participle to form a participial phrase was a new development. But we find similar expressions in Shakespeare's language. For this and for several other features, Shakespeare is mainly responsible. English grammar shows that the

77 language is fully alive to the needs of expression.

The development of Science

The growth of English language is a continuous one. In the Nineteenth and Twentieth centuries, the development of English is simply revolutionary. The extension of the British Empire and the enormous and rapid development of United States of America, and other colonies like New Zealand, Australia and so on gave English a vocabulary which is so extensive that it cannot be mentioned in a short space. But the growth of science in various fields, such as Physics, Chemistry, Astronomy, Biology, Medicine, (to mention a few) influenced the language. It is possible to list all the new words that came to English from the various sciences, but that would take the form of a dictionary. I shall, therefore, give a rough idea of the words that came into English from various sciences.

From Medicine, we have words like bronchitis, anaemia, osteopathy, anaesthetic, aspirin, hormones, penicillin, metabolism, allergy, clinic and so on. In the field of electricity, we have words like dynamo, commutator, alternating current, arc light. From Physics, we have words like calorie, electron, ionization, ultraviolet rays, quantum theory. Chemistry has contributed several words. We may mention alkali, base, benzene, formaldehyde, nitroglycerine, radium, isotopes, oxidation and so on. Psychology has given us words like apperception, egocentric, introvert, extrovert, inferiority complex, psychoanalysis, inhibition and so on. In the same manner, the automobile industry; moving pictures, cinema, radio, and now television, space flights, and other developments in science in various fields, on earth, inside the earth and above the earth, and among vast distances in space (like landing on moon), flights to Mars, Jupiter, Saturn, and other stellar regions, have added several hundreds or even thousands of words into the language and English is greatly enriched by these new developments and the terms necessary for the expression of these developments.

In the fields of several branches of knowledge which have grown enormously, it is only natural that English should be vastly enriched. We have words like horsepower which stand for certain scientific concepts. With the discovery of steam as a potential source of energy, we have words like railway, locomotive, steamship, telegraph, telephone and such other words which assist the processes that take place when steam is used as a mechanical power which have also entered the language. Now, we have been discarding steam engines, and are using diesel engines and in many areas electrical engines. These in turn, bring in several words related to their part of the work. Words like camera, photograph, film enlargement, shutter light meter, focus and so on are added to the language by photography. Words like typewriter, apartment house, blueprint, oil field, motorcycle, scooter, battery and other similar words represent things which have made life comfortable. Aviation has added several words like airplane, aircraft, pilot, hydroplane.

SCE - 7

Give two or three words which aviation has added to English language.

4.10 Words : Expansion and Restriction in Meaning

Along with the vast extension of words, we also notice another phenomenon. We use a word to mean something definite. However, the human mind conceives of so many things that it is not possible to have words for all the things that we think of. It is, therefore necessary to use a word to mean more than one thing. If this were not possible, we should have several thousand words more in the language. Take the word lovely, for instance. Its primary meaning is "worthy to be loved". We should have used this word as in "a lovely girl" who is worthy of being loved. We can use the word today in several statements like "it was a lovely voyage"; "it was a lovely meal"; "it was a lovely building". The original meaning of the word, great was "not small", in fact, it was the opposite of small. But its meanings have widened into several fields. "He is a great man", does not mean that he is very big in size. The word here refers to quality. In "it was a great occasion, the word means important. In, "she was a great talker", the word great means "usually active in a particular way". In that great tree takes away all the light, great means big. In what a great idea it was, it means splendid. The meanings of great are many more.

In the same way, the meaning of a word may shrink in size. Take for example, the word doctor. There was a time when we spoke of great men in the field of theology: The Reverend Doctor Black; "he was a great doctor in the legal world"; the legal expert in Shakespeare's Merchant of Venice, is referred to as "a great Doctor Bellario. These various uses of the word "doctor" have now shrunk to the medical profession. All the same, we still use Doctor in the sense of one who is learned when we talk of a man who has knowledge in soil exploration and address him as Doctor; however, this word Doctor is a university recognition of his great scholarship, in a particular field.

This means, then, that a word can shrink in meaning. Prohibition is another word of this category. Democrat, park (he parked his car here), tank (the tank is full, there is enough petrol), Republican now means a person belonging to a political party in America.

Similarly, certain words may undergo what we may call degeneration of meaning. Awful meant once an adjective to be used with great feelings of wonder. "He looked up on the event with great awe" (because he was so struck by the extraordinary power of the event), but now, awful means something distasteful: "I cannot see that figure which is so awful". Even the word, terrible, has undergone this change. It means now something which is unpleasant; "It was a terrible experience in the forest".

Speaking of standards, no language in the world has the same features all over. We cannot speak of a General American world in speech; neither can we speak of a general standard in speech even in England. Those educated in special schools, like the Public schools of England, speak English with a certain pleasing accent. This type of English is spoken not only in England itself, but all over the world. It is hard to call it a dialect. It is more than that. We can call it a higher class of English. It is polished; it uses certain respectable terms; and in fact it creates a feeling that the speaker is in some way greater than the rest of the speakers. This type of English is taught in the Public Schools of England and it is spoken by cultivated people all over the world.

However this class of English is not spoken in the United States of America or any other country, unless one is specially trained to speak that way. Usually diplomats and others in higher spheres of public activity practice it. However, it must be recognised that there are millions and millions of people in America, Canada, Australia, and other countries who speak good English, fine English but not that special class of English referred to in the previous paragraph. Millions of people in Canada, for instance, who belong to a higher class, respected by everyone, highly educated, and

cultured do speak English very pleasantly, like similar groups of people in Australia, New Zealand, India and so forth; but the variety dealt with earlier belongs to a separate class. It is hard to expect a world standard of English but we must expect reasonable clarity and expression in the speeches of people belonging to any country so that everyone can understand without difficulty what the other speaks. The same thing is true of spelling. Americans made some attempt at reforming English spelling but did not cover a recognisably large area in the language. English is now spoken all the world over and we must learn to accept variation in the speech of many people. Even the writing is fairly uniform all over the world, with some allowance made for variations. We must accept the fact that English is now a World Language.

SCE - 8

Why do we call English a 'World Language'?

4.11 Let's sum up

This unit has discussed that the reading public was on the rise with the printing press supplying the necessary books and materials. It said that every merchant class contributed in the unification of one common language. It has discussed the part played by classical languages to enrich the English language. It has discussed the great Vowel shift. It has also dealt with how words undergo a change in the expansion or restriction of their meaning.

4.12 Sample Questions

1. What do you know about Caxton's printing press ?
2. Define inhorn terms with suitable examples.
3. The great Vowel shift
4. Explain the expression 'Usage in grammar'.
5. Give a short list of words whose meaning either expanded or shrank.

4.13 Answers to self-check exercises

1. The printing press played a prominent part in satisfying the reading public. It produced a great number of books and other reading material by evolving a common language for the entire country.

2. 'Business English' could come into existence because of the traders who had to communicate in a common language with their customers. The prosperity of a trader depended upon the language he used. So without knowing the linguistic consideration the traders began to develop a uniform language.
3. Latin and Greek, are the two languages from which English could not break itself away. These two languages have been playing an important role in getting new words in English language.
4. In the sixteenth century some scholars opposed inhorn terms because of the nature of their difficulty.
5. English borrowed words extensively from French because the French occupied England for over two centuries. It is but natural that the rulers' language should influence the language of the ruled.
6. One glaring thing the grammar reformers did not realize was that the speech was beyond the rules of some grammar, foreign or local.
7. Airplane, aircraft, pilot etc.
8. We call English a world language because it is not only spoken in England but all the world over.

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BLOCK III

FORMS OF LITERATURE (MAJOR AND MINOR)

Block III has four units :

- Unit - 1** : deals with English tragedy as a dramatic form. It defines 'Tragedy', its origin and growth which deals with profound side of life.
- Unit - 2** : deals with English comedy which differs from tragedy and it covers a wide variety of plays.
- Unit - 3** : deals with the epic which is the most celebrated form of narrative poetry. The epic is ranked as the oldest and the highest of the Greek literary genre. The epic uses the lyric and the dramatic elements for effect and appeal.
- Unit - 4** : deals with the lyric which is a poem sung to the accompaniment of a lyre (musical instrument) by the Greeks and the Romans in ancient days. Now a lyric is sung or not, expresses the poet's personal feelings, emotions, sentiments, thoughts and ideas.

Unit - 1 Tragedy

After going through this unit you will be able to:

- * define the word tragedy and trace its origin
- * discuss tragedy as a serious dramatic form
- * see that Chorus is a prominent feature of classical tragedy
- * discuss elaborately the Elizabethan tragedy

1.1 Contents

- 1.0 Objectives
- 1.1 Contents
- 1.2 Introduction
- 1.3 Tragedy
- 1.4 Elizabethan Tragedy
- 1.5 Let's sum up
- 1.6 Sample Questions
- 1.7 Answers to self-check exercises

1.2 Introduction

This unit introduces to you tragedy as a major literary form. It discusses the influence of Greek tragedy on the English tragedy. It deals with the Elizabethan writers who mingled the classical tragedy with native influences and established a distinct form of Elizabethan tragedy. It also concludes that in the 20th Century we don't have tragedy which could stand on par with the Elizabethan tragedies.

1.3 Tragedy

Drama has, from the earliest times, been of two kinds: Tragedy and Comedy. The former deals with the sad, serious, and the profound side of life and the latter presents the sunny, gay and playful side of life. Tragedy inspires the audience with pity and awe. Comedy provokes the people to laughter. Tragedy, as Milton remarked in his preface to *Samson Agonistes* 'hath been ever held the gravest, moralest, and most profitable of all other poems'.

The derivation of the word 'tragedy' is rather obscure. Many scholars agree that the term comes from the Greek *tragoidia*, which literally means 'goat song'. The role of a 'goat' too is obscure. It is called a 'goat song' in the sense of a song for a goat because goat was the prize awarded to the winning tragic poet in the dramatic competition held during the Athenian festivals. Some scholars think that in the original Greek festival in honour of Dionysus, the participants dressed up in 'goat'

skins, while they sang dithyrambs and danced in chorus.

By the 5th century B.C. tragedy had evolved as a definite form. Aeschylus, regarded as 'the world's greatest dramatist' brought tragedy to its maturity. His *Oresteia* is considered the first regular Greek tragedy. Gilbert Murray called Aeschylus the creator of tragedy because he had created forms, externally and internally. He introduced costume, dance and mechanical devices which are external. Internally, he made the tragic hero possess some form of free will to work out his destiny in the face of divine will. He increased the number of characters and heightened the dramatic conflict by increasing the complexity of the plot and action. At one stage, Greek tragedy was mostly choral singing, the leader of the chorus occasionally performing actions. Aeschylus reduced the importance of the chorus by introducing a second actor. Aeschylus preferred the grand scale of a trilogy. His *Oresteia* is a trilogy consisting of *Agamemnon*, *Choephoroi* and *The Eumenides*. He presented such cosmic themes as justice, inherited guilt, and the passing of evil from generation to generation.

After Aeschylus, Sophocles enriched the Greek tragedy by introducing a third factor, increasing the size of the chorus, while reducing its involvement in action, inventing scene painting and writing individual words instead of trilogies. His *Oedipus the King* was regarded by Aristotle as model tragedy. His characters are noble but not faultless. Though confronted with an unendurable suffering they face it with dignity. However, we are left with the feeling that the suffering of a Sophoclean hero is disproportionate to his faults.

Euripides is the third great tragic dramatist. His attitude to life is more modern than that of the other. We find in him intelligent questioning, scepticism, disillusionment, and realism. Characters were presented by him as human beings even though they were stylized. He reduced the function of the chorus further since it was less useful in the more realistic treatment of traditional themes. He gave more prominence to women characters. His innovation-unorthodox treatment of revered myths and portrayal of traditionally idealised characters as ordinary human beings-brought him a reputation for impiety, and some say he had to leave Athens because of this. His *Electra* exemplifies his innovations. *Electra* is no longer kept in the ideal plane in which Sophocles had placed her. She becomes an ordinary woman, sardonic and self-pitying. The change Euripides made is described as so radical that 'Gods had walked like men and men like Gods'.

Based on the work of these three dramatists Aristotle in his *Poetics* defined tragedy as follows:

"Tragedy is an imitation of an action that is important, entire, and of a popular magnitude by language embellished and made pleasurable, and using the method, not of narration, but of action; effecting through pity and terror a purgation of these emotions".

This definition raises the crucial question: what is purgation of emotions? The actual Greek word that Aristotle used is *Katharsis*, a medical term implying interior cleansing by means of some purgative. According to Aristotle, tragedy provides a valuable insight into human condition and acts as a safety valve for the release of otherwise harmful and dangerous emotions. Aristotle maintained that the harmful emotions in us are released by our response to tragedy. The release is effected by *Katharsis* through pity and horror created in us.

According to Aristotle, the plot is the most important factor in tragedy. The plot is made effective by sudden recognition or discovery, and by sudden reversal of situation. The former is called by Aristotle *anagnorisis* and the latter *Peripeteia*. We have a very good example of *Peripeteia* (reversal of situation) in *Hamlet*- Hamlet makes Rosencrantz and Guildenstern carry their own death warrant, while they believe that they are carrying Hamlet's:

For 'tis the sport to have the engineer.

Hoist with his own petard.

A good example of anagnorisis (sudden recognition or discovery) is the way Electra recognises her brother's visit to the grave by a lock of hair he placed on their father's grave in Choephoroi.

The most interesting part of the Poetics is the section in which Aristotle discusses the character of the tragic hero or protagonist. The tragic protagonist must be mythical or legendary or noble man of very high birth whose life is fairly well known to the audience. He should be 'neither eminently virtuous or just, nor yet involved in misfortune by deliberate vice or villainy, but by some error of human frailty'. That is, a tragic hero is far above average human beings in respect of social rank as well as character; he possesses "nobility". But at the same time there is a flaw in him, which leads to his fall. In other words, he is a man of "the intermediate kind", a man not pre-eminently virtuous. His misfortune is the result not of his vice or depravity, but some error of judgement. This, we may note, is not a moral defect. The word Aristotle uses for the 'error of judgement' or defect is hamartia.

An equally important aspect of the classical tragedy is the maintaining of the three unities, unity of time, place and action. It should be noted that the unities were not the invention of Aristotle. He was only describing not prescribing. The discussion of the three unities, of time and of place, became common after Lodovico Castelvetro's commentary on Aristotle's Poetics. The unity of action prescribes a single plot. The Greek tragedy was altogether on a lofty plane and the dignity of solemnity of action required that no other element should be introduced. It has been considered indecorous to introduce any other element or plot. The so called 'comic relief' was provided by a 'satyr play', performed after the tragedy. The idea of the 'comic relief' within the tragedy as we find in Shakespeare's plays was considered indecorous and not permitted. The unity of time limits the time represented to twenty-four hours, sometimes thirty six, but the ideal time was a succession of incidents that occupied a period no longer than that required to present them on the stage. Finally, the unity of place forbids change in the scene throughout the play. There are, of course, rare instances when these unities are violated by the classical dramatists.

The chorus is another prominent feature of the classical tragedy. The Greek tragedy originated in the singing of choral hymns, the dithyramb in honour of Dionysus in the beginning, but later in honour of other deities as well as human heroes. The leader of the chorus is called Caryphacus. According to the Greek historian Herodotus, it was in the seventh century B.C. that Arion interspersed dialogue, spoken by the leader of the chorus, in the lyrical content of the performance and a second and third actor were introduced by Aeschylus and Sophocles. The prominence of the chorus was thus reduced and its size from fifty members dwindled to twelve. In the Greek tragedy the chorus functions as a part of the play. It has been described as 'the spectator idealised' and as 'the universal voice of moral sympathy, instruction and warning'. The Chorus functions as a friend, guide, comforter, and as a commentator.

The Greek tragedy had a stylized setting and costume. The stage, high and narrow, was backed by a miniature building, the skene. The open space immediately below and in front of the stage was called the orchestra, where the chorus stood, sang and danced. The chief actors, who were never more than three or four at the most, wore masks. These masks served the double purpose of amplifying their voices by means of a kind of built in mega-phone, and of increasing their heights by several inches. The chief actors were made to look still taller with the help of thick-soled boots called kothurnoi. These shoes, concealed beneath long and flowing robes, made the actors appear much larger than life. With this costume, the chief actors looked awe-inspiring and God-like and they acquired the imposing

stature and the dignity of the traditional characters they represented on the stage. Incidents involving violence, murder, and rape were not represented on the stage. They were reported by such characters as the Messenger or Herald.

The plots and the themes of Greek tragedies were the ones that the audience were well acquainted with. They were further familiar with the characters, who belonged to some well-known noble line. The recurrent themes were curse, blood-guilt and revenge. The Greeks had a belief in a moral order in this world, involving such qualities as moderation, respect for Gods, and concern for human beings. The Greek word used to denote this moral order is *themis*. The hero, because of his sense of pride or *hubris*, commits an offence against *themis*, which brings his downfall. In other words, the pride of the hero brings down the anger of God upon him, and he is destroyed by justice or fate, called *dike* and *nemesis* respectively. This, in reduction, is the substance of Greek tragedy.

The type of classical Greek tragedy arising out of ritual practices and shaped into a form by Aeschylus, Sophocles, and Euripides, set a standard drama that has never yet been surpassed. The Roman tragedy continued to follow the Greek model. The great Roman tragedies were produced by Seneca. He wrote his play to read or declaimed but not acted. Nevertheless, Seneca exercised remarkable influence on European tragedy through translations of his works. Both France and England took tragedy by way of Seneca. As T.S.Eliot remarked "no author exercised a wider or deeper influence upon the Elizabethan mind or upon the Elizabethan form of tragedy than did Seneca".

SCE - 1

What are the prominent functions of Chorus in the Greek tragedy?

1.4 Elizabethan Tragedy

Kyd adapted Seneca to the Elizabethan stage. Marlowe, Shakespeare, Webster, Ford and Heywood mingled the classical with native influences, tragedy with comedy, high characters with low characters and removing such elements as the Chorus and the Messenger, produced a new tragedy, often called the Elizabethan tragedy. In the ordered universe of the Greeks and Romans, tragedy lay in the defeat of a grand noble person overwhelmed by fate. By the Elizabethan time a new order, the Christian order had come into existence. This added a new dimension to the tragic perception. Two qualities, courage and endurance in the face of defeat became prominent in the tragedy. And the hero is caught up in a conflict not between right and wrong, but "between two rights" to use the phrase by Hegel. The hero's tragic predicament may arise from a defect in him, or from others plotting against him, or from the very environment in which he is placed, or from Providence or Fate, or from a combination of some or all of these factors.

blance to Greek tragedy. In Shakespeare's tragedies there is no chorus, no limit on the number of actors, no restriction of subject, no respect for unities, no reluctance to show violent action on the stage, and no regard for decorum in mixing the tragic and the comic. But his achievement in the tragic form is second to none among the classical dramatists and is hardly surpassed by anyone after him. In his tragedies Richard III, Titus Andronicus, Romeo and Juliet, Richard II, Julius Caesar, Hamlet, Othello, Timon and Athens, King Lear, Macbeth, Antony and Cleopatra and Coriolanus a wide variety of tragic conflicts have been presented. In every one of Shakespeare's tragic heroes, there is a fatal flaw, which can be accounted responsible for the fall. For example, the indecisiveness of Hamlet, the jealousy of Othello, and the overwhelming ambition of Macbeth.

After Shakespeare we see a decline in English tragedy. The Jacobean writers like Webster, Tourner and Middleton were successful in writing plays in the Senecan tradition, but nevertheless we can notice the beginning of a decline. Milton in his Samson Agonistes wrote a play in strict conformity with classical tradition, but that is all that can be said about it. Nor can any critical notice be taken of plays like Addison's Cato, or other attempts in the nineteenth century subsequently.

Do we have tragedies in the twentieth century? The question is debatable. Academically, one may cite such American writings as Tennessee William's Glass Menagerie, O Neil's Desire under the Elms and Miller's Death of a Salesman as examples of 'domestic tragedies'. We see also conscious attempts at reviving the Greek form in T.S.Eliot's Murder in the Cathedral. And Synge's one-act play Riders to the Sea is regarded very highly as a great tragic writing. Yet, the general critical consensus is that they are not in any way comparable to the great Elizabethan tragedies.

SCE - 2

Mention a few domestic tragedies?

1.5 Let's sum up

This unit has discussed the three tragic dramatists who enriched Greek tragedy. It has dealt with Chorus as the important element in the Classical tragedy. It has discussed the Elizabethan tragedy as was established by Marlowe, Shakespeare, Webster, Ford and Heywood. It concludes that we don't have tragedies which could be compared to the great Elizabethan tragedy.

1.6 Sample Questions

1. Write on the contribution of Aeschylus to the Greek tragedy ?
2. What is a 'tragedy' according to Aristotle ?
3. What do you know about Shakespeare's tragedies ?

3.15 Answers to self-check exercises

1. Middle English and Modern English mainly differ from Old English, a synthetic language, in the fact the former gave up inflexional forms of words.
2. The first phase was from the Norman conquest up to roughly 1200 or 1250 A.D. when a large number of French words entered English through church and through governmental staff. The second phase was when business increased.
3. The French influence on English came to an end for all practical purposes by the end of the 14th century.
4. The word gentle which entered into English in 1225 soon produced several words beginning with gentle, for example, gentleman, gentlewoman, gentleness, gently etc.
5. Any word exists in a language so long as it is used by the people. But it disappears when people do not make use of it.
6. The special feature of English is, though it went on borrowing and absorbing words not only from French but from other languages as well, that it remained English and developed its own features.
7. Legal, Minor, custody, conspiracy, contempt, nervous, immune, script, testimony, zenith, genius, infinite, lucrative, magnify, rational etc.
8. Four main dialects: Northern, East Midland, West Midland and Southern.
9. Chaucer as a poet could contribute to the unification of several dialects by using a language that would appeal to a large number of people all over the country.
10. The historic dialects of Anglo-Saxon and Middle English differed from each other in certain well-defined features of spelling and pronunciation

1.7 Answers to self-check exercises

1. In the Greek tragedy the Chorus functions as a part of the play. It functions as a friend, guide, comforter and as a commentator.
2. Tennessee Williams : Glass Menagerie
O'Neil : Desire under the Elms
Miller : Death of a Salesman.

UNIT - 2 COMEDY

2.0 Objectives

After going through this unit you will be able to

- * see in what way a comedy is different from a tragedy.
- * discuss Old Comedy which was adopted as a model by the Roman play wrights, Plautus and Terence.
- * see that comedies are more secular and earthbound.
- * realize that Shakespeare made the greatest contribution to comedy in England.

2.1 Contents

- 2.0 Objectives
- 2.1 Contents
- 2.2 Introduction
- 2.3 Comedy
- 2.4 The characteristics of comedy
- 2.5 Shakespeare and After
- 2.6 Let's sum up
- 2.7 Sample Questions
- 2.8 Answers to self-check exercises

2.2 Introduction

This unit defines the word comedy, discusses its origin and scope. It explains the old and new comedy and their exponents. It deals with the aim of comedy. It explains the subject of a comedy in general. It points out the contribution Nycholas Udall, Lyly and Robert Greene made to the development of English comedy. It discusses the romantic and problem comedies of Shakespeare. It discusses the comedy of Humours and comedy of Manners. It makes it clear that G.B.Shaw happens to be a great force in the 20th century drama.

2.3 Comedy

The term comedy, in its modern sense, covers a wide variety of plays. It differs from tragedy in that the comedy has a happy ending, and from farce in that it contains some subtlety and character drawing. It deals with themes of everyday life rather than with the heroic, and with the real rather than

the ideal. Today, the meaning of the term comedy has been broadened to include any play written in a light style having a happy ending. If tragedy purges the undesirable emotions in us through pity and terror, comedy moves us to a laughter, thoughtful or careless, by mocking at human follies, hypocrisies and pretensions.

The word comedy means "revel-song", from the Greek words *Comos* and *Ode*, meaning a 'processional celebrations' and 'song' respectively. The word itself tells us much about its origin. Like tragedy, comedy is a blend of two elements, the choral and the histrionic. One form of 'revel' was associated with 'fertility rites'. It was a mixture of song, dance, and ribaldry. Another form of the 'revel' was the masquerade, in which the revellers disguised themselves as birds and animals. Since the comic chorus was often of this kind, the influence of this type of revel on comedy is clearly indicated by the titles of Aristophanes's comedies, *Birds*, *Wasps* and *Frogs*.

According to Aristotle, comedy was considered serious enough to be admitted to the civic festivals at Athens some fifty years after tragedy. Crates is said to be the first to write on generalised plots. Aristophanes made comedy as respectable as tragedy. The type of comedy he produced has been called Old Comedy. It is a local form of drama, which the Athenians found topical, original, new, daring and delightful. In *The Clouds* Aristophanes ridicules some philosophical ideas current at that time. He presents Socrates, his contemporary, as the owner of a 'thought shop'. Socrates himself was in the audience at the first performance, and he is said to have stood up so that every one could see whether the actor was giving passable imitation of him. By the time Aristophanes produced his *Plutus* he gave more importance to plot, reduced the chorus, and in the place of fantastic situation, introduced realistic situation. This type of comedy has been called the Middle Comedy, which is social rather than political.

What has been called the New Comedy came into existence with Menander, who had great reputation in his time, but is no more than a name to us, as no complete play of his survived. Several problems of his plays were discovered among papyri from Egypt. New comedy was pure comedy of manners. It used such stock characters as the testy old man, the interfering slave, and the foundling. It had conventional turns of plot, and the chorus, which is thinly connected with the plot, consisted sometimes of a band of revellers singing songs.

The new comedy became the model quarry for the Roman Comedy. The Roman playwrights Plautus and Terence adapted to the New Comedy as a model. Plautus's *Menaechmi* became a source for Shakespeare's *Comedy of Errors*. It deals with the complications caused by mistaken identity. His *Captivi* presents the noble courage and devotion of a slave, which enables his master to escape from captivity. Plautus added subtle wit and vigour of language to the comedy.

Terence was not innovative. Julius Caesar called him 'a half sized Menander'. His plays are close adaptations of the Greek New Comedy. Four out of his six plays are close adaptations of Menander's plays. He deftly grafted minor plots of his own into the Greek plots. The language of Terence was colloquial and sparkled with the polished maxims. He made an attempt to produce psychological portraits of young gentlemen.

After the classical Greek and Roman comedy very few comedies of permanent value have been produced. In the Middle Ages the very term comedy came to be applied to any narrative with a happy ending. Minstrels, mummers, and acrobats maintained the comic tradition. By the time of the Renaissance, comedy regained its original status. But there arose a split between the popular tradition of entertainment and the literary drama. In Italy it produced a new kind of popular drama *Commedia Dell' arte*, a kind of improvisational drama in which the players used a variety of devices : mime,

acrobatics, jokes, tirades, soliloquies, romance, dance, and music. As for the literary drama, at that time, it was mostly a closet drama meant to be read rather than performed, and it became popular with the literary elite. Before we study the development of Comedy in England after the Renaissance, let us first have an idea about "the Comic spirit".

It has been said that the main comedy is to make the audience laugh. Human beings often laugh at the eccentric and the clown, because they seem to cut more ridiculous figures than the ordinary human being. People also laugh at and laugh with the rogue, the trickster, the wit, and the court fool, because they outsmart ordinary human beings. In all these cases, people do not judge character from any moral view-point. They are content to be delighted with the comic situations, suspending their moral sense.

From Aristotle to the moderns valuable insights have been provided into the comic spirit from various points of view. It is not possible to give an exhaustive account of all these theories of comic spirit. However, the main theories can be briefly pointed out before we can appreciate the variety of comedies produced before and after the Renaissance. What has been called the 'theory of superiority' developed by such thinkers as Hobbes, Bergson, and Meredith, emphasises the fact that we take delight in witnessing ourselves as less fortunate than the majority of human kind.

The other theory, commonly called the 'theory of contrast,' developed by Aristotle, Kant and Schopenhauer, lays emphasis on the fact that we take pleasure in witnessing any form of incongruity, any difference between our idea of things and the thing as they really are, what ought to be opposed to what is. Other theories stress the elements of triumph that is the feeling that we have easily achieved what others have been foolishly and ridiculously struggling to achieve. Comic laughter may arise out of any one of these aspects discussed so far.

Critics have also pointed out that these aspects, more often than not, get mixed up. In matters of life and literature it is difficult to make watertight compartment of issues and incidents. Comic spirit may arise out of any situation that appears a deviation from a normal situation and comic laughter need not be a single laughter out of delight or a laughter to escape tension. It can be 'thoughtful' laughter, that can arise out of witnessing the tensions between the sexes, which in fact is the theme of a number of modern comedies.

The authors of comedies also seem to write for a variety of reasons. To indicate briefly, an author may produce a comedy when he finds human life or part of it amusing or absurd just to present it or to satirise, ridicule, correct and reform. He may even make an attempt to destroy the undesirable in life by exposing them to laughter. The implications of comedy therefore, can be profoundly revolutionary.

SCE - 1

Give a few reasons the authors write the comedies for.

2.4 The Characteristics of Comedy

Comedies are, in general, more secular and earthbound. The characters of comedies, therefore, are mostly ordinary human beings. The comic hero has qualities which are opposite of those we associate with a tragic protagonist. The comic hero is intelligent, flexible, and resourceful when confronted with a challenging obstacle. He uses his wits to his advantage. He is not as grave and serious as a tragic hero, though he may be equally sincere. The comic hero is never at a loss and never feels trapped and overwhelmed by a superior force. He does not act according to an ethical code dictated by the social system or religious doctrines. He is relaxed and allows events and situations to drift to his advantage, and hardly precipitates issues.

The setting in a comedy is the every day life with all its din and bustle. Sometimes it can be a utopian or idyllic setting, far removed from life. The incidents in a comedy do not follow with the same sense of urgency and inevitability as they do in a tragedy. Plot is often the essence of a comedy and the way in which the unexpected and amusing events happen produces the real comic effect. The language of comedy is everyday colloquial speech. The levels of speech are more varied than what we find in a tragedy; the tone is rarely serious and mostly witty. Comedy is full of happy songs and dances.

Critics of dramatic literature have divided comedy into a number of categories such as comedy of humours, comedy of character, comedy of intrigue, comedy of manners, comedy of ideas and so on. From a different angle critics have divided comedies into high comedy, sentimental comedy, romantic comedy, realistic comedy, social comedy and so on. But all these terms are imprecise because we may see in a single comedy many of these aspects listed by the critics. The more profitable way therefore is to study the form from a broader perspective, keeping in mind all the characteristics of Comedy.

The first English comedy of the classical school was *Ralph Roister Doister* by Nicholas Udall. There is no comedy worth mentioning before Udall, except the comic Interludes. The structure and the character types of *Ralph Roister Doister* show both classical and Italian influences. This is the first play to reveal the characteristics of the coming Elizabethan era. Though some classical traits are borrowed, the characters are straight from English life. Udall's aim was to amuse, 'for mirth prolongeth life causeth health'. He has a moral purpose also, that is, to satirise vain-glory. The next important play, reputedly by William Stevenson, is *Grammar Gurton's Needle*, which borrows nothing from classical comedy except the five act division and the mode of construction. The theme and characters of this play are completely English. Though the story is not refined, the dialogue is effective and the realism of the play is not coloured by antiquity. There is also a delightful drinking song in this play.

The plays of Lyly deserve mention in an account of the development of Comedy in England. His matter is taken from classical antiquity but he is independent in his construction. His plays are characterised by a dreamy romanticism and witty repartee. The most decided advance made by him is his choice of prose as the medium. His *Endymion* presents many romantic scenes, and it anticipates Shakespeare's romantic comedies.

Robert Greene's *Friar Bacon and Friar Bungay* marks an important stage in the development of English comedy. Greene uses two comic plots, one presenting Idyllic romantic comedy and the other presenting low comedy. The play has the freshness of rural life. The most charming scene is the one in which Prince relates how he has lost his heart to a dairymaid, Margaret. The character

Margaret has no precedent in a drama. She is endowed with qualities of tenderness, purity of heart, and grace. Greene's taste for the romantic tenderness fore-shadows Shakespeare, as does Lyly's wit.

SCE - 2

Write in two or three sentences about Lyly's plays.

2.5 Shakespeare and After

The greatest contribution to comedy in England was made by Shakespeare. His early comedies, *The Comedy of Errors*, *The Taming of the Shrew*, and *The Two Gentlemen of Verona*, while showing the distinct influence of classical comedy, present the theme of romantic love. Here Shakespeare has freely made use of features in classical as well as native traditions - thus the courtship plot, the device of mistaken identity and stock characters like the miser, the boastful soldier and the slave are in the classical tradition, while he also adapted the vice of Morality plays to his stage. His mature romantic comedies, *A Midsummer Night's Dream*, *The Merchant of Venice*, *Much Ado about Nothing*, *As you like it*, and *Twelfth Night or What you will*, constitute a type that is unique and unequalled. These plays are characterised by subtle characterisation, and superb plot construction, in which a number of sub-plots are united into a single whole. Especially worth-mentioning is his portrayal of heroines as witty, intelligent, charming and steadfast in their love. So impressive are they that Ruskin said that Shakespeare has no heroes, but only heroines.

Shakespeare also produced problem comedies or dark comedies like *Measure for Measure* and *All's Well that Ends Well*. These comedies are concerned with crucial human and social problems. In both, fraud, hypocrisy, and social corruption are denounced and the conventional ethical concepts are questioned.

Towards the close of his career Shakespeare wrote the 'bitter-sweet comedies': *Pericles*, *The Winter's Tale*, *Cymbeline* and *The Tempest*. In all these four plays sadness results in joy and pain in pleasure. These plays are also called romances.

Ben Jonson is the next important playwright after Shakespeare. Unlike Shakespeare, he followed strictly the classical tradition of drama. (He observed, for example, the three unities). His plays are called 'Comedies of Humour' in so far as they focus on the humours of his characters. (By 'humour' he meant the domination of quality of a person; it is a medieval medical term). Each character in his plays represents a specific trait like jealousy, avarice, cunning etc. There is no development of character in his plays, each one being a type-character. Some of his well-known plays are *Every Man in his Humour*, *The Alchemist* and *Volpone*.

During the Restoration period, the Comedy of Manners came into vogue, the great dramatists of this age being Congreve and Wycherley. The plays written during this period were social comedies,

portraying the manners and customs of society. Hence the name "Comedy of Manners". Skilful plot construction and brilliant dialogue in prose are the hallmarks of the Restoration Comedy. (eg. Congreve's *The Way of the World*)

The tradition started by the Restoration dramatists seems to be well-set. Sheridan, with his *Rivals* and *The School for Scandal*, and Goldsmith with his only play, *She Stoops to Conquer* carried on this tradition. In the modern age, Oscar Wilde's amusing plays like *The Importance of Being Earnest* continue the tradition of the Comedy of Manners.

Finally, in the history of English drama Shaw deserves a special place. He wrote with the conviction that the drama is a serious medium of art and its function is not limited to mere light-hearted entertainment, as was the case with the Comedy of Manners. Following the Norwegian playwright, Ibsen, he used the drama as a medium for serious discussion of ideas and social problems, giving rise, in the process, to a new type of drama called "the drama of ideas" (eg. *Pygmalion*, *Candida*). Shaw wielded a powerful pen and possessed a penetrating mind. He brought them into play in his drama, which, as a result, became a force in the twentieth century British theatre.

SCE -3

What are the ideas of G.B. Shaw regarding drama as a literary medium?

2.6 Let's sum up

This unit has shown the difference between tragedy and comedy. It has discussed the purpose of comedy in the Middle Ages and after the Renaissance. It has discussed what is comic spirit and who is a comic hero. It has discussed the early comedies of Shakespeare, his problem comedies and his romances. It has explained the way the comedy of Manners came into vogue. It has discussed the special place occupied by Shaw in the history of English drama.

2.7 Sample Questions

1. Describe the theory of Comedy according to Aristotle .
2. What is a comic spirit ?
3. Who is a comic hero ?
4. What do you know about the 'Comedies of humour'?

2.8 Answers to self-check exercises

1. The authors write comedies for a variety of reasons. An author may produce a comedy when he finds human life or part of it amusing or absurd just to present it or to satirise, ridicule, correct and reform. He may even try to destroy the undesirable in life by exposing it to laughter.
2. Lyly made a considerable contribution to the development of comedy. Though he had taken his matter from classical antiquity he showed independence in his construction. His plays were characterised by a dreamy romanticism and witty repartee. His *Endymion* presents many romantic scenes, and it anticipates Shakespeare's romantic comedies.
3. G.B. Shaw wrote with a conviction that drama is a serious medium of art and its function is not limited to mere light-hearted entertainment. He used drama as a medium for serious discussion of ideas and social problems.

BRAOU

UNIT - 3 THE EPIC

3.0 Objectives

After going through this unit you will be able to :

- * realize that the epic is the most celebrated form of narrative poetry.
- * see that an epic reflects and interprets the past
- * see that the epic contains the ancient heroic myths central to a culture.
- * distinguish between the oral and the written epic.
- * see the difference between the Authentic Epic and the literary epic.
- * discuss the characteristics of epic.

3.1 Contents

- 3.0. Objectives
- 3.1. Contents
- 3.2. Introduction
- 3.3. The epic
- 3.4. The authentic and the literary epic
- 3.5. The Epic characteristics
- 3.6. The epic conventions
- 3.7. Let's sum up.
- 3.8. Sample Questions
- 3.9. Answers to self-check exercises.

3.2 Introduction

This unit discusses the epic as the oldest and the highest of the Greek literary genres. This unit explains the importance of epic in almost all cultures. This shows the difference between a heroic poem and a ballad. It discusses the oral and written epic and the authentic and literary epic. It discusses the major characteristics of epic. It explains that the heroes in literary epics are not fighting monsters, they think of moral and spiritual issues.

3.3. The Epic

as the highest of the Greek literary genres. Dr. Johnson, in his Dictionary, defined the epic as "narrative; comprising narrations, not acted but rehearsed. It is usually supposed to be heroic, or to contain one great action achieved by a hero". It has been observed that while the lyric centres only on the present, the epic reflects and interprets the past, and drama has implications for the future. The epic uses the lyric and the dramatic elements for effect and appeal.

Epics occur in almost all national cultures and generally give an account of national origins, or enshrine ancient heroic myths central to a culture. In European culture the most important epics are The Iliad and the Odyssey of Homer and the Aeneid of Virgil. In India, the Ramayana of Valmiki and the Mahabharata of Vyas are epics. The Iliad and the Odyssey are the standards by which subsequent poems claiming to be epics are judged. At one stage of its development the epic was somewhat like the heroic poem which was almost like the ballad. According to C.M. Bowra, the main difference between the ballad and the heroic poem is a metrical one. The former is usually sung to a definite tune with a refrain, sometimes even with dancing, whereas the latter is recited monotonously, words and story being its essence. The metrical unit in the ballad is the stanza, whereas in the heroic poem it is the single line.

The term heroic poetry denotes a type of poetry which is closely linked with pure ballad on one side and pure epic on the other. The Greek word Epos, from which the term epic is derived, is defined as "early unwritten narrative poetry celebrating the incidents of heroic tradition". The Oxford Companion to English Literature defines an epic "as a poem that celebrates in the form of a continuous narrative, the achievements of one or more personages of history or tradition". As Schelling has printed out the philosophical poem like Divina Commedia, marks a stage of development beyond the impersonal epic. In fact, there is nothing heroic in it. But its amplitude, style, and grandeur compel us to call it an epic.

Professor C.M. Bowra made a distinction between the 'oral' epic and the 'written' epic. Oral Epic is also called the Folk epic, the Epic of Growth, Authentic Epic or Primary Epic. The written Epic is called the Literary Epic or Epic of Art or Secondary Epic. After Professor Bowra it has become common to classify Epic poetry into two categories: the Authentic and the Literary. The former has a natural growth. Generally, number of lays are transformed in course of time into a poem of Epic magnitude and dimension. The Iliad existed as folk-lore and as long tales in verse before Homer collected them and transformed them into a single epic. What Homer has done is to collect the diverse lays handed down from generation by word of mouth and transform them into a single epic.

SCE - 1

What is the definition of an epic according to the Oxford Companion to English Literature?

3.4. The Authentic and the literary epic

The Literary Epic, on the other hand, is essentially the work of single writer. A poet like Virgil or Milton consciously sets out to write an epic. On reading the life of Milton one is struck by the fact that he continued to be conscious of himself, in the midst of all vicissitudes of his domestic and political life, as a chosen man, as one born to produce a mighty work which future generations, to use his own phrase, "would not willingly let die". The sense of dedication is characteristic of all major Epic poets. It is made explicit in the Epic convention of invocation to a Muse or a Spirit. Whether an Epic is Authentic or Literary it is primarily a poem of high excellence and finish. The Epic poet invariably chooses material of the past, mythical or legendary or historical heroes and their heroic exploits, and through his poetic art and creative imagination makes the whole work of art solemn and dignified. According to C.M. Bowra an epic is a narrative of some length which "deals with events which have a certain grandeur and importance and come from a life of action, especially of violent action such as war. It gives a special pleasure because its events and persons enhance our belief in the worth of our achievements and in the dignity and ability of man".

The essential difference between the Authentic Epic and the Literary Epic is that the former is oral and the latter is written. Authentic Epic is meant to be sung and heard and the Literary Epic is meant to be read. The composer of the Authentic Epic designs the whole poem to be recited before an audience : a court or a select audience or a general public. Whether the audience is select or general, the aim of the writer of the Authentic Epic is to please his audience by narrating stirring episodes, thrilling adventures, and hair-breadth escapes. The minstrel, as he recites the poem tries to make his audience share the emotion and thus participate in the pie. Therefore, there is more emotional fervency and spontaneity of otherwise wild and irregular thought and narration. As contrasted with this, the Literary Epic written by a dedicated poet has regularity of design, uniformity of diction, and cool and calculated thought. Homer's Iliad and Vyas's Mahabharatha are the best examples of the Authentic Epic and Virgil's Aeneid and Milton's Paradise Lost are literary Epics.

Closely related to this difference between the Authentic Epic and the Literary Epic, there is the difference in the technique of poetry. Authentic Epic being a poem meant to be recited is naturally loose in its composition. A number of episodes, which could as well be separate poems by themselves, are introduced into the poem. For example, in the Mahabharata with its 1,00,000 slokas, which is in length eight times more than the Odyssey and Iliad combined there are many episodes, each depicting a very interesting aspect of the life of Bharat. Similarly, on a different scale, we find several episodes in the epics of Homer. These episodes, valuable and interesting in themselves, are not integrated into the central theme of the poem and they are only incidentally connected with the main theme. But when we come to the Literary Epics, we notice that every detail of the poem is meticulously planned and each of the episodes is carefully developed and all are so skillfully blended that they become part of the main structure of the poem.

As secondary epics are written in the model of the primary epic, there are many aspects common to both. We can note some general features of epic poetry. Before we discuss these common aspects it is necessary to know the general features of epic poetry. Dr. Tillyard in his book *The Miltonic Setting* argued that "it is safer to require but three qualities of epic; that it should be narrative on a large scale, that it should be so serious as to merit the epithet 'universal', and that it should be positive rather than critical". Professor Tillyard in his book *The English Epic and its Background*, rejects nominal and formal criteria. He suggests that it will be helpful to consider some of the epic characteristics and suggests four qualities which distinguish the epic from other forms.

What is an authentic epic? Give an example.

3.5. The Epic Characteristics

The first quality, according to Tillyard, is the seriousness of the tone, the elevated theme, and excellence in expression. This feature is found in all epics from Homer's Iliad to Sri Aurobindo's Savitri. For example, Milton in his Paradise Lost states that the theme is so elevated that only the Holy Spirit can help him.

He appeals to the Holy Spirit to come to his aid in writing a poem with a theme of high seriousness, a theme so far not attempted by any other writer either in prose or in verse;

"I thence
Invoke thy aid to my adventurous song,
That with no middle flight intend to soar
Above the Aonian mount, while it pursues
Things unattempted yet in prose or rhyme".

The second characteristic of the epic according to Tillyard is its comprehensiveness. The epic is very vast in its scope and very inclusive in its structure. Being a very massive poem, there is in the epic room for very great variety—the tragic, the instructive, the descriptive, the lyrical, the dramatic, the comic and the domestic emotions. This amplitude gives scope for the introduction of a variety of emotions, feelings and ideas because it is possible for the epic poet to see the whole panorama of "life steadily and see it whole". In this vast canvas there is place for the sublime as well as the mundane. In an epic as contrasted with the lyric which develops a single emotion and the drama which develops a particular emotion, there is scope for the terror of death, sadness of life, valour, 'courage never to submit or yield', love as well as the simple pleasure of a good meal, and a small domestic touching situation. The art of the epic is not selective and restricted. Its characters, therefore, may be numerous, ranging from gods to vagabonds. Its scenic background and arena of action is very vast and the period of action it covers may be of many years, even of centuries, and the events it describes may range from the earthshaking to the trivial. For example, the theme of Paradise, the Chaos and the Hell. Its characters include the Creator, original Man and Woman, the Devil, the Angels, the beasts including the serpent.

The third characteristic of an epic is its structural unity. The successful epic must have, according to Tillyard, 'a control commensurate with the amount included' and strong sense of the whole, a sense of overall design. This has been called the Architectonics. The great epic poet must discipline himself in such a way that he never loses sight of his ultimate purpose, never allows himself to

be deflected from his chief aim. This is the kind of dedicated preparation, careful contemplation of theme, and the main purpose of the work which Milton constantly speaks of in his works.

The fourth and the last quality of an epic is its 'choric' aspect 'Choric', according to Tillyard, means that the epic should speak not only for its author but through him for a large body of people; it should express the spirit of an age or of a nation or of a religion and not merely the feelings and ideas of an individual. The primitive epics speak for a tribe or a clan. Mahabharath and Ramayana express universal truths, applicable to all people, of all ages and of all nations. Milton's Paradise Lost depicts a theme of universal and eternal value. Apart from these general aspects of epic poetry, there are certain poetic conventions followed by all epic poets.

SCE - 3

What is the 'Choric' aspect of an epic?

3.6. The Epic conventions

One of the conventions followed by epic poets is to state the theme of the epic in the first few lines. The statement of the theme is technically called the Proposition. This convention was first inaugurated by Homer's Iliad and afterwards followed by Virgil and later epic poets. Milton has defined the theme of the poem Paradise Lost in the first four lines.

"Of Man's first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought Death into the world, and all our woe,
With loss of Eden....."

This Proposition is followed by a prayer to the Muse or some divine spirit. This prayer is technically called the Invocation. This is also a convention started by Homer and scrupulously followed by the later epic poets. Milton in his Paradise Lost invokes the heavenly Muse 'Urania':

"Sing, Heavenly Muse, that on the secret top
Of Oreb or of Synay, didst inspire
That Shepherd who first taught the chosen seed
....."

What is the role played by gods in the epics?

3.7. Let's sum up

This unit has discussed the Oral epic or Folk epic and Authentic epic or Primary epic. It shows how Homer had collected long tales in verse handed down from generation to generation and transported them into a single epic. Apart from Odyssey and the Iliad the unit discusses the Indian epics Mahabharatha and Ramayana. The unit has brought out the essential characteristics of an epic. It has explained the fact that almost all the epic poets are forced to point out a moral and hence an epic is didactic.

3.8. Sample Questions

1. Mention the most important epics in European Culture.
 2. Write on the Authentic epic and the oral epic.
 3. What are the major characteristics of an epic ?
-

3.9. Answers to self-check exercises

1. The Oxford companion to English Literary defines an epic as a poem that celebrates in the form of a continuous narrative, the achievements of one or more personages of history or tradition.
2. An Authentic epic, a poem meant to be recited is naturally loose in its composition. A number of episodes, which could be separate poems by themselves are introduced into the poem. For example, our Mahabharatha.
3. The choric aspect of an epic is that it should speak not only for its author but also through him for a large body of people, it should express the spirit of an age or of a nation.
4. In the epics the gods take sides and show a keen interest in the affairs of men. Homer introduces such gods and goddesses in his epic.

UNIT - 4 THE LYRIC

4.0 Objectives

After reading this unit you will be able to :

- * discuss what a lyric is and how it acquired that name.
- * see that lyric expresses the poet's personal feelings, emotions, sentiments, thoughts and ideas.
- * realize that in the ancient days a lyric in English implied a single voice expressing a single emotion in musical and melodious words but a lyric now is disassociated from its very foundation - music.
- * see that Chinese and Japanese poetry is entirely lyrical and most of the lyrics are pictorial.

4.1 Contents

- 4.0 Objectives
- 4.1 Contents
- 4.2 Introduction
- 4.3 The Lyric
- 4.4 Romantic revival
- 4.5 Lyrics in English and other languages
- 4.6 The Three lyrical types
- 4.7 Let's sum up
- 4.8 Sample Questions
- 4.9 Answers to self-check exercises

4.2 Introduction

This unit discusses that a lyric for Greeks and Romans was a poem sung to the accompaniment of a lyre a stringed musical instrument, but slowly this concept has changed. It discusses that with the Romantic revival the term lyric was mostly applied in the sense of lyrical poetry. This unit has discussed the three types of lyrical poetry. It talks about the Chinese and Japanese lyric in brief.

4.3 The Lyric

The lyric, among the ancients, particularly the Greeks and Romans was a poem sung to the accompaniment of a lyre. A lyre is a stringed musical instrument of the harp class used by the ancient

Greeks and Romans as an accompaniment to song and recitation. In narrative and dramatic forms of literature musical qualities are given secondary importance because both are mainly mimetic. In the lyric, the elements of song and music are given primary importance. These elements became intrinsic to the lyric, intellectually as well as aesthetically. The narrative and dramatic forms of literature give expression to external circumstances and events. As contrasted with these two forms, the lyric became the most convenient form of poetry where the poet's inner thoughts and feelings are given full expression.

Originally the Greek song was divided into two kinds : melic or lyric song and choric song. The lyric song was sung by a single person to the accompaniment of a lyre and the choric song sung by a group of people to the accompaniment of instrumental music, an orchestra, supplemented probably by ritual or rhythmic dance. True to the original Greek function, the lyric in English implies a single voice expressing a single emotion in musical melodious words.

The term lyric is now applied to a poem usually short, whether or not intended to be sung, generally divided into stanzas or strophes, and directly expressing the poet's personal feelings emotions, sentiments, thoughts and ideals. It is useful to know that the English word 'lyric' is derived from Greek word *Lyra* which means a stringed musical instrument. In the classical Greek it is related to *mela* which means melody or air.

The Sanskrit word *Geya* means 'meant to be sung'. The Chinese word for lyric *Shish* means 'word song'. The importance of the elements of music, melody and song are clearly indicated in generic terms used for lyric in various cultures to designate non-narrative and dramatic forms of poetry.

To speak with special emphasis on the elements of music in the lyric is not to state that it is written only to be sung. 'Musical' does not mean that a lyric invariably possesses pitch, harmony, synchopation, counterpoint and other qualities of a musical sequence. To define the lyric with an emphasis on its architectonic aspects of how it is presented is to take an extreme orthodox classical critical position. To equate the lyric, on the other hand, with emotional, non-architectural qualities of verbal music is to go to the Romantic extreme. Both the critical positions have resulted in question-begging definitions of the lyric. Some critics have regarded the lyric as "pure poetry" and always equated lyric with poetry. For example, Drinkwater declared that 'the characteristic of the lyric is the product of pure poetic energy unassociated with other energy and that lyric and poetry are synonymous terms'. The other group of critics represented by Gilbert Murray have gone to the extent of claiming any passage as lyrical if it simply had the "quality of metrical construction or architecture". Both the positions are not very helpful in understanding the true nature of the lyric, though each touches on some aspects of it.

Much of the confusion in modern times, that is after the Renaissance, about the term lyric came because it is critically used to cover a vast body of lyric poetry that has radically altered during the course of the centuries of its development . For classical Greeks the lyric as a poem is sung to the lyre as contrasted with other non-narrative and non-dramatic, iambic and elegiac poems which were chanted. For Aristotle and Horace the lyric was generic and naturally they are preoccupied with its metrics. Renaissance poets like Sidney laid emphasis on the emotional and visual aspects of the lyric rather than its auditory qualities. At that time the lyric became different from the classical poem. Poets began to write lyrics rather than compose them. They write for readers, and perhaps listeners too, occasionally. In adopting itself to be a poem to be read, rather than a musical composition to be performed, the lyric was slowly disassociated from its very foundation-music.

SCE - 1

What made a lyric slowly disassociate from its very foundation-music?

4.4 Romantic Revival and the Lyric

Romantic attempts to define the lyric with an emphasis on non-musical qualities resulted in description of the subjective and historical. We have to note here that by the time of Romantic Revival, the term lyric was mostly applied in the sense of lyrical poetry. In pre-Renaissance times the term lyric was specific, generic, and descriptive, where as around the Romantic revival it became a kind of poetry like the lyrical poetry, the sense in which the word lyrical is used in the Lyrical Ballads. In modern critical usage lyric became a general, categorical, and nominal term. Poe said that a lyric should be 'brief' to create its full poetic effect. Coleridge maintained that it is a poem "the parts of which mutually support and explain each other; all in their proportion harmonising with, and supporting the purpose and known influence of metrical arrangement". For Wordsworth a lyric is the 'spontaneous overflow of powerful feelings'. Hegel considered it as an intensively subjective and personal expression and Schopenhauer "an inverted action of mind upon will". These definitions show any poem with a lyrical quality can be considered a lyric. Poems like Milton's L Allegro and II Penseroso came to be regarded as lyrics though they do not fulfil the criteria of brevity, metrical coherence, subjectivity, passion, and so on. Hence, now it has been admitted that although the lyric is not music it is representational of music in its sound patterns. Contemporary poet-critics like Blackmur, Abercrombie, and Read tried to formulate inclusive definitions of the term which eliminate semantic contradictions. According to Blackmur in a lyric words are built "into their meaning by building into sound in poetic composition". Abercrombie stated that a "poet does not compose in order to make language delightful and exciting music; he composes a delightful and exciting music in language in order to make what he has to say peculiarly efficacious in our minds". According to Herbert Read "in lyrical poetry what is conveyed is not mere emotion, but imaginative prehension of emotional state."

SCE - 2

What according to Wordsworth is a lyric?

4.5 Lyrics in England and in other languages.

Chinese and Japanese poetry is entirely lyrical and most of the lyrics are pictorial. The Japanese Haiku, fusing in its brief space reflections on nature, human emotions, moods, ideas on time and eternity is the briefest kind of lyric. The Persian lyric, originally religious, became subjective in the hands of Omar Khayyam and in Hafiz, a kind of philosophical wit poem. The deep-rooted and the longstanding links between classical Greek and Roman literatures and English literature and later the vogue for oriental lyrical poetry in England during the Romantic period directly affected the birth and growth of the English lyric.

The publication of Tottel's Miscellany (1557) marked the beginning of the most lyrical of English poetic eras. This form of anthology of songs has been widely imitated from Percy's *Relique* to Wordsworth's *Lyrical Ballads*. Wyatt, Surrey, Sidney, Daniel, Spenser, Shakespeare, Ben Jonson and Milton produced a wide variety of lyrics. Every one of these poets harmoniously blended the subjective and the humanistic interest with lyrical melody and intensity. Donne and other metaphysical poets combined the religious, scientific, and human modes of perception with the poetic perspective in the lyrical mode of expression. The lyrics of the metaphysical poets constitute one of the most significant poetic achievements which has profoundly influenced the movement of modern poetry. The printing press has exercised a very great influence in transforming the lyric into a poem for private reading.

Lyric poetry during the Anglo-Saxon and Middle English periods remained mostly a song of lamentation. Lyric poetry as a well defined mode began in England only after the Renaissance. The five centuries of English lyric poetry has been studied by dividing into such periods as the Renaissance, Restoration, Augustan, Romantic Revival, Victorian and Modern. It has also been divided into distinctive movements like Metaphysical, Neoclassical, Romantic, Symbolist, Expressionist, Naturalist, Hermetist and so on. Both the approaches, no doubt, offer some convenient methods of classification and even some helpful critical perspective. But they reveal little about the nature of the lyric and the practise of lyric poets. Therefore, to consider all lyric poetry after 1600 as modern and study it by dividing it into such lyric types as Lyric of Vision, Lyric of Ideas, and the Lyric of Emotion appears to be more profitable and helpful in understanding the nature and practice of lyric poetry.

Several critics have attempted to describe the structure of the lyric which is common to, needles to mention, all the three lyric types. The discussion of Hepple is very useful. He divided the lyric into three parts. These three parts correspond to the emotional states of the poet during the process of the composition. Initially, something sets the poet working. This has been called 'motive' the original cause or emotion or vision that moved the poet to work. The bulk of the lyric is formed by the emotions, thoughts, feelings experienced or visualised, and ideas expressed by the poet. This may be called the main body of the lyric. The third movement usually makes the poet return to the initial mood, and enables him, often by gathering the loose ends together and making the lyric a musical and poetic whole. These three movements can be generally seen in every lyric.

The lyric of vision is the oldest form of poetry and it is closely associated with religion and festival. In English lyrical poetry its antecedents can be seen even in Caedmon's Anglo-Saxon lyrics. The lyric of vision perfectly satisfies Mac Leish's definition "a poem should not mean, but be". This type of lyric has been predominantly found in Sanskrit, Chinese and Japanese poetry too. This has reached its extreme in lyric pictures; 'idiograms' (Pound) 'calligrams', (Appolonaire) and Herbert's poems in which he showed the shape of wings and altars. The lyric of vision exists in itself without a need of reference to the personal sensibility of either the poet or the reader. The lyric of thought, 105

though more personal, is still objective. It may be either informative or didactic. Poets of this kind of lyric are classically oriented. But Jonson, Dryden and T.S. Eliot are the most important formulators and exponents of lyrics of thought. The lyric of emotion is the most subjective of all. Therefore it became synonymous with poetry particularly Romantic poetry. It is mostly sensual or imaginative or mystic. Shakespeare, Donne, Cowper, Wordsworth and Yeats belong to this tradition of lyric. Auden, Frost, Wallace Stevens are mostly imaginative and their lyrics are "verbalised feelings". Herbert, Blake, Hopkins and Yeats produced lyrics which are mystical. Thus from its primordial form of the song as an embodiment of an emotional reaction, the lyric has been expanded, altered and developed through the centuries in all literatures until it has become one of the chief literary forms to focus and to evaluate the human condition. In flexibility, variety, refinement, polish, and finish it is perhaps the most proficient of the poetic forms. In immediacy, keenness and urgency of expression as well as experience, the lyric is a most effective poetic form. Despite all its changes the lyric has preserved its alliance with musical instruments not only with the lyre but also with a wide variety of instruments like the flute, the guitar and the accordion. The musical quality of the lyric is maintained verbally through its stanzaic structure, line cadences, rhyme, rhythm, assonance, alliteration and the musical phrase, in all lyrics, written and or sung. The 'lyric impulse', to use the phrase of C. Day Lewis, is so fundamental to human nature that the lyric has remained, throughout history, the most favourite form of poetry.

SCE - 3

The five centuries of Lyric poetry has been studied by dividing it into various periods. What are they?

4.6 The Three Lyrical types

Several critics have attempted to describe the structure of the lyric which is common to, needless to mention, all the lyrical types. The discussion of Hepple is very useful. He divided the lyric into three parts. These three parts correspond to the emotional states of the poet during the process of the composition. Initially, something sets the poet working. This has been called the 'motive', the original cause or emotion or vision that moved the poet to work. The bulk of the lyric is formed by the emotions, thoughts, feelings experienced or visualised, and ideas expressed by the poet. This may be called the main body of the lyric. The third movement usually makes the poet return to the initial mood, and enables him, often by gathering the loose ends together and making the lyric a musical and a poetic whole. These three movements can be generally seen in every lyric.

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poems in which he showed the shape of wings and altars. The lyric of vision exists in itself without need of reference to the personal sensibility of either the poet or the reader. The lyric of thought, though more personal, is still objective. It may be either informative or didactic. Poets of this kind of lyric are classically oriented. But Johnson, Dryden and T.S. Eliot are the most important formulators and exponents of lyrics of thought. The lyric of emotion is the most subjective of all. Therefore, it became synonymous with poetry particularly Romantic poetry. It is mostly sensual or imaginative or mystic. Shakespeare, Donne, Cowper, Wordsworth and Yeats belong to this tradition of lyric. Auden, Frost, Wallace Stevens are mostly imaginative and their lyrics are "verbalised feelings". Herbert, Blake, Hopkins and Yeats produced lyrics which are mystical. Thus from its primordial form of the song as an embodiment of an emotional reaction, the lyric has been expanded, altered and developed through the centuries in all literatures until it has become one of the chief literary forms to focus and to evaluate the human condition. In flexibility, variety, refinement, polish and finish it is perhaps the most proficient of the poetic forms. In immediacy, keenness and urgency of expression as well as experience, the lyric is a most effective poetic form. Despite all its changes the lyric has preserved its alliance with musical instruments not only with the lyre but also with a wide variety of instruments like the flute, the guitar and the accordion. The musical quality of the lyric is maintained verbally through its stanzaic structure, line cadences, rhyme, rhythm, assonance, alliteration and the musical phrase, in all lyrics, written and or sung. The 'lyric impulse', to use the phrase of C. Day Lewis, is so fundamental to human nature that the lyric has remained, throughout history, the most favourite form of poetry.

SCE - 4

How could the lyric remain, throughout history, the most favourite form of poetry?

4.7 Let's sum up

This unit has discussed the origin and development of a lyric. It has explained the kinds of a lyric. It has traced the development of a lyric from purely a musical composition to non-musical lyrical poetry. It has mentioned the lyrical quality of Chinese and Japanese poetry. It has given the examples of poets who produced a wide variety of lyrics. It has pointed out that the lyrics of metaphysical poets profoundly influenced the movement of modern poetry.

4.8 Sample Questions

1. Trace the origin and development of lyric from ancient time to the modern times.
2. What do you know about the lyric of vision ? Give Examples.
3. Describe the various types of lyrics.

4.9 Answers to self-check exercises

1. The lyric slowly disassociated from its very foundation-music when the poets started adopting it to a poem to be read rather than a musical composition to be performed.
2. According to Wordsworth a lyric is the spontaneous overflow of powerful feelings.
3. Renaissance, Restoration, Augustan, Romantic revival, Victorian and Modern.
4. The lyric could remain a favourite form of poetry because of the lyric impulse which is very fundamental to human nature.

BRAOU

BLOCK IV

The Study of the Novel

Block IV Contains six units.

- Unit - 1** deals with the origin and development of novel as a literary form.
- Unit - 2** deals with the criticism concerned with the novel.
- Unit - 3** briefly deals with Jane Austen's life and work.
- Unit - 4** deals with Jane Austen's novel Pride and Prejudice.
- Unit - 5** deals with the Indian writing in English with special reference to the novelists.
- Unit - 6** deals with R.K. Narayan's A Tiger For Malgudi.

UNIT - 1 THE DEVELOPMENT OF THE NOVEL - A

1.0 Objectives

After going through this unit you will be to :

- * see that novel emerged as a literary form quite recently when compared to other forms of literatures.
- * discuss that Henry James's influential criticism helped the novel to be recognized as a great literary form.
- * realize that there are a varied lot of novelists in the 20th century.

1.1 Contents

- 1.0 Objectives
- 1.1 Contents
- 1.2 Introduction
- 1.3 The Development of Novel - A
- 1.4 The Modern period
- 1.5 Let's sum up
- 1.6 Sample Questions
- 1.7 Answers to self-check exercises

1.2 Introduction

This unit explains that it was just two hundred years ago that the Novel had emerged has a literary form. It deals with the prejudice the critics had against novel as a literary form. It explains the role played by Henry James in making novel establish itself as a respectable form of literature. It deals with novelists taking from 18th century to the modern times.

1.3 The Development of Novel - A

As a literary form the novel is comparatively of recent origin; we can say that it is just two hundred years old. Until the seventeenth century, "novel" (derived from "novella") only meant a collection of short stories like Boccaccio's Decameron."

In its evolution as a distinct literary form, the novel had to contend with popular prejudice against it as a less respectable medium than poetry and drama. For example, a quaker wrote in 1862, "Indiscriminate novel reading or frequent novel reading is about the most dangerous employment 110

that can occupy a young person". This prejudice is traceable throughout the course of the development of the novel. Jane Austen presents this attitude through a character in *Pride and Prejudice*-her pompous clergyman, Collins, wants to establish his moral superiority by claiming that he never reads novels. In this age, Sir Desmond Maccarthy expresses his distrust of the novel thus: "It is tenable that one of the mistakes of late nineteenth century and early twentieth century criticism has been to regard the novel as a work of art. I am inclined myself to regard it as a bastard form of art".

We may first note that this prejudice against the novel is similar to Plato's mistrust of poetry. Secondly, it is derived from the fact that some of the great novelists in England, like Dickens and Richardson, were men of poor education, and so it was argued that the novel should necessarily be an inferior form of writing. A third reason is that the novel reading public is indiscriminating, and bad novels are rated as high as good novels. Fourthly, commercial exploitation has led to the devaluation of novels. The third and fourth reasons given above are legitimate in so far as they point to the prevalence of bad novels, but they do not justify the prejudice against the novel as such as a literary form.

As against this prejudice, a forceful claim that the novel is to be regarded seriously as an art was made by Henry James, a great novelist himself. In his essay "The Art of Fiction" he said: "fiction is one of the fine arts, deserving in its turn of all the honours and emoluments that have hitherto been reserved for the successful professions of music, poetry, painting, architecture. It is impossible to insist too much on so important a truth".

Thanks to Henry James' influential criticism the novel has now come to be recognised as a great literary form, and in fact, the only form in which significant works have been written since the last century. So much accepted has it become that there are now attempts to give it a long and respectable ancestry. In English Literature, we can trace it to the sixteenth century. (for example, Lyly's *Eupheus*). We can also trace it to foreign sources like *Arabian Nights* and *Decameron*.

But the novel, as we understand it, is to be dated only as far back as the eighteenth century, to the writings of Fielding and Richardson, or if a little earlier to Bunyan's *Pilgrim's Progress*. Addison's *Sir Roger* essays also reflect some of the characteristics of the novel and are regarded as the forerunner of the modern novel. The other important novelists in the eighteenth century are Sterne, Smollett and Goldsmith; Goldsmith's only novel *The Vicar of Wakefield* has been a favourite reading down the centuries.

In the succeeding period, Scott became a popular writer and he set the trend for historical novels. His novels such as *Ivanhoe*, *Quentin Durward* and *Kenilworth* became the rage of the reading public, not only in England but all over Europe. There is a broad sweep in Scott's narration, which had an irresistible appeal to the readers, and he had imitators all over Europe. (Alexander Dumas in France is a noteworthy follower of Scott).

But it is Scott's younger contemporary, Jane Austen, who is regarded as the first significant novelist. Many critics consider her the inaugurator of the true English tradition in the novel. Unlike Scott, Jane Austen restricted herself to a narrow field, but achieved brilliant effects by means of her effective characterization and skilful plot construction. She had a rare perceptive power and sharp insight into human nature and action, and to her novels (*Pride and Prejudice* and *Emma*, for example) have permanent value for us.

After Jane Austen, we come to the Victorian age, which is noted for its great achievement in
111 fiction, Belonging to this period are many major novelists (even the minor novelists of this age are

significant). The Bronte sisters, Thackeray, Meredith, Trollope, George Eliot, Charles Dickens and Thomas Hardy are some of the well-known novelists of the period. Among them Thackeray, Meredith and Trollope were held in great regard in their time, but critical estimate now gives them only a secondary importance. And George Eliot, author of popular novels like Adam Bede and Mill on the Floss, is regarded as a major novelist of great importance, her novel Middlemarch is considered a classic in English literature. As for Charles Dickens, he has appealed to all kinds of readers. His novels, such as David Copperfield, Oliver Twist and a Tale of Two Cities have long remained the staple of the reading public. What we must know about Dickens is that he was not a mere entertainer, he was also a very serious writer, with a strong social sense; and he used all his skills as a writer to expose the social evils of his day.

Thomas Hardy, we may say is the last of the Victorians. His novels are called "Wessex" novels, since they have as their location an imaginary region, Wessex, corresponding to Hardy's own region. Hardy's novels, such as the Return of the Native, Tess of D'Urbervilles and Jude the Obscure have been favourite reading with the public. In his writings Hardy movingly portrays the sad plight of man in this world and his engaging story-telling power incorporating this view of man is at the source of his appeal as a novelist.

SCE - 1

How was novel regarded until the 17th century?

1.4 The Modern Period

Coming to the modern period, we find that the novel is now at one level, the most serious medium of art, and at another level, the most popular form also. Among serious practitioners of the form we have Virginia Woolf and James Joyce. It is claimed that they extended the scope of the novel as an art-form by their innovations in the art of writing. James Joyce's Ulysses is acclaimed a great writing, especially for "its stream of consciousness" writing. Virginia Woolf also is famous for her experimentation in narrative techniques as found in her novels Mrs. Dalloway, To the Lighthouse etc. But we must enter a note of caution against innovative techniques employed by writers - these writers tend to become too much self-absorbed in their experimentation, and as a result, there is very little of value in actual content in their writings. This is especially the case with inferior imitators.

Unquestionably the greatest writer of the twentieth century is D.H. Lawrence. In his own time, he was a controversial writer, but critical opinion has now gradually evolved to according him a major place. Lawrence was a man of passionate convictions about life and art, and he gave them powerful expression in his novels. (Sons and Lovers, Women in Love, The Rainbow etc.). His writings have a compulsive appeal by virtue of this power.

It is impossible even to list the names of the modern novelists. They are actually a varied lot. 112

We have writers like Galsworthy and H.G. Wells, who are noted for their sense of social reform. We have then novelists like Aldous Huxley providing strong intellectual content to their writings. We have also writers like Orwell and Forster, who have an appeal of their own arising from their liberal spirit and social sense. And finally we have mere entertainers like Somerset Maugham. The novelists of this period are so many in number and the readership is so much divided that there is no possibility of any settled opinion on the status of these writers.

SCE - 2

Why do the novel of D.H. Lawrence have a compulsive appeal to the reader?

1.5 Let's sum up

This unit has discussed the place of novel in English literature. It has pointed out when and how novel got its respectability as a form of literature. It has discussed Scott as the trend setter for historical novels. It has discussed Jane Austen as one who wrote novels in the true English tradition. This unit has discussed the novels of Victorian age and of the modern period.

1.6. Sample Questions

1. Why was the novel regarded as a less respectable medium than poetry and drama ?
2. What was the common feature of the themes of Thomas Hardy's novels ?
3. Why is D.H. Lawrence considered the greatest writer of the 20th century ?

1.7. Answers to the self-check exercises

1. The novel until the 17th century was merely regarded a collection of short stories like Boccaccio's Decameron.
2. The novels of D.H. Lawrence have a compulsive appeal to the readers because Lawrence had passionate convictions about life and art and he gave them powerful expression in his novels.

UNIT - 2 THE DEVELOPMENT OF NOVEL - B

2.0 Objectives

After going through this unit you will be able to :

- * see that criticism concerning novel is less in quality and quantity because of its newness.
- * realize that various theories came out regarding the art and craft of fiction.
- * see that the novels are classified as 'High brow', 'Low-Brow' and 'Middle Brow' ?
- * see that the novel is divided into four categories.

2.1 Contents

- 2.0 Objectives
- 2.1 Contents
- 2.2 Introduction
- 2.3 The Development of the novel - B
- 2.4 Novel - criticism
- 2.5 Let's sum up
- 2.6 Sample Questions
- 2.7 Answers to self-check exercises

2.2 Introduction

This unit discusses various theories about novel, its form, structure, its art and craft as was put forth by eminent writers like Henry James, Percy Lubbock E.M. Forster. It discusses 'round' and 'flat' characters in the novel as was talked of by E.M. Forster in his Aspects of the Novel. It discusses the importance of F.R. Leavis's The Great Tradition as a major work in novel criticism. It discusses the types of the novel.

2.3 The development of the novel - B

Literary theory and criticism concerned with the novel are, write Wellek and Warren, much inferior in both quality and quantity to theory and criticism of poetry. The cause customarily assigned for this would be the antiquity of poetry and the comparative newness of the novel. As Walter Allen observes ; "The novel sprang into the world without classical authority and the earliest novelists Defoe and Richardson, were not men of classical scholarship. From the scholar's point of view the novel is a form that has come up out of the underworld and apart from the work of the literary historians who

are not always critics, criticism of the novel has been mainly the province of novelists themselves. It is indeed not until one comes to Forster's *Aspects* that definitions are made" (*Writers on Writing* pp.8-11).

What the criticism of the novel has always suffered from is lack of definitions and its critical vocabulary has perforce been borrowed from that of poetry and drama and even from that of the cinema. Even during the 19th century the novel was still an unselfconscious form. It became discernable as an art form with Henry James and George Moore. As Marjorie Boulton puts, "The theory of the novel came of age very late in literary studies within no more than the last four or five readers just as the novel itself came of age very late in the history of literature" (*The Anatomy of the Novel*, p. ix).

It has never been found easy to define the novel. Forster cites Abel Chevalley's definition: "a fiction in prose of a certain extent. That is quite good enough for us and we may perhaps go so far as to add that the extent should not be less than 50,000 words" (*Aspects*, p.25) and "there is not defined upper limit: there are novels of over a million words such as *Clarissa Harlowe*...*The Heart of the Matter* contains about 59,000 words; *Jane Eyre* about 1,07,000; *The Antiquary* about 113,000; *Nostromo* about 1,42,000; and *Middlemarch* about 2,83,000". (*The Anatomy of the Novel* pp.13-14).

As we saw in our first lesson, it was Henry James' "The Art of Fiction" that was influential in our acceptance of the novel as an art-form. Henry James was not only a novelist but a great critic as well. In his criticism, he laid emphasis upon such elements as organisation and narrative point-of-view as constituting the craft of the novelist.

Following Henry James' insistence on the importance of the narrative point-of-view Percy Lubbock wrote his *Craft of Fiction* in which he elaborately dealt with the question of the point-of-view of a novel. By 'Point-of-view' we mean the means adopted to narrate a tale. The traditional method is that the author himself narrates everything that needs to be told. This is known as the "omniscient" or "third person" point of-view. Another way of narration is that one of the characters narrates the story-for example, *David Copperfield* tells his own story. This is known as the first-person point-of-view. It is Percy Lubbock's argument that the novel derive its from the point-of-view adopted.

Another well known work in novel criticism is E.M. Forster's *Aspects of the Novel*. What is of value in this work is Forster's distinction between the story element and the plot element. Also, Forster's discussion of characterization is very interesting as well as important. He talks of two kinds of characters-flat and round. Flat characters are those in whom there is no development. Round characters are those in whom we see development. The terms "round" and "flat" in respect of characterization have come to stay in novel criticism, thanks to E.M. Forster.

SCE - 1

Who had written about the 'round' and 'flat' characters in a novel? What do they mean?

2.4. Novel - Criticism

F.R. Leavis's "The Great Tradition" is a major work in novel criticism, but it is a work quite unlike Percy Lubbock's or Forster's. Here Leavis is not concerned with a mere academic analysis of the elements in a novel; but his concern is with the establishment of the true tradition of the English novel. He is very selective in his approach as he is ultimately concerned with the value of a writing and not merely its technique. To be placed along side of Great Tradition is Q.D. Leavis' Fiction and the Reading Public, which is in fact, is an earlier work and anticipates The Great Tradition. Fiction and the Reading Public provides a categorization of novels in relation to their readership, and its value lies in its clear establishment of the relationship between culture and reading habits. Her classification of novels as 'High-Brow', 'Low-Brow' and 'Middle-Brow' has become an accepted one now.

Now that the novel has been recognized as a major art-form, there continue to be many serious critical works on it. Edwin Muir in his structure of the novel divides the novel into the following categories :

a) the novel of action, b) the novel of character, c) the romantic novel, d) the chronic and e) the periodic novel. In Bradbury's The Novel Today and Possibilities there is detailed discussion of the elements of structure and style. And Marjorie Boulton in The Anatomy of the Novel makes a distinction between the main-stream novel (that is novels of the traditional type) and the experiment novel. The book is interesting for its listing of the various experiments in technique adopted by modern writers.

Thus we notice that the novel has emerged as a major literary form in this age.

SCE - 2

Why is Marjorie Boulton's The Anatomy of the Novel interesting?

2.5 Let's sum up

This unit has discussed that novel assumed an acceptable art form with Henry James and George Moore. It has pointed out that the theory of the novel came of age very late in literary studies. It had said that it was not easy to define a novel. It has explained the ways of narrating the story in a novel, one is the traditional way when the author himself narrates every thing that needs to be told; the other is one of the characters narrates the story like in David Copperfield. The unit has discussed the five categories of a novel.

2.6 Sample Questions

1. What do you know about Henry James and his contribution for the novel to become an accepted art form ?
2. What are the categories of the novel as expressed by Edwin Muir in his Structure of the novel.

2.7 Answers to self-check exercises

1. E.M. Forster had written about 'round' and 'flat' characters in his 'Aspects of the Novel'. According to him 'round' characters are those in whom we see development unlike the 'flat' characters in whom there is no development.
2. Marjorie Boulton's The Anatomy of the Novel is interesting as it gives a list of various experiments in techniques adopted by modern novelists. This book makes a distinction between the traditional novel and the experimental novel.

BRAOU

UNIT - 3 JANE AUSTEN

3.0 Objectives

After going through this unit you will be able to :

- * discuss the early childhood of Jane Austen and her talent as a novelist even where she was very young.
- * realize that she was the first novelist to discover the potentialities of a novel.
- * see that her novels are among the most perfect of English novels.
- * discuss the various aspects in her novels which established her as a great novelist of her time.

3.1 Contents

- 3.0 Objectives
- 3.1 Contents
- 3.2 Introduction
- 3.3 Jane Austen
- 3.4 Jane Austen's Novels
- 3.5 Let's sum up
- 3.6 Sample Questions
- 3.7 Answers to self-check exercises

3.2 Introduction

This unit briefly discusses Jane Austen's early life and her talent as a novelist at a very tender age. It explains that she is known for her realistic treatment of the ordinary people in the ordinary situations of every day life. It discusses the factors in Jane Austen's novels which had won her the fame saying that in her hands the novel becomes a work of art.

3.3 Jane Austen

Jane Austen was born in 1775 in a country rectory in the South of England. Her father the Rev. George Austen was rector in the village. She had six brothers and a sister, Cassandra, who was very close to her. She attended school for two years along with her sister, but otherwise she was educated at home. Her father encouraged the love of learning in the children. Reading and writing were enjoyed as a family activities. Jane read a great deal. Her favourite writers were Samuel Johnson, Cowper, Goldsmith, and the novelist Fielding, Richardson and Fanny Burney. She kept up with the latest fiction, including the Gothic romances by writers like Mrs Ann Radcliffe. Her life was passed in and

around Steventon in the South of England. It was rather uneventful but her family circle was large and changing, and provided a stimulating context for her writing. She never married. She died in 1817 at the age of forty-two.

Jane Austen began writing when she was fourteen. The earliest writings show an analytical mind engaged in the parody of existing literary forms. She began working on *Pride And Prejudice* when she was twenty-one. It was originally called *First Impressions*. She could not get it published. She did not venture into print for twelve years till 1811, When her first completed novel, *Sense and Sensibility* appeared. *Pride And Prejudice*, which she had completely rewritten (the original version is not extant) was published in 1813. *Mansfield Park* came out in 1814, *Emma* in 1816, and *Northanger Abbey* and *Persuasion* were published posthumously in 1818.

The novels were published anonymously. They were well-reviewed and widely read. The Prince Regent (later George IV) enjoyed them so much that he had a set of the novels in each of his residences. The novels were admired for their moral tone, their character-drawing and their homely realism which was a welcome change from the romantic melodrama then in fashion.

At the time Jane Austen wrote her books, the novel was a new medium-hardly a century old-whose full potentiality had not been revealed. She was the first novelist to discover its potentiality. With her the novel takes on its distinctively modern character in the realistic treatment of ordinary people in the ordinary situations of everyday life. She is at the head of the great tradition of English novel. In her hands, the novel becomes a work of art.

SCE - 1

What are Jane Austen's novels admired for?

3.4 Jane Austen's novels

Jane Austen's novels are among the most perfect of English novels. The first point to note about her is the narrowness of her range. She deliberately limited herself to the worlds she knew at first hand, the worlds of the minor country gentry of her time. She refused to move out of her sphere.

Three or four families in a country village is the very thing to work on "she said, When urged to write a 'historical romance' she said, 'No I must keep to my own style and go on in my own way....I am convinced that I should totally fail in any other'. She passes by the great events of her time like the French Revolution. She knew the society of the leisured class of the countryside of England thoroughly, and limited her efforts to the depiction of the people of that class faithfully.

The second point to note in her mastery of narrative - the plot unfolds so naturally that it appears inevitable. She concentrates on character and her characters drawn from the country gentry

behave according to their natures. At no time is probability strained. She is not a detached narrator of the story. Even as she describes a character, she passes judgement on him or her. This is how she describes Mrs Bennet at the end of the first chapter : “She was a woman of mean understanding, little information, and uncertain temper. When she was discontented she fancied herself nervous. The business of her life was to get her daughters married, its solace was visiting and news”. This follows immediately after Mrs Bennet’s conversation with her husband and it sums up the character of Mrs Bennet already revealed to us in the conversation. Jane Austen subtly directs our response to the character. She is a master of dialogue and the characters mainly reveal themselves through their speech. Mrs Bennet, Collins, Lady Chatherine de Bourgh and Wickham have each their characteristic turn of phrase and give themselves away as they speak.

The third point to note is the atmosphere of comedy in the novels. Jane Austen is interested in the human comedy, the way people behave, and presents it delightfully. She has a gift of humour which makes her novels bright and sparkling. (Collins’ proposal to Elizabeth in *Pride And Prejudice*) is very good instance of high comedy.

Her sense of irony is related to her moral sense. In her values, Jane Austen belongs to the eighteenth century tradition and she is distrustful of sentimentalism and over-indulgence in passions. Her norm in human behaviour is the eighteenth century norm of balance, poise and control on everything. The characters whom she approves are persons possessing these qualities (Darcy and Elizabeth, for example.) On the other hand, she is suspicious of superficial attractions and glamour- Wickham, for example. Invariably in her novels attractive young men turn out to be shallow. Jane Austen’s emphasis falls on the cultivation of such virtues as a proper sense of judgment and a sense of responsibility. She regards parental responsibility as most important. Parents who do not possess sufficient sense of responsibility come in for severe criticism.

SCE - 2

What sort of characters does Jane Austen approve of in her novels?

3.5 Let’s sum up

This unit has discussed the novels of Jane Austen in general. It has explained the major factors in her novels which made them admirable. It has discussed the way Jane Austen had subjected her characters to close scrutiny and analysed their actions. It has explained that Jane Austen followed the 18th century norm of balance, poise and control on everything in human life while portraying her characters.

3.6 Sample Questions

1. Jane Austen's novels are among the most perfect of English novels. Substantiate the statement.
2. Mention four major points in Jane Austen's novels.

3.7 Answers to self-check exercise

1. Jane Austen's novels are admired for their moral tone, their characterization and the homely realities brought about in her novels. Her novels provided the readers a change from the romantic melodrama which was in vogue then.
2. Jane Austen in her novels approves of the characters who have proper sense of judgement and a sense of responsibility. She expects her characters to have control on their, behaviour, their passions and emotions.

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UNIT - 4 PRIDE AND PREJUDICE

4.0 Objectives

After going through this unit you will be able to:

- * discuss the theme of Pride And Prejudice,
- * see that the focuss of interest is the relationship between Elizabeth and Darcy.
- * explain how various strands of the novel are intertwined,
- * realize that Jane Austen has a great talent for narration and characterization

4.1 Contents

- 4.0 objectives
- 4.1 contents
- 4.2 introduction
- 4.3 Pride And Prejudice
- 4.4 Let's sum up
- 4.5 Sample Questions
- 4.6 Answers to self-check exercises

4.2 Introduction

This unit gives the story of the novel Pride And Prejudice. It discusses various aspects than are interrelated in the theme. It explains/various misunderstandings in the story that are cleared at the end. It explains that Darcy and Elizabeth in the novel are the main focuss. It shows that different characters contribute to the main theme.

4.3 Pride And Prejudice

Pride And Prejudice is the most popular of Jane Austen's novels, and, according to some, her best. It was her favourite too, her "own darling child". It was the novel on which she worked, and the first version was called First Impressions. It could not be published, however, and later Jane Austen rewrote it in its present form and published it in 1813.

The novel tells the story of the relationship between Elizabeth and Darcy, leading to their marriage. As the title of the first version indicates, it relates how their first impressions of each other prove to be wrong and how they come to understand each other.

Elizabeth is the second daughter of the Bennets, who live in the village of Longbourn near the town of Meryton. The Bennets are a middle class family living at Longbourn. They have five daughters. The first two, Jane and Elizabeth, are beautiful and sensible. Elizabeth is lively. The other three daughters are not sensible. Mrs. Bennet is a stupid woman whose one passion in life is to get her daughters married. The story begins with the arrival of Bingley at Netherfield Park in the neighbourhood. He is accompanied by his two sisters, a brother-in-law and a very handsome young man Fitzwilliam Darcy, who is reputed to be very wealthy.

Elizabeth and Darcy meet at a ball at Meryton where Darcy offends people by his arrogance. He despises the company and refuses to be introduced to any of the girls. He particularly offends Elizabeth by saying that "she is tolerable, but not good enough to tempt me". Elizabeth who overhears this remark laughs it off but is prejudiced against him. Bingley, however, admires Jane and very soon is in love with her.

It is not long however, before Darcy has to revise his opinion of Elizabeth. He finds himself attracted by her beautiful dark eyes, intelligence and easy playfulness. He wants to know more of her. Jane on a visit to Netherfield Park takes ill and is forced to stay there for some days. Elizabeth goes to attend on her sister and Darcy's interest in her grows. She is unaware of his attentions. Her close observation of him only deepens her prejudice.

She comes across Wickham, a fascinating officer of the militia regiment stationed at Meryton. His father had been steward to Darcy's father and he has very bad things to say of Darcy. He puts out a story that he has been ill-treated by Darcy in spite of his father's wishes. According to him Darcy is most arrogant and selfish. Elizabeth believes every word that he says and is full of sympathy for him, this adds to her anger against Darcy. Wickham avoids meeting Darcy but Elizabeth does not notice it.

At this point the whole party at Netherfield inexplicably leave for London and it seems, never intending to return. By now Bingley's interest in Jane is known to everybody and the village looks forward to his proposal. The sudden departure of the party shatters Jane.

In the meanwhile, a cousin of Elizabeth, Mr. Collins, who is the vicar at Hunsford makes a visit. He is comical and stupid. And he is to inherit Bennet's property. Lady Catherine de Bourgh, who is Darcy's aunt is his patroness. He proposes to marry one of the Bennet girls, and finding Jane on the point of marrying Bingley, proposes to Elizabeth (It is the most comical scene in the whole novel), who rejects him. Then Collins proposes to Charlotte Lucas, a neighbour and friend of Elizabeth.

Elizabeth goes to visit Charlotte at her home in Hunsford close to Rosings, the house of Lady Catherine de Bourgh. The lady is insolent, interfering and tyrannical and vulgar. If Darcy thinks Elizabeth's relations to be vulgar, his aunt is no better. Darcy visits his aunt and is once again thrown into the company of Elizabeth. Darcy's friend, Colonel Fitzwilliam lets it out that Darcy had been responsible for breaking off the relationship between Bingley and Jane. Darcy finds himself interested in Elizabeth and frequently calls at the parsonage. The climax comes when one day Darcy calls on Elizabeth when she is alone and proposes to her. He does it in a way that offends Elizabeth. He tells her how he has tried in vain to forget her and how he has been forced to propose to her in spite of his objections to her inferior connections. Elizabeth is surprised but she refuses him. She charges him with having wrecked the happiness of her sister and also having ill-treated Wickham. Darcy is stunned at the refusal and apologising to her leaves her.

he answers the two charges made against him. He interfered in Bingley's affairs because he thought that his friends love was not reciprocated by Jane. He also felt that her mother and two of her sisters were vulgar. About Wickham his explanation is that he is a bad and unscrupulous man who even tried once to persuade Darcy's sister to elope with him. Elizabeth cannot deny the truth of Darcy's observations on her family and she realizes that Darcy may be right with regard to Wickham's character. This is the turning point. She feels sorry for having offended Darcy.

A few months later, Elizabeth accompanies her uncle and aunt Mr. and Mrs. Gardiner, on a tour of northern England. They come near Pemberley, Darcy's country estate. The aunt wants to visit the place and Elizabeth agrees after making sure that Darcy is away and is not expected till the next day. The house-keeper is enthusiastic in her praise of her master. Darcy appears on the scene, having got back a day earlier. Elizabeth feels awkward first, but Darcy is very polite and gracious and wants to be introduced to her uncle and aunt. He wants Elizabeth to meet his sister Georgiana. He meets Elizabeth at the inn where she is staying. He brings Bingley also with him. Miss. Bingley reminds Darcy that he used to think Elizabeth not beautiful. Darcy replies, "It is many months since I have considered her as one of the handsomest women of my acquaintance". Elizabeth's regard for Darcy increases.

There is a setback now as news comes of Lydia's elopement with Wickham. The two have been traced to London. Elizabeth is miserable. And Darcy consoles her. Elizabeth leaves for Longbourn. Whatever hopes she may have had of Darcy proposing to her must now be at an end, for how can Darcy be expected to align himself with a family like hers after this disgrace? But actually this event brings out Darcy's love for Elizabeth. He goes to London, seeks out Wickham and Lydia, pays Wickham money and sees that he marries Lydia. Elizabeth learns of Darcy's part in the affair from an indiscreet remark of Lydia and from a letter from her aunt.

The Bingley party returns to Netherfield Park and soon Bingley renews his attentions to Jane. It is not long before he proposes to her and is accepted. Lady Catherine de Bourgh calls on Elizabeth to make her deny a rumour she has heard that she is going to marry Darcy. Elizabeth, though she has no hope of Darcy proposing to her after the family's disgrace, stands up to the haughty old woman and says that she will act in her own best interests. Lady Catherine de Bourgh goes to Darcy to talk to him about Elizabeth's behaviour. This has the effect of sending Darcy to Elizabeth, who accepts him.

This is the story of the novel, but a bare summary cannot bring out its greatness. There is a nice symmetry in the organization of the story. The focus of interest is the relationship between Elizabeth and Darcy. We can say that the novel deals with the initial misunderstanding and later understanding of these two about each other and themselves. The initial impulse to the misunderstanding comes from Darcy himself who by his rudeness offends Elizabeth. Darcy's reference to his implacability disposes Elizabeth to believe Wickham's account of Darcy's character. What she sees of Darcy's aunt and Miss. Bingley clouds Elizabeth's judgement. She has a pride in her ability to judge people and Colonel Fitzwilliam's reference to Darcy's part in "saving" a friend from an improvident marriage places Darcy in the harshest light. Darcy's proposal and her rejection of it forms the climax of the story. Darcy's long letter makes Elizabeth revise her opinion of him. Even while Elizabeth comes to understand Darcy's real character, she understands herself. She has prided herself on her discernment and her ability to judge people and now she feels that she has acted despicably in regard to Darcy. "Till this moment I never knew myself", she cries. Subsequent events serve to bring the two together.

Darcy, too, discovers himself. "I have been a selfish being all my life, in practice, though not in principle. As a child, I was taught what was right, but I was not taught to correct my temper. I was given good principles, but left to follow them in pride and conceit. Unfortunately and only son (for 124

many years an only child) I was spoiled by my parents, who allowed, encouraged, almost taught me to be selfish and overbearing, to care for none beyond my own family circle, to think meanly of all the rest of the world, to wish at least to think meanly of their sense and worth compared with my own. Such I was, from eight to eight and twenty; and such I might still have been but for you, dearest, and loveliest Elizabeth! What do I not owe you? You taught me a lesson, hard at first, but most advantageous. By you, I was properly humbled. I came to you without a doubt of my reception. You showed me how insufficient were all my pretensions to please a woman worthy of being pleased."

The Jane-Bingley relationship runs parallel to the main story of Elizabeth and Darcy. Jane also is beautiful and sensible like Elizabeth, but she does not have Elizabeth's independence of spirit. The setback in their relationship is mainly due to Darcy's intervention and with Darcy's growing affection for Elizabeth, their affair ends happily.

The third pair of lovers, Lydia and Wickham, provide a contrast of the other two pairs. Lydia lacks judgment and easily gets attracted to Wickham. She is typical of senseless young women who can be easily misled by gallants like Wickham. We notice how irresistible Wickham's charm is - even Elizabeth is misled by him. Her initial prejudice against Darcy is strengthened by Wickham's malicious references to him. She is disposed to think well of Wickham and ill of Darcy. If the story is concerned with Elizabeth's self-discovery, this is traced partly in terms of her disillusionment with Wickham. This illustrates how the various strands of the novel are closely woven together.

It is interesting to see how the different characters contribute to the main theme. Mr. Collins is a comic character - he has been called "a creature of his author's youthful fancy in its most hilarious mood." "Can he be a sensible man, sir?" Elizabeth asks her father and Mr. Bennet answers: "No, my dear; I think not. I have great hopes of finding him the reverse". In other words a comic character will usually be outside the main plot. But Collins is made to serve the plot. He draws and holds together Longbourn and Rosings. He helps to confirm Elizabeth in her prejudice against Darcy. It is at Rosings that the climax occurs. In the end he is responsible for Lady Catherine's visit to Longbourn which really brings about the marriage of Elizabeth and Darcy.

Incidentally Lady Catherine too has an important role, It is her interference in their affairs that brings Elizabeth and Darcy together in the end. As Elizabeth says ironically, "Lady Catherine has been of infinite use, which ought to make her happy, for she loves to be of use".

Finally a note on Mrs. and Mr. Bennet. Mrs. Bennet "was a woman of mean understanding, little information, and uncertain temper, when she was discontented, she fancied herself nervous. The business of her life was to get her daughters married; its solace was visiting and news". This is how Jane Austen sums up Mrs. Bennet at the end of the first chapter when we have heard her conversation with her husband. This puts Mrs. Bennet where she remains throughout the novel. She is the triumph of Jane Austen's comic art. Her comic essence is that she is incapable of any but her habitual, and inapposite reaction to life. It is a stroke of Jane Austen's genius that she devised the theme of the entail for Mrs. Bennet. Mrs. Bennet's variations on her favourite subject provide inexhaustible comedy.

Mr. Bennet is "so odd a mixture of quick parts, sarcastic humour, reserve, and caprice..." He is a detached observer of life. He has a shrewd intellect and a keen power of observation. He perceives Elizabeth's distinction from his other daughters, he is contemptuous of his wife and the three youngest daughters. He judges Collins, Wickham, and Bingley correctly. But he is too sneering in his tone as he talks to his wife. While Jane Austen uses him to express her own irony, she is harsh on him and his wife for being irresponsible as parents.

Jane Austen's presentation of character is subtle, precise and truthful. This is what makes for the compelling power of her narrative

SCE - 1

- A. What was the main aim of Mrs. Bennet?
 - B. What was the story of Pride And Prejudice about?
-
-
-
-

4.4 Let's Sum Up

This unit has discussed the actual story of Pride And Prejudice. It has explained the relationship between Elizabeth and Darcy, their first impressions of each other and their understanding of each other at the end. It has discussed the unscrupulous characters like Wickham and stupid and comic characters like Mr. Collins. It has discussed Mr. and Mrs. Bennet, the irresponsible parents in the novel.

4.5 Sample Questions

1. Describe what had transpired between Darcy and Elizabeth till the end when they got married.
2. Write a short note on Mrs. Bennet.
3. The Jane-Bingley relationship.

4.6 Answers to self-check exercises

1.
 - A. Mrs. Bennet's main aim was to get all her daughters married.
 - B. The story of Pride And Prejudice was about the relationship between Darcy and Elizabeth, their misunderstanding each other and their realization of their mistakes.

UNIT - 5 INDIAN WRITING IN ENGLISH

5.0 Objectives

After going through this unit you will be able to:

- * see that Indians writing in English face certain problems
- * discuss that Indian Writers write in English because English is the language that bridges the gap between the diverse religious and cultural backgrounds of India, by writing in English the writer gets wider audience than by writing in regional language.
- * discuss various Indo-Anglian writers and their works.

5.1 Contents

- 5.0 Objectives
- 5.1 Contents
- 5.2 Introduction
- 5.3 Indian Writing in English
- 5.4 R.K. Narayan and his works
- 5.5 Let's sum up
- 5.6 Sample Questions
- 5.7 Answers to self-check exercises

5.2 Introduction

This unit discusses the need for Indian writing in English. It discusses the themes made use of by the writers. It explains the nature of R.K. Narayan's writings. It discusses R.K. Narayan's balanced and multi-dimensional view of human life.

5.3 Indian Writing in English

R.K. Narayan's latest novel in English, *A Tiger for Malgudi* belongs to that body of writing broadly categorised as Indian writing in English. This itself belongs to a larger field called Commonwealth Literature. Commonwealth Literature has been loosely defined as meaning the new literatures in English within those areas of the world that broadly comprise the British Commonwealth. It thus refers to all literatures written or translated in English - an English which helped the colonized intellectual to assert his national identity and provided him with a language in which he articulated the profoundest creative urges and aspirations of a distinctive sensibility.¹ The new intellectuals, as thinking beings produced by the interaction between two cultures, were caught

between tradition and modernity and compelled to define their place and that of their societies in the world.

The Indo-Anglian aspiration in literature faces two large handicaps first, it endeavours to create literature in a language which in most cases has been acquired rather than spoken from birth; second, it seeks to establish a distinct literature in a language in which great literature already exists.² English as a language, bridges the gap between the diverse religious and cultural backgrounds of India, and thus permits the Indo-Anglian novelist a wider "Indian" audience than that available to purely "regional" writers. He is, however, on uncertain ground, for he cannot take for granted the similar background and common experiences that a Bengali, Tamil or Marathi novelist shares with his particular audience. The Indo-Anglian novelist has sometimes attempted to solve this problem by selecting themes and situations that have a "pan-Indian" significance patterns familiar to all Indians.

Rashipuram Krishnaswamy Narayan, one of the stalwarts of Indo-Anglian fiction, was born on October 10, 1905, in the city of Madras in a Brahmin family. The family soon shifted to Mysore, where Narayan grew up and was educated. In 1957, he visited the United States of America, and in 1961 received the Indian Sahitya Akademy for his novel, *The Guide*. In 1964, he visited the Soviet Union to attend a literary seminar of Asian and African writers. Narayan has published several novels and collections of stories, among which are *The Bachelor of Arts*(1937), *The Dark Room*(1938), *An Astrologer's Day and other Stories*(1947), *The Financial Expert*(1954), *The Guide*(1958), *The Man-Eater of Malgudi*(1961), *The Vendor of Sweets*(1967) and *A Horse and Two Goats*(1970). His latest novel, *A Tiger for Malgudi*, was published in 1982. Except for brief periods of work as a school-master and a newspaper correspondent, Narayan has concentrated exclusively on writing - rather unusual phenomenon in modern Indian literature.

Narayan's novels are all set in a place called Malgudi, a small, imaginary town in South India, which is felt as a "living ambience" in his fiction. The small town of Malgudi is both a concrete individual place and at the same time representative of a general social condition. While being a particular location, it is also any Indian small town. As William Walsh has remarked, "Malgudi is an image of India and a metaphor of everywhere else."³

A theme much used by Indian writers who sought to imbue their work with situations having more or less the same validity over all India, was the freedom struggle. The independence movement in India, a movement that affected all classes, was both a political struggle and an emotional experience. Many of the English novels of this period deal with the national movement as background or as theme. Raja Rao's *Kanthapura* and Mulk Raj Anand's *Untouchable* may be cited as examples. In both novels, the Mahatma emerges as a symbol of united India, and India struggling to free herself from alien domination. Though Gandhism as a political ideology meant very little to Narayan, he nevertheless wrote a whole novel *Waiting for the Mahatma* in which Gandhi figures as a prominent influence upon one of the novel's characters. To the extent to which it is a political novel, it does not enlarge "our awareness of Gandhi or his era one bit". *Waiting for the Mahatma* has, in fact, been characterised as one of Narayan's weakest novels, neither "a successful novel nor good comedy".⁴

The East-West theme is another subject which occupies the attention of a large number of Indian writers. An important theme of all modern Indian history, society and politics, it enters directly or indirectly, covertly or implicitly into all modern Indian literature as well. In the case of Indo-Anglian writers it seems almost inescapable of only because in their case it is further reinforced by the logic of the language which they use and of the classics in which that language is embodied.⁵

personal levels, where it becomes an individual's search for identity. R.K. Narayan and K. Nagarajan are two examples of writers who have left this aspect of the East-West theme relatively untouched. In Narayan's work, especially, it seems non-existent except in *The Vendor of Sweets* and briefly in the last scene of *The Guide*. Narayan mainly focuses on the cultural and social impact of the West upon a considerable section of Indian society striving to live its daily life in a definite historical situation. Malgudi, an Indian small town, stands between the East and West, and is a nice blend of both. Malgudi is where much of the Indian middle-class has lived, the "unique cultural character" of that class being a definite by-product of the pervasive British presence and British educational policy. The characters who inhabit Narayan's novels - the mission school boys, the English Teacher, the Bachelor of Arts, the printers and editors of English weeklies - are all types that emerge from the historic mixing of the East and the West. Malgudi thus embodies the East-West blend as it has affected real, day-to-day living in India.⁶

SCE - 1

What are the two major handicaps faced by the Indo-Anglian writers?

5.4 R.K. Narayan and His Works

Another popular theme in Indo-Anglian fiction is renunciation-renunciation of worldly goods and possessions or the sacrifice of selfish motives, passion and emotional bondage. In R.K. Narayan's novels, this idea operates quickly behind certain characters and situations. Though the protagonists vary from novel to novel - he may be a student, a teacher, a financial expert, or a fighter for emancipation they all seek to achieve, in the words of Chandran in *The Bachelor of Arts*, a life "freed from distracting illusions and hysterics". This idea may also be termed an impulse towards spiritual maturity and it is sustained throughout Narayan's work. The striving towards spiritual maturity is meticulous and accurate, and defined in clearly specified circumstances, thus leaving the reader with the conviction of an individual living chequered, stumbling life.⁷ In *A Tiger for Malgudi*, for example, we chart the progress of a tiger towards wisdom and spiritual maturity, aided by an ascetic. Again, in *Waiting for the Mahatma*, the Mahatma himself is pictured as a saint who can sympathise with ordinary men but at the same time remain detached and retain an internal calm.

The ideal of asceticism runs through Indo-Anglian fiction as a recurrent and compulsive motif. The fictional characters are usually men who live in the world but are detached from it. Raju in *The Guide* may be cited as an example of the isolated individual human being, who nevertheless collaborates with the community. The career of Raju embodies and justifies this double insight. At the end of the novel, when Raju stands up to his knees in water, the moment of his greatest public success is also that of his greatest isolation". Raju rises to the occasion, and plays the role of the Mahatma genuinely at last, accepting its responsibilities, and even coming to believe in "its saving possibilities" for the entire community.⁸ Here, then, is a case of the scoundrel turned ascetic.

Another theme much used by Indian writers in English is the use of mythical parallels. The use of myth includes not only literary myths but also local legends, folk-lore and primitive ritual. Myths in Indo-Anglian fiction have generally been used in two distinct ways: as part of a digressional technique as in Raja Rao's *Kanthapura*, where the writer uses the legend of Rama and Ravana, or good against evil, as an expression for the Gandhian struggle against the brute force of the British Empire; or as a structural parallel where a mythical situation underlies the whole or part of a novel. The *Man-Eater* of Malgudi portrays the opposition between Nataraj, the, "meek and tolerant" printer, and Vasu, the "dynamic man of action and seems to exemplify the Puranic conflict between sura and asura, the gods and the demons. The *Man-Eater* of Malgudi has a clearly mythical design-order is dislocated and then restored and the conclusion as in many of Narayan's novels is a return to repose and stability.⁹

Narayan's habitual mode of perception has a touch of irony, an irony which enables him to achieve a balanced, multi-dimensional view of the panorama of human life. Narayan's fiction consistently creates a credible universe observed with an unerring but uniformly tolerant sense of human incongruity.¹⁰ It may be said of Narayan that with him "tracts of human experience are looked at with an affectionately ridiculing eye-such treatment bringing out the note of the bizarre, of human queerness in the activities of many sorts of people, businessmen, printers, teachers, holy men, press agents, money-lenders" and the like.¹¹

SCE - 2

What is the popular theme in R.K. Narayan's fiction?

5.5 Let's sum up

This unit has discussed the need for Indian writers to write in English. It has discussed two major themes used by Indo-Anglian writers. It discusses R.K. Narayan's novels their background, their setting and the way he looked at the human experiences. This unit explained that the idea of renunciation of worldly possessions and the sacrifice of selfish motives operates quietly behind certain characters and situations in R.K. Narayan's novels.

5.6 Sample Questions

1. Who are the major Indo-Anglian novelists? Name some of their novels.
2. R.K. Narayan is one of the stalwarts of Indo-Anglian fiction. Explain.

5.7. Answers to self-check exercises

1. Indo-Anglian writers face two major handicaps, one is, they endeavour to create literature in a language which in most cases has been acquired rather than spoken from birth, the other is, they seek to establish a distinct literature in a language in which great literature already exists.
2. The popular theme of R.K. Narayan's fiction is the idea of renunciation of worldly possessions or the sacrifice of selfish motives, passion and emotional bondage.

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UNIT - 6 A TIGER FOR MALGUDI

6.0 Objectives

After going through this unit you will be able to:

- * see that R.K. Narayana's A Tiger For Malgudi is based on the life of a tiger
- * discuss the four sections into which this novel can be divided.
- * explain that the tiger - the main character in the novel moves on three planes which depict the three worlds of the tiger.

6.1 Contents

- 6.0 Objectives
- 6.1 Contents
- 6.2 Introduction
- 6.3 A Tiger For Malgudi
- 6.4 The three worlds of the tiger
- 6.5 Let's sum up
- 6.6 Sample Questions
- 6.7 Answers to self-check exercises

6.2 Introduction

This unit discusses the life of a tiger, the main character in the novel. It explains the four sections the novel is divided into. It shows the contrast between the free and the youthful tiger roaming about in the jungles and the old tiger peacefully contemplating in a zoo. It explains the journey of the tiger through three planes or three worlds - innocence, experience and finally knowledge.

6.3. A Tiger For Malgudi

R.K. Narayan's latest novel. A Tiger for Malgudi is based, as the title indicates, on the life of a tiger. The novel is a recapitulation of his past by the tiger who looks back upon various aspects of his life and recounts it to the reader. The novel may be broadly divided into four sections, each section dealing with a particular stage in the tiger's life. Section one comprises the early life of the tiger in the forest of Mempi, his existence as a wild beast in the company of his mate and cubs, and his acknowledged status as the Supreme Lord of the jungle. Section two deals with his first venture into human society after the death of his family, his capture by Captain, the circus-owner, and his humiliating treatment as a performer in the circus. The third section describes the tiger's escape from

dealing with a particular stage in the tiger's life. Section one comprises the early life of the tiger in the forest of Mempi, his existence as a wild beast in the company of his mate and cubs, and his acknowledged status as the Supreme Lord of the jungle. Section two deals with his first venture into human society after the death of his family, his capture by Captain, the circus-owner, and his humiliating treatment as a performer in the circus. The third section describes the tiger's escape from the circus after the death of Captain, and the futile efforts made to capture him, while the last section depicts his transfer to a zoo with the aid of an ascetic who adopts him as a travelling companion. The novel has for its theme the spiritual evolution of the tiger, an evolution shaped and guided by the ascetic who adopts the tiger as his companion. As Narayan comments in his Preface:

The 'Tiger Hermit employs his powers to save the tiger and transform it inwardly-working on the basis that deep within the core of personality is the same in spite of differing appearances and categories, and with the right approach you could expect the same response from a tiger as from any normal human being.

Narayan here takes his stand upon the philosophy of Hinduism, which declares that all creatures possess a soul and are, therefore, part of the same essential being, though they may vary in appearance. The soul or self in all creatures is in various stages of evolution during a cycle of births and deaths, which has to continue until the final stage of self-realisation is reached, a stage at which the individual soul or self discovers its oneness with the Universal Self or the Supreme. At this point, all earthly categories melt away, and the soul experiences the bliss and ecstasy of total liberation from worldly bondage.

This major theme of the novel is brought out through a scheme of oppositions and contrasts which span the novel and render it of absorbing interest.

The first and major opposition is that between the past and the present and the interval between the two. The tiger's early life in the forest with his present comfort as the occupation of a zoo. It also depicts the contrast between Youth and Old Age: between the glorious youth of the tiger, when he roamed the jungles with freedom and pride and "every creature in the jungle trembled", and his peaceful, contemplative old age.

With youth go the power and pride of strength, as the tiger strides carelessly over the forest, delighting in his superior status. As he himself says:

I considered myself the Supreme Lord of the jungle afraid of no one, striking terror in others. It was, naturally, a time of utter wildness, violence and unthinking cruelty inflicted on weaker creatures. Everyone I encountered proved weaker and submissive, but that submissiveness did not count. I delivered the fatal blow in any case when I wished and strode about as the king of the forest. (13)

I tried to attain some kind of purification by
 reducing the frequency of seeking food.
 Nor did I kill recklessly as I used to in my
 jungle days-any game of any size or bulk,
 I used to slaughter,consume it partly,and
 return to the fly-covered remnant again the
 next day. I could not bear to recollect this
 habit : it nauseated. Nowadays I went
 into the jungle and stalked the littlest game,
 just sufficient enough to satisfy my hunger
 of the moment and not my gluttony.
 (137-138)

This introduces the theme of the growth of consciousness and awareness in the tiger, a sort of spiritual transformation in which he is initiated by the ascetic. The tiger at the beginning of the book is a different "individual" from the one at the end, and this is due, mainly, to the growth of spiritual knowledge and the gradual dawning of wisdom. In this he is helped by the hermit who discourses to him about life, existence, death and God, and furthers his basic spiritual understanding of the world and its complex being. As he does so, the tiger begins to change and mature in wisdom and knowledge. As he says towards the end of his life :

You are not likely to understand that I am
 different from the tiger next door, that I
 possess a soul within this forbidding
 exterior. I can think, analyse, judge,
 remember and do everything that you can
 do, perhaps with greater subtlety and sense.
 I lack only the faculty of speech.(11-12)

The tiger, a member of the animal kingdom, is here comparing himself to a human being, capable of reasoned judgement and thought. The tiger thus realises that one cannot judge by appearances only and should not be deceived by them.

Together with these theme goes that of Freedom versus Bondage. At the beginning of his career, the tiger is wild and strong, a magnificent untamed specimen wandering about in his vast jungle domain, unhindered and free. His capture and calculated torture by the circus-owner, Captain, are far different from the wild freedom he had enjoyed:

I can hardly describe that kind of suffering,
 an emptiness, a helplessness, and a hopelessness
 behind the bars Bars of iron
 unbending and perpetually pressing against
 one's face.(41)

His mental suffering is as great as his physical bondage, for he is permitted no will of his own and is utterly subordinate to the whims and caprices of the human beings around him. He suffers humiliation and indignity at the hands of Captain, who forces him to perform a series of petty tricks to be staged before an applauding audience.

In the last section, however, when the tiger escapes from Captain and is adopted by his hermit, the scene shifts again from bondage to freedom. But the nature of this freedom is different for, now the tiger is different. His many experiences have humbled his pride, he has lived in the company of human beings and been powerless against them, and he is now older and wiser. In the company of the ascetic, he has time for contemplation and begins to ponder many things. The spiritual transformation slowly taking place in him crystallizes into a quest for identity, a search that continues beyond the confines of the novel.

SEC - 1

What are the four stages of the tiger's life!

6.4 The Three worlds of the Tiger

The novel moves on three planes which depict the three worlds of the tiger—the natural, untamed world of the forest where the tiger normally dwells; the mundane, everyday human world of Captain and the film-producer, Madan; and the remote peace of the hermit's world, the world of contemplation and spiritual transcendence.

The main character the tiger, moves through these three worlds, residing in each for a brief period. His life may be seen as a journey in time, through the three stages of innocence, experience and finally knowledge. The forest may be taken to symbolise the vale of ignorance, the circus, the amusing and perhaps meaningless pantomime of life and experience, where one performs a part on the stage of the world. The last stage signifies meditation and tranquillity, a stage when one can muse upon the past and philosophise about the meaning of life and existence. The journey may thus be seen as a process of evolution - as the steps one takes in the acquisition of spiritual enlightenment.

The language of the novel serves, in many ways, to reinforce the content. The prose is limping and clear, touched occasionally with flashes of ironic humour. The shifting play of perspectives in the novel is illustrated by juxtaposing the first-person narrative of the tiger with the narrative of the author as observer of the action. This shift in point-of-view enables the tiger to come to life as a distinct character, and allows the reader an insight into her personality. The dialogue between the human beings who inhabit the world of the novel is enlivened by touches of wry humour, almost as if Narayan is laughing up his sleeve at the petty antics of humankind.

SEC - 2

Name the three planes the tiger moves through.

6.5 Let's sum up

This unit has discussed the life of the tiger as narrated by the tiger itself. It has explained the four stages of the tiger's life: 1. The tiger in the forest as the supreme lord. 2. The tiger in the captivity by a circus captain and its humiliating treatment. 3. The tiger's escape from the circus. 4. The transfer of the tiger to a zoo. It has discussed the three stages - the innocence, the experience, and the knowledge through which the tiger travels in time.

6.6 Sample Questions

1. Describe briefly the four stages of the tiger's life.
2. Explain the influence of the hermit on the tiger and the tiger's spiritual transformation.

6.7 Answers to self-check exercises

1. Section : 1 Early life of the tiger in the forest of Mempi.
Section : 2 Tiger's first venture into human society after the death of his family, his capture and life in the circus.
Section : 3 Tiger's escape from the circus after the death of the captain
Section : 4 Tiger's transfer to the zoo with the aid of ascetic.
2. Three worlds of the tiger:
 1. Innocence
 2. Experience
 3. Knowledge.

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III YEAR DEGREE COURSE IN ENGLISH LITERATURE

Paper III A Study of English Literature

And

Language And Forms of Literature

ASSIGNMENT - 1

Section - A

- (a) Answer the questions in 250 words each.
1. What do you know about the Romantic Age ?
 2. Describe how the form of Tragedy evolved from early classical drama and developed gradually to its present state ?

Section - B

- (b) Answer the following in about 125 words.
3. What is the significance of 'Beowulf' ?

Cut Here

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Paper III A Study of English Literature

And

Language; and Forms of Literature

ASSIGNMENT - 2

Section - A

(a) Answer the questions in 250 words each.

1. What was the contribution of Shakespeare to the English Drama?
2. Show how language families are formed and developed.

Section - B

(b) Answer the following in about 125 words.

3. Write about the influence of French on the English Vocabulary.

Cut Here

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III YEAR DEGREE COURSE IN ENGLISH LITERATURE

Paper III A Study of English Literature

And

Language; and Forms of Literature

ASSIGNMENT - 3

Section - A

- (a) Answer the questions in 250 words each.
1. 'Lydia and Wickham in Pride And Prejudice provide a contrast to the other two pairs in the Novel.' Explain.
 2. What are the four sections of 'A Tiger for Malgudi' ?

Section - B

- (b) Answer the following in about 125 words.
3. What are the distinguishing features of the Modern Novel ?

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FACULTY OF ARTS

B.A. III YEAR EXAMINATION ENGLISH LITERATURE

Paper III : The History of English Language and Literature

And

Forms of Literature

Model Question Paper

Time: 3 Hours

Max. Marks: 100

Min. Marks: 35

Section - A

Answer any four of the following :

- (1) Describe the special features of Old English and compare them with those of Modern English.
- (2) Show how language families are formed and developed
- (3) What was the contribution of Shakespeare to the English Drama ?
- (4) Discuss the difference between the Authentic and the literary epics. Give at least one example each.
- (5) Name some of the great novelists of the Eighteenth Century and describe their contribution to the form of the novel.
- (6) What do you know about the Twentieth Century English Poetry?
- (7) Comment on the Title of *Pride And Prejudice*.
- (8) What are the four sections of 'A Tiger For Malgudi'?

Section - B

Answer any five of the following :

- (9) How did the Latin Language influence English?
- (10) What is Standard English?
- (11) Write briefly about Shakespeare's tragic heroes.
- (12) Write a note on Ben Jonson's dramatic genius.
- (13) Name the metaphysical poets and describe their special features ?
- (14) Write briefly about the best known writers of the personal essay.
- (15) Describe the themes of Matthew Arnold's poems.
- (16) What changes did James Joyce introduce in the technique of the Novel?
- (17) Comment on the role of Wickham in *Pride And Prejudice*.
- (18) Comment on the theme of freedom versus bondage in 'A Tiger For Malgudi'.

B.A. DEGREE

THIRD YEAR COURSE IN ENGLISH LITERATURE

PAPER - III

**THE HISTORY OF ENGLISH LITERATURE
AND LANGUAGE AND FORMS OF
LITERATURE**

- BLOCK 1. The History of English Literature
BLOCK 2. The History of English Language
BLOCK 3. Forms of literature
BLOCK 4. The Study of the Novel

Jane Austen Pride And Prejudice
R.K. Narayana A Tiger For Malgudi

PAPER - IV POETRY

- BLOCK 1 John Donne A Valediction Forbidding Mourning',
John Milton 'Lycidas'
Alexander Pope 'The Rape of the Lock' - Canto 1
BLOCK 2 William Wordsworth 'Tintern Abbey'
John Keats 'Ode to a Nightingale'
BLOCK 3 Matthew Arnold 'Dover Beach'
Lord Alfred Tennyson 'Ulysses'
Robert Browning 'My Last Duchess'
BLOCK 4 W.B. Yeats 'The Second Coming'
A.K. Ramanujan 'Small Scale Reflections on a Great Hou

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