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Course: BA Hons. English (SEM II)

Paper: Shakespearean Drama

Paper Code: BAENGH102

1. Comment on the structure of the play *Othello*.

Ans – Shakespeare's *Othello* is one of his best crafted tragedy. The play is divided into five acts. Act One is the exposition, Act Three is the Climax or turning point of the play, Act Five is the resolution. The action starts moving no later than after the first ten lines of the play. We notice that the tragedy has a three-part structure. The first part consists of the marriage of Othello; the second part deals with the poisoning of Othello's mind by Iago, and the third of Othello's murder of Desdemona and his discovery of how he has been duped by Iago. As is evident, each part arises naturally out of what has preceded it and carries forward the theme to its logical conclusion. Within these three divisions, Shakespeare takes care of the four structural phases into which his plays are divisible, i.e. exposition, complication and development, climax and denouement or catastrophe. These are, of course, also the recognised structural divisions of a dramatic work according to classical critical theory.

The exposition is the introductory opening of a play which reveals the general situation from which the complication in the plot arises. In Shakespeare's work the space devoted to each of these structural divisions is not uniform but differs vastly from play to play. The most characteristic expositions of Shakespeare open with a conversation which is seen to have been already in progress. The development or complication of the plot is, of course, the longest part of a play. The nature of the conflict which is the basis of the development is peculiar in *Othello*. The real conflict in *Othello* lies in Iago's diabolical attempts to poison Othello's mind, and Othello's: desperate, though futile, attempts to keep his sanity, and his faith in Desdemona, intact. At a certain stop during the rising action of the play, the conflict takes a decisive turn and reaches a climax. In *Othello*, this may be said to happen at the end of the Temptation Scene, i.e. Act III, Scene III. Then the falling action of the play commences, ending in the denouement and resolution, which in this case consists of Othello's tragic murder of Desdemona.

*(write about the division of five Acts-Shakespeare's way of writing dramas-literary techniques in Elizabethan play-Opening-conflict-climax-ending.)

2. Comment on the ending scene of the play *A Midsummer Night's Dream*.

Ans – Like most of the Shakespearean Comedy, *A Midsummer Night's Dream* ends on Marriage and festivities. The play has come full circle, and the cast has now returned to the palace where Theseus and Hippolyta discuss the strange tale the lovers have told them about the events of the previous evening. The joyous lovers enter, and Theseus decides it is time to plan the festivities for the evening. Of all the possible performances, the play "Pyramus and Thisbe" turns out to be the most promising. Theseus is intrigued by the paradoxical summary of the play, which suggests it is both merry and tragical, tedious and brief. Philostrate tries to dissuade Theseus from choosing this play, but Theseus thinks its simplicity will be refreshing.

The element of meta-theatricality also comes at the end of the play. The players present the play "Pyramus and Thisbe," accompanied by the lovers' critical commentary. Hippolyta is disgusted by this pathetic acting, but Theseus argues that even the best actors create only a brief illusion; the worst must be assisted by an imaginative audience. Following the performance, Bottom arises from the dead, asking Theseus if he'd like to hear an epilogue or watch a rustic dance. Theseus opts for the dance, having lost patience with the players' acting.

Later on, the play concludes with three epilogues. The first is Puck's poetic monologue, delivered while he sweeps up the stage. Oberon and Titania offer their blessing on the house and on the lovers' future children. The play ends with Puck's final speech, in which he apologizes for the weakness of the performance and promises that the next production will be better.

*(write about Elizabethan comedy-Shakespearean comedy-ending on marriage-wedding feast-songs-dance-(meta-theatricality)-intermingling of plots-Puck's soliloquy.)

3. Comment on the title of the play *Othello*.

Ans – *Othello*, in full *Othello: the Moor of Venice*, tragedy in five acts by William Shakespeare, written in 1603–04 and published in 1622 in a quarto edition from a transcript of an authorial manuscript. The text published in the First Folio of 1623

seems to have been based on a version revised by Shakespeare himself that sticks close to the original almost line by line but introduces numerous substitutions of words and phrases, as though Shakespeare copied it over himself and rewrote as he copied. The play derives its plot from Giambattista Giraldi's *De gli Hecatommithi* (1565), which Shakespeare appears to have known in the Italian original; it was available to him in French but had not been translated into English. Shakespeare naming his play after his tragic hero is common. But there is also duality that arises in the portrayal of that character specifically in the case of Othello as a moor and a Venetian Army General. How Shakespeare is representing an Outsider in Elizabethan age, and giving power to him at the same time.

*(giving centrality to the character of Othello-talk about duality in portraying Othello-compare other titles of Shakespeare's tragedy-talk about the source of the play-the idea of moor and its context in the play.)

4. In which genre you will place Shakespeare's *Othello* and why?

Ans – Shakespeare *Othello* is considered to be a domestic tragedy. If we follow Aristotle's definition of Tragedy:

“A tragedy is the imitation of an action that is serious and also, as having magnitude, complete in itself; in appropriate and pleasurable language; in a dramatic rather than narrative form; with incidents arousing pity and fear, wherewith to accomplish a catharsis of these emotions.”

The main protagonist of the play, Othello, is the perfect example of a tragic hero. Shakespeare was influenced by Aristotle's concept of a tragic hero and used Aristotle's principles to create Othello. William Shakespeare attempted to create an Aristotelian tragedy play with a tragic hero and succeeded in Othello, the Moor of Venice by weaving in pity and fear into each line and action. The power of pity and fear creates the upmost tragic situation and follows in accordance of Aristotle's definition of tragedy. Othello makes the ultimate act as a tragic hero by killing himself at the end of the play.

*(Shakespearean tragedy-Elements of tragedy-tragic hero-hamartia-talk about the opening and the ending of the play-conflict.)

5. Comment on the portrayal of female Characters in *Othello*.

Ans- William Shakespeare's tragedies focus on the heroic flaws of primarily male characters, but unlike many popular playwrights of his time, Shakespeare wrote vibrant roles for women. Although women were forbidden from appearing on stage at the time, Shakespeare developed complex and powerful female characters. *Othello* features only three female characters. All three play a pivotal role in the plot, but the women of *Othello* also reveal some of Shakespeare's views on women and marriage. The wife of a general has to demonstrate unquestioned loyalty and submission to her husband. Despite her elevated status as compared to the other female characters in the drama, she is bound by norms. Iago knows she is bound her limits which will not let her escape his infallible plan. The other women in the drama are also bound by their roles in the society and their weaker and secondary status is evident. There are mainly three women playing active roles in the drama – Desdemona, Emilia and Bianca. Desdemona has sealed her own fate when she escaped with Othello. Her life has changed course but she cannot question or reject Othello even when he accuses her of disloyalty. She keeps playing a submissive and loyal wife and at the end courts death unable to find a way out of the relationship that strangles her. In Shakespeare's times, this was the norm in the society and the women were expected to remain content with their secondary status and being rebellious was a sign of bad character. Emilia tries to voice her anguish but she is silenced by her husband who is under his skin a worse husband than Othello. Bianca is a courtesan or a prostitute whose job is to entertain the men in her society. While Desdemona and Emilia enjoy respectable positions in their society, she is a stray and it's her status in the society that she cannot be bound by relationships which keeps her from finding the love and joy in her life.

*(loyalty and respect-marital bond-to remain faithful till the end-Desdemona-Emilia-Bianca-patriarchal society-Elizabethan age and women-compare representation of other female characters in Shakespearean Tragedies.)

6. Describe the setting of the play *A Midsummer Night's Dream*.

Ans- The setting of *A Midsummer Night's Dream* as a comedy is very important. The play takes place partly in the city of Athens, and partly in the forest that lies beyond the city's

walls. This split between city and forest is thematically significant. The city of Athens is depicted as a place of civilization, law, and order, while the forest is a place of wildness, anarchy, and chaos. As if to underline the idea of Athens as a place of law and order, the play opens with Egeus bringing a legal dispute before Theseus. As duke of Athens, Theseus stands as the city's chief legal authority. His primary responsibility is to uphold the law, which he attempts to do when he rules that Hermia must obey her father and marry Demetrius instead of Lysander. In contrast to this display of Athenian rule of law, the forest appears decidedly unruly—which is to say, ruled by fairy mischief. The forest is a place where social norms break down, as exemplified in the increasing chaos and confusion that afflicts the Athenian lovers as well as Titania and Nick Bottom.

Even as Shakespeare sets up an opposition between city and forest, the events of the play complicate this opposition. Athens supposedly symbolizes civilization, and its system of law and order indicates a degree of rationality. Yet the grim punishment Theseus threatens in the event of Hermia's disobedience seems completely out of proportion for her crime. Her crime, after all, is simply loving Lysander—a man, it should be noted, who possesses a similar status as her father's favourite, Demetrius. Considering that from a socioeconomic perspective the two rivals are well matched, it makes rational sense that Hermia should be able to marry whichever suitor she wants. Thus, Egeus and the patriarchal law he cites can be seen as cruel, uncivilized, and irrational. A similar reversal occurs in the case of the forest. The forest is a space marked by chaos, and indeed, lots of chaotic events occur in the forest over the course of the play. Yet these events have the unexpected result of restoring proper order among the young lovers, ensuring them all a safe return to Athens. Where Athenian law and order fails, forest mischief ultimately succeeds.

*(city of Athens-woods-world of humans-world of fairies--dream element-magic-fantasy-Romantic comedy-compare the setting of *As You Like It*-the liberating space of forest-no societal rules.)

7. Comment on the character of Bottom in the play *A Midsummer Night's Dream*.

Ans – Nick Bottom is one of the boisterous characters in the play *A Midsummer Night's Dream*. The comedy surrounding the overconfident weaver Nick Bottom is hilariously overt. The central figure in the subplot involving the craftsmen's production of the "Pyramus and Thisbe" story, Bottom dominates his fellow actors

with an extraordinary belief in his own abilities (he thinks he is perfect for every part in the play) and his comical incompetence (he is a terrible actor and frequently makes rhetorical and grammatical mistakes in his speech). The humour surrounding Bottom often stems from the fact that he is totally unaware of his own ridiculousness; his speeches are overdramatic and self-aggrandizing, and he seems to believe that everyone takes him as seriously as he does himself. This foolish self-importance reaches its pinnacle after Puck transforms Bottom's head into that of an ass. When Titania, whose eyes have been anointed with a love potion, falls in love with the now ass-headed Bottom, he believes that the devotion of the beautiful, magical fairy queen is nothing out of the ordinary and that all of the trappings of her affection, including having servants attend him, are his proper due. His unawareness of the fact that his head has been transformed into that of an ass parallels his inability to perceive the absurdity of the idea that Titania could fall in love with him.

*(Robin Goodfellow- Oberon's jester-only character to interact with both the world (humans and fairies)- mischief-love potion-supernatural world.)

8. Comment on the imagery of Moon in the play *A Midsummer Night's Dream*.

Ans – With four separate plots and four sets of characters, *A Midsummer Night's Dream* risks fragmentation. Yet Shakespeare has managed to create a unified play through repetition of common themes — such as love — and through cohesive use of imagery. Shining throughout the play, the moon is one of the primary vehicles of unity. In her inconstancy, the moon is an apt figure of the ever-changing, varied modes of love represented in the drama. As an image, the moon lights the way for all four groups of characters.

The play opens with Theseus and Hippolyta planning their wedding festivities under a moon slowly changing into her new phase — too slowly for Theseus. Like a dowager preventing him from gaining his fortune, the old moon is a crone who keeps Theseus from the bounty of his wedding day. Theseus implicitly invokes Hecate, the moon in her dark phase, the ruler of the Underworld associated with magic, mysticism, even death. This dark aspect of the moon will guide the lovers as they venture outside of the safe boundaries of Athens and into the dangerous, unpredictable world of the forest.

In this same scene, Hippolyta invokes a very different phase of the moon. Rather than the dark moon mourned by Theseus, Hippolyta imagines the moon moving quickly into her new phase, like a silver bow, bent in heaven. Later in the same act, the moon alters once again, returning to her role as Diana, the chaste goddess of the hunt. Theseus declares that if Hermia does not marry Demetrius as her father wishes, she will live a barren life. As the play progresses, the moon will continue her transformations, accompanying all of the characters through their magical sojourns.

Guiding Theseus and Hippolyta as they prepare for their wedding, the moon also shines over the quarrelling Oberon and Titania, who seek a way to patch up their failing marriage. As Oberon says when he first sees Titania, they are "ill met by moonlight.

*(fantasy-dream-magic-manipulation-love potion-humans-fairies-different world-Puck-dream.)

9. Identify and Comment on Shakespeare's famous line from his plays -"Et tu, Brute?"

Ans- "Et tu Brute" appears in Act 3, Sc 1 of William Shakespeare's *Julius Caesar*. The most famous quote of the play, "Et tuBrute?" spoken by Caesar right before he is stabbed by his beloved Brutus, marks another notable departure from the source text. The line, Latin for "you, too, Brutus?" is lifted from Suetonius's *The Twelve Caesars*, which describes the first eleven emperors of Rome. After Julius Caesar defeated his rival general Pompey in battle, the people of Rome rejoiced and praised Caesar's accomplishment. In Shakespeare's play, Caesar was warned by a fortune teller known as a soothsayer to 'Beware the Ides of March,' but Caesar ignored him and continued celebrating his victory. Caesar's long-time friends were Brutus and Cassius. Shortly after Caesar's defeat of Pompey, Brutus started to believe Caesar would be crowned King and destroy the Roman republic. He thought citizens would lose their power. Caesar was offered the crown to be king three times during his victory celebration but refused the crown each time. Both Cassius and Brutus seemed jealous of Caesar and discussed all of Caesar's weaknesses and reasons he should not have become King. Caesar distrusted Cassius but believed Brutus to be a loyal and trustworthy friend. Cassius developed a plan against Caesar with a group of conspirators. Brutus decided to participate in the conspiracy when he was convinced,

unknowingly by Cassius, that the people of Rome wanted to take away Caesar's power. The group of conspirators, known as a faction, met at Brutus' house and developed a plan to get Caesar away from his home and kill him. During a senate meeting, each of the conspirators talked to Caesar and bowed at his feet before they each stabbed him to death.

*(Julius Caesar-mention the ACT, SCENE and Line-Brutus and Julius Caesar- friendship and betrayal-murder-assassination-character of Brutus-Power-battle of throne.)

10. Describe the elements of “Problem Play”?

Ans – The problem play is a genre of drama that emerged amid the nineteenth century as a major aspect of the more extensive development of realism in human expressions, particularly taking after the advancements of playwright Henrik Ibsen.

It manages burning social issues through civil arguments between characters in front of an audience, who regularly speaks to clashing perspectives inside a practical social setting. The term “problem play” has been coined by the critic F. S. Boas in “Shakespeare and his Predecessor”. There are three plays of William Shakespeare which are usually labelled “problem play” were all written roughly between 1602-04, and are *All's Well That Ends Well*, *Measure for Measure* and *Troilus and Cressida*.

The central situation in the best-known problem play, *Measure for Measure*, arises from just such an attempt at neatly formulaic simplification. Angelo, the deputy governor of Vienna, is temporarily put in charge, and resolves to clarify the law by enforcing it rigorously at all times. But when this means condemning Claudio to certain death (for getting his unmarried girlfriend pregnant), Angelo's steely logic gives way to all too recognisable human impulses, as he falls for Claudio's devoutly religious sister Isabella and risks both the abuse of his position and undermining the law that he is supposed to embody.

*(coinage of this term- F. S. Boas- “Shakespeare and his Predecessor”-*Measure for Measure*-write about other two problem plays of Shakespeare-tragedy+comedy-deaths- happy ending- 19th century-check Henrik Ibsen plays-social life.)

11. How was Shakespeare different from his contemporaries?

Ans –The playwright, poet, and actor, William Shakespeare, was born in Elizabethan England in the 16th century. He wrote plays that appealed to both the commoner and the queen, and he wrote as well as performed in his plays. His plays were performed in London at the *Globe Theatre* and in Stratford at *The New Place Theatre*. He is referred to as *William Shakespeare*, *Shakespeare*, or *the Bard* by countless fans of his work around the world.

He was different than his contemporaries because of his versatile writings. Shakespeare wrote Sonnets, History, Tragedy, Comedy, Problem plays, Romance. Not only he was a great writer ahead of his time but he was also a great theatre artist. What makes him apart from his contemporaries is his blend of characters from different backgrounds. We can see whole new world in the pages of Shakespearean Drama. He experimented with everything right from characters, location, costumes, traditions, sources etc.

*(write about Shakespeare's versatile writing-Sonnets-dramas-mixing of culture-different characters-different backgrounds-Classical Greek and Elizabethan plays-tradition and modernity-heroic portrayal of female characters in Elizabethan age (e.g. Rosalind in *As you like it*.)-Shakespeare as non-University wits-Shakespeare as theatre artist-songs-dance-masque-soliloquy in the play.)

12. What are the characteristics of a "Tragic Hero"?

Ans- The term hero is derived from a Greek word that means a person who faces adversity, or demonstrates courage, in the face of danger. However, sometimes he faces downfall as well. When a hero confronts downfall, he is recognized as a tragic hero or the term hero is derived from a Greek word that means a person who faces adversity, or demonstrates courage, in the face of danger. However, sometimes he faces downfall as well. When a hero confronts downfall, he is recognized as a tragic hero or protagonist. The name "tragic hero", which has become synonymous with Shakespearean dramas, was developed before *Hamlet*, *Macbeth* or any of Shakespeare's well-known plays were written. The literary term was actually discovered around 330 BC by the ancient Greek philosopher Aristotle. Through his theory of catharsis, Aristotle debated that the great plays of Sophocles, Euripides, and

other Greek playwrights contained tragic heroes similar to each other, which all portrayed basic characteristics.

Hamartia- a tragic flaw that causes the downfall of a hero, Hubris- excessive pride and disrespect for the natural order of things, Peripeteia- the reversal of fate that the hero experiences, Anagnorisis- a moment in time when hero makes an important discovery in the story, Nemesis- a punishment that the protagonist cannot avoid, Catharsis- feelings of pity and fear felt by the audience for the inevitable downfall of the protagonist.

*(You can write about Othello-Brutus-Julius Caesar-Aristotelian tragedy-check hamartia/tragic flaw-tragic fall-person of high stature-high position in society-female characters associated with them-role of female characters here-deadly end.)

13. Describe Iago as the Shakespearean Villain?

Ans – Shakespeare presents Iago as a collection of unsolvable puzzles. Each thing Iago says is cause for worry. He claims a reputation for honesty and plain speaking, yet he invents elaborate lies in order to exploit and manipulate other people. He treats others as fools and has no time for tender emotion, yet he is a married man and presumably once loved his wife. He cares for no one, yet he devotes his whole life to revenge rather than walk away in disdain. He believes in cheating and lying for gain, yet Shakespeare placed some of the most beautiful words in Iago's mouth.

Iago has a reputation for honesty, for reliability and direct speaking. Othello and others in the play constantly refer to him as "honest Iago." He has risen through the ranks in the army by merit and achievement, and Othello, whose military judgment is excellent, has taken him as *ancient* (captain) because of his qualities. In Iago, Shakespeare shows us a character who acts against his reputation. Possibly Iago was always a villain and confidence trickster who set up a false reputation for honesty, but how can one set up a reputation for honesty except by being consistently honest over a long period of time? Alternatively, he might be a man who used to be honest in the past, but has decided to abandon this virtue.

Shakespeare has built the character of Iago from an idea already existing in the theatrical culture of his time: The Devil in religious morality plays, which developed into the villain in

Elizabethan drama and tragedy. Iago says (Act I, Sc (i)) "I am not what I am," which can be interpreted as "I am not what I seem."

*(Iago-heroic villains-destructing lives-driven by motive-schemes and plot-manipulation-witty.)

14. Discuss Elizabethan Theatre.

Ans – Elizabethan drama was the dominant art form that flourished during and a little after the reign of Elizabeth I, who was Queen of England from 1558 to 1603. Before, drama consisted of simple morality plays and interludes, which were skits performed at the banquets of the Queen's father Henry VIII or at public schools at Eton. The Elizabethan era saw the birth of plays that were far more morally complex, vital and diverse. In 1576, James Burbage, an actor and theatre-builder, built the first successful English playhouse in London on land he had leased in Shoreditch. It was simply called The Theatre and was supported by young playwrights from Cambridge and Oxford Universities. These young men became known as the University Wits and included Thomas Kyd, Robert Green, John Lyly, Thomas Nash and George Peele. The play *The Spanish Tragedy*, written by Kyd, was the template for the gory "tragedy of blood," plays that became wildly popular. Another theatre called The Curtain had to be built to accommodate the overflow audiences. The technical name for such as theatre was an easier.

Burbage also had a house in Blackfriars which had a roof. Because of this, it was used for plays during the winter. Burbage's son Richard was an even more famous actor and performed just about every major role in William Shakespeare's plays. He was lauded for his roles in the tragedies. The only thing that stopped the plays was the plague, and the theatres were dark from June, 1592 to April, 1594.

It is true that adolescent boy actors played female roles, and the performances were held in the afternoon because there was no artificial light. There was also no scenery to speak of, and the costumes let the audience know the social status of the characters.

More and more theatres grew up around London and eventually attracted Shakespeare, who wrote some of the greatest plays in world literature. His plays continue to cast a shadow over all other plays of the era and quite possibly all other

plays that came after his. But Shakespeare was not the first great playwright of the Elizabethan age. That would be Christopher Marlowe. Many scholars believe that Marlowe might have rivalled Shakespeare had he not been murdered when he was 29 years old in a fight over a tavern bill in 1593. He was the first to change the conventions of the early Elizabethan plays with his tales of overreaches like the title character of *Tamburlaine the Great*, *Dr. Faustus* and Barabas in *The Jew of Malta*, men whose will to power provided the engines for the plays. Marlowe used blank, or unrhymed verse in a new, dynamic way that changed the very psychology of dramaturgy.

*(Renaissance-write about different theatre houses-James Burbage and "The Theatre"-University Wits-write about different playwrights-Shakespeare-Christopher Marlowe-Ben Johnson-write about Elizabethan actors-boys playing roles of female characters-cross dressing on stage-write about specific audience.)

15. Describe Shakespeare's source for his plays.

Ans – Shakespeare was not only a great writer but importantly an avid reader the proof of which can be seen in his diverse sources of the plays. Drawing from classical works, histories, and other literary sources, Shakespeare liberally adapted stories (sometimes lifting words and phrasing) in creating his plays.

Two of Shakespeare's greatest classical sources are Plutarch and Ovid. Plutarch's *Parallel Lives* provides the biographies of Greek and Roman rulers that Shakespeare used in creating *Julius Caesar*, *Antony and Cleopatra*, *Coriolanus*, and *Timon of Athens*. Ovid's *Metamorphoses*, which seems to have been Shakespeare's primary source for classical mythology, leaves its imprint on *Titus Andronicus* and *Midsummer Night's Dream*. Shakespeare's early comedies lean on Roman playwrights Plautus and Terence for situational plots and character archetypes. And *Hamlet* derives at least in part from the tale of Amleth from the *Gesta Danorum* (Deeds of the Danes) by Saxo Grammaticus.

Raphael Holinshed's *Chronicles of England, Scotland, and Ireland* was perhaps Shakespeare's greatest single source. All of the history plays show at least some influence of Holinshed's work, as do *Cymbeline*, *King Lear*, and *Macbeth*. The chronology, characters,

and events given in the *Chronicles* are generally condensed to fit the dramatic narrative, but Shakespeare practically quotes Holinshed in places.

The *Decameron* of Giovanni Boccaccio provided material for *All's Well That Ends Well*, *Cymbeline* and *The Two Gentlemen of Verona*. Arthur Brooke's poem *The Tragical History of Romeus and Juliet* served as the source for Shakespeare's *Romeo and Juliet*. Chaucer provides source material for *The Two Noble Kinsmen*, *Troilus and Cressida*, and *Midsummer Night's Dream*. There are even plays based on the works of other playwrights. *Hamlet* owes a debt to Thomas Kyd's *The Spanish Tragedy* and an earlier play alluded to in other sources, commonly called the *Ur-Hamlet*. *The Merchant of Venice* can be seen as a reflection of Christopher Marlowe's *The Jew of Malta*, and *King Lear* is a direct descendant of the anonymous *True Chronicle History of King Leir*. There are plenty of examples of this throughout the canon; more than half of Shakespeare's plays show traces of an earlier work by another playwright or author.

*(-most plots are adopted-using Old stories-using histories-using myths-Greco-Roman tradition-Giovanni Boccaccio-Plutarch's Lives of the Noble Grecian and Romans-historical accounts-classical texts-Holinshed's Chronicles.)

16. Comment on the character of Angelo in *Measure for Measure*.

Ans – Angelo is the deputy to the Duke in the play *Measure for Measure*. He can be viewed as a thoroughly evil man, hypocritical in his pose of morality, whose lust for Isabella is true to character; or he can be seen as a basically moral man who succumbs to temptation upon one occasion.

In support of the first view, critics point out his treacherous and heartless desertion of Mariana, prior to the action of this play, showing a history of immorality. The duke, suspecting the corruption beneath Angelo's facade of righteousness, leaves him in charge to test his true character. Angelo proceeds to convict Claudio of a most human crime. He is deaf to Isabella's pleas for mercy but promises to save her brother if she will have sexual intercourse with him. Believing that Isabella has shared his bed, Angelo compounds his crime and cruelty by ordering Claudio's execution.

It can be argued, however, that the duke leaves Angelo in charge because of a genuine regard for his judgement and virtue. Angelo tries to resist the temptation Isabella presents, seeking aid through prayer (in which his detractors see no sincerity). His final repentance is seen by some as evidence of his basic goodness and by others as an insincere token apology.

*(compare and contrast Angelo's action from his character's description in the beginning of the play-contrast his angelic name from his sinful actions-Lust/Love-justice in the wrong hands-Angelo-Isabella-Mariana-materialization-temptation-end-actual meaning of the title of the play implies here.)

17. Comment on the opening scene of the play *Measure for Measure*.

Ans – The play opens with The Duke of Vienna lamenting that his city is spoiled and its people too indulgent. He must leave the city, and temporarily hands over his powers to Angelo. Three characters are introduced, including two of the three major ones: the duke and Angelo. Scene 1 establishes the structure within which the action of the play will go forward. A wise monarch is leaving the city in the charge of a younger, less experienced man who is known for his virtue and worth, but who, by his own account, is untested.

Escalus, an elderly lord, stands high in the esteem of his duke. The nature of the commission that he is given to carry out in the duke's absence is unclear, due apparently to a missing bit of text in the duke's first speech.

Angelo is highly praised by both the duke and Escalus. This praise and the man's own modest reluctance to take over the city's highest post combine to portray Angelo as a virtuous and capable man who will work for the good of the people. In a frequently quoted speech (Act I, Sc (i)), the duke compares him to a torch that is lighted not for itself but for the light it can give to those around it.

The duke is characterized by his own speeches as a man of intelligence and sensitivity who has the good of his people at heart. He announces that he will leave privately: "I love the people, / But do not like to stage me to their eyes" (Act I, Sc (i)).

In deputizing Angelo, the duke tells him that he has the scope to "enforce or qualify the laws / As to your soul seems good" (Act I, Sc (i)). That the deputy has the authority to qualify or modify the law and does not exercise it is one of the sources of the play's tragedy.

*(Duke and his departure-power and responsibilities to Angelo and Escalus-Lucio and the immorality prevailing in the City of Vienna-Claudio.)

18. Describe *Julius Caesar* as an Elizabethan Tragedy.

Ans – Written in 1599 (the same year as *Henry V*) or 1600, probably for the opening of the Globe Theatre on the south bank of the Thames, *Julius Caesar* illustrates similarly the transition in Shakespeare's writing toward darker themes and tragedy. It, too, is a history play in a sense, dealing with a non-Christian civilization existing 16 centuries before Shakespeare wrote his plays. Roman history opened up for Shakespeare a world in which divine purpose could not be easily ascertained. The characters of *Julius Caesar* variously interpret the great event of the assassination of Caesar as one in which the gods are angry or disinterested or capricious or simply not there. The wise Cicero observes, "Men may construe things after their fashion, / Clean from the purpose of the things themselves" (Act I, scene (iii)).

Human history in *Julius Caesar* seems to follow a pattern of rise and fall, in a way that is cyclical rather than divinely purposeful. Caesar enjoys his days of triumph, until he is cut down by the conspirators; Brutus and Cassius succeed to power, but not for long. Brutus's attempts to protect Roman republicanism and the freedom of the city's citizens to govern themselves through senatorial tradition end up in the destruction of the very liberties he most cherished. He and Cassius meet their destiny at the Battle of Philippi. They are truly tragic figures, especially Brutus, in that their essential characters are their fate; Brutus is a good man but also proud and stubborn, and these latter qualities ultimately bring about his death. Shakespeare's first major tragedy is Roman in spirit and Classical in its notion of tragic character. It shows what Shakespeare had to learn from Classical precedent as he set about looking for workable models in tragedy.

*(tragic hero-tragic flaw-conflicts in the situation-deaths in the end-love-family-power-battle of throne/position-hierarchy in positions-soliloquy of the hero-coming down on the social ladder-catharsis.)

19. Describe the element of “meta-theatre” in *A Midsummer Night’s Dream*.

Ans – The term meta-theatre is used to refer to any instance in which a play draws attention to itself as a play, rather than pretending to be a representation of “reality.” Various uses of metatheatrical devices can be found in the works of William Shakespeare. One of Shakespeare’s favourite such devices is the “play-within-a-play.” With this device, the theatre audience finds itself watching an audience (on stage) watching a play. The play-within-a-play is thus a self-reflexive device that addresses the question of where audience reality ends and theatrical illusion begins. Shakespeare often incorporated the device as an integral part of his plots. A famous example can be seen in the play *A Midsummer Night’s Dream*.

It could be argued that the play-within-a-play is an example of a burlesque, “a ridiculous imitation meant to mock or ridicule by exaggeration and absurdity”. Shakespeare is an extremely imaginative writer, and he uses the Mechanical’s play to mock how audiences and actors alike can’t grasp the role of the imagination in theatre. Bottom and his comrades worry that the audience will blur the play and reality; for example, they may think “their lion is a real lion” or that Bottom (as Pyramus) actually dies. Therefore, they over-exaggerate their play and remove all elements of naturalism in their performance, to try and separate reality and the play.

Ironically, the Mechanicals become the ones who are blurring the play and reality, as “they do not understand the stage conventions by which an audience and performers agree to believe what is not realistic”. This confusion results in the actors presenting a play for the audience that is no vision of reality at all, and in which, “no one is ever allowed to escape into the state of mind which tentatively accepts as true that which is untrue”. This is demonstrated in Quince’s prologue that begins the two-dimensional play, as he over-explains the plot and characters to make sure his royal audience understands- “Gentles, perchance you wonder at this show, but wonder on, till truth make all things plain”.

Shakespeare believes in the power of the imagination in theatre, and that actors, when performing, need to trust that the audience are separating reality and the play. He uses metatheatre as his method of choice to represent what can happen if this trust is broken; hence the Mechanicals’ play is comedic, but for all the wrong reasons.

*(talk about the amateur performers in the play-Mechanicals- play within a play- self-reflexive device- “Pyramus and Thisbe”- burlesque-end of the play.)

20. Discuss the character of Helena from the play *A Midsummer Night's Dream*.

Ans -William Shakespeare's play, *A Midsummer Night's Dream*, is a comedic tale that follows the love quartet between Hermia, Lysander, Demetrius, and Helena. Shakespeare places a special emphasis on the character of Helena, granting her substantially more lines than the other three. At the beginning of *A Midsummer Night's Dream*, Helena has some serious relationship problems. She was formerly engaged to Demetrius. However, Demetrius has fallen in love with Helena's lifelong friend, Hermia. Hermia is not interested in Demetrius and has a love interest of her own: Lysander. But both Hermia's father and the local ruler, Theseus, favour Demetrius, and Hermia is ordered to marry him. Hermia and Lysander form a plan to run away together, and they confide this plan to Helena. Helena tells Demetrius of their plans, thinking it would win her favour with him.

As Demetrius follows them into the woods on the night of the escape, Helena follows behind, continuously trying to win him back. This catches the interest of Oberon, king of the fairies, who decides to use magic to help Demetrius fall in love with Helena. However, the magic is accidentally placed on both Lysander and Demetrius, both of whom fall madly in love with Helena. Hermia, who is naturally upset by Lysander's change of heart, lashes out at Helena. Their argument nearly ends in a fist fight. However, King Oberon is able to correct the situation when the four of them sleep. He reverses the love spell on Lysander, leaving Helena and Demetrius in love, and Lysander back in love with Hermia.

(*Note: Students can also devise their own answers to these question by using key terms provided in the brackets)

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English Novel

1. *Pride and Prejudice*, Jane Austen
2. *Wuthering Height*, Emily Bronte
3. *A Tale of Two Cities*, Charles Dickens
4. *Silas Marner*, George Eliot

Questions and Answers

1. What is a novel?

The novel originated in the early 18th century after the Italian word "novella," which was used for stories in the medieval period. Its identity has evolved and it is now considered to mean a work of prose fiction over 50,000 words. Novels focus on character development more than plot. In any genre, it is the study of the human psyche.

The Beginning

The ancestors of the novel were Elizabethan prose fiction and French heroic romances, which were long narratives about contemporary characters who behaved nobly. The novel came into popular awareness towards the end of the 1700s, due to a growing middle class with more leisure time to read and money to buy books. Public interest in the human character led to the popularity of autobiographies, biographies, journals, diaries and memoirs.

English Novels

The early English novels concerned themselves with complex, middle-class characters struggling with their morality and circumstances. "Pamela," a series of fictional letters written in 1741 by Samuel Richardson, is considered the first real English novel. Other early novelists include Daniel Defoe, who wrote "Robinson Crusoe" (1719) and "Moll Flanders" (1722), although his characters were not fully realized enough to be considered full-fledged

novels. Jane Austen is the author of "Pride and Prejudice" (1812), and "Emma" (1816), considered the best early English novels of manners.

Novels in the 19th Century

The first half of the 19th century was influenced by the romanticism of the previous era. The focus was now on nature and imagination rather than intellect and emotion. Gothic is a strain of the romantic novel with its emphasis on the supernatural. Famous romantic novels include "Jane Eyre" (1847) by Charlotte Bronte, the prototype of many succeeding novels about governesses and mystery men; "Wuthering Heights" (1847) a Gothic romance by Emily Bronte; "The Scarlet Letter" (1850), and "The House of Seven Gables" (1851), gothic, romantic tales by Nathaniel Hawthorne about puritanism and guilt; and "Moby Dick," (1851) Herman Melville's work on the nature of good and evil.

Victorian Novels

The novel became established as the dominant literary form during the reign of Queen Victoria of England (1837-1901). Victorian novelists portrayed middle-class, virtuous heroes responding to society and learning wrong from right through a series of human errors. Sir Walter Scott published three-volume novels and ingeniously made them affordable to the general public by making them available for purchase in monthly installments. This marketing tactic led to the writing innovation of sub-climaxes as a way to leave readers wanting more each month. Notable Victorian authors include Charles Dickens, considered the best English Victorian novelist, who wrote "A Christmas Carol" (1843) and Lewis Carroll, (Charles Ludwidge Dodgson), who wrote "Alice's Adventures in Wonderland" (1864) and "Through the Looking-Glass" (1871).

Realism and Naturalism

The rise of industrialization in the 19th century precipitated a trend toward writing that depicted realism. Novels began to depict characters who were not entirely good or bad, rejecting the idealism and romanticism of the previous genre. Realism evolved quickly into naturalism which portrayed harsher circumstances and pessimistic characters rendered

powerless by the forces of their environment. Naturalist novels include "Uncle Tom's Cabin" (1852) by Harriet Beecher Stowe, which was a major catalyst for the American Civil War; "Tom Sawyer" (1876) and "The Adventures of Huckleberry Finn" (1885), the latter of which is considered the great American novel written by Mark Twain (Samuel Langhorne Clemens).

Modern Novels

The 20th century is divided into two phases of literature--modern literature (1900-1945) and contemporary literature (1945 to the present), also referred to as postmodern. The characters in modern and contemporary novels questioned the existence of God, the supremacy of the human reason, and the nature of reality. Novels from this era reflected great events such as The Great Depression, World War II, Hiroshima, the cold war and communism. Famous modern novels include "To The Lighthouse" (1927) by English novelist and essayist Virginia Woolf; "Ulysses" (1921), by Irish novelist and short story writer James Joyce; "All Quiet on the Western Front" (1929), the most famous World War I anti-war novel by German novelist and journalist Erich Maria Remarque and "The Sound and the Fury" (1929) by American novelist and short story writer William Faulkner, which depicts the decline of the South after the Civil War.

Postmodern Novels

Realism and naturalism paved the way into postmodern surrealistic novels with characters that were more reflective. The postmodern novel includes magical realism, metafiction, and the graphic novel. It asserts that man is ruled by a higher power and that the universe cannot be explained by reason alone. Modern novels exhibit a playfulness of language, less reliance on traditional values, and experimentation with how time is conveyed in the story.

Postmodern novels include: "The Color Purple" (1982) by Alice Walker; "In Cold Blood" (1966) by Truman Capote; the non-fiction novel "Roots" (1976) by Alex Haley; "Fear of Flying" (1973) by Erica Jong; and the leading magical realist novel, "A Hundred Years of Solitude" (1967) by Gabriel Garcia Marquez.

To conclude:

A novel is

- **A great anthropological force**
- **Turns reading into a pleasure**
- **Redefines a sense of reality**
- **Showcase individual existence and experiences**
- **Provides a perception of time through the medium of language/es**

Novel is always a commodity and artwork at once. A major economic investment and an ambitious aesthetic form.

2. Jane Austen, 1775-1817

Until well into the nineteenth century, it was common for both male and female writers to publish under a pseudonym. Fiction, especially, was frequently published anonymously, as many authors did not want their true identities associated with such a low genre of literature. For women, the cloak of anonymity was doubly important. Female assertion and self-revelation were viewed as unwomanly. Hence, writing under a man's name could protect a woman from criticism for unladylike thoughts, and could increase her chances for an impartial review.

Jane Austen is one of the most widely read and revered novelists in the English language, and her novels have become both literary and popular classics. Yet as a woman negotiating her culture's censorship of female ambition, Austen was secretive about her writing and expressed a genuine aversion to acquiring a public character. The title page of her first published novel, *Sense and Sensibility*, states that it was "By A Lady," and her relations who knew of her authorship were enjoined to keep the secret. The title page of her next novel, *Pride and Prejudice*, attributed the work to "The Author of 'Sense and Sensibility,'" and this practice continued with each successive novel.

Women who nurtured literary ambitions in the early nineteenth century lacked female mentors and models, and took their inspiration from the culture at large. The immense fame and glamour of Lord Byron (1788-1824), whose poetry represented defiance and freedom, fed the daydreams of a generation of aspiring young writers—men and women alike.

Walter Scott (1771-1832) was one of the most read and celebrated authors of the early nineteenth century. His poems and novels played a role in the developing imaginations of the young Brontës, and he was George Eliot's favorite novelist. Scott's great popular success as a novelist provided an example of a successful writing career in a literary genre accessible to women.

Entering the Literary Market

A constellation of nineteenth century social and religious beliefs reinforced public opinion that women were ill suited for intellectual pursuits. It was widely agreed, for example, that the nature of woman was dictated by her biology, which destined her for marriage, motherhood, and little else. Nineteenth century English society viewed men and women as belonging to two distinct and separate spheres. Men controlled and participated in the public sphere of politics, business, and artistic achievement, while women were restricted to the private sphere of home, family, and motherhood. For women, the doctrine of "separate spheres" placed an ambition to write in direct conflict with their social roles.

Jane Austen, (born December 16, 1775, Steventon, Hampshire, England—died July 18, 1817, Winchester, Hampshire), English writer who first gave the novel its distinctly modern character through her treatment of ordinary people in everyday life. She published four novels during her lifetime: *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), and *Emma* (1815). In these and in *Persuasion* and *Northanger Abbey* (published together posthumously, 1817), she vividly depicted English middle-class life during the early 19th century. Her novels defined the era's novel of manners, but they also became timeless classics that remained critical and popular successes two centuries after her death.

Jane Austen was born in the Hampshire village of Steventon, where her father, the Reverend George Austen, was rector. She was the second daughter and seventh child in a family of eight—six boys and two girls. Her closest companion throughout her life was her elder sister, Cassandra; neither Jane nor Cassandra married. Their father was a scholar who encouraged the love of learning in his children. His wife, Cassandra (née Leigh), was a woman of ready wit, famed for her impromptu verses and stories. The great family amusement was acting.

Jane Austen's lively and affectionate family circle provided a stimulating context for her writing. Moreover, her experience was carried far beyond Steventon rectory by an extensive network of relationships by blood and friendship. It was this world—of the minor landed gentry and the country clergy, in the village, the neighbourhood, and the country town, with occasional visits to Bath and to London—that she was to use in the settings, characters, and subject matter of her novels.

Her earliest known writings date from about 1787, and between then and 1793 she wrote a large body of material that has survived in three manuscript notebooks: Volume the First, Volume the Second, and Volume the Third. These contain plays, verses, short novels, and other prose and show Austen engaged in the parody of existing literary forms, notably the genres of the sentimental novel and sentimental comedy. Her passage to a more serious view of life from the exuberant high spirits and extravagances of her earliest writings is evident in *Lady Susan*, a short epistolary novel written about 1793–94 (and not published until 1871). This portrait of a woman bent on the exercise of her own powerful mind and personality to the point of social self-destruction is, in effect, a study of frustration and of woman's fate in a society that has no use for her talents.

In 1802 it seems likely that Jane agreed to marry Harris Bigg-Wither, the 21-year-old heir of a Hampshire family, but the next morning changed her mind. There are also a number of mutually contradictory stories connecting her with someone with whom she fell in love but who died very soon after. Since Austen's novels are so deeply concerned with love and marriage, there is some point in attempting to establish the facts of these relationships. Unfortunately, the evidence is unsatisfactory and incomplete. Cassandra was a jealous guardian of her sister's private life, and after Jane's death she censored the surviving letters, destroying many and cutting up others. But Jane Austen's own novels provide indisputable evidence that their author understood the experience of love and of love disappointed.

The earliest of her novels published during her lifetime, *Sense and Sensibility*, was begun about 1795 as a novel-in-letters called "Elinor and Marianne," after its heroines. Between October 1796 and August 1797 Austen completed the first version of *Pride and Prejudice*, then called "First Impressions." In 1797 her father wrote to offer it to a London publisher for publication, but the offer was declined. *Northanger Abbey*, the last of the early novels, was written about 1798 or 1799, probably under the title "Susan." In 1803 the manuscript of

“Susan” was sold to the publisher Richard Crosby for £10. He took it for immediate publication, but, although it was advertised, unaccountably it never appeared.

Up to this time the tenor of life at Steventon rectory had been propitious for Jane Austen’s growth as a novelist. This stable environment ended in 1801, however, when George Austen, then age 70, retired to Bath with his wife and daughters. For eight years Jane had to put up with a succession of temporary lodgings or visits to relatives, in Bath, London, Clifton, Warwickshire, and, finally, Southampton, where the three women lived from 1805 to 1809. In 1804 Jane began *The Watsons* but soon abandoned it. In 1804 her dearest friend, Mrs. Anne Lefroy, died suddenly, and in January 1805 her father died in Bath.

Eventually, in 1809, Jane’s brother Edward was able to provide his mother and sisters with a large cottage in the village of Chawton, within his Hampshire estate, not far from Steventon. The prospect of settling at Chawton had already given Jane Austen a renewed sense of purpose, and she began to prepare *Sense and Sensibility* and *Pride and Prejudice* for publication. She was encouraged by her brother Henry, who acted as go-between with her publishers. She was probably also prompted by her need for money. Two years later Thomas Egerton agreed to publish *Sense and Sensibility*, which came out, anonymously, in November 1811. Both of the leading reviews, the *Critical Review* and the *Quarterly Review*, welcomed its blend of instruction and amusement.

Meanwhile, in 1811 Austen had begun *Mansfield Park*, which was finished in 1813 and published in 1814. By then she was an established (though anonymous) author; Egerton had published *Pride and Prejudice* in January 1813, and later that year there were second editions of *Pride and Prejudice* and *Sense and Sensibility*. *Pride and Prejudice* seems to have been the fashionable novel of its season. Between January 1814 and March 1815 she wrote *Emma*, which appeared in December 1815. In 1816 there was a second edition of *Mansfield Park*, published, like *Emma*, by Lord Byron’s publisher, John Murray. *Persuasion* (written August 1815–August 1816) was published posthumously, with *Northanger Abbey*, in December 1817.

The years after 1811 seem to have been the most rewarding of her life. She had the satisfaction of seeing her work in print and well reviewed and of knowing that the novels were widely read. They were so much enjoyed by the prince regent (later George IV) that he had a set in each of his residences, and *Emma*, at a discreet royal command, was “respectfully

dedicated” to him. The reviewers praised the novels for their morality and entertainment, admired the character drawing, and welcomed the domestic realism as a refreshing change from the romantic melodrama then in vogue.

For the last 18 months of her life, Austen was busy writing. Early in 1816, at the onset of her fatal illness, she set down the burlesque *Plan of a Novel, According to Hints from Various Quarters* (first published in 1871). Until August 1816 she was occupied with *Persuasion*, and she looked again at the manuscript of “Susan” (*Northanger Abbey*).

In January 1817 she began *Sanditon*, a robust and self-mocking satire on health resorts and invalidism. This novel remained unfinished because of Austen’s declining health. She supposed that she was suffering from bile, but the symptoms make possible a modern clinical assessment that she was suffering from Addison disease. Her condition fluctuated, but in April she made her will, and in May she was taken to Winchester to be under the care of an expert surgeon. She died on July 18, and six days later she was buried in Winchester Cathedral.

Her authorship was announced to the world at large by her brother Henry, who supervised the publication of *Northanger Abbey* and *Persuasion*. There was no recognition at the time that regency England had lost its keenest observer and sharpest analyst; no understanding that a miniaturist (as she maintained that she was and as she was then seen), a “merely domestic” novelist, could be seriously concerned with the nature of society and the quality of its culture; no grasp of Jane Austen as a historian of the emergence of regency society into the modern world. During her lifetime there had been a solitary response in any way adequate to the nature of her achievement: Sir Walter Scott’s review of *Emma* in the *Quarterly Review* for March 1816, where he hailed this “nameless author” as a masterful exponent of “the modern novel” in the new realist tradition. After her death, there was for long only one significant essay, the review of *Northanger Abbey* and *Persuasion* in the *Quarterly* for January 1821 by the theologian Richard Whately. Together, Scott’s and Whately’s essays provided the foundation for serious criticism of Jane Austen: their insights were appropriated by critics throughout the 19th century.

3. A Brief Chronology of Jane Austen

1775: Jane Austen is born in Steventon, England on December 16.

1782: Jane and her sister Cassandra attend schools in Oxford, Southampton, and Reading.

1786-87: Jane begins to write.

1796: The earliest surviving letters written by Jane begin.

1796: Jane Austen mockingly writes to her sister about marrying Tom Lefroy, but the flirtation goes nowhere because of lack of money on both sides.

1796-97: She completes the first draft of *Pride and Prejudice* (originally called *First Impressions*).

1801: Jane moves to Bath with her family.

1802: Jane receives a proposal of marriage from family friend Harry Bigwither, which she initially accepts but turns down the following morning.

1805: Jane's father dies, and the family's income is considerably reduced. Mrs. Austen, Jane, and Cassandra must depend on the support of Jane's brothers.

1811: *Sense and Sensibility* is published. Only Jane's close family know she is the author.

1813: *Pride and Prejudice* is published. A few people outside of Jane's family learn about her literary endeavors.

1814: *Mansfield Park* is published.

1815: *Emma* is published.

1816: Jane falls ill.

1817: Jane moves to Winchester, where she dies on July 18.

1818: *Northanger Abbey* and *Persuasion* are published posthumously by Jane's brother Henry. The combined edition includes a "Biographical Notice of the Author" written by Henry that identifies Jane Austen as the author of her novels for the first time.

4. Theme of *Pride and Prejudice*

"It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife." With that line, claimed by some scholars to be the most famous

opening line in all of fiction, Jane Austen begins *Pride and Prejudice*. That one line introduces several of the major issues and themes that have been explored in the novel throughout the past two centuries: marriage, wealth, class, poverty, propriety, and a debate over the existence of universal truth. Moreover, these are not merely issues of historical significance; they retain their relevance as we move into the twenty-first century, still trying to determine how best to deal with issues of love, money (or the lack of it), and proper behavior in a world that resists simple solutions to complicated issues.

Pride and Prejudice has often been depicted as a simple story of love between a wealthy, proud aristocrat and an intelligent, beautiful young woman born into a family of five sisters with little financial security. Elizabeth, the second of five daughters in the Bennet family, is bright, attractive, witty, and of good moral character. Her father is a gentleman, a term used in Austen's time to denote a man who has sufficient income from property he owns not to have to work in a profession or trade to support his family. He has inherited a small estate that supplies enough money to provide for his family during his lifetime; however, since he has no son, the estate will pass, after his death, to his cousin, Mr. Collins. As a result, his wife and daughters will not have sufficient income to support themselves comfortably after Mr. Bennet dies. This fact leads Mrs. Bennet to focus all of her attention on getting husbands for her daughters so that they will be provided for later in life. The interrelated issues of financial security and marriage are, therefore, at the heart of the novel.

Elizabeth meets Mr. Fitzwilliam Darcy at a party in the neighborhood. They begin their acquaintance by insulting one another, develop strong feelings for each other, and eventually recognize those feelings as love. Obstacles to their marrying include differences in wealth and social position, the behavior of members of their respective families, and their own proud and prejudiced views of themselves and each other, which temporarily prevent them from communicating openly and honestly with each other about their feelings, hopes, dreams, and fears. Ultimately, as in all of Jane Austen's novels, the right people marry one another, having learned lessons about themselves and the world around them as they endure and overcome the difficulties set in their paths by themselves and others.

This summary of the plot is accurate, as far as it goes, but it does the novel a great disservice to oversimplify the plot and the issues the novel dealt with in such a way. In fact, *Pride and Prejudice* explores the moral and social conditions of life in the early nineteenth century in ways that enable us both to understand that earlier time better and to examine with greater

insight our own attitudes and actions within the moral and social conditions of life in our own time, enabling us to determine ways in which our decisions about love, marriage, and proper behavior reflect our own truths about what is ultimately right and wrong. Yet, for all of its emphasis on morality, the novel is not preachy. Through her ironic style, Austen causes us to laugh at and with her characters as we explore our own pride and prejudices along with theirs.

5. The English Regency

The English Regency, in its most literal interpretation, encompasses the years 1811 to 1820. It began when the Prince of Wales was appointed Regent of England after his father, King George III, fell insane. The Industrial Revolution, which had begun in the mid-18th century, continued to bring innovation to the Western hemisphere during this era, while the political world remained entangled in wars and revolutions. In the Regency's broader interpretation—when used to describe periods of art, literature, fashion, design, and architecture—the Regency can encompass years as early as 1790 and as late as 1830. Britain was transformed by the Industrial Revolution in the late 18th century. Until then most people lived in the countryside and made their living from farming. By the mid 19th century most people in Britain lived in towns and made their living from mining or manufacturing industries.

Rules for Society During the English Regency

Below is a list of standard practices of behavior during this time period and some of the ways the story is impacted as

a result. How do they differ from today's accepted standards of behavior? How are they similar?

General Behavior

- A man always walks or rides on the outside of the woman on the street (so that she is protected from the street).
- You should not fidget, bite your nails, or scratch. You should stand or sit sedately and move in a smooth and graceful manner.
- Be cheerful and smile, but do not laugh loudly.

- A man never smokes in the presence of ladies. Afterdinner is served at a dinner party and the women retire to the drawing room the men may remain behind to smoke.
- You should not sit with your legs crossed (unless gracefully at the ankles)
- Never lift your skirts above the ankles.
- Gentleman should bow to a lady before leaving, rather than simply walking away.
- Among men, handshakes are exchanged only between those of equal class.
- Gloves must be worn at all times and may only be removed at the supper table (or buffet).

Greeting/Introductions

- A man always waits for a woman; she acknowledges him first with a bow and then he may tip his hat, using the hand furthest away from her.
- It is rude to introduce yourself; you must wait to be introduced formally by someone else, especially when the other person is of a higher rank. This is why Elizabeth tries to dissuade Mr. Collins from approaching Mr. Darcy.
- When acknowledging a woman with whom a man is familiar, with whom he wishes to speak, he may turn and walk with her as she speaks. It is not mannerly to make a woman stand in the street.
- When first meeting a gentleman the lady should acknowledge him with a bow of the head and a curtsy. When a lady knows a gentleman she may acknowledge him with a bow of the head.
- A lady waits to be introduced to a gentleman and never introduces herself.
- When introduced to a man a lady never offers her hand, she merely bows/curtsies politely and says, "I am happy to make your acquaintance."
- If someone greets you, or visits you, you must respond in kind. This is why Elizabeth thinks Darcy is proud and contemptuous when he barely acknowledges Wickham, and why Jane is offended that Caroline's return visit to her at her aunt's house is rudely brief.

- When entering the dining room, people generally enter in couples, with the rank of the ladies determining the order. This is why after she returns with Wickham, Lydia declares she will enter before her sisters, as a married woman outranks an unmarried one.

Visiting/Travel

- A lady may never call on a man alone.
- Visitors should give advance warning of their arrival (like Mr. Collins's letter to Mr. Bennet). This is why it is especially shocking when Lady Catherine arrives unannounced.
- In a carriage, a gentleman sits facing backward. A gentleman should never sit next to a lady when he is alone with her in a carriage unless she is her direct relation.
- A lady under thirty years old should not walk alone without another lady, man, or servant unless walking to Church in the early morning. This makes Elizabeth's walk to Netherfield to visit Jane mildly scandalous.

Status of Women in the Aristocracy

- As Darcy and Elizabeth discuss, women are expected to be "accomplished", which includes activities such as reading, riding, singing, playing piano, sewing, dancing and playing music. Society does not allow ladies of a higher class to have a profession.
- Women have no power of earning money, therefore it is their duty to marry as well as possible (hence Mrs. Bennet's obsession).
- If a woman does not marry, she is forced to rely on the charity of her male relatives.
- Whatever a married woman inherits becomes the property of her husband (which is why Wickham actively seeks a wealthy and naïve heiress).
- If a woman engages in sexual activity or even the vaguest hint of it, she is considered ineligible for marriage or for any lower class (but respectable) position such as governess, teacher, or paid companion. This is why it was so important to get Lydia married to Wickham after they had run off together.

- Formal, academic education is not considered important for women. Most women are taught at home, and studies focused on “accomplishments” and wifely duties rather than academics

Dancing/Balls

- A lady never dances more than two dances with the same partner. Two would last approximately half an hour.
- Dancing is one of the few places respectable women can talk to a man privately (that’s why balls play such an important role in finding a spouse.)
- It is considered rude for a lady to turn down an invitation from a gentleman to dance.
- A man at a ball is expected to dance if there are any ladies not already engaged. This is why it is an affront that Darcy does not dance with Elizabeth at the first ball.

Conversations

- Conversation should be appropriate to your gender, age, and class.
- Women should not debate—for example, fiscal or military policy—but they may comment on the price of veal or the welfare of their cousins in the army.
- Shouting, arguing, or whistling are essentially forbidden.
- When speaking to someone of a higher social standing, it is critical to remember the correct forms of address and be polite but not overly familiar.
- It is not polite to discuss money or the advantage of a particular marriage in public. This is why Elizabeth is so embarrassed when her mother declares the likelihood of Jane’s marriage to Bingley.

UNIT II

6. OVERVIEW OF EMILY BRONTË

Emily Brontë has become mythologized both as an individual and as one of the Brontë sisters. She has been cast as Absolute Individual, as Tormented Genius, and as Free Spirit Communing with Nature; the trio of sisters—**Charlotte, Emily, and Anne**—have been fashioned into Romantic Rebels, as well as Solitary Geniuses. Their lives have been sentimentalized, their psyches psychoanalyzed, and their home life demonized. In truth, their lives and home were strange and often unhappy. Their father was a withdrawn man who dined alone in his own room; their Aunt Branwell, who raised them after the early death of their mother, also dined alone in her room. The two oldest sisters died as children. For three years Emily supposedly spoke only to family members and servants. Their brother Branwell, an alcoholic and a drug addict, put the family through the hell of his ravings and threats of committing suicide or murdering their father, his physical and mental degradation, his bouts of delirium tremens, and, finally, his death.

As children, Charlotte, Branwell, Emily, and Anne had one another and books as companions; in their isolation, they created an imaginary kingdom called Angria and filled notebooks describing its turbulent history and character. Around 1831, thirteen-year old Emily and eleven-year old Anne broke from the Angrian fantasies, which Branwell and Charlotte had dominated, to create the alternate history of Gondal. Emily maintained her interest in Gondal and continued to spin out the fantasy with pleasure till the end of her life. Nothing of the Gondal history remains except Emily's poems, the references in the journal fragments by Anne and Emily, the birthday papers of 1841 and 1845, and Anne's list of the names of characters and locations.

Little is known directly of Emily Brontë. All that survives of Emily's own words about herself is two brief letters, two diary papers written when she was thirteen and sixteen, and two birthday papers, written when she was twenty-three and twenty-seven. Almost everything that is known about her comes from the writings of others, primarily Charlotte. Even Charlotte's novel, *Shirley*, has been used as a biographical source because Charlotte created *Shirley*, as she told her biographer and friend Elizabeth Gaskell, to be "what Emily Brontë would have been had she been placed in health and prosperity."

Often *Wuthering Heights* is used to construct a biography of Emily's life, personality, and beliefs. Edward Chitharn equates Emily, the well-read housekeeper of the family home, with Nelly based on the similarity of their roles and the similarity of their names, "Nelly" being short for "Ellen" which is similar to Emily's pseudonym "Ellis." The supposed anorexia of

Catherine, who stops eating after Edgar's ultimatum, and of Heathcliff, who stops eating at the end, is used as proof of Emily's anorexia; support for this interpretation is found in the tendency of all four Brontë siblings not to eat when upset. Alternately, Emily's supposed anorexia is used to explain aspects of the novel. Katherine Frank characterizes Emily as a constantly hungry anorexic who denies her constant hunger; "Even more importantly," Frank asks, "how was this physical hunger related to a more pervasive hunger in her life—hunger for power and experience, for love and happiness, fame and fortune and fulfilment?" Well, one expression of these hungers is the intense focus on food, hunger, and starvation in *Wuthering Heights*. Furthermore, the kitchen is the main setting, and most of the passionate or violent scenes occur there.

Similarly, Emily's poems are used to interpret her novel, particularly those poems discussing isolation, rebellion, and freedom. Readings of *Wuthering Heights* as a mystical novel, a religious novel, or a visionary novel call on "No coward soul is mine," one of her best poems. The well known "Riches I hold in light esteem" is cited to explain her choice of a reclusive lifestyle, as is "A Chainless Life." The fact that many of these poems were written as part of the Gondal chronicles and are dramatic speeches of Gondal characters is blithely ignored or explained away. (In 1844 Emily went through her poems, destroying some, revising others, and writing new poems; she collected them and clearly labeled the Gondal poems.)

The poems and *Wuthering Heights* have also been connected. The editor of her poems, C.W. Hatfield, sees the same mind at work in both, and Charles Morgan perceives in them "the same unreality of this world, the same greater reality of another... and a unique imagination."

7. THEMES IN WUTHERING HEIGHTS

The concept that almost every reader of *Wuthering Heights* focuses on is the passion-love of Catherine and Heathcliff, often to the exclusion of every other theme—this despite the fact that other kinds of love are presented and that Catherine dies half way through the novel. The loves of the second generation, the love of Frances and Hindley, and the "susceptible heart" of Lockwood receive scant attention from such readers. But is love the central issue in this novel? Is its motive force perhaps economic? The desire for wealth does motivate Catherine's marriage, which results in Heathcliff's flight and causes him to acquire *Wuthering Heights*, to

appropriate Thrushcross Grange, and to dispossess Hareton. Is it possible that one of the other themes constitutes the center of the novel, or are the other themes secondary to the theme of love? Consider the following themes:

Clash of elemental forces.

The universe is made up of two opposite forces, storm and calm. Wuthering Heights and the Earnshaws express the storm; Thrushcross Grange and the Lintons, the calm. Catherine and Heathcliff are elemental creatures of the storm. This theme is discussed more fully in Later Critical response to Wuthering Heights

The clash of economic interests and social classes.

The novel is set at a time when capitalism and industrialization are changing not only the economy but also the traditional social structure and the relationship of the classes. The yeoman or respectable farming class (Hareton) was being destroyed by the economic alliance of the newly-wealthy capitalists (Heathcliff) and the traditional power-holding gentry (the Lintons). This theme is discussed more fully in Wuthering Heights as Socio-Economic Novel.

Striving for transcendence [transcendence: passing beyond a human limit, existing above and independent of this world].

It is not just love that Catherine and Heathcliff seek but a higher, spiritual existence which is permanent and unchanging, as Catherine makes clear when she compares her love for Linton to the seasons and her love for Heathcliff to the rocks. The dying Catherine looks forward to achieving this state through death. This theme is discussed more fully in Religion, Metaphysics, and Mysticism.

The abusive patriarch and patriarchal family.

The male heads of household abuse females and males who are weak or powerless. This can be seen in their use of various kinds of imprisonment or confinement, which takes social, emotional, financial, legal, and physical forms. Mr. Earnshaw expects Catherine to behave

properly and hurtfully rejects her "bad-girl" behavior. Edgar's ultimatum that Catherine must make a final choice between him or Heathcliff restricts Catherine's identity by forcing her to reject an essential part of her nature; with loving selfishness Edgar confines his daughter Cathy to the boundaries of Thrushcross Grange. A vindictive Hindley strips Heathcliff of his position in the family, thereby trapping him in a degraded laboring position. Heathcliff literally incarcerates Isabella (as her husband and legal overseer), and later he imprisons both Cathy and Nellie; also, Cathy is isolated from the rest of the household after her marriage to Linton by Heathcliff's contempt for and hatred of them.

Study of childhood and the family.

The hostility toward and the abuse of children and family members at Wuthering Heights cut across the generations. The savagery of children finds full expression in Hindley's animosity toward Heathcliff and in Heathcliff's plans of vengeance. Wrapped in the self-centeredness of childhood, Heathcliff claims Hindley's horse and uses Mr. Earnshaw's partiality to his own advantage, making no return of affection. Mr. Earnshaw's disapproval of Catherine hardens her and, like many mistreated children, she becomes rebellious. Despite abuse, Catherine and Heathcliff show the strength of children to survive, and abuse at least partly forms the adult characters and behavior of Catherine and Heathcliff and forges an important bond between them.

The effects of intense suffering.

In the passion-driven characters—Catherine, Heathcliff, and Hindley—pain leads them to turn on and to torment others. Inflicting pain provides them some relief; this behavior raises questions about whether they are cruel by nature or are formed by childhood abuse and to what extent they should be held responsible for or blamed for their cruelties. Is all their suffering inflicted by others or by outside forces, like the death of Hindley's wife, or is at least some of their torment self-inflicted, like Heathcliff's holding Catherine responsible for his suffering after her death? Suffering also sears the weak; Isabella and her son Linton become vindictive, and Edgar turns into a self-indulgent, melancholy recluse. The children of love, the degraded Hareton and the imprisoned Cathy, are able to overcome Heathcliff's abuse and to find love and a future with each other. Is John Hagan right that "Wuthering

Heights is such a remarkable work partly because it persuades us forcibly to pity victims and victimizers alike"?

Self-imposed or self-generated confinement and escape.

Both Catherine and Heathcliff find their bodies prisons which trap their spirits and prevent the fulfillment of their desires: Catherine yearns to be united with Heathcliff, with a lost childhood freedom, with Nature, and with a spiritual realm; Heathcliff wants possession of and union with Catherine. Confinement also defines the course of Catherine's life: in childhood, she alternates between the constraint of Wuthering Heights and the freedom of the moors; in puberty, she is restricted by her injury to a couch at Thrushcross Grange; finally womanhood and her choice of husband confine her to the gentility of Thrushcross Grange, from which she escapes into the freedom of death.

Displacement, dispossession, and exile.

Heathcliff enters the novel possessed of nothing, is not even given a last or family name, and loses his privileged status after Mr. Earnshaw's death. Heathcliff displaces Hindley in the family structure. Catherine is thrown out of heaven, where she feels displaced, sees herself an exile at Thrushcross Grange at the end, and wanders the moors for twenty years as a ghost. Hareton is dispossessed of property, education, and social status. Isabella cannot return to her beloved Thrushcross Grange and brother. Linton (Heathcliff's son) is displaced twice after his mother's death, being removed first to Thrushcross Grange and then to Wuthering Heights. Cathy is displaced from her home, Thrushcross Grange.

Communication and understanding.

The narrative structure of the novel revolves around communication and understanding; Lockwood is unable to communicate with or understand the relationships at Wuthering Heights, and Nelly enlightens him by communicating the history of the Earnshaws and the Lintons. Trying to return to the Grange in a snowstorm, Lockwood cannot see the stone markers which outline the road. A superstitious Nellie refuses to let Catherine tell her dreams; repeatedly Nellie does not understand what Catherine is talking about or refuses to

accept what Catherine is saying, notably after Catherine locks herself in her room. Isabella refuses to heed Catherine's warning and Nellie's advice about Heathcliff. And probably the most serious mis-communication of all is Heathcliff's hearing only that it would degrade Catherine to marry him.

The fall.

Recently a number of critics have seen the story of a fall in this novel, though from what state the characters fall from or to is disputed. Does Catherine fall, in yielding to the comforts and security of Thrushcross Grange? Does Heathcliff fall in his "moral teething" of revenge and pursuit of property? Is Wuthering Heights or Thrushcross Grange the fallen world? Is the fall from heaven to hell or from hell to heaven? Does Catherine really lose the Devil/Heathcliff (this question arises from the assumption that Brontë is a Blakeian subversive and visionary)? The theme of a fall relies heavily on the references to heaven and hell that run through the novel, beginning with Lockwood's explicit reference to Wuthering Heights as a "misanthrope's heaven" and ending with the implied heaven of the ghosts of Heathcliff and Catherine roaming the moors together. Catherine dreams of being expelled from heaven and deliriously sees herself an exile cast out from the "heaven" of Wuthering Heights—a literal as well as a symbolic fall. Heathcliff, like Satan, is relentless in his destructive pursuit of revenge. Inevitably the ideas of expulsion from heaven, exile, and desire for revenge have been connected to Milton's *Paradise Lost* and parallels drawn between Milton's epic and Brontë's novel; Catherine's pain at her change from free child to imprisoned adult is compared to Satan's speech to Beelzebub, "how chang'd from an angel of light to exile in a fiery lake."

8. POINT OF VIEW IN WUTHERING HEIGHTS

Any serious discussion of *Wuthering Heights* must consider the complex point of view that Brontë chose. Lockwood tells the entire story, but except for his experiences as the renter of Thrushcross Grange and his response to Nelly and the inhabitants of Wuthering Heights, he repeats what Nellie tells him; occasionally she is narrating what others have told her, e.g., Isabella's experiences at Wuthering Heights or the servant Zillah's view of events. Consequently, at times we are three steps removed from events. Contrary to what might be

expected with such narrative distance from events, we do not feel emotionally distant from the characters or events. Indeed, most readers are swept along by the impetuosity and tempestuous behavior of Heathcliff and Catherine, even if occasionally confused by the time shifts and the duplication of names. Brontë's ability to sweep the reader while distancing the narration reveals her mastery of her material and her genius as a writer.

To decide why she chose this narrative approach and how effective it is, you must determine what Lockwood and Nelly contribute to the story—what kind of people are they? what values do they represent? how reliable are they or, alternately, under what conditions are they reliable? As you read the novel, consider the following possibilities:

Lockwood and Nelly are opposites in almost every way. (1) Lockwood is a sophisticated, educated, affluent gentleman; he is an outsider, a city man. Nelly is a shrewd, self-educated servant; a local Yorkshirewoman, she has never traveled beyond the Wuthering Heights-Thrushcross Grange-Gimmerton area. Nelly, thus, belongs to Wuthering Heights and Thrushcross Grange in a way that the outsider Lockwood (or Heathcliff either) never does. (2) Lockwood's illness contrasts with her good health. (3) Just as the narrative is divided between a male and a female narrator, so throughout the book the major characters are balanced male and female, including the servants Joseph and Nelly or Joseph and Zillah. This balancing of male and female and the lovers seeking union suggests that at a psychological level the Jungian animus and anima are struggling for integration in one personality.

Does Lockwood represent the point of view of the ordinary reader (that is, us). If so, do his reactions invalidate our everyday assumptions and judgments? This reading assumes that his reactions are insensitive and unintelligent. Or do he and Nelly serve as a bridge from our usual reality to the chaotic reality of Wuthering Heights? By enabling us to identify with normal responses and socially acceptable values, do they help make the fantastic behavior believable if not understandable?

Does the sentimental Lockwood contrast with the pragmatic Nelly? It has been suggested that the original purpose of the novel was the education and edification of Lockwood in the nature of passion-love, but of course the novel completely outgrew this limited aim.

Nelly—as main narrator, as participant, and as precipitator of key events—requires more attention than Lockwood.

To what extent do we accept Nelly's point of view? Is her conventionality necessarily wrong or limited? Is it a valid point of view, though one perhaps which cannot understand or accommodate the wild behavior she encounters? Does she represent normalcy? Is she a norm against which to judge the behavior of the other characters? How much does she contribute, whether unintentionally, semi-consciously, or deliberately, to the disasters which engulf her employers? To what extent is Nelly admirable? Is she superior to the other servants, as she suggests, or is she deluded by vanity?

Is Nelly's alliance or identification with any one character, one family, or one set of values consistent, or does she switch sides, depending on circumstances and her emotional response? Does she sympathize with the children she raised or helped to raise, a group consisting of Heathcliff, Catherine, Hareton, and Cathy? If Nelly's loyalties do keep shifting, does this fact reflect the difficulty of making moral judgments in this novel?

Is her interpretation of some characters or kinds of events more reliable than of others? Is she, for instance, more authoritative when she speaks of more conventional or ordinary events or behavior than of the extreme, often outrageous behavior of Heathcliff or Catherine? Eve Kosofsky Sedgwick notes that although Heathcliff talks about himself to Nelly with honesty and openness, she persists on seeing him as a secretive, alienated, diabolical schemer. Is Sedgwick's insight valid? If so, what does it reveal about Nelly? Another question might be, why do so many people confide in or turn to Nelly?

There are two more questions that can be raised about the reliability of Lockwood and Nelly. The first is, did Lockwood change any of Nellie's story? This is, it seems to me, a futile question. I see no way we can answer this question, for there are no internal or external conversations or events which would enable us to assess his narrative integrity. The same principle would apply to Nellie, if we wonder whether she deliberately lied to Lockwood or remembered events incorrectly. However, it is entirely another matter if we ask whether Nellie or Lockwood misunderstood or misinterpreted the conversations and actions that each narrates. In this case, we can compare the narrator's interpretation of characters and events with the conversations and behavior of the characters, consider the values the narrator holds and those held or expressed by the characters and their behavior, and also look at the pattern of the novel in its entirety for clues in order to evaluate the narrator's reliability.

9. Wuthering Heights as a Religious Novel

Wuthering Heights is not a religious novel in the sense that it supports a particular religion (Christianity), or a particular branch of Christianity (Protestantism), a particular Protestant denomination (Church of England). Rather, religion in this novel takes the form of the awareness of or conviction of the existence of a supreme being or spirit-afterlife.

An overwhelming sense of the presence of a larger reality moved Rudolph Otto to call Wuthering Heights a supreme example of "the daemonic" in literature. Otto was concerned with identifying the non-rational mystery behind all religion and all religious experiences; he called this basic element or mystery the numinous. The numinous grips or stirs the mind so powerfully that one of the responses it produces is numinous dread, which consists of awe or awe-fullness. Numinous dread implies three qualities of the numinous: its absolute unapproachability, its power, and its urgency or energy. A misunderstanding of these qualities and of numinous dread by primitive people gives rise to daemonic dread, which is the first stage in religious development. At the same time that they feel dread, they are drawn by the fascinating power of the numinous. Otto explains, "The daemonic-divine object may appear to the mind an object of horror and dread, but at the same time it is no less something that allures with a potent charm, and the creature, who trembles before it, utterly cowed and cast down, has always at the same time the impulse to turn to it, nay even to make it somehow his own." Still, acknowledgment of the "daemonic" is a genuine religious experience, and from it arise the gods and demons of later religions. It has been suggested that Gothic fiction originated primarily as a quest for numinous dread, which Otto also calls the *mysterium tremendum*.

For Derek Traversi the motive force of Brontë's novel is "a thirst for religious experience," which is not Christian. It is this spirit which moves Catherine to exclaim, "surely you and everybody have a notion that there is, or should be, an existence of yours beyond you. What were the use of my creation if I were entirely contained here?" (Ch. ix, p. 64). Out of her—and Brontë's—awareness of the finiteness of human nature comes the yearning for a higher reality, permanent, infinite, eternal; a higher reality which would enable the self to become whole and complete and would also replace the feeling of the emptiness of this world with feelings of the fullness of being (fullness of being is a phrase used by and about mystics to describe the aftermath of a direct experience of God). Brontë's religious inspiration turns a

discussion of the best way to spend an idle summer's day into a dispute about the nature of heaven. Her religious view encompasses both Cathy's and Linton's views of heaven and of life, for she sees a world of contending forces which are contained within her own nature. She seeks to unite them in this novel, though, Traversi admits, the emphasis on passion and death tends to overshadow the drive for unity. Even Heathcliff's approaching death, when he cries out "My soul's bliss kills my body, but does not satisfy itself" (Ch. xxxiv, p. 254), has a religious resonance.

Thomas John Winnifrith also sees religious meaning in the novel: salvation is won by suffering, as an analysis of references to heaven and hell reveals. For Heathcliff, the loss of Catherine is literally hell; there is no metaphoric meaning in his claim "existence after losing her would be hell" (Ch. xiv, p. 117). In their last interview, Catherine and Heathcliff both suffer agonies at the prospect of separation, she to suffer "the same distress underground" and he to "writhe in the torments of hell" (XV, 124). Heathcliff is tortured by his obsession for the dead/absent Catherine. Suffering through an earthly hell leads Heathcliff finally to his heaven, which is union with Catherine as a spirit. The views of Nelly and Joseph about heaven and hell are conventional and do not represent Brontë's views, according to Winnifrith

10. I AM HEATHCLIFF

How deep a chord Emily strikes with the relationship of Catherine and Heathcliff is shown by the use Simone de Beauvoir makes of it in writing of the French tradition of the *grandes amoureuses* or the the great female lovers. Catherine's affirmation "I am Heathcliff" is for de Beauvoir the cry of every woman in love. In her feminist, existentialist reading, the woman in love surrenders her identity for his identity and her world for his world; she becomes the incarnation or embodiment of the man she loves, his reflection, his double. The basis for this relationship lies in the roles society assigns to males and females.

The male is the standard or norm, the One; he is the subject who is capable of choice, of acting, of taking responsibility, and of affecting his destiny. The female, who is measured against the standard of the male, becomes the Other, dependent on him; she is an object to be acted upon by man, the subject; she is given meaning and status by her relationship to him.

She is taught to regard man as godlike and to worship him; the goal of her existence is to be associated with him, to love him and be loved by him, because this allows her to share in his male power and sovereignty. She achieves happiness when the man she loves accepts her as part of his identity. In reality, because no man is godlike, she is ultimately disappointed but refuses to acknowledge his fallibility; because no man can give her either his ability to act and choose or the character to accept responsibility for those actions and choices, she does not really achieve or even participate in his status as subject or standard. She remains dependent, Other. It comes as no surprise, then, to find that the woman in love, who is seldom the wife, at least traditionally in France, is the woman who waits.

Catherine implies that their love is timeless and exists on some other plane than her feelings for Linton, which are conventionally romantic. If their love exists on a spiritual or at least a non-material plane, then she is presumably free to act as she pleases in the material, social plane; marrying Edgar will not affect her relationship with Heathcliff. By dying, she relinquishes her material, social self and all claims except those of their love, which will continue after death. Heathcliff, in contrast, wants physical togetherness; hence, his drive to see her corpse and his arrangements for their corpses to merge by decaying into each other.

If identity rather than personal relationship is the issue or the nature of their relationship, then Catherine is free to have a relationship with Edgar because Heathcliff's feelings and desires do not have to be taken into account. She needs to think only of herself, in effect.

In Lord David Cecil's view, conflict arises between unlike characters, and the deepest attachments are based on characters' similarity or affinity as expressions of the same spiritual principle. Thus, Catherine loves Heathcliff because as children of the storm they are bound by their similar natures. This is why Catherine says she loves Heathcliff "because he's more myself than I am. Whatever our souls are made of, his and mine are the same." As the expression of the principle of the storm, their love is, of course, neither sexual nor sensual.

Because of the merging of their identities or, perhaps it would be more accurate to say, because of their intense desire to merge and refusal to accept their literal separateness, Catherine's betrayal of her own nature destroys not only her but threatens Heathcliff with destruction also.

Is Catherine deluding herself with this speech? Louis Beverslious answers yes, Catherine is preoccupied, if not obsessed with the image of herself "as powerfully, even irresistibly, attracted to Heathcliff." Their bond is a negative one:

>>they identify with one another in the face of a common enemy, they rebel against a particular way of life which both find intolerable. It is not enough, however, simply to reject a particular way of life; one cannot define oneself wholly in terms of what he despises. One must carve out for oneself an alternative which is more than a systematic repudiation of what he hates. **A positive commitment is also necessary.** The chief contrast between Catherine and Heathcliff consists in the fact that he is able to make such a commitment (together with everything it entails) while she is not. And, when the full measure of their characters has been taken, this marks them as radically dissimilar from one another, whatever their temporary 'affinities' appear to be. It requires only time for this radical dissimilarity to become explicit.

Their dissimilarities appear when she allies herself, however sporadically, with the Lintons and oscillates between identifying with them and with Heathcliff. When Heathcliff throws hot applesauce at Edgar and is banished, Catherine initially seems unconcerned and later goes off to be with Heathcliff. Her rebelliousness changes from the open defiance of throwing books into the kennel to covert silence and a double character. Catherine both knows Heathcliff and does not know him; she sees his avarice and vengefulness, but believes that he will not injure Isabella because she warned him off. Catherine's mistaken belief that she and Heathcliff still share an affinity moves her to distinguish in their last conversation between the real Heathcliff whom she is struggling with and the image of Heathcliff which she has held since childhood. It is with the false image that she has an affinity:

“Oh, you see, Nelly! He would not relent a moment, to keep me out of hte grave! That is how I'm loved! Well, never mind! That is not my Heathcliff. I shall love mine yet; and take him with me—he's in my soul.”

The fact that to maintain the fiction of their affinity Catherine has to create two Heathcliffs, an inner and an outer one, suggests that total affinity does not exist and that complete merging of two identities is impossible.

Catherine is similarly deluded about her childhood and has painted a false picture of the freedom of Wuthering Heights. Catherine's assertion that Heathcliff is "more myself than I am" is generally read as an expression of elemental passion. But is it possible that she is using Heathcliff as a symbol of their childhood, when she had freedom of movement and none of the responsibilities and pressure of adulthood, when she was "half savage, and hardy

and free"? Does Catherine become, in the words of Lyn Pykett, "the object of a competitive struggle between two men, each of whom wants her to conform to his own version of her"?

UNIT III

11. CHARLES DICKENS

Charles Dickens was born on February 7, 1812, in Portsmouth, England, to a naval clerk and a would-be teacher. His father was sent to debtor's prison in London when Dickens was just 12. Dickens's mother and siblings went to live with his father in prison, but Dickens had to leave school and go to work at a boot-blackening factory. The despair of the lower working class and the abandonment of children by their parents—often into early jobs at dangerous factories—appear as themes in *A Tale of Two Cities*, reflected in Dr. Manette's time in prison, Lucie's humble beginnings, and the suffering of many of the poorer characters. Dickens reflected on these themes in many of his other works as well.

As an adult, Dickens worked as a newspaper reporter and editor, but his primary career was as a novelist. Most of his novels were published in monthly installments in magazines, and only later appeared as books. Dickens was one of the first authors to subsequently publish his serialized novels as complete books.

Dickens also acted, directed, and wrote plays. One of these was *The Frozen Deep*, written by Dickens's friend, the novelist Wilkie Collins. The play speculated on the fate of an 1845 expedition that had disappeared while searching for the Northwest Passage. Dickens played the main character in an 1857 production. Acting in it served as an inspiration, in many ways, for the plot and characters in *A Tale of Two Cities*. For instance, the self-sacrifice of the play's main character, Richard Wardour is mirrored in the actions of Sydney Carton in Dickens's novel. Moreover, Lucie Manette is believed to be modeled on Ellen Ternan, another actor in the cast. Dickens left his wife, Catherine Hogarth, for a relationship with Ternan that lasted until his death from a stroke at age 58 on June 9, 1870. He is buried in Westminster Abbey, where people still visit his grave to pay homage to one of the greatest novelists of all time.

12. Women as central characters

Curiously, one of the aspects readers most commonly overlook when studying *A Tale of Two Cities* is the centrality of women in the story. The characters around whom the action revolves in both London and Paris are women: Lucie Manette and Madame Defarge. Additionally, Dickens uses women throughout the book to represent the moral climate of a group or family. Although Dickens may not develop his female characters as fully as he does some of the male characters in *A Tale of Two Cities*, nevertheless, the women provide the men in the novel with an emotional foundation that causes the men to act for or react against what the women represent.

Lucie and Madame Defarge, for instance, drive the action in their respective spheres of influence. As the "golden thread" that binds the lives of Doctor Alexandre Manette, Mr. Lorry, Darnay, and Carton together, Lucie is a passive character who influences others through who she is rather than by what she does. The comfortable home she creates comforts the men in her life and her devout compassion for others inspires them. Her goodness enables them to become more than they are and to find the strength to escape the prisons of their lives.

On the other hand, Madame Defarge stands at the center of the revolutionary activity in Paris as an active agent of change, even when she is just sitting in the wine-shop and knitting her death register. Madame Defarge instigates hatred and violence, exemplified by her leadership in the mob scenes and the way The Vengeance and Jacques Three feed off of her desire to exterminate the Evrémonde line. Her patient ruthlessness helps to support her husband when he has doubts about the Revolution. In the end, however, her desire for revenge becomes something Monsieur Defarge reacts against as he recognizes that the killing must end somewhere.

Dickens also portrays the other women in the novel as either nurturing life or destroying it. Mothers play an especially important role in this sense, as Dickens differentiates between natural and unnatural mothers. Women such as Darnay's mother, Madame Evrémonde, and Lucie's mother, Madame Manette, represented mothers who die young but leave their children with a sense of conscience and love. Madame Evrémonde's exhortations to Darnay to atone for the family's wrongdoing, for instance, motivate him to risk his life in order to help others. Lucie is also a natural mother, nurturing her daughter and protecting her from harm.

The women of Monseigneur's court, however, represent unnatural mothers, who care so little for their children that they push them off on wet nurses and nannies and pretend that the children don't even exist. Similarly, Dickens portrays even the mothers of Saint Antoine who do nurture their children as unnatural in the fact that they can spend the day as part of a vicious mob killing and beheading people and then return home smeared with blood to play with their children. The behaviors of both the aristocratic and the peasant women are destructive in that they either create an environment that lacks love and guidance or they guide the next generation into further anger and violence.

13. “It Was the Best of Times; It Was the Worst of Times”

The novel opens with, “It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, ...” (Para. 1, Line, 1). This passage suggests an age of radical opposites taking place across the English Channel, in France and the United Kingdom respectively. It tells a story of contrasts and comparisons between London and Paris during the French revolution.

This phrase points out a major conflict between family and love, hatred and oppression, good and evil, light and darkness, and wisdom and folly. Dickens begins this tale with a vision that human prosperity cannot be matched with human despair. He, in fact, tells about a class war between the rich and the poor. He also tells of a time of despair and suffering on one hand, and joy and hope on the other.

This is an apt phrase to be used in the context of today’s world when, on the one hand, the rich are enjoying luxurious lives; while on the other hand, the poor are struggling under the yoke of economic decline. However, its best context is only in literary writings where one country or situation is compared with another, in order to predict some revolution or sudden transformation. That is why in the context of the transformation in times, wealth, inequality, and accumulation of wealth have become modern themes which the author dilates upon in the opening of his novel. A political leader might use it in a speech, or a retiring school teacher might use it to remind his students the golden old times.

This line describes a time of controversies and contradictions. Dickens refers to two cities, Paris and London, during the tumultuous environment of the French Revolution. This proclamation of revolution for oppressed civilians really turned out to be a “spring

of hope.” However, for an ancient regime and outgoing political systems, this revolution was like a “winter of despair,” which led to death and destruction. This phrase has a great literary value in comparison and contrast of two situations and environments.

UNIT IV

14. George Eliot

George Eliot is the pseudonym created in 1857 by the aspiring writer Marian Evans. In a letter to her publisher William Blackwood, Evans suggested that the name George Eliot should be assigned to her work in place of her own. The male name was created partly to conceal the gender of the author, and partly to disguise her irregular social position, living as an unmarried woman with a married man. Eliot assured Blackwood - who was at that time unaware of her true identity - that the pen name was necessary to employ 'as a tub to throw to the whale in case of curious enquiries'.

The name George Eliot was used to publish all of her fictional work and ensured that Eliot's novels were taken seriously. Unlike Charlotte Brontë's pen name Currer Bell, which has fallen into disuse, the name George Eliot is still employed today to identify one of the most influential novelists of the Victorian era.

Born Mary Anne Evans on 22nd November 1819 to the second wife of Robert Evans, estate manager for the Newdigate family of Arbury Hall in Warwickshire, Mary Anne spent much of her young life in this rural part of England, a childhood which clearly influenced her 1860 novel *The Mill on the Floss*. A clever and studious pupil, she was allowed to browse in the grand library at Arbury Hall, and in doing so, noticed the disparity between the luxurious life of the family and the tenants living and working on their estate.

In her semi-autobiographical sketch, 'Looking backward' from *Impressions of Theophrastus Such* (1879) Eliot describes her native county as 'fat central England'. She alludes to the influence of her rural upbringing, which appears to still resonate within her educated and experienced adult mind:

'Our vision, both real and ideal, has since then been filled with far other scenes: among eternal snows and stupendous sun-scorched monuments of departed empires; within the scent of the long orange-groves; and where the temple of Neptune looks out over the siren-haunted sea. But my eyes at least have kept their early affectionate joy in our native landscape, which is one deep root of our national life and language'.

Formidably intelligent and knowledgeable across a range of subjects: Mary Anne was able to speak several languages including German, Hebrew, and Greek, she translated two books into English that were central to the rejection of Christianity by the intellectual avant-garde: David Friedrich Strauss' *Life of Jesus* (1846) and Ludwig Feuerbach's *The Essence of Christianity* (1854). These translations lead to Eliot's atheism and her eventual renunciation of the Christian faith.

In 1851, following the death of her father and the subsequent inheritance of enough money to encourage her to live independently from her family, Mary Anne moved to London to pursue a career in journalism. A momentous decision on her part, the transition was accompanied by a change of name. She now called herself Marian Evans, and took lodgings in the Strand, the home and workplace of the political publisher John Chapman.

Her position as a single, working woman was highly unusual. On 4 May 1851, Chapman held a meeting to protest against the Booksellers' Association, a group of larger publishers which fixed the price of books, prohibiting small publishers like Chapman from offering discounts. In one of her letters to the Bray family, Marian wrote a lively account describing how Charles Dickens took the chair with 'a courteous neutrality of eyebrow, and speaking with clearness and decision'. Many famous liberals and distinguished men were there: Herbert Spencer, George Henry Lewes (Marian's future lover), and Wilkie Collins to name but a few. Marian Evans was the only woman present.

In 1854, she scandalised Victorian society by traveling with the married Lewes to Weimar, accompanying him whilst he undertook research for his biography of Goethe. She and Lewes were now living together openly, and, though they remained unmarried, Marian started using Lewes' name, calling herself Marian Evans Lewes. Lewes would remain highly influential

throughout Marian's literary career; he persuaded her to try writing fiction, and he sent her first manuscript 'Amos Barton' to John Blackwood, claiming it was written by a 'shy, ambitious friend'.

Her first full-length novel, *Adam Bede* (1859) was an instant success, bringing wealth to Marian and turning George Eliot into a household name. She became a best-selling author and her fame grew with each publication. One of the most remarkable signs of George Eliot's eminence in the Victorian period was her ability to sell poetry: 'The Spanish Gypsy' had sold over 4,000 copies by the time of its fifth edition in 1875, far surpassing Elizabeth Barrett Browning's *Aurora Leigh*.

In June 1859, Eliot's disguise was removed. Although the public were initially shocked to discover that one of their greatest writers was Marian Evans - a woman in a compromising social position - her novels continued to sell in huge numbers. Her popularity was so great that she and Lewes were invited to social events and dinners despite their unmarried status. George Eliot was even said to be a favourite novelist of Queen Victoria.

Just two years after the publication of *Daniel Deronda*, Lewes died on 30 November 1878, aged sixty-one. Marian was too distraught to attend his funeral. Devastated and bereft at the loss of Lewes, she filled her journal with verses from Tennyson's poem of mourning, 'In Memoriam' (1850), as Queen Victoria had also done after the death of Prince Albert. For months, Marian could not bear to see anyone except Lewes's one remaining son Charles, and the couple's mutual friend John Walter Cross.

Marian, still upset over the death of Lewes, married Cross in 1880 despite being twenty years his senior. She reverted to her childhood name, calling herself Mary Anne Cross. However, her new-found happiness was short-lived: Cross fell - or jumped - from their hotel balcony over looking the Grand Canal in Venice. His fall started vicious gossip back in England which speculated over the cause of his apparent depression.

The Crosses returned to England at the end of July, and on the 3 December 1880, moved into their magnificent new house on the banks of the Thames. Nineteen days later on 22 December, Mary Anne was to die from kidney failure. Due to her unconventional lifestyle and atheist principles, she was refused interment at Westminster Abbey. Instead, she was buried alongside Lewes at Highgate Cemetery, but in 1980, 100 years after her death, a plaque was erected in Poets' Corner in recognition of George Eliot's literary achievements and lasting reputation.

15. Opening Lines of *Silas Marner*

The opening sentence of George Eliot's *Silas Marner* brilliantly combines the novel's apparently conflicting aspects: its realism and its air of a fairy tale. It took its first readers back some 60 years to a pre-industrial era when 'there might be seen in districts far away among the lanes, or deep in the bosom of the hills, certain pallid undersized men, who, by the side of the brawny country-folk, looked like the remnants of a disinherited race' (ch. 1). These are the hand-loom weavers, and the novel both sees how they might have been shaped by their labour, and imagines them as mythical creatures out of a folk tale.

16. Fairy tale

Eliot was explicit about the mythical aspect of her novel. She told John Blackwood, her publisher, that 'It came to me first of all, quite suddenly, as a sort of legendary tale, suggested by my recollection of having once, in early childhood, seen a linen weaver with a bag on his back; but as my mind dwelt on the subject, I became inclined to a more realistic treatment.' [1] She still gave her narrative some of the properties of a fairy story: the drawing of lots to decide a man's fate, the miser with his bags of gold, the foundling child. After being unjustly cast out by his religious community in the town where he plies his trade, Silas Marner arrives at Raveloe as a mysterious outsider, and for the first half of the novel remains so. While the villagers pay him to weave linen for them, he becomes a figure of superstition, feared by the local children. He lives in solitude just outside the village, accumulating gold for his labours, growing 'withered and yellow' by the narrowness of his occupation (ch. 2).

When Silas enters the local inn, The Rainbow, to announce that his precious gold has been stolen from its hiding place in the floor of his cottage, the local men are drinking and talking about the abandoned stables at the Warren, which are supposed to be haunted. They are primed to see something supernatural; the pale thin figure of Silas, 'with his strange unearthly eyes', seems much like 'an apparition' (ch. 7). The miser has turned himself into a spectre in the eyes of the villagers. He will be humanised again by his love for Eppie, the tiny child who crawls into his cottage when her opium-addicted mother dies in the snow outside, and the movement of this narrative follows the satisfying pattern of a fairy tale. When Silas, made short-sighted by his years of labour, first sees the child by his fire, it is by the colour of her

hair: 'it seemed as if there were gold on the floor in front of the hearth. Gold! – his own gold' (ch. 12).

In fact 'the marvel' is a sleeping child. There is a natural explanation for everything in the novel, and Eliot has been very careful to make its events probable, but she wants us to see how things can appear marvellous too. The shortness of the novel allows her to use the structure of a fable, and the characters themselves see events in these terms. Silas 'could only have said that the child was come instead of the gold – that the child had turned into the gold' (ch. 14). Even Godfrey Cass, rejected by his natural daughter when he comes to reclaim her, sees that he is part of such a narrative and tells his wife so. 'I wanted to pass for childless once, Nancy – I shall pass for childless now against my wish' (ch. 20). The villagers themselves turn the events of the novel into a modern folk tale. At the novel's conclusion they ruminate on 'Silas Marner's strange history' and agree that 'he had brought a blessing on himself by acting like a father to a lone motherless child' (Conclusion).

17. Labour

Yet the novel's subtitle, 'The Weaver of Raveloe', draws attention to the influence of labour as well as Silas's legendary status. Eliot was often interested in the work undertaken by the principal figures in her novels, and unusual amongst Victorian novelists in making many of these skilled labourers: Adam Bede is a carpenter, Felix Holt a watchmaker. Labour has formed many of the characters. In the scene in which Godfrey and Nancy visit Silas to offer to adopt Eppie, Eliot feels for the smallest sign of this influence. As Nancy assures her that she will want for nothing as the daughter of the squire and his wife, she grasps Marner's hand firmly, noticing what we notice: 'it was a weaver's hand, with a palm and finger-tips that were sensitive to such pressure'. The detail, both psychologically and physiologically exact, is characteristic of Eliot.

In the early parts of the novel, Godfrey Cass and his feckless younger brother Dunstan are unusual in apparently having no work to do. Their idleness condemns them to vice and folly.

In pre-Victorian English fiction there was no obvious stigma attached to being without employment. A ‘gentleman’ was usually, indeed, someone who did not have to work for a living. By contrast, few Victorian novels are without instances of the ennobling influence of work. One of the bestsellers of Eliot’s age, Samuel Smiles’s Self-Help is a celebration of ‘industry’ as a personal virtue and of ‘energetic’ labourers of every class. For Smiles, indolence is the ultimate vice.

Godfrey and Dunstan’s father has an estate to run, and almost everyone else in the village is defined by their occupation. Even Godfrey’s bride to be, the lovely Nancy, a farmer’s daughter, makes cheese and butter with her own hands. Yet, as in Adam Bede, the placing of the novel more than half a century back in time allows the novelist to free work from the taint of mechanisation or factory organisation. Near the end of the novel, Silas takes Eppie back to the town where he had once lived and finds, in place of Lantern Yard, ‘a large factory, from which men and women were streaming for their mid-day meal’ (ch. 21). This is the coming world, where labour is no longer individualistic and men and women are but particles in a stream.

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B.A ENGLISH HON. SEMESTER II

PAPER CODE: 106

ENVIRONMENTAL ETHICS AND HUMAN VALUES IN LITERATURE

Q1. Using Exquisite Prose And Vivid Imagery, Vegad Has Captured The Beauty Of The Valley In Its Pristine Form .Comment.

Ans:Amritlal Vegad drew on his consummate skills as an artist and a writer to record the sights , sounds, characters and experiences he encountered during his Narmada walks. He wrote a trilogy, originally in hindi and Gujrati. These were Soundarya Ki Nadi Narmada (“Narmada: River of Beauty”), Amrutsya Narmada , and Tere Tere Narmada(On the Bank of Narmada”). His books have also been traslated into Marathi, Bengali,and English.

With his keen artistic eyes, his sensitive understanding, his perspective power and his creative pen which often lift his prose into his poetry, Amritlal has brought the Narmada and the scenes along the river bank to vivid life. He has also preserved for posterity the natural splendour, and all the colourful aspects of the life on the banks, some of which are disappearing due to development activity.

*(quote here from the text atleast five to six examples of vived imagery used by the writer in the book

Q2. Narmada: River Of Beauty Is Not Just About The River, But The Life That Thrives On The River.Explain.

Ans :Blending his keen power of observation with his artist’s eye and irresistible story telling skills, he unfolds the many moods of the iconic river, the unforgettable scenes and sights along its banks, and the colourful cast of characters he come across. His vivid narration not only makes the reader his eager travelling companion, but draws attention to a host of intriguing aspects of the journey that a casual traveler might otherwise miss.Only Narmada is circled in rivers. There is a difficult journey of about 2600km from the origin of the river to themeeting in the ocean and then from the other end back to the origin, where one not only

has to contend with the weather and the arduous route but also the fear of robbers. Though there are many rules to be followed in circumambulation, but the author has completed the river rotation in pieces and in this book not only describes the beauty of Narmada but also the culture of village-town-pilgrimage centers falling in Narmada Parikrama, Social, religious and economic texture is also depicted.

For one place, after observing the marriage ceremony of mango tree, he wrote, "For two years mangoes seemed to be in him. But until he marries that tree, he cannot eat its fruits. So has married Mango with jasmine vine. "Similarly, it is written about the wedding ceremony of a village, "Here four homes fall in the house of a girl and the rest three at the home of boys."

When the author was doing the circumambulation, several dams were being built in the Narmada. The author also mentioned the effect of those dams. The language of the book is very simple. The ease and sweetness of the language can also be gauged by looking at some excerpts from the book: -

Looking at the footsteps, the writer gets a thought in the mind -

"The trail is like folklore. The creator of it is unknown. No one builds it. It is the creation of the group."

A monk dies at a fair venue on route. His mood on this: -

"What would it be like to die among strangers, away from home? It is not pleasant to die, yet it is pleasant to die among the relatives in your house. In a new place, even in the best hospital, no one wants to die. Whether in hospital, but death in the home. "When there is only a small gap between the Narmada and the sea, then they say: -When there is only a small gap between the Narmada and the sea, then they say: -

"The five elements from which the body of Narmada is formed - water, rock, waterfall, noise and diversion - are being mostly missed one by one. First Gaya Falls. Then rock. Noise with rock Gone too. Turns were not the same as before.

This is life. As the sunset of life draws near, most of the things are left and the traveler becomes lighter for the final journey. "

Q3. The Narmada has been continuously called ‘mother’ of all living beings. Support this statement by providing instances from the book :”The River of Beauty: Narmada”

Ans. The Narmada has been continuously called ‘mother’ of all living beings. Vegad tries to enumerate mother river Narmada’s seemingly well known roles- a basic source of water for agriculture, forestation, animals, industry and other household usage; and a shelter for water sapiens . He accepts her importance in spiritual nourishment additionally. He sees people worshipping her as a goddess who is requited through circumambulation if their wishes are fulfilled. Circumambulation for her believers in metaphoric sense is a kind of obedience. What is odd here is that her so-called believers are not much true in performing circumambulation if they get the fruit in advance. The most problematic thing is that they impede her natural flow with dams, especially the bigger ones like the SardarSarowara, resulting in migration, homelessness, and consequent physical or mental illness of people in the catchment area. Besides, dams destroy her natural beauty. They turn her into a “lake”, “a thing of history”. Vegad’s statement, “man can increase nature’s beauty in the same way as he can destroy it after the SaradaraSarowara is made, the Narmada will serve her children in true sense’ is although true from technical and geographical points of view, but on the other hand, he (Vegad) may be estimated as ironic. Because, metaphors like ‘mother’, ‘children’, ‘service’, etc.; are rooted in patriarchal society. In that sense, this statement is criticism of patriarchy in which mothers are conditioned to serve the others in the name of either love or duty.

For instance, river Narmada is a mother for spiritual and farmer populace, an acknowledgement of the earth to the sea in postal terminology, a source of poetic sensibility for a writer and the root of language of banks. He has described the Narmada in these terms minutely and thus has become successful in making the readers experiencing the same trip across time and culture.

There are many instances in the book when the writer called Narmada as mother :

*(quote the instances from the book)

ERIN BROCKOVICH (2000)

Q4. Can you think of similar situations in your country in which a big company has been caught poisoning the air or water? What happened? What should have happened?

Ans. The world has been witness to such man-made disasters whether it is in the form of the atom bomb dropped by the U.S on Hiroshima and Nagasaki, or it is the nuclear accident at Chernobyl.

All these incidents had one thing in common that they posed a great threat to the upcoming human generations and the environmental damage caused thereby cannot be estimated. The question arises how far such kind of activities, that in the present world, is carried on by the corporations can be regulated and checked, and to what extent the liability of such bodies should be fixed.

India too has been witness to such an unfortunate event of an industrial accident in the year of 1984 when in Bhopal a toxic gas Methyl Isocyanate escaped from the chemical plant of Union Carbide in Bhopal. The event led to the death of more than 3500 people as per the initial estimates, however today, years after that accident it is believed that the death toll was as close to 8000.

On December 3 1984, more than 40 tons of methyl isocyanate gas leaked from a pesticide plant in Bhopal, India, immediately killing at least 3,800 people and causing significant morbidity and premature death for many thousands more. The company involved in what became the worst industrial accident in history immediately tried to dissociate itself from legal responsibility. Eventually it reached a settlement with the Indian Government through mediation of that country's Supreme Court and accepted moral responsibility. It paid \$470 million in compensation, a relatively small amount of based on significant underestimations of the long-term health consequences of exposure and the number of people exposed. The disaster indicated a need for enforceable international standards for environmental safety, preventative strategies to avoid similar accidents and industrial disaster preparedness.

Since the disaster, India has experienced rapid industrialization. While some positive changes in government policy and behavior of a few industries have taken place, major threats to the environment from rapid and poorly regulated industrial growth remain. Widespread environmental degradation with significant adverse human health consequences continues to occur throughout India.

NAAC ACCREDITED

Q5. . Erin is a complicated person; What are her good features, and what are her bad ones?

Ans: The initial impressions of Erin Brockovich's character are formed very early on in the film based on her appearance. In the book The Art of Watching Films, the authors describe the

importance of characterization through appearance, and the effect this has on a viewer's understanding of the film: "The minute we see most actors on screen, we make certain assumptions about them because of their facial features, dress, physical build, and mannerisms

and the way they move. Our first visual impression may be proven erroneous as the story progresses, but it is certainly an important means of establishing character"

This form of characterization is extremely important in Erin Brockovich, as Erin's appearance and wardrobe are intentionally misleading. Throughout almost the entire movie, Erin

is dressed in evocative and tight clothing, leading audiences to stereotype Erin as an irresponsible single mother of the "trailer trash" variety. As the film progresses, it becomes clear

that this initial assessment is completely off the mark. When Erin files a lawsuit against a doctor

who ran a red light and injured her, neither her lawyer, Ed Masry—who repeatedly ignores her—

nor the jury seem to believe her story. Her unsophisticated speech and provocative looks appear

to influence their assessments of her. Erin's story is in fact true, and this particular situation is

just one of many in which she is misunderstood.

Erin proves that she has a high degree of wit and persistence by demanding a job at Ed

Masry's office: "There's two things that aggravate me, Mr. Masry: being ignored and being lied

to...I don't need pity, I need a paycheck." When Erin's female coworkers complain about her

manner of dressing, Erin responds by saying, "Well, it just so happens, I think I look nice. And

as long as I have one ass instead of two, I'll wear what I want, if that's all right with you." Erin

is completely confident with herself, knows that she deserves respect, and isn't afraid to speak

her mind forthrightly. In blunt terms, Erin wears tight clothing to appear sexy to men, and she

uses this attraction to her advantage. Erin chooses not to conform to the standards of the actual lawyers in the trial, which accounts for why the people of Hinkley place

trust in her and tell her their stories unreservedly.

Erin gracefully admits when she makes mistakes, but she rigorously defends herself when she knows she is right, and isn't willing to sacrifice her personality for a judgmental individual's

benefit. Her act of demanding work from Ed Masry is not a result of personal ambition or hatred towards him for not defending her properly in court; instead, it comes from the anxiety of striving to provide for her children.

Erin uses her emotions to help build the case, but at the same time she isn't overwhelmed by them; instead, she targets them in a positive, powerful way. But another paradox of Erin's character is revealed by the fact that she doesn't become consumed with her emotions to the point that the film seems overly sentimental.

Q6. Discuss the plot of Erin Brockovich.

Ans. This is a movie based on a true story that occurred in Southern California in the mid 1990s. At that time, Erin Brockovich was a very strong and beautiful divorced mother of two who was struggling to survive financially when she becomes injured in a car accident. She hires a lawyer named Ed Masry who promises to get her money for her injuries, but because Erin is very emotional and loves to use foul language, a jury refuses to award her any money. Desperate for income, Erin convinces Ed to hire her as an office clerk, and it is there that Erin becomes a great investigator.

After looking into a simple property case from Ed's files, Erin soon discovers that many people have become horribly sick in the small desert town of Hinkley, about two hours East of Los Angeles. She begins to investigate the situation as if she were a well trained lawyer, but in fact, she had never been to law school. What she gradually learns is that the huge Pacific Gas and Electric Company (PG&E) was letting a toxic chemical called Hexavalent Chromium 6 spread throughout the Hinkley water supply, and that this was in turn causing hundred of residents to get cancer and other deadly diseases.

A lawsuit against a huge company is an expensive and very risky process, and thus much of this story concerns Erin's endless attempts to convince the town's residents as well as her new boss, Ed, her new boyfriend, George, and even her own children that the enormous time and energy that such a struggle will require is still worth the effort. In the end, this is the story of Erin's incredible energy and determination, and how it helped a lot of very poor and mistreated people find some real justice.

Q7. Erin Brockovich truly acts as a catalyst to "bring a small town to its feet and a huge company to its knees." Comment.

Ans. The story of Erin Brockovich emphasizes that while the actions of the individual are important, the strength and power of an organization or community are just as important. In this way Erin Brockovich truly acts as a catalyst to “bring a small town to its feet and a huge company to its knees.” While judged by many film critics to be an overly fantasized feel-good movie, Erin Brockovich, both as a film and a character, defy and surpass expectations. Film elements prove the need for empathy, perseverance, and common sense, while simultaneously hinting at the importance of respect for women in the workplace and the need for a more effective way to deliver justice to a dishonest and abusive corporation. Erin Brockovich is a feisty young mother who convinces attorney Ed Masry to hire her and promptly stumbles upon a monumental law case against a giant corporation. Erin's determined to take on this powerful adversary even though no law firm has dared to do it before. The two begin an incredible and sometimes hilarious fight that will bring a small town to its feet and a huge company to its knees.

- Desperate for work, unskilled Erin Brockovich (Julia Roberts), single parent of three, takes a relatively inconsequential job as a legal assistant in a California law firm for low wages. While organizing some paperwork pertaining to real estate cases, she is puzzled when she notices medical records in one of the files. On a whim, she does a little investigating of her own, and comes to suspect that land purchased by Pacific Gas and Electric (PG&E) is the same land on which chromium contamination resulted from PG&E's environmentally irresponsible actions.

Examination of local water records and interviews with residents ill from exposure to poisonous chromium confirm Erin's suspicions, but pursuit of legal proceedings against PG&E would seem beyond the capabilities of the small law firm she works at. Still, Erin succeeds in making her boss, Ed Masry (Albert Finney), as passionate about the case as she is, and he takes it on. Both Ed and Erin must make great sacrifices in their lives, as the legal costs spread Ed very thin, and the round-the-clock work takes Erin out of touch with both her boyfriend and her kids.

Erin's kids resent the lack of attention from her, and her attempts to explain the merits of what she is doing to her eldest son are futile but, one day her eldest son happens across one of the many documents pertaining to the PG&E case. He reads of a child his own age

who is very ill, and knowing that Erin's work will help this child, asks her why the child's mother cannot provide the needed help. When Erin explains that it is because the child's mother is very ill, too, her son, for the first time, appreciates the nature and importance of Erin's work.

In the end, Erin's special ability to bond with the victims of chromium contamination and their families and Ed's legal and administrative prowess are the key ingredients to making the case against PG&E. As a team, they manage to successfully lay the groundwork for the payment of legal damages by PG&E to those harmed.

Q8. How is 'Nutting' by Wordsworth a romantic piece of literature?

Ans: As a prelude to a discussion of 'Nutting,' it is important to take note of the historical context around Romanticism as a movement. The Romantic era originated in Europe and lasted from the beginning of the 1800s until around 1850. It began as a reaction against the ideals of the Enlightenment and sought a return to the simple, yet powerful realm of emotions. The style of writing was also simplified. Writers were no longer interested in the dense, complex expressions of the classical poets. Instead they wrote with an emphasis on natural diction.

In the case of [Wordsworth](#), he saw his own poetry as being a "spontaneous overflow of powerful feelings." His work was based on the memories of emotions he contemplated and set into words. Today Romantic poetry is seen as being both spontaneous and concerned with the difficulties inherent in setting emotions into a specific poetic form. The same process can be attributed to other well-known Romantics such as [Samuel Taylor Coleridge](#), [John Keats](#) and [William Blake](#).

There are a number of different characteristics one might look for within a piece of Romantic poetry. First and foremost, the utilization of natural emotion to create discernible meaning. One of the most prominent elements present in Romantic works is the idea of the sublime. This idea was taken up by Wordsworth and is present within 'Nutting.' Sublime refers to the use of language to excite a reader's emotions beyond that which they normally experience. It can be attributed to scenes which are both grand and horrifying, often at the same time. For instance, in the moment in which the speaker of 'Nutting,' having

destroyed the pristine bower he was sheltering in, turns and looks at his work. He is overwhelmed by the horror, and power of what he has just done. Another element of Romantic poetry present in 'Nutting' is that of imagination. This was a factor that was very important within Wordsworth's writing. He saw it as being a spiritual force that could, if utilized properly, improve the world. Imagination is seen in the young speaker's contemplation of some kind of spirit residing within the forest. One of the most prominent features of this kind of poetry is a love or appreciation for nature. Nature was used as a primary source of inspiration within Romantic works, as can be easily seen in 'Nutting.' The entire narrative takes place outside in what was at first a pristine clearing, untouched by human hands. The speaker is moved in positive and negative ways, by the beauty of the wild, unruly woods.

Q9. Analyse the poem 'Nutting' by William Wordsworth.

Ans. Throughout 'Nutting' Wordsworth uses many different techniques to help with the development of its meaning and effects. Written in the first viewpoint, it is allegorical with its focus being on a young boy going out to collect nuts, dealing with the past of the outing framed by the adult's memories with nature teaching and guiding him. One of the leading themes in Wordsworth's poetry was of childhood and nature, as seen in other poems such as 'There was a Boy', 'We are seven' and 'Lucy Gray', showing his interest in the relationship between the two.

(Blades, 2004, p.7) Written in iambic pentameter we see that 'at somewhere around ten syllables, the English poetic line is at its most relaxed and manageable' (Fenton, 2002, p.56) giving room for the variations seen in the poem, such as the short opening line to be used with great effect to the overall feel and meaning.

The poem opens with a dramatic pause, which also creates a visual impact; '_____ It seems a day', indicating that the poem is reflective and immortalised in his memory with it being a day 'which cannot die' (line 2). The use of poetic inversion with 'When forth I sallied from our cottage-door' (line 3) helps in the creating of a rhythm, setting up the most commonly used line of 10 syllables throughout the poem. The word 'perhaps' (line 28) emphasises that he is looking back on something that took place some time ago. 'The violets of five seasons reappear and fade, unseen by any human eye' (lines 29&30) could be symbolic of the passing of five years and enforces the feeling of excitement

at a place previously 'unvisited' (line 15). The internal rhyme 'by' and 'eye' help in creating a tempo.

The youthfulness and inexperience of the boy is highlighted by his 'nutting crook' (line 5) and clothing 'put on for the occasion, by advice' (line 8) of the Dame showing his eagerness and enthusiasm. There is the use of a dactyl with 'heavenly' (line 2) emphasising the excitement of the excursion. The use of the half rhyme 'occasion' and 'exhortation' (lines 8&9) speeds up the line, again helping to create a sense of excitement. The 'milk-white clusters' (line 18) and the 'virgin scene' (line 19) point to the purity and innocence of the child, while the use of the simile of 'stones that, fleec'd with moss' were 'scatter'd like a flock of sheep' (lines 33-35) is a childlike image again emphasising the youth and innocence of the boy. The stones being 'fleec'd' is representative of the fleece of sheep, adding imagery to the metaphor.

There is a noticeable change in the mood and tone of the poem in lines 19-41 'combining joy and tranquillity with imagery of happy sensual pleasure and discovery' where 'the blank verse is characterised by regularity with loose sentence structure' (Blades, 2004, p.35) with the use of enjambment helping to make the poem flow freely. The use of caesura in line 19, 'A virgin scene – A little while I stood' creates a pause, slowing the poem back down, allowing the reader to reflect on the image being created. The man remembers the admiration he felt when he came across the 'dear nook'. (line 14) This is emphasised by the effect of 'breathing with such suppression of the heart' (line 20), a lyrical line which with no punctuation, makes you read faster. The use of the trochee at the beginning of the line with 'breathing' places a greater emphasis on the breath-taking feeling it creates. On reaching the nook, he 'eyed the banquet' (lines 22&23), a metaphor for the bounty of nature, creating an image of the fruitful tree.

The enjambment used 'Where fairy water-breaks do murmur on for ever' (lines 31&32) helps the words to flow just like the flowing of a river. The use of the word 'fairy' (line 31) is also reminiscent of a childlike imagination, again linking to the theme of innocence within the poem. The word 'murmur' is onomatopoeic while personifying the voice of nature and is repeated in line 36, 'I heard the murmur and murmuring sound' which helps to create a rhythm with the use of alliteration and repetition. Added to this the use of assonance in 'foam' (line 32) and 'stones' (line 33) and 'trees' (line 34) and 'sheep' (line 35) the rhythm appears stronger here. By using these various techniques, not only is a sense of rhythm developed, but also a sense of anticipation and excitement of what is to come.

The use of repetition of the word 'And' at the beginning of lines 41-43 speeds up the rhythm of the poem while the use of alliteration with the hard sounds of 'both branch and bough' and the onomatopoeic 'crash' (line 42) all help in creating a picture of the destruction. The use of enjambment, with lines running over into the next helps to speed up the tempo of the poem, reflecting the frenzied mood of the boy. Lines 41-46 frequently use the word 'and' which makes the reader link together many ideas, creating a picture of the devastation, which would perhaps normally be seen separately.

The final stanza is noticeably different in tone with a gentle mood as this realisation of the importance of nature becomes apparent. The word 'Spirit' (line 54) is a spondee, emphasising that the Spirit is in fact nature itself and that 'nature functions as a moral force' (Romantic Writings, p.68). 'In gentleness of heart; with gentle hand Touch' (lines 53&54) sounds almost prayer like and is in stark contrast to the previous language of 'merciless ravage' (line 43).

The use of caesura in line 54 creates a pause, emphasising the importance of the statement that 'there is a Spirit in the woods' (line 54). There is a feeling of spiritual awareness to the poem with mention of 'Heavenly days' (line 2), 'Virgin scene' (line 19) and 'been bless'd' (line 26) all brought together by the mention of this Spirit. Wordsworth believed that his poetry would be 'alive with metaphors' (Romantic Writings: An Anthology, p.88, line 276) linking in with the theme of nature being the live 'Spirit' seen in the final line of the poem.

Reading this poem at face value we see the story of a boy going out to collect nuts, but Wordsworth cleverly uses the various techniques mentioned to create deeper meanings and feelings within the poem. As a Romantic writer, he was influenced by 'Rousseau's suggestion that civilisation had corrupted humanity's original nobility' (Furniss, and Bath, 2007, p.187) and was concerned with the innocence of children and of connecting back to nature, something we see throughout 'Nutting'.

By using blank verse the subject of the poem is elevated, showing its importance. (Approaching Poetry, p.14) The techniques used help the reader to gain more from the poem, seeing deeper into the meanings perhaps not seen at first, emphasising the importance of nature to all who read it. The imagery of nature being used is that of a place of sanctuary to return to which we are being invited to share in the experience.

Q10.Discuss the Themes in the poem Snake.

Ans.*Education VS morality:* Man has an innate understanding of the laws of nature. If left to himself, he will respect all the creatures of nature and never attempt to harm them. His sense

of morality will not allow him to feel superior to any bird or beast, and will not allow him to kill or maim them either. However, man's education says that certain creatures are to be feared and that man must kill them in order to save himself. But Lawrence feels that we must unlearn such heinous concepts, and go back to our natural morality. We should love all creatures made by god equally and must treat them well. That is why he is unable first to kill the snake and then is filled with remorse for having hit it with a log. He sees this as a chance to interact with a majestic creature that he himself has missed.

Reversal of Edenic myth: The Bible tells us the story of the Fall of man. In this story, Adam and Eve are in the Garden of Eden and have been asked never to partake of the Forbidden Fruit of the Tree of Life. However, Satan comes to Eve in the guise of a snake and tempts her to eat an apple from that tree. Eve convinces Adam to do the same and God punishes Man for disobeying him by expelling Adam and Eve from Paradise. The snake here is seen as a malicious and dishonest creature, and an incarnation of the Devil because of which man's future is at stake. However, Lawrence totally reverses this myth in his poem. For him, the snake is a god in itself. It is not malicious, but gentle and magnificent. It doesn't harm man, but lives for its own sake. That is why Lawrence is honoured at its presence and does not want it to leave.

Q11. Write a critical analysis of the poem "Night of the Scorpion"

Ans. "Night of the Scorpion," which was published as a part of *The Exact Name*, demonstrates a new and emerging aesthetic in Ezekiel's poetry. Whereas his early poems conformed to a strict meter and rhyme, later poems like "Night of the Scorpion" adopts a natural, colloquial meter and tone. This poem was published in a time when Ezekiel was making a deliberate attempt at formal innovation by using a loose, seemingly free-verse structure for his narrative poems. Additionally, Ezekiel stopped putting capitals at the beginning of each line, which allows his later poems to flow much more easily on the page.

The fact that Ezekiel distances himself from formal poetic conventions does not imply a lack of care when it comes to the form of "Night of the Scorpion." In fact, Ezekiel makes deliberate choices about line breaks, enjambment, voice, chronology, and tone in this poem which gives it the effect on the reader that made it so famous to begin with. There is only one

line break in this poem, which occurs right after the speaker's mother is released from her suffering:

"After twenty hours

it lost its sting.

My mother only said

thank God the scorpion picked on me

and spared my children" (44-48).

This line break is a literal break in the tension of the poem and endows the conclusion with a quiet depth. The tension in the poem before the line break comes from two sources: first, that the speaker's mother is suffering with little prospect of relief, and second, the tension that the speaker holds between personal crisis and mocking social observation.

While the personal crisis is clearly on the surface of the poem, the mocking social commentary is evident through the speaker's tone. The speaker in the poem, who inhabits a perspective between the little boy watching his mother suffer and the older man looking back upon that memory, relays the events of the crisis in a calm and detached manner. The casualness with which the speaker relays this scene is incongruous and even alarming for the reader. Even so, the speaker moves slowly through the events of the poem in one long stanza without breaks—unhurried and, it seems, unbothered. This emotional detachment lets the poem speak directly to the reader, who understands right away what Ezekiel means without having to juggle emotional pain over the suffering mother.

When the speaker addresses the peasants, we find a tone that we often see in the *Collected Works*—Ezekiel's sardonic and mocking gaze, which is the gaze of an insider that is nonetheless distanced from his subject. In this poem, Ezekiel's irony dramatizes the peasant's, as well as the speaker's father's, superstition in their desperate attempts to save the speaker's mother. The speaker does not see the peasants in a positive light and instead compares them to "swarms of flies" in their desperation to help his mother (8). Their mixture of Christianity and Hinduism allows for slight confusion, as they pray to God for the mother's wellbeing yet also hope for the best in her reincarnations. The speaker highlights how futile their spiritual

efforts were in helping his mother: "My mother twisted through and through / groaning on a mat" (32-33). While this perspective does reflect a slight elitism—the speaker is looking down on the peasants for believing what they believe—it also indicates the religious and cultural diversity that India holds. In this way, "Night of the Scorpion" is a quintessentially Indian poem in that it shows the meeting of worlds through a sense of community ties after a specific disastrous event.

Though "Night of the Scorpion" does not use the strict formal structures that Ezekiel had used in his earlier poetry, this does not mean that the poem is not rhythmic or musical. The punctuation and enjambment of the lines cause the poem to flow in the large first stanza. This helps to build tension and make a large block of text easier and more pleasant to read. For example, the descriptions of the peasants looking for the scorpion contain an easy internal rhythm: "With candles and with lanterns / throwing giant scorpion shadows / on the sun-baked walls / they searched for him: he was not found" (11-14). These lines start out in an even rhythm (with *CAN*-dles and with *LAN*-terns), which is broken by the colon, and the depressing revelation that the scorpion was not found. In this way, the careful variation of rhythm throughout "Night of the Scorpion" helps Ezekiel achieve different emotional effects. Finally, this poem communicates a tension between urban living and the natural world that Ezekiel returns to again and again in this work. The speaker's community, which lives close together and keeps itself informed about its residents, rose up in this work to surround the mother as she burned. The antagonist of the poem is the scorpion, who is forgiven by the speaker very early on since he was indoors simply for survival: "Ten hours / of steady rain had driven him / to crawl beneath a sack of rice" (2-4). In this way, the true force of chaos and evil is the rain, which drove the scorpion indoors and beats down upon the speaker and his family throughout their ordeal: "More candles, more lanterns, more neighbours, / more insects, and the endless rain" (30-31). Like "Monsoon Madness," the natural world is a force of its own in "Night of the Scorpion" and is directly responsible for all of the characters' troubles.

Q12. Please comment on the theme of the poem THRUSHES by Ted Hughes.

Ans.

Ted Hughes's poems often contain striking and sometimes quite startling imagery and language. In the poem "Thrushes" for example Hughes's describes the birds in an almost disturbing manner.

Hughes refers to the birds as "more coiled steel than living" this produces a startling image of the speed and almost robotic and mechanical nature of the thrush who sits, ready to spring into action and devour its victim. It is almost as though they have no other purpose but to hunt and kill their food.

He describes the thrush's eye as "dark" and "deadly" which gives a threatening and almost menacing image of a thrush just waiting and watching completely focused on finding food.



He describes their hunting method as "Triggered to stirrings beyond sense" which means that they can sense their prey, a technique that cannot be explained logically but like a water definer who seeks water through some sort of sixth sense. The thrush can find worms or grubs by sense rather than movement, this creates quite a vivid image of these mechanical birds who single mindedly seek out their prey.

He uses mono-syllable words such as "bounce and stab" to describe the quick sharp movements of the birds. These words are almost onomatopoeic. This gives distinct emphasis to these words and reflects the violence of the action, which gives the language quite a startling effect.

He refers to the prey as "some writhing thing" which effectively describes the patheticness of the victim once dragged out of the ground by the seemingly ruthless thrush.

He also refers to the thrushes as "bullet" and "automatic" which effectively describes the speed and automaticness of the birds and emphasizes the single purpose of them to kill. This has quite a terrifying effect.

At the end of stanza three Hughes's compares the Thrushes to sharks, "The shark's mouth that hungers down the blood-smell even to a leak of its own side and devouring of itself" This creates quite a shocking and dramatic effect. It compares the Thrush to a shark who is so mechanically devoted to the single task of pursuing and devouring its prey that it can start to eat itself if it smells its own blood.

Hughes's also uses startling language to describe the ever present temptation of man who's man can never remain focused on one thing, "furious spaces of fire do the distracting devils orgy and Hosannah"

He also conjures up the very vivid and effective image, "Black silent waters weep" to really capture the idea of stillness which maybe seen on the outside but the huge expanses of depth where you have no idea what's going on, like a mans mind.

In the poem "Thrushes" Ted Hughes's uses startling imagery describe the thrush as a ruthless and deadly bird who is completely, single-mindedly devoted to the task of hunting down its prey and devouring it. The language and imagery emphasise the deadliness of the thrush especially when compared to man who can never be devoted enough to concentrate on one task no matter how it seems to look from the outside there is still the inescapable temptation of everything around us.

Q 14. Bring out the distinctness of Robert Frost as a nature poet with reference to 'Stopping by Woods on a Snowy Evening'.

Ans. Robert Frost (1874-1963) was the leading modern American poet of nature and rural life. He found beauty and meaning in commonplace objects, such as a drooping birch tree and an old stone wall, and drew universal significance from the experiences of a farmer or a country boy. Most of his poems have a New England setting and deal with the theme of man's relationship to nature.

The influence of nature in Robert Frost's works creates a palette to paint a picture filled with symbolism for the reader to interpret. In the analysis of Robert Frost's *The Road Not Taken*, *Tree At My Window*, *Two Tramps In The Mud Time* and *Stopping By The Woods On A Snowy Evening* we can pick out specific examples to illustrate Frost's overall use of nature.

In the first stanza of Robert Frost's *Stopping by the Woods on A Snowy Evening* we find the speaker reflecting on the beauty of a wooded area with snow falling.

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

You can feel the speakers awe and reflective peace when looking into the woods that night. He doesn't know the owner of the land but is still drawn to the beauty of the scene. Nature poet Robert Frost gives a scene that is taken into the reader and digested for a time in the speaker's mind. It shows us that it is all right to take a minute out of a hurried hour and

reflect upon what is around you, whether it is a snowy wood or a quiet room. The extreme fascination and acute love to the nature makes him a great poet of nature.

The reader can tell that Frost does love water. He also likes the power of it and expressing to through nature. He also brings up other points of nature, but it always has water. The water is always breaking down cliffs, beaches and boulders. Frost's poems are similar but are also very different, but they all have nature in them.

One point of view on which almost all the critics agree is Robert Frost's minute observation and accurate description of the different aspects of nature in his poems. Schneider says: The descriptive power of Mr. Frost is to me the most wonderful thing in his poetry. A snowfall, a spring thaw, a bending tree, a valley mist, a brook, these are brought into the experience of the reader.

*The woods are lovely, dark, and deep,
But I have promises to keep,*

These lines depict not only the beauty and the mystery of the snow filled woods which hold the poet almost spell-bound but also describe the helplessness of the poet who has no time because of his social commitments. Thus the beauty of Nature and obligations of human life are treated by Frost as two aspects of poet's one whole experience in these lines.

Q15. What is the theme of the poem "Stopping by Woods"?

Ans:

Background

Robert Frost came up with this poem titled "[Stopping by Woods on a Snowy Evening](#)" in 1922. It was published a year after. Actually, Frost started by writing a long poem titled "New Hampshire" all through a single night while staying in his house in Shaftsbury, Vermont. Before he could finish writing, the morning had arrived. He went out to catch a glimpse of the sunrise and all of a sudden, he stumbled upon the idea of composing the next poem, "Stopping by Woods on a Snowy Evening".

Poem

Structure

The poem **Stopping by Woods on a Snowy Evening** is written in 4 stanzas with each of them having 4 lines. This is known as a "quatrain" format in the literary world. The poem is also written in iambic tetrameter. The term "tetrameter" is a line of poetry that contains four feet. There's also a unique rhyming scheme noticed in all the stanzas.

Theme

The poem portrays the speaker's momentary encounter with natural phenomena. Actually, there's no clue regarding the actual gender of the speaker in the poem. However, the poet could be likened to be the speaker. He wondered at the beauty of natural scenes and tried to decode some meanings from them. He looked at the woods and remembered his childhood experience when he observed snow piling up. In any case, there are several meanings that can be derived from the poem. The woods represent opportunities that can be explored or risks that can be taken. They also signify the diverse mysteries that denote human life. Among such mysteries include sexual appetite, death and afterlife reality. That notwithstanding; the woods are also very lovely. Moreover the traveler in the poem also considers the woods to represent ordinary beautiful people who are normally ignored in life. The woods are also seen in the poem as symbols of the vanishing wilderness which is turned to parking lots, highways, cities, shopping malls and railroads.

Furthermore, the woods according to another interpretation represent death. The speaker desires to enter the woods. That means he really wants to end his life. He may commit suicide if he wants. In any case, one thing is very clear from the poem! The writer's subconscious mind was actually speaking to him all through. It revealed his desires and thoughts which his conscious mind could not fathom.

Q16. Make a brief comment on Discovery of India as a source of knowledge about India's ancient history and culture.

Ans. Bharat Ek Khoj (English: Discovery of India, Hindi: India A Search, Urdu: الارر الروو,) is a 53-episode Indian historical drama based on the book "The Discovery of India" written by Pandit Jawahar Nehru, the first Prime Minister of independent India. The drama was directed, written and produced by Shyam Benegal with cinematographer V. K. Murthy in 1988 for state-owned Doordarshan TV serial.

The series dramatically unfolds and explores the 5,000 year history of India from its beginnings to the coming of the independence in 1947. Its cast includes Om Puri, Roshan Seth, Tom Alter and Sadashiv Amrapurkar. Jawaharlal Nehru was portrayed by Roshan Seth, who had previously portrayed Nehru in Richard Attenborough's Gandhi (1982). While Seth

enacted the part of Nehru as the story-teller at key points in every episode, Om Puri provided the narration.

Bharat EkKhoj portrays the Indian history with some fictional stories. The timeline and the historical records it provided was a good source of knowledge about Indian history.

Episode 1: Bharat Mata Ki Jai (Episode 1) The scene opens with a panoramic visual of India and its colourful landscape. Occasionally, as Nehru reached a gathering, a great roar of welcome would greet him - 'Bharat Mata-Ki Jai'! He would ask the crowd unexpectedly less..y what they meant by that cry, who was this 'Bharat Mata', whose victory they wanted? His question would surprise them and then, not knowing what to answer, they would look at each other. He persisted in his questioning. At last a vigorous Jat, wedded to the soil from immemorial generations, said that it was the Dharti (the good earth) of India that they meant. What earth was it? Their particular village patch, or all the patches in the district or province, or in the whole of India? Nehru would then endeavour to explain that India was all that they had thought and much more. The mountains, the rivers, the forests, and the broad fields which gave them food, but what was counted ultimately was the people like them who were spread out all over this vast land. Bharat Mata was essentially these millions of people, and victory to her meant victory to these people! Travelling by train, the landscape and the landmarks flash past his eyes. He wanders over to the Himalayas and sees the mighty rivers- The Remote Brahmaputra, the Yamuna, and Ganga – that flow from this great mountain barrier into the plains of India, from their source to the sea. India unfolds with its water fall and rivulets and seas, with her richness of life and its renunciation, of growth and decay, birth and death. He visits old monuments Ajanta, Ellora and the Elephanta caves. He sees the lovely building in Agra and Delhi where every stone tells its story of India's past. At Saranath, near Banaras, he could almost hear the Buddha's sermon first. The inscriptions on the Ashoka Pillars of stone make their inscription speak to him. At Fatehpur-Dy-Dye, he almost hears Akbar converse with the learned of all faiths. Slowly, the long panorama of India's history unfolds itself before him with its ups and downs, its triumphs and tragedies. To him, there is something unique about the continuity of a cultural tradition through 5000 years of an unbroken history.

Q 17. What is the theme of Premchand's story "Panch Parmeshwar or Holy Panchayat?"

Ans: the central themes throughout the short story was to examine justice, responsibility, discernment, and friendship. Both characters, Jumman Shaikh and Algu Chowdhry, exercise

discernment when they are given the responsibility of being Sarpanch, which is the head of the village council meeting. Despite being close friends with Jumman, Algu places justice above friendship by deciding in Khala's favor. Jumman is initially upset at Algu's decision and plans to seek revenge for losing his case. However, when Algu is taken to Panchayat by a deceitful and callous man named SamjhuSahu, Jumman has his chance at revenge by being named Sarpanch. However, Jumman cannot resist his duty to enact justice and rightfully rules in favor of Algu. After the Panchayat, Algu and Jumman become friends again. Throughout the short story, both characters understand their responsibility to excuse friendships and bias in order to enact justice during the Panchayat.

Q18. Premchand's PanchParmeshwar rightly deals with Justice and Human Rights.

Comment

Ans. PanchParmeshwar is a work that goes beyond simplistic reading...it explores...the indigenous, village centric system of justice that caters to the needs of the illiterate and the poor in India. It is about Hindu-Muslim friendship, about how friendship surmounts religious barriers; yes, there is a great deal of sentimentality attached to the narration; there is also the writer's idealised vision that power brings responsibility

Let us take the concept of justice it explores, and the sanctity of the seat of justice, represented by the panchyat – the indigenous, village centric system of justice that caters to the needs of the illiterate and the poor in India; they do not have access to state sanctioned legal machinery, as KhalaJaan, the old maternal aunt of Jumman Sheikh states.

This system of justice depends on two concepts – first, justice is not revenge, it is for the greater social good, based on the principles of goodwill and fair play in the Rawlsian sense; secondly, it presumes that the voice of the panchayat is the voice of God, and the Panch are invested with a spark of divinity when they occupy this exalted seat of power. Premchand's story rises above the ordinary because it shows that it is the seat of justice that instills the spark of divinity in human beings who are not perfect – who are otherwise capable of cruelty, insensitivity and injustice in their everyday life.

PanchParmeshwar is also about the exploitation of the underdog, and women and the elderly become the most obvious representatives of it. It is about property relations. A woman can be persuaded to surrender her property and, then, is ill treated by the beneficiaries, in a society, which theoretically prescribes reverence to the elderly, and in actual practice, treats them as unproductive and unnecessary burdens – this is the highlight of the story.

B.A ENGLISH HON. SEMESTER II

PAPER CODE: 106

ENVIRONMENTAL ETHICS AND HUMAN VALUES IN LITERATURE

Q1. Using Exquisite Prose And Vivid Imagery, Vegad Has Captured The Beauty Of The Valley In Its Pristine Form .Comment.

Ans:Amritlal Vegad drew on his consummate skills as an artist and a writer to record the sights , sounds, characters and experiences he encountered during his Narmada walks. He wrote a trilogy, originally in hindi and Gujrati. These were Soundarya Ki Nadi Narmada (“Narmada: River of Beauty”), Amrutsya Narmada , and Tere Tere Narmada(On the Bank of Narmada”). His books have also been traslated into Marathi, Bengali,and English.

With his keen artistic eyes, his sensitive understanding, his perspective power and his creative pen which often lift his prose into his poetry, Amritlal has brought the Narmada and the scenes along the river bank to vivid life. He has also preserved for posterity the natural splendour, and all the colourful aspects of the life on the banks, some of which are disappearing due to development activity.

*(quote here from the text atleast five to six examples of vived imagery used by the writer in the book

Q2. Narmada: River Of Beauty Is Not Just About The River, But The Life That Thrives On The River.Explain.

Ans :Blending his keen power of observation with his artist’s eye and irresistible story telling skills, he unfolds the many moods of the iconic river, the unforgettable scenes and sights along its banks, and the colourful cast of characters he come across. His vivid narration not only makes the reader his eager travelling companion, but draws attention to a host of intriguing aspects of the journey that a casual traveler might otherwise miss.Only Narmada is circled in rivers. There is a difficult journey of about 2600km from the origin of the river to themeeting in the ocean and then from the other end back to the origin, where one not only

has to contend with the weather and the arduous route but also the fear of robbers. Though there are many rules to be followed in circumambulation, but the author has completed the river rotation in pieces and in this book not only describes the beauty of Narmada but also the culture of village-town-pilgrimage centers falling in Narmada Parikrama, Social, religious and economic texture is also depicted.

For one place, after observing the marriage ceremony of mango tree, he wrote, "For two years mangoes seemed to be in him. But until he marries that tree, he cannot eat its fruits. So has married Mango with jasmine vine. "Similarly, it is written about the wedding ceremony of a village, "Here four homes fall in the house of a girl and the rest three at the home of boys."

When the author was doing the circumambulation, several dams were being built in the Narmada. The author also mentioned the effect of those dams. The language of the book is very simple. The ease and sweetness of the language can also be gauged by looking at some excerpts from the book: -

Looking at the footsteps, the writer gets a thought in the mind -

"The trail is like folklore. The creator of it is unknown. No one builds it. It is the creation of the group."

A monk dies at a fair venue on route. His mood on this: -

"What would it be like to die among strangers, away from home? It is not pleasant to die, yet it is pleasant to die among the relatives in your house. In a new place, even in the best hospital, no one wants to die. Whether in hospital, but death in the home. "When there is only a small gap between the Narmada and the sea, then they say: -When there is only a small gap between the Narmada and the sea, then they say: -

"The five elements from which the body of Narmada is formed - water, rock, waterfall, noise and diversion - are being mostly missed one by one. First Gaya Falls. Then rock. Noise with rock Gone too. Turns were not the same as before.

This is life. As the sunset of life draws near, most of the things are left and the traveler becomes lighter for the final journey. "

Q3. The Narmada has been continuously called ‘mother’ of all living beings. Support this statement by providing instances from the book :”The River of Beauty: Narmada”

Ans. The Narmada has been continuously called ‘mother’ of all living beings. Vegad tries to enumerate mother river Narmada’s seemingly well known roles- a basic source of water for agriculture, forestation, animals, industry and other household usage; and a shelter for water sapiens . He accepts her importance in spiritual nourishment additionally. He sees people worshipping her as a goddess who is requited through circumambulation if their wishes are fulfilled. Circumambulation for her believers in metaphoric sense is a kind of obedience. What is odd here is that her so-called believers are not much true in performing circumambulation if they get the fruit in advance. The most problematic thing is that they impede her natural flow with dams, especially the bigger ones like the SardarSarowara, resulting in migration, homelessness, and consequent physical or mental illness of people in the catchment area. Besides, dams destroy her natural beauty. They turn her into a “lake”, “a thing of history”. Vegad’s statement, “man can increase nature’s beauty in the same way as he can destroy it after the SaradaraSarowara is made, the Narmada will serve her children in true sense’ is although true from technical and geographical points of view, but on the other hand, he (Vegad) may be estimated as ironic. Because, metaphors like ‘mother’, ‘children’, ‘service’, etc.; are rooted in patriarchal society. In that sense, this statement is criticism of patriarchy in which mothers are conditioned to serve the others in the name of either love or duty.

For instance, river Narmada is a mother for spiritual and farmer populace, an acknowledgement of the earth to the sea in postal terminology, a source of poetic sensibility for a writer and the root of language of banks. He has described the Narmada in these terms minutely and thus has become successful in making the readers experiencing the same trip across time and culture.

There are many instances in the book when the writer called Narmada as mother :

*(quote the instances from the book)

ERIN BROCKOVICH (2000)

Q4. Can you think of similar situations in your country in which a big company has been caught poisoning the air or water? What happened? What should have happened?

Ans. The world has been witness to such man-made disasters whether it is in the form of the atom bomb dropped by the U.S on Hiroshima and Nagasaki, or it is the nuclear accident at Chernobyl.

All these incidents had one thing in common that they posed a great threat to the upcoming human generations and the environmental damage caused thereby cannot be estimated. The question arises how far such kind of activities, that in the present world, is carried on by the corporations can be regulated and checked, and to what extent the liability of such bodies should be fixed.

India too has been witness to such an unfortunate event of an industrial accident in the year of 1984 when in Bhopal a toxic gas Methyl Isocyanate escaped from the chemical plant of Union Carbide in Bhopal. The event led to the death of more than 3500 people as per the initial estimates, however today, years after that accident it is believed that the death toll was as close to 8000.

On December 3 1984, more than 40 tons of methyl isocyanate gas leaked from a pesticide plant in Bhopal, India, immediately killing at least 3,800 people and causing significant morbidity and premature death for many thousands more. The company involved in what became the worst industrial accident in history immediately tried to dissociate itself from legal responsibility. Eventually it reached a settlement with the Indian Government through mediation of that country's Supreme Court and accepted moral responsibility. It paid \$470 million in compensation, a relatively small amount of based on significant underestimations of the long-term health consequences of exposure and the number of people exposed. The disaster indicated a need for enforceable international standards for environmental safety, preventative strategies to avoid similar accidents and industrial disaster preparedness.

Since the disaster, India has experienced rapid industrialization. While some positive changes in government policy and behavior of a few industries have taken place, major threats to the environment from rapid and poorly regulated industrial growth remain. Widespread environmental degradation with significant adverse human health consequences continues to occur throughout India.

Q5. . Erin is a complicated person; What are her good features, and what are her bad ones?

Ans: The initial impressions of Erin Brockovich's character are formed very early on in the film based on her appearance. In the book *The Art of Watching Films*, the authors describe the

importance of characterization through appearance, and the effect this has on a viewer's understanding of the film: "The minute we see most actors on screen, we make certain assumptions about them because of their facial features, dress, physical build, and mannerisms and the way they move. Our first visual impression may be proven erroneous as the story progresses, but it is certainly an important means of establishing character"

This form of characterization is extremely important in Erin Brockovich, as Erin's appearance and wardrobe are intentionally misleading. Throughout almost the entire movie, Erin

is dressed in evocative and tight clothing, leading audiences to stereotype Erin as an irresponsible single mother of the "trailer trash" variety. As the film progresses, it becomes clear

that this initial assessment is completely off the mark. When Erin files a lawsuit against a doctor

who ran a red light and injured her, neither her lawyer, Ed Masry—who repeatedly ignores her—

nor the jury seem to believe her story. Her unsophisticated speech and provocative looks appear

to influence their assessments of her. Erin's story is in fact true, and this particular situation is

just one of many in which she is misunderstood.

Erin proves that she has a high degree of wit and persistence by demanding a job at Ed

Masry's office: "There's two things that aggravate me, Mr. Masry: being ignored and being lied

to...I don't need pity, I need a paycheck." When Erin's female coworkers complain about her

manner of dressing, Erin responds by saying, "Well, it just so happens, I think I look nice. And

as long as I have one ass instead of two, I'll wear what I want, if that's all right with you." Erin

is completely confident with herself, knows that she deserves respect, and isn't afraid to speak

her mind forthrightly. In blunt terms, Erin wears tight clothing to appear sexy to men, and she

uses this attraction to her advantage. Erin chooses not to conform to the

standards of the actual lawyers in the trial, which accounts for why the people of Hinkley place

trust in her and tell her their stories unreservedly.

Erin gracefully admits when she makes mistakes, but she rigorously defends herself when she knows she is right, and isn't willing to sacrifice her personality for a judgmental individual's

benefit. Her act of demanding work from Ed Masry is not a result of personal ambition or hatred towards him for not defending her properly in court; instead, it comes from the anxiety of striving to provide for her children.

Erin uses her emotions to help build the case, but at the same time she isn't overwhelmed by them; instead, she targets them in a positive, powerful way. But another paradox of Erin's character is revealed by the fact that she doesn't become consumed with her emotions to the point that the film seems overly sentimental.

Q6. Discuss the plot of Erin Brockovich.

Ans. This is a movie based on a true story that occurred in Southern California in the mid 1990s. At that time, Erin Brockovich was a very strong and beautiful divorced mother of two who was struggling to survive financially when she becomes injured in a car accident. She hires a lawyer named Ed Masry who promises to get her money for her injuries, but because Erin is very emotional and loves to use foul language, a jury refuses to award her any money. Desperate for income, Erin convinces Ed to hire her as an office clerk, and it is there that Erin becomes a great investigator.

After looking into a simple property case from Ed's files, Erin soon discovers that many people have become horribly sick in the small desert town of Hinkley, about two hours East of Los Angeles. She begins to investigate the situation as if she were a well trained lawyer, but in fact, she had never been to law school. What she gradually learns is that the huge Pacific Gas and Electric Company (PG&E) was letting a toxic chemical called Hexavalent Chromium 6 spread throughout the Hinkley water supply, and that this was in turn causing hundred of residents to get cancer and other deadly diseases.

A lawsuit against a huge company is an expensive and very risky process, and thus much of this story concerns Erin's endless attempts to convince the town's residents as well as her new boss, Ed, her new boyfriend, George, and even her own children that the enormous time and energy that such a struggle will require is still worth the effort. In the end, this is the story of Erin's incredible energy and determination, and how it helped a lot of very poor and mistreated people find some real justice.

Q7. Erin Brockovich truly acts as a catalyst to "bring a small town to its feet and a huge company to its knees." Comment.

Ans. The story of Erin Brockovich emphasizes that while the actions of the individual are important, the strength and power of an organization or community are just as important. In this way Erin Brockovich truly acts as a catalyst to "bring a small town to its feet and a huge

company to its knees.” While judged by many film critics to be an overly fantasized feel-good movie, Erin Brockovich, both as a film and a character, defy and surpass expectations. Film elements prove the need for empathy, perseverance, and common sense, while simultaneously hinting at the importance of respect for women in the workplace and the need for a more effective way to deliver justice to a dishonest and abusive corporation. Erin Brockovich is a feisty young mother who convinces attorney Ed Masry to hire her and promptly stumbles upon a monumental law case against a giant corporation. Erin's determined to take on this powerful adversary even though no law firm has dared to do it before. The two begin an incredible and sometimes hilarious fight that will bring a small town to its feet and a huge company to its knees.

- Desperate for work, unskilled Erin Brockovich (Julia Roberts), single parent of three, takes a relatively inconsequential job as a legal assistant in a California law firm for low wages. While organizing some paperwork pertaining to real estate cases, she is puzzled when she notices medical records in one of the files. On a whim, she does a little investigating of her own, and comes to suspect that land purchased by Pacific Gas and Electric (PG&E) is the same land on which chromium contamination resulted from PG&E's environmentally irresponsible actions.

Examination of local water records and interviews with residents ill from exposure to poisonous chromium confirm Erin's suspicions, but pursuit of legal proceedings against PG&E would seem beyond the capabilities of the small law firm she works at. Still, Erin succeeds in making her boss, Ed Masry (Albert Finney), as passionate about the case as she is, and he takes it on. Both Ed and Erin must make great sacrifices in their lives, as the legal costs spread Ed very thin, and the round-the-clock work takes Erin out of touch with both her boyfriend and her kids.

Erin's kids resent the lack of attention from her, and her attempts to explain the merits of what she is doing to her eldest son are futile but, one day her eldest son happens across one of the many documents pertaining to the PG&E case. He reads of a child his own age who is very ill, and knowing that Erin's work will help this child, asks her why the child's mother cannot provide the needed help. When Erin explains that it is because the child's mother is very ill, too, her son, for the first time, appreciates the nature and importance of

Erin's

work.

In the end, Erin's special ability to bond with the victims of chromium contamination and their families and Ed's legal and administrative prowess are the key ingredients to making the case against PG&E. As a team, they manage to successfully lay the groundwork for the payment of legal damages by PG&E to those harmed.

Q8. How is Nutting by Wordsworth a romantic piece of literature?

Ans: As a prelude to a discussion of 'Nutting,' it is important to take note of the historical context around Romanticism as a movement. The Romantic era originated in Europe and lasted from the beginning of the 1800s until around 1850. It began as a reaction against the ideals of the Enlightenment and sought a return to the simple, yet powerful realm of emotions. The style of writing was also simplified. Writers were no longer interested in the dense, complex expressions of the classical poets. Instead they wrote with an emphasis on natural diction.

In the case of [Wordsworth](#), he saw his own poetry as being a "spontaneous overflow of powerful feelings." His work was based on the memories of emotions he contemplated and set into words. Today Romantic poetry is seen as being both spontaneous and concerned with the difficulties inherent in setting emotions into a specific poetic form. The same process can be attributed to other well-known Romantics such as [Samuel Taylor Coleridge](#), [John Keats](#) and [William Blake](#).

There are a number of different characteristics one might look for within a piece of Romantic poetry. First and foremost, the utilization of natural emotion to create discernible meaning. One of the most prominent elements present in Romantic works is the idea of the sublime. This idea was taken up by Wordsworth and is present within 'Nutting.' Sublime refers to the use of language to excite a reader's emotions beyond that which they normally experience. It can be attributed to scenes which are both grand and horrifying, often at the same time. For instance, in the moment in which the speaker of 'Nutting,' having destroyed the pristine bower he was sheltering in, turns and looks at his work. He is overwhelmed by the horror, and power of what he has just done. Another element of Romantic poetry present in 'Nutting' is that of imagination. This was a

factor that was very important within Wordsworth's writing. He saw it as being a spiritual force that could, if utilized properly, improve the world. Imagination is seen in the young speaker's contemplation of some kind of spirit residing within the forest. One of the most prominent features of this kind of poetry is a love or appreciation for nature. Nature was used as a primary source of inspiration within Romantic works, as can be easily seen in 'Nutting.' The entire narrative takes place outside in what was at first a pristine clearing, untouched by human hands. The speaker is moved in positive and negative ways, by the beauty of the wild, unruly woods.

Q9. Analyse the poem 'Nutting' by William Wordsworth.

Ans. Throughout 'Nutting' Wordsworth uses many different techniques to help with the development of its meaning and effects. Written in the first viewpoint, it is allegorical with its focus being on a young boy going out to collect nuts, dealing with the past of the outing framed by the adult's memories with nature teaching and guiding him. One of the leading themes in Wordsworth's poetry was of childhood and nature, as seen in other poems such as 'There was a Boy', 'We are seven' and 'Lucy Gray', showing his interest in the relationship between the two.

(Blades, 2004, p.7) Written in iambic pentameter we see that 'at somewhere around ten syllables, the English poetic line is at its most relaxed and manageable' (Fenton, 2002, p.56) giving room for the variations seen in the poem, such as the short opening line to be used with great effect to the overall feel and meaning.

The poem opens with a dramatic pause, which also creates a visual impact; '_____ It seems a day', indicating that the poem is reflective and immortalised in his memory with it being a day 'which cannot die' (line 2). The use of poetic inversion with 'When forth I sallied from our cottage-door' (line 3) helps in the creating of a rhythm, setting up the most commonly used line of 10 syllables throughout the poem. The word 'perhaps' (line 28) emphasises that he is looking back on something that took place some time ago. 'The violets of five seasons reappear and fade, unseen by any human eye' (lines 29&30) could be symbolic of the passing of five years and enforces the feeling of excitement at a place previously 'unvisited' (line 15). The internal rhyme 'by' and 'eye' help in creating a tempo.

The youthfulness and inexperience of the boy is highlighted by his 'nutting crook' (line 5) and clothing 'put on for the occasion, by advice' (line 8) of the Dame showing his eagerness and enthusiasm. There is the use of a dactyl with 'heavenly' (line 2) emphasising the excitement of the excursion. The use of the half rhyme 'occasion' and 'exhortation' (lines 8&9) speeds up the line, again helping to create a sense of excitement. The 'milk-white clusters' (line 18) and the 'virgin scene' (line 19) point to the purity and innocence of the child, while the use of the simile of 'stones that, fleec'd with moss' were 'scatter'd like a flock of sheep' (lines 33-35) is a childlike image again emphasising the youth and innocence of the boy. The stones being 'fleec'd' is representative of the fleece of sheep, adding imagery to the metaphor.

There is a noticeable change in the mood and tone of the poem in lines 19-41 'combining joy and tranquillity with imagery of happy sensual pleasure and discovery' where 'the blank verse is characterised by regularity with loose sentence structure' (Blades, 2004, p.35) with the use of enjambment helping to make the poem flow freely. The use of caesura in line 19, 'A virgin scene – A little while I stood' creates a pause, slowing the poem back down, allowing the reader to reflect on the image being created. The man remembers the admiration he felt when he came across the 'dear nook'. (line 14) This is emphasised by the effect of 'breathing with such suppression of the heart' (line 20), a lyrical line which with no punctuation, makes you read faster. The use of the trochee at the beginning of the line with 'breathing' places a greater emphasis on the breath-taking feeling it creates. On reaching the nook, he 'eyed the banquet' (lines 22&23), a metaphor for the bounty of nature, creating an image of the fruitful tree.

The enjambment used 'Where fairy water-breaks do murmur on for ever' (lines 31&32) helps the words to flow just like the flowing of a river. The use of the word 'fairy' (line 31) is also reminiscent of a childlike imagination, again linking to the theme of innocence within the poem. The word 'murmur' is onomatopoeic while personifying the voice of nature and is repeated in line 36, 'I heard the murmur and murmuring sound' which helps to create a rhythm with the use of alliteration and repetition. Added to this the use of assonance in 'foam' (line 32) and 'stones' (line 33) and 'trees' (line 34) and 'sheep' (line 35) the rhythm appears stronger here. By using these various techniques, not only is a sense of rhythm developed, but also a sense of anticipation and excitement of what is to come.

The use of repetition of the word 'And' at the beginning of lines 41-43 speeds up the rhythm of the poem while the use of alliteration with the hard sounds of 'both branch and bough' and the onomatopoeic 'crash' (line 42) all help in creating a picture of the destruction. The use of

enjambment, with lines running over into the next helps to speed up the tempo of the poem, reflecting the frenzied mood of the boy. Lines 41-46 frequently use the word 'and' which makes the reader link together many ideas, creating a picture of the devastation, which would perhaps normally be seen separately.

The final stanza is noticeably different in tone with a gentle mood as this realisation of the importance of nature becomes apparent. The word 'Spirit' (line 54) is a spondee, emphasising that the Spirit is in fact nature itself and that 'nature functions as a moral force' (Romantic Writings, p.68). 'In gentleness of heart; with gentle hand Touch' (lines 53&54) sounds almost prayer like and is in stark contrast to the previous language of 'merciless ravage' (line 43).

The use of caesura in line 54 creates a pause, emphasising the importance of the statement that 'there is a Spirit in the woods' (line 54). There is a feeling of spiritual awareness to the poem with mention of 'Heavenly days' (line 2), 'Virgin scene' (line 19) and 'been bless'd' (line 26) all brought together by the mention of this Spirit. Wordsworth believed that his poetry would be 'alive with metaphors' (Romantic Writings: An Anthology, p.88, line 276) linking in with the theme of nature being the live 'Spirit' seen in the final line of the poem.

Reading this poem at face value we see the story of a boy going out to collect nuts, but Wordsworth cleverly uses the various techniques mentioned to create deeper meanings and feelings within the poem. As a Romantic writer, he was influenced by 'Rousseau's suggestion that civilisation had corrupted humanity's original nobility' (Furniss, and Bath, 2007, p.187) and was concerned with the innocence of children and of connecting back to nature, something we see throughout 'Nutting'.

By using blank verse the subject of the poem is elevated, showing its importance. (Approaching Poetry, p.14) The techniques used help the reader to gain more from the poem, seeing deeper into the meanings perhaps not seen at first, emphasising the importance of nature to all who read it. The imagery of nature being used is that of a place of sanctuary to return to which we are being invited to share in the experience.

Q10.Discuss the Themes in the poem Snake.

Ans.*Education VS morality:* Man has an innate understanding of the laws of nature. If left to himself, he will respect all the creatures of nature and never attempt to harm them. His sense of morality will not allow him to feel superior to any bird or beast, and will not allow him to kill or maim them either. However, man's education says that certain creatures are to be feared and that man must kill them in order to save himself. But Lawrence feels that we must

unlearn such heinous concepts, and go back to our natural morality. We should love all creatures made by god equally and must treat them well. That is why he is unable first to kill the snake and then is filled with remorse for having hit it with a log. He sees this as a chance to interact with a majestic creature that he himself as missed.

Reversal of Edenic myth: The Bible tells us the story of the Fall of man. In this story, Adam and Eve are in the Garden of Eden and have been asked never to partake of the Forbidden Fruit of the Tree of Life. However, Satan comes to Eve in the guise of a snake and tempts her to eat an apple from that tree. Eve convinces Adam to do the same and God punishes Man for disobeying him by expelling Adam and Eve from Paradise. The snake here is seen as a malicious and dishonest creature, and an incarnation of the Devil because of which man's future is at stake. However, Lawrence totally reverses this myth in his poem. For him, the snake is a god in itself. It is not malicious, but gentle and magnificent. It doesn't harm man, but lives for its own sake. That is why Lawrence is honoured at its presence and does not want it to leave.

Q11. Write a critical analysis of the poem "Night of the Scorpion"

Ans. "Night of the Scorpion," which was published as a part of *The Exact Name*, demonstrates a new and emerging aesthetic in Ezekiel's poetry. Whereas his early poems conformed to a strict meter and rhyme, later poems like "Night of the Scorpion" adopts a natural, colloquial meter and tone. This poem was published in a time when Ezekiel was making a deliberate attempt at formal innovation by using a loose, seemingly free-verse structure for his narrative poems. Additionally, Ezekiel stopped putting capitals at the beginning of each line, which allows his later poems to flow much more easily on the page. The fact that Ezekiel distances himself from formal poetic conventions does not imply a lack of care when it comes to the form of "Night of the Scorpion." In fact, Ezekiel makes deliberate choices about line breaks, enjambment, voice, chronology, and tone in this poem which gives it the effect on the reader that made it so famous to begin with. There is only one line break in this poem, which occurs right after the speaker's mother is released from her suffering:

"After twenty hours

it lost its sting.

My mother only said

thank God the scorpion picked on me

and spared my children" (44-48).

This line break is a literal break in the tension of the poem and endows the conclusion with a quiet depth. The tension in the poem before the line break comes from two sources: first, that the speaker's mother is suffering with little prospect of relief, and second, the tension that the speaker holds between personal crisis and mocking social observation.

While the personal crisis is clearly on the surface of the poem, the mocking social commentary is evident through the speaker's tone. The speaker in the poem, who inhabits a perspective between the little boy watching his mother suffer and the older man looking back upon that memory, relays the events of the crisis in a calm and detached manner. The casualness with which the speaker relays this scene is incongruous and even alarming for the reader. Even so, the speaker moves slowly through the events of the poem in one long stanza without breaks—unhurried and, it seems, unbothered. This emotional detachment lets the poem speak directly to the reader, who understands right away what Ezekiel means without having to juggle emotional pain over the suffering mother.

When the speaker addresses the peasants, we find a tone that we often see in the *Collected Works*—Ezekiel's sardonic and mocking gaze, which is the gaze of an insider that is nonetheless distanced from his subject. In this poem, Ezekiel's irony dramatizes the peasant's, as well as the speaker's father's, superstition in their desperate attempts to save the speaker's mother. The speaker does not see the peasants in a positive light and instead compares them to "swarms of flies" in their desperation to help his mother (8). Their mixture of Christianity and Hinduism allows for slight confusion, as they pray to God for the mother's wellbeing yet also hope for the best in her reincarnations. The speaker highlights how futile their spiritual efforts were in helping his mother: "My mother twisted through and through / groaning on a mat" (32-33). While this perspective does reflect a slight elitism—the speaker is looking down on the peasants for believing what they believe—it also indicates the religious and cultural diversity that India holds. In this way, "Night of the Scorpion" is a quintessentially

Indian poem in that it shows the meeting of worlds through a sense of community ties after a specific disastrous event.

Though "Night of the Scorpion" does not use the strict formal structures that Ezekiel had used in his earlier poetry, this does not mean that the poem is not rhythmic or musical. The punctuation and enjambment of the lines cause the poem to flow in the large first stanza. This helps to build tension and make a large block of text easier and more pleasant to read. For example, the descriptions of the peasants looking for the scorpion contain an easy internal rhythm: "With candles and with lanterns / throwing giant scorpion shadows / on the sun-baked walls / they searched for him: he was not found" (11-14). These lines start out in an even rhythm (with *CAN*-dles and with *LAN*-terns), which is broken by the colon, and the depressing revelation that the scorpion was not found. In this way, the careful variation of rhythm throughout "Night of the Scorpion" helps Ezekiel achieve different emotional effects. Finally, this poem communicates a tension between urban living and the natural world that Ezekiel returns to again and again in this work. The speaker's community, which lives close together and keeps itself informed about its residents, rose up in this work to surround the mother as she burned. The antagonist of the poem is the scorpion, who is forgiven by the speaker very early on since he was indoors simply for survival: "Ten hours / of steady rain had driven him / to crawl beneath a sack of rice" (2-4). In this way, the true force of chaos and evil is the rain, which drove the scorpion indoors and beats down upon the speaker and his family throughout their ordeal: "More candles, more lanterns, more neighbours, / more insects, and the endless rain" (30-31). Like "Monsoon Madness," the natural world is a force of its own in "Night of the Scorpion" and is directly responsible for all of the characters' troubles.

Q12. Please comment on the theme of the poem THRUSHES by Ted Hughes.

Ans.

Ted Hughes's poems often contain striking and sometimes quite startling imagery and language. In the poem "Thrushes" for example Hughes's describes the birds in an almost disturbing manner.

Hughes refers to the birds as "more coiled steel than living" this produces a startling image of the speed and almost robotic and mechanical nature of the thrush who sits, ready to spring into action and devour its victim. It is almost as though they have no other purpose but to hunt and kill their food.

He describes the thrush's eye as "dark" and "deadly" which gives a threatening and almost menacing image of a thrush just waiting and watching completely focused on finding food.



He describes their hunting method as "Triggered to stirrings beyond sense" which means that they can sense their prey, a technique that cannot be explained logically but like a water definer who seeks water through some sort of sixth sense. The thrush can find worms or grubs by sense rather than movement, this creates quite a vivid image of these mechanical birds who single mindedly seek out their prey.

He uses mono-syllable words such as "bounce and stab" to describe the quick sharp movements of the birds. These words are almost onomatopoeic. This gives distinct emphasis to these words and reflects the violence of the action, which gives the language quite a startling effect.

He refers to the prey as "some writhing thing" which effectively describes the patheticness of the victim once dragged out of the ground by the seemingly ruthless thrush.

He also refers to the thrushes as "bullet" and "automatic" which effectively describes the speed and automaticness of the birds and emphasizes the single purpose of them to kill. This has quite a terrifying effect.

At the end of stanza three Hughes's compares the Thrushes to sharks, "The shark's mouth that hungers down the blood-smell even to a leak of its own side and devouring of itself" This creates quite a shocking and dramatic effect. It compares the Thrush to a shark who is so mechanically devoted to the single task of pursuing and devouring its prey that it can start to eat itself if it smells its own blood.

Hughes's also uses startling language to describe the ever present temptation of man who's man can never remain focused on one thing, "furious spaces of fire do the distracting devils orgy and Hosannah"

He also conjures up the very vivid and effective image, "Black silent waters weep" to really capture the idea of stillness which maybe seen on the outside but the huge expanses of depth where you have no idea what's going on, like a mans mind.

In the poem "Thrushes" Ted Hughes's uses startling imagery describe the thrush as a ruthless and deadly bird who is completely, single-mindedly devoted to the task of hunting down its prey and devouring it. The language and imagery emphasise the deadliness of the thrush especially when compared to man who can never be devoted enough to concentrate on one task no matter how it seems to look from the outside there is still the inescapable temptation of everything around us.

Q 14. Bring out the distinctness of Robert Frost as a nature poet with reference to 'Stopping by Woods on a Snowy Evening'.

Ans. Robert Frost (1874-1963) was the leading modern American poet of nature and rural life. He found beauty and meaning in commonplace objects, such as a drooping birch tree and an old stone wall, and drew universal significance from the experiences of a farmer or a country boy. Most of his poems have a New England setting and deal with the theme of man's relationship to nature.

The influence of nature in Robert Frost's works creates a palette to paint a picture filled with symbolism for the reader to interpret. In the analysis of Robert Frost's *The Road Not Taken*, *Tree At My Window*, *Two Tramps In The Mud Time* and *Stopping By The Woods On A Snowy Evening* we can pick out specific examples to illustrate Frost's overall use of nature.

In the first stanza of Robert Frost's *Stopping by the Woods on A Snowy Evening* we find the speaker reflecting on the beauty of a wooded area with snow falling.

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

You can feel the speakers awe and reflective peace when looking into the woods that night. He doesn't know the owner of the land but is still drawn to the beauty of the scene. Nature poet Robert Frost gives a scene that is taken into the reader and digested for a time in the speaker's mind. It shows us that it is all right to take a minute out of a hurried hour and

reflect upon what is around you, whether it is a snowy wood or a quiet room. The extreme fascination and acute love to the nature makes him a great poet of nature.

The reader can tell that Frost does love water. He also likes the power of it and expressing to through nature. He also brings up other points of nature, but it always has water. The water is always breaking down cliffs, beaches and boulders. Frost's poems are similar but are also very different, but they all have nature in them.

One point of view on which almost all the critics agree is Robert Frost's minute observation and accurate description of the different aspects of nature in his poems. Schneider says: The descriptive power of Mr. Frost is to me the most wonderful thing in his poetry. A snowfall, a spring thaw, a bending tree, a valley mist, a brook, these are brought into the experience of the reader.

*The woods are lovely, dark, and deep,
But I have promises to keep,*

These lines depict not only the beauty and the mystery of the snow filled woods which hold the poet almost spell-bound but also describe the helplessness of the poet who has no time because of his social commitments. Thus the beauty of Nature and obligations of human life are treated by Frost as two aspects of poet's one whole experience in these lines.

Q15. What is the theme of the poem "Stopping by Woods"?

Ans:

Background

Robert Frost came up with this poem titled "[Stopping by Woods on a Snowy Evening](#)" in 1922. It was published a year after. Actually, Frost started by writing a long poem titled "New Hampshire" all through a single night while staying in his house in Shaftsbury, Vermont. Before he could finish writing, the morning had arrived. He went out to catch a glimpse of the sunrise and all of a sudden, he stumbled upon the idea of composing the next poem, "Stopping by Woods on a Snowy Evening".

Poem

Structure

The poem **Stopping by Woods on a Snowy Evening** is written in 4 stanzas with each of them having 4 lines. This is known as a "quatrain" format in the literary world. The poem is also written in iambic tetrameter. The term "tetrameter" is a line of poetry that contains four feet. There's also a unique rhyming scheme noticed in all the stanzas.

Theme

The poem portrays the speaker's momentary encounter with natural phenomena. Actually, there's no clue regarding the actual gender of the speaker in the poem. However, the poet could be likened to be the speaker. He wondered at the beauty of natural scenes and tried to decode some meanings from them. He looked at the woods and remembered his childhood experience when he observed snow piling up. In any case, there are several meanings that can be derived from the poem. The woods represent opportunities that can be explored or risks that can be taken. They also signify the diverse mysteries that denote human life. Among such mysteries include sexual appetite, death and afterlife reality. That notwithstanding; the woods are also very lovely. Moreover the traveler in the poem also considers the woods to represent ordinary beautiful people who are normally ignored in life. The woods are also seen in the poem as symbols of the vanishing wilderness which is turned to parking lots, highways, cities, shopping malls and railroads.

Furthermore, the woods according to another interpretation represent death. The speaker desires to enter the woods. That means he really wants to end his life. He may commit suicide if he wants. In any case, one thing is very clear from the poem! The writer's subconscious mind was actually speaking to him all through. It revealed his desires and thoughts which his conscious mind could not fathom.

Q16. Make a brief comment on Discovery of India as a source of knowledge about India's ancient history and culture.

Ans. Bharat Ek Khoj (English: Discovery of India, Hindi: India A Search, Urdu: الارر الروو,) is a 53-episode Indian historical drama based on the book "The Discovery of India" written by Pandit Jawahar Nehru, the first Prime Minister of independent India. The drama was directed, written and produced by Shyam Benegal with cinematographer V. K. Murthy in 1988 for state-owned Doordarshan TV serial.

The series dramatically unfolds and explores the 5,000 year history of India from its beginnings to the coming of the independence in 1947. Its cast includes Om Puri, Roshan Seth, Tom Alter and Sadashiv Amrapurkar. Jawaharlal Nehru was portrayed by Roshan Seth, who had previously portrayed Nehru in Richard Attenborough's Gandhi (1982). While Seth

enacted the part of Nehru as the story-teller at key points in every episode, Om Puri provided the narration.

Bharat EkKhoj portrays the Indian history with some fictional stories. The timeline and the historical records it provided was a good source of knowledge about Indian history.

Episode 1: Bharat Mata Ki Jai (Episode 1) The scene opens with a panoramic visual of India and its colourful landscape. Occasionally, as Nehru reached a gathering, a great roar of welcome would greet him - 'Bharat Mata-Ki Jai'! He would ask the crowd unexpectedly less..y what they meant by that cry, who was this 'Bharat Mata', whose victory they wanted? His question would surprise them and then, not knowing what to answer, they would look at each other. He persisted in his questioning. At last a vigorous Jat, wedded to the soil from immemorial generations, said that it was the Dharti (the good earth) of India that they meant. What earth was it? Their particular village patch, or all the patches in the district or province, or in the whole of India? Nehru would then endeavour to explain that India was all that they had thought and much more. The mountains, the rivers, the forests, and the broad fields which gave them food, but what was counted ultimately was the people like them who were spread out all over this vast land. Bharat Mata was essentially these millions of people, and victory to her meant victory to these people! Travelling by train, the landscape and the landmarks flash past his eyes. He wanders over to the Himalayas and sees the mighty rivers- The Remote Brahmaputra, the Yamuna, and Ganga – that flow from this great mountain barrier into the plains of India, from their source to the sea. India unfolds with its water fall and rivulets and seas, with her richness of life and its renunciation, of growth and decay, birth and death. He visits old monuments Ajanta, Ellora and the Elephanta caves. He sees the lovely building in Agra and Delhi where every stone tells its story of India's past. At Saranath, near Banaras, he could almost hear the Buddha's sermon first. The inscriptions on the Ashoka Pillars of stone make their inscription speak to him. At Fatehpur-Dy-Dye, he almost hears Akbar converse with the learned of all faiths. Slowly, the long panorama of India's history unfolds itself before him with its ups and downs, its triumphs and tragedies. To him, there is something unique about the continuity of a cultural tradition through 5000 years of an unbroken history.

Q 17. What is the theme of Premchand's story "Panch Parmeshwar or Holy Panchayat?"

Ans: the central themes throughout the short story was to examine justice, responsibility, discernment, and friendship. Both characters, Jumman Shaikh and Algu Chowdhry, exercise

discernment when they are given the responsibility of being Sarpanch, which is the head of the village council meeting. Despite being close friends with Jumman, Algu places justice above friendship by deciding in Khala's favor. Jumman is initially upset at Algu's decision and plans to seek revenge for losing his case. However, when Algu is taken to Panchayat by a deceitful and callous man named SamjhuSahu, Jumman has his chance at revenge by being named Sarpanch. However, Jumman cannot resist his duty to enact justice and rightfully rules in favor of Algu. After the Panchayat, Algu and Jumman become friends again. Throughout the short story, both characters understand their responsibility to excuse friendships and bias in order to enact justice during the Panchayat.

Q18. Premchand's PanchParmeshwar rightly deals with Justice and Human Rights.

Comment

Ans. PanchParmeshwar is a work that goes beyond simplistic reading...it explores...the indigenous, village centric system of justice that caters to the needs of the illiterate and the poor in India. It is about Hindu-Muslim friendship, about how friendship surmounts religious barriers; yes, there is a great deal of sentimentality attached to the narration; there is also the writer's idealised vision that power brings responsibility

Let us take the concept of justice it explores, and the sanctity of the seat of justice, represented by the panchyat – the indigenous, village centric system of justice that caters to the needs of the illiterate and the poor in India; they do not have access to state sanctioned legal machinery, as KhalaJaan, the old maternal aunt of Jumman Sheikh states.

This system of justice depends on two concepts – first, justice is not revenge, it is for the greater social good, based on the principles of goodwill and fair play in the Rawlsian sense; secondly, it presumes that the voice of the panchayat is the voice of God, and the Panch are invested with a spark of divinity when they occupy this exalted seat of power. Premchand's story rises above the ordinary because it shows that it is the seat of justice that instills the spark of divinity in human beings who are not perfect – who are otherwise capable of cruelty, insensitivity and injustice in their everyday life.

PanchParmeshwar is also about the exploitation of the underdog, and women and the elderly become the most obvious representatives of it. It is about property relations. A woman can be persuaded to surrender her property and, then, is ill treated by the beneficiaries, in a society, which theoretically prescribes reverence to the elderly, and in actual practice, treats them as unproductive and unnecessary burdens – this is the highlight of the story.

Course: BA English, Sem II
Paper: Introduction to Sociology
Paper Code: BAENGH108

1. What is Sociology and its Significance?

Ans- **Sociology**, a [social science](#) that studies human societies, their interactions, and the processes that preserve and change them. It does this by examining the [dynamics](#) of [constituent](#) parts of societies such as institutions, [communities](#), populations, and gender, racial, or age groups. Sociology also studies [social status](#) or stratification, [social movements](#), and [social change](#), as well as societal disorder in the form of crime, [deviance](#), and [revolution](#).

Social life overwhelmingly regulates the [behaviour of humans](#), largely because humans lack the instincts that guide most [animal behaviour](#). Humans therefore depend on [social institutions](#) and organizations to inform their decisions and actions. Given the important role organizations play in influencing human action, it is sociology's task to discover how organizations affect the behaviour of persons, how they are established, how organizations interact with one another, how they decay, and, ultimately, how they disappear. Among the most basic organizational structures are economic, religious, educational, and political institutions, as well as more specialized institutions such as the family, the [community](#), the military, peer groups, clubs, and volunteer associations.

Sociology, as a generalizing social science, is surpassed in its breadth only by [anthropology](#)—a [discipline](#) that [encompasses archaeology](#), [physical anthropology](#), and [linguistics](#). The broad nature of sociological inquiry causes it to overlap with other social sciences such as [economics](#), [political science](#), [psychology](#), [geography](#), [education](#), and [law](#). Sociology's distinguishing feature is its practice of drawing on a larger societal [context](#) to explain social phenomena.

2. Describe the contribution of Karl Marx in the field of Sociology.

Ans- In the 19th century, a German philosopher named Karl Marx began exploring the relationship between economy and the workers within that system. Over his lifetime, Marx developed a theory that human societies progress through a struggle between two distinct social classes. The proletariat, the workers, are the lower class. They perform the labour, but

the upper-class managers, bosses, and rulers, called the bourgeoisie, get the profits. In this system, which became known as Marxism, governments existed to protect the wealthy, not the common good.

To arrive at this conclusion, Marx studied and wrote on philosophy, economy, and politics. Marx formulated these into a scientific study of society. Thus, he is considered to be one of the founding figures of sociology as a discipline. Marx believed that with a mixture of historical research and scientific methods, society could be analysed logically and rationally. This idea, of course, is still followed by sociologists today.

3. Describe the contribution of Max Weber in the field of Sociology.

Ans- A German sociologist, philosopher, political economist and Jurist, Maximilian Karl Emil Max Weber came in this world on 21st of April 1864 and took his last breath on 14th of June 1920. He is also known as Max Weber. He was said to be an influencer and his ideas caused many social theories and social research. Emile Durkheim, Karl Marx, and Max Weber are said to be the three founders of Sociology.

His thoughts on social stratification:

One of the finest German Sociologist Max Weber, since Marx has given us the most important progress in stratification theories. The similarities and differences of the approaches will become apparent as Weber's ideas are examined. Weber assumes or looks class as the field of economics. He says that to have economic gains one has to develop their class in market economics and compete with each other. he explains according to him a class or group of people who have same positions in the market economy and therefore enjoy same rewards. Thus, Weber's terminology A person's class situation is also basically his market situation. Those who share a similar class situation also share similar life chances not very keen on the position will directly affect their chances of obtaining those things defined as desirable in their society, for example, access to higher education and good quality housing

Weber argues that the major class division is between those who own the forces of production and those who do not get paid for those who have substantial property holdings will receive the highest economic rewards and enjoy superior life chances.

However, Weber sees important differences in the market situation of property less groups in society. Each profession requires different skills and services that is why they have different market values and each occupation provide differently. For instance, in a capitalist society professional like bankers, engineers, managers everyone with different occupation receives comparatively high salaries because they provide different services and requires different skills. Weber shares how in capitalist society class groupings are done:

1. The propertied upper class
2. The property less white-collar workers
3. The petty bourgeoisie
4. The manual working class

4. What is the importance of Emile Durkheim in Sociology?

Ans- Emile Durkheim was a well-known sociologist famous for his views on the structure of society. His work focused on how traditional and modern societies evolved and function. Durkheim's theories were founded on the concept of social facts, defined as the norms, values, and structures of society.

This perspective of society differed from other sociologists of his era as Durkheim's theories were founded on things external in nature, as opposed to those internal in nature, such as the motivations and desires of individuals. According to Durkheim, collective consciousness, values, and rules are critical to a functional society.

Durkheim referred to how we bind together around a shared culture as "solidarity." Through his research, he found that this was achieved through a combination of rules, norms, and roles; the existence of a "collective conscience," which refers to how we think in common given our shared culture; and through the collective engagement in rituals that remind us of the values we share in common, of our group affiliation, and our shared interests.

So, how is this theory of solidarity, crafted in the late 19th century, relevant today? One subfield in which it remains salient is the Sociology of Consumption. In studying why, for example, people often make purchases and use credit in ways that conflict with their

own economic interests, many sociologists draw on Durkheim's concepts to point out the important role that consumerist rituals play in our lives and relationships, like giving gifts for Christmas and Valentine's Day, or waiting in line to be among the first owners of a new product.

Other sociologists rely on Durkheim's formulation of the collective conscious to study how certain beliefs and behaviours persist over time, and how they connect to things like politics and public policy. The collective conscious—a cultural phenomenon premised on shared values and beliefs—helps explain why many politicians are elected based on the values they claim to espouse, rather than on the basis of their actual track record as legislators.

Durkheim's concept of the division of labour focused on the shift in societies from a simple society to one that is more complex. He argued that traditional societies were made up of homogenous people that were more or less the same in terms of values, religious beliefs, and backgrounds. Modern societies, in contrast, are made up of a complex division of labour, beliefs, and backgrounds.

In traditional societies, the collective consciousness ruled, social norms were strong, and social behaviour was well regulated. In modern societies, common consciousness was less obvious, and the regulation of social behaviour was less punitive and more restitutive, aiming to restore normal activity to society.

5. What is the concept of “anomie” in modern life?

Ans- Anomie is a social condition in which there is a disintegration or disappearance of the [norms](#) and values that were previously common to the society. The concept, thought of as “normlessness,” was developed by the founding sociologist, [Émile Durkheim](#). He discovered, through research, that anomie occurs during and follows periods of drastic and rapid changes to the social, economic, or political structures of society. It is, per Durkheim's view, a transition phase wherein the values and norms common during one period are no longer valid, but new ones have not yet evolved to take their place.

People who lived during periods of anomie typically feel disconnected from their society because they no longer see the norms and values that they hold dear reflected in society itself. This leads to the feeling that one does not belong and is not meaningfully connected to others. For some, this may mean that the role they play (or played) and their identity is no longer valued by society. Because of this, anomie can foster the feeling that one lacks purpose, engender hopelessness, and encourage deviance and crime.

Though the concept of anomie is most closely associated with Durkheim's study of suicide, in fact, he first wrote about it in his 1893 book *The Division of Labour in Society*. In this book, Durkheim wrote about an anomic division of labour, a phrase he used to describe a disordered division of labour in which some groups no longer fit in, though they did in the past. Durkheim saw that this occurred as European societies industrialized and the nature of work changed along with the development of a more complex division of labour.

He framed this as a clash between the mechanical solidarity of homogeneous, traditional societies and the organic solidarity that keeps more complex societies together. According to Durkheim, anomie could not occur in the context of organic solidarity because this heterogeneous form of solidarity allows for the division of labour to evolve as needed, such that none are left out and all play a meaningful role.

6. What do you understand by Society?

Ans- Society is made up of individuals who have agreed to work together for mutual benefit. It can be a very broad term, as we can make generalizations about what the whole of Western society believes, or it can be a very narrow definition, describing only a small group of people within a given community. But no matter the size, and no matter the link that binds a society together, be it religious, geographic, professional or economic, society is shaped by the relationships between individuals.

There has been much debate over what makes a society successful. Philosopher Thomas Hobbes believed that without society, human life would be "nasty, brutish and short." Man's natural state, he argued, would be to preserve only oneself -- a man

without society would steal another family's food, seduce other men's wives and kill anyone who got in his way. Of course, the same man would be in constant danger of those things happening to him, his wife and his children. What people needed, therefore, was a society, which would provide protection by subjecting everyone to a set of rules. But the number of governments, tribes and communities today demonstrate that there's no single way to form or govern a society.

Philosopher Jean-Jacques Rousseau dubbed the set of rules that a society lives by "the social contract." In other words, people must play a part in agreeing to certain laws and in choosing a given leader. If people lose that right, then society won't function as well. To return to Coach Lombardi's area of expertise, a society without an agreed-upon code of conduct would be like football without rules or a referee. People will cooperate and commit to a society only as long as they can choose the person who mediates and voice an opinion on the rules.

7. Comment on the role of Community in Society.

Ans- The term community is one of the most elusive and vague in sociology and is by now largely without specific meaning. At the minimum it refers to a collection of people in a geographical area. Three other elements may also be present in any usage.

(1) Communities may be thought of as collections of people with a particular social structure; there are, therefore, collections which are not communities. Such a notion often equates community with rural or pre-industrial society and may, in addition, treat urban or industrial society as positively destructive. (2) A sense of belonging or community spirit. (3) All the daily activities of a community, work and non-work, take place within the geographical area, which is self-contained. Different accounts of community will contain any or all of these additional elements.

We can list out the characteristics of a community as follows:

1. Territory
2. Close and informal relationships
3. Mutuality
4. Common values and beliefs
5. Organized interaction

6. Strong group feeling
7. Cultural similarity

8. Give a brief chronology on the types of Society.

Ans-Sociologist Gerhard Lenski (1924–) defined societies in terms of their technological sophistication. As a society advances, so does its use of technology. Societies with rudimentary technology depend on the fluctuations of their environments, while industrialized societies have more control over the impact of their surroundings and thus develop different cultural features. This distinction is so important that sociologists generally classify societies along a spectrum of their level of industrialization—from preindustrial to industrial to post-industrial.

Preindustrial Societies

Before the Industrial Revolution and the widespread use of machines, societies were small, rural, and dependent largely on local resources. Economic production was limited to the amount of labour a human being could provide, and there were few specialized occupations. The very first occupation was that of hunter-gatherer.

Hunter-Gatherer

Hunter-gatherer societies demonstrate the strongest dependence on the environment of the various types of preindustrial societies. As the basic structure of human society until about 10,000–12,000 years ago, these groups were based around kinship or tribes. Hunter-gatherers relied on their surroundings for survival—they hunted wild animals and foraged for uncultivated plants for food. When resources became scarce, the group moved to a new area to find sustenance, meaning they were nomadic.

Pastoral

Changing conditions and adaptations led some societies to rely on the domestication of animals where circumstances permitted. Roughly 7,500 years ago, human societies began to recognize their ability to tame and breed animals and to grow and cultivate their own

plants. **Pastoral societies**, such as the Maasai villagers, rely on the domestication of animals as a resource for survival.

Horticultural

Around the same time that pastoral societies were on the rise, another type of society developed, based on the newly developed capacity for people to grow and cultivate plants. Previously, the depletion of a region's crops or water supply forced pastoral societies to relocate in search of food sources for their livestock. **Horticultural societies** formed in areas where rainfall and other conditions allowed them to grow stable crops.

Agricultural

While pastoral and horticultural societies used small, temporary tools such as digging sticks or hoes, **agricultural societies** relied on permanent tools for survival. Around 3000 B.C.E., an explosion of new technology known as the Agricultural Revolution made farming possible—and profitable. Farmers learned to rotate the types of crops grown on their fields and to reuse waste products such as fertilizer, which led to better harvests and bigger surpluses of food. New tools for digging and harvesting were made of metal, and this made them more effective and longer lasting. Human settlements grew into towns and cities, and particularly bountiful regions became centres of trade and commerce.

This is also the age in which people had the time and comfort to engage in more contemplative and thoughtful activities, such as music, poetry, and philosophy. This period became referred to as the “dawn of civilization” by some because of the development of leisure and humanities. Craftspeople were able to support themselves through the production of creative, decorative, or thought-provoking aesthetic objects and writings.

Feudal

The ninth century gave rise to **feudal societies**. These societies contained a strict hierarchical system of power based around land ownership and protection. The nobility, known as lords, placed vassals in charge of pieces of land. In return for the resources that the land provided, vassals promised to fight for their lords.

Industrial Society

In the eighteenth century, Europe experienced a dramatic rise in technological invention, ushering in an era known as the Industrial Revolution. What made this period remarkable was the number of new inventions that influenced people's daily lives. Within a generation, tasks that had until this point required months of labor became achievable in a matter of days. Before the Industrial Revolution, work was largely person- or animal-based, and relied on human workers or horses to power mills and drive pumps. In 1782, James Watt and Matthew Boulton created a steam engine that could do the work of twelve horses by itself.

It was during the eighteenth and nineteenth centuries of the Industrial Revolution that sociology was born. Life was changing quickly and the long-established traditions of the agricultural eras did not apply to life in the larger cities. Masses of people were moving to new environments and often found themselves faced with horrendous conditions of filth, overcrowding, and poverty. Social scientists emerged to study the relationship between the individual members of society and society as a whole

Post-industrial Society

Information societies, sometimes known as post-industrial or digital societies, are a recent development. Unlike **industrial societies** that are rooted in the production of material goods, information societies are based on the production of information and services.

Digital technology is the steam engine of information societies, and computer moguls such as Steve Jobs and Bill Gates are its John D. Rockefellers and Cornelius Vanderbilts. Since the economy of information societies is driven by knowledge and not material goods, power lies with those in charge of storing and distributing information. Members of a post-industrial society are likely to be employed as sellers of services—software programmers or business consultants, for example—instead of producers of goods. Social classes are divided by access to education, since without technical skills, people in an information society lack the means for success.

9. What is Culture relativism?

Ans- Cultural relativism refers to the idea that the values, knowledge, and behaviour of people must be understood within their own cultural context. This is one of the most fundamental concepts in sociology, as it recognizes and affirms the connections between the greater social structure and trends and the everyday lives of individual people.

The world is a big place, full of many different groups of people, each with a unique perspective on how to survive and thrive. Collectively, all of a group's core beliefs, rituals, traditions, and other customs make up its distinct culture. Part of what makes the world interesting is that each human civilization has come up with a unique culture and value system, which leads to people viewing life and lifestyles differently. Cultural relativism means that actions should be measured by the standards of an individual's own unique culture, not by the standards of others. This explains why some things are perfectly acceptable in one society, but totally taboo in another.

While observing indigenous societies in the Amazon rain forest, early European explorers desperately tried to categorize what they saw there into their own comfortable mental boxes from home. It didn't work well. Arm-chair anthropologists of the Victorian Era didn't feel comfortable mentioning that the Jivaro warriors tend to be married to several women at once; this was not an acceptable practice or even an acceptable topic of conversation. How could they possibly explain why decapitating an enemy and then ritualistically shrinking his head was normal?

Largely in response to this looming problem of European anthropologists (not to mention the rest of us laypeople) not being able to fully wrap their heads around such foreign customs, the concept of cultural relativism was more fully developed. Franz Boas, and later, Alain Locke, argued that one civilization cannot simply be transposed over another. The pieces just won't fit!

In the history of ideas, the emphasis on the cultural diversity, the cultural relativity, and boundedness of human experience has often been linked to and, at times, conflated with normative relativism, holding that all cultures are of the same “worth” and that an individual’s ethical behaviour ought to be judged in terms of the values of his or her culture (cf. Spiro 1986). Cultural relativist arguments have also often been employed to support moral scepticism and to criticize the values of one’s own culture. Michel de Montaigne’s (1533–92) famous essay “Of Cannibals” might serve as a famous

example of the argumentative intertwining of the descriptive and the moral aspect of cultural relativism.

10. What is “Civil inattention” in Sociology?

Ans- Sociologist Erving Goffman coined the term “civil inattention” to refer to the ways in which people maintain a comfortable social order in public spaces by explicitly disattending to one another and their actions. Erving Goffman, who spent his life [studying the most subtle forms of social interaction](#), developed the concept of "civil inattention" in his 1963 book *Behaviour in Public Places*. Far from ignoring those around us, Goffman documented through years of studying people in public that what we are actually doing is *pretending* to not be aware of what others are doing around us, thereby affording them a sense of privacy. Goffman documented in his research that civil inattention typically involves at first a minor form of social interaction, like very brief eye contact, the exchange of head nods, or weak smiles. Following that, both parties then typically avert their eyes from the other.

Goffman theorized that what we achieve, socially speaking, with this kind of interaction, is mutual recognition that the other person present poses no threat to our safety or security, and so we both agree, tacitly, to let the other alone to do as they please. Whether or not we have that initial minor form of contact with another in public, we are likely aware, at least peripherally, of both their proximity to us and their demeanour. As we direct our gaze away from them, we are not rudely ignoring, but actually showing deference and respect. We are recognizing the right of others to be left alone, and in doing so, we assert our own right to the same.

In his writing on the subject Goffman emphasized that this practice is about assessing and avoiding risk, and demonstrating that we ourselves pose no risk to others. When we provide civil inattention to others, we effectively sanction their behaviour. We affirm that there is nothing wrong with it, and that there is no reason to intervene in what the other person is doing. Additionally, we demonstrate the same about ourselves.

11. What is “Eurocentrism” in Sociology?

Ans- Eurocentrism is a particular case of the more general phenomenon of ethnocentrism. Ethnocentrism refers to the regard of one's own ethnic group or society as superior to others. Other groups are assessed and judged in terms of the categories and standards of evaluation of one's own group. Eurocentrism, therefore, is defined as a thought style in which the assessment and evaluation of non-European societies is couched in terms of the cultural assumptions and biases of Europeans and, by extension, the West. Eurocentrism is a modern phenomenon and cannot be dissociated from the political, economic, and cultural domination of Europe and, later, the United States. It may be more accurate to refer to the phenomenon under consideration as Euro-American-centrism. Euro centrism is an important dimension of the ideology of modern capitalism (Amin 1989) and is manifested in both the daily life of lay people and the professional lives and thought of sociologists and other social scientists. Furthermore, although Eurocentrism originates in Europe, as a thought style it is not confined to Europeans or those in the West.

Eurocentrism in sociology is defined as the assessment and evaluation of European and other societies from a decidedly European (read also American) point of view. The European point of view is founded on concepts derived from European philosophical traditions and popular discourse which were gradually applied to the empirical study of history, economy, and society, giving rise to the various social [science](#) disciplines including sociology. The empirical field of investigation is selected according to European criteria of relevance. Constructions of history and society are based on European derived categories and concepts, as well as ideal and material interests. Generally, the point of view of the Other is not presented.

12. What is Marriage? why is it considered as universal Social Institution?

Ans- Marriage is a socially sanctioned union between a man and a woman which is accomplished by culture specific rituals and ceremonies. It is a socially approved way through which families are established. "The institution of marriage is a complex normative pattern that applies to all marriages in a particular social system. The marriages conform to the pattern in varying degrees, but married partners all know the pattern itself and they regard it as morally valid and binding. It is viewed as the most important event in the life of an individual between birth and death and signifies transition into adulthood."

“Marriage defines womanhood, manhood and adult status; it governs living arrangement and is also central in determining the division of labour and authority within the family. Historically, the status of wife and husband is one of the most important transitions in people's lives. Marriage is the central element in defining economic well-being, physical health and mental health.”

According to Robert H. Lowie “Marriage denotes those unequivocally sanctioned unions which persist beyond sexual satisfaction and come to underline family”

Depending on the society, marriage may require religious and/or civil sanction, although some couples may come to be considered married simply by living together for a period of time (common law marriage). Though marriage ceremonies, rules, and roles may differ from one society to another, marriage is considered a cultural universal, which means that it is present as a social institution in all [cultures](#).

Marriage serves several functions. In most societies, it serves to socially identify children by defining kinship ties to a mother, father, and extended relatives. It also serves to regulate sexual behaviour, to transfer, preserve, or consolidate property, prestige, and power, and most importantly, it is the basis for the institution of the [family](#).

Marriage has several social functions that are important within the societies and cultures where the marriage takes place. Most commonly, marriage dictates the roles that spouses play in each other's lives, in the family, and in society at large. Typically, these roles involve a division of labour between the spouses, such that each is responsible for different tasks that are necessary within the family.

American sociologist Talcott Parsons wrote on this topic and outlined a theory of roles within a marriage and household, wherein wives/mothers play the expressive role of a caregiver who takes care of socialization and emotional needs of others in the family, while the husband/father is responsible for the task role of earning money to support the family. In keeping with this thinking, a marriage often serves the function of dictating the social status of the spouses and the couple, and of creating a hierarchy of power between the couple. Societies in which the husband/father holds the most power in the marriage are known as patriarchies. Conversely, matriarchal societies are those in which wives/mothers hold the most power.

Marriage also serves the social function of determining family names and lines of familial descent. In the U.S. and much of the Western world, a common practice is patrilineal descent, meaning the family name follows that of the husband/father. However, many cultures, including some within Europe and many in Central and Latin America, follow matrilineal descent. Today, it is common for newly married couples to create a hyphenated family name that preserves the named lineage of both sides, and for children to bear the surnames of both parents.

13. What is “Socialization” and its relevance in human Society?

Ans- **Socialization** is the process through which people are taught to be proficient members of a society. It describes the ways that people come to understand societal norms and expectations, to accept society’s beliefs, and to be aware of societal values. *Socialization* is not the same as *socializing* (interacting with others, like family, friends, and co-workers); to be precise, it is a sociological process that occurs through socializing.

Socialization is critical both to individuals and to the societies in which they live. As individuals, social interaction provides us the means by which we gradually become able to see ourselves through the eyes of others, and how we learn who we are and how we fit into the larger world. In addition, to function successfully in society, we have to learn the basics of both material and nonmaterial culture, everything from how to dress ourselves to what’s suitable attire for a specific occasion; from when we sleep to what we sleep on; and from what’s considered appropriate to eat for dinner and even how to use the stove to prepare it. Most importantly, we have to learn language—whether it’s the dominant language or one common in a subculture, whether it’s verbal or through signs—in order to communicate and to think.

14. What is the relevance of kinship in organizing society?

Ans- Every individual has relationships with other people around them. this is the basic system that takes place in all human societies. it organizes people and groups and therefore it is known as the system of kinship. Radcliffe Brown viewed kinship as a part of the social structure and gave importance to the study of the kinship system as a part of rights and obligations (1964). The study of Nuer of southern Sudan done by Evans Pritchard was

determined on kinship groups. Essentially focused on a descent in the male line from the ancestor.

Every kinship system is significantly a cultural system. There is no particular pattern in this world for any kinship system. It tends to vary from one culture to another culture.

Kinship in India can be seen in families and outside families. Primary relatives focus on kinship within the family including initial intrafamily relationships containing husbands and wife, mother and daughter, brother and sister, father and son etc. these all are the part of the same nuclear family which is also known as “family of procreation”. Outside the kinship of family, there are secondary and tertiary relatives.

It is believed that [kinship is basically a vital part of social organization](#) also at the same period it set division with regards to the inheritance of property. There is a reason which hampers the lineage unity and results in conflicts between members. The rivalry between brothers or argument between father and son all are been observed.

15. What is the basis of diversity in India? How does unity emerge from this diversity?

Ans- India is a plural society. It is rightly characterized by its unity and diversity. A grand synthesis of cultures, religions and languages of the people belonging to different castes and communities has upheld its unity and cohesiveness. In spite of several foreign invasions, Mughal rule and the British rule, national unity and integrity have been maintained. It is this synthesis which has made India a unique mosaic of cultures. India fought against the British Raj as one unified entity. Foreign invasions, immigration from other parts of the world, and the existence of diverse languages, cultures and religions have made India's culture tolerant, on the one hand, and a unique continuing and living culture, with its specificity and historicity, on the other. Hinduism, Jainism, Buddhism, Islam, Sikhism and Christianity are the major religions. There is diversity not only in regard to racial compositions, religious and linguistic distinction but also in patterns of living, life styles, land tenure systems, occupational pursuits, inheritance and succession law, and practices and rites related to birth, marriage death etc. Post-Independent India is a nation united against several odds and obstacles. The idea of unity of India is

inherent in all its historical and socio-cultural facts as well as in its cultural heritage. India is a secular state. It has one Constitution providing guarantees for people belonging to diverse regions, religions, cultures and languages. It covers people belonging to all socioeconomic strata. The Five-Year Plans and several other developmental schemes are geared to the upliftment of the poor and weaker sections of society.

16. What are the features of tribes? What are the main challenges faced by the tribal community in India?

Ans- From ancient Rome, the term tribe has its origin, where the word **Tribus** denoted a division within the state. According to **Oxford Advanced Learner's Dictionary**, Tribe is a group of people of the same race, and with the same customs, language, religion, etc., living in a particular area and often led by a chief. To study tribes in India, anthropologists go back to ancient or medieval times. There are two approaches evolutionary and historical. Both are prominent as an evolutionary approach is meant to discuss the process of tribal succession with time whereas the historical approach is confined with that exact time. Tribes of India are different on the basis of socio-economic and political development. At present we often regard tribes as mentioned in the Scheduled Tribes list. Most commonly the people living in solitude with localized groups are tribal by Indians. In India, the tribal people have known here as Adivasi a modern Sanskrit word that carries the specific meaning of being the original inhabitants of a given region.

Characteristics of Indian Tribes:

- In India, the common in all tribes is their definite area. If there is no commonplace for them then they won't get other features like a common language, community, name, rituals, sentiments, territory, etc. This important characteristic helps them to unite together and maintain a sense of unity. It helps to encourage the common culture.
- According to Indian Culture, the institution of marriage holds a great significance. Tribal people do not get married outside that always respect their commonality.

- People living there always have an organized political authority that looks for their interests and welfare. They fear intrusion that would make their culture impure. The chief actively participates to promote the best for the masses.
- The group is egalitarian in nature. The sense of equality among the community should be praised. There is no institution that is based on caste, class or sex. However, the position of chief is higher but tribal people have no sense of discrimination.
- They believe in magic and spirits. Taboos are part of their life and largely they trust animism. Worship of spirits with fear and respect is common. They prefer isolated terrains to live in and disregard trespassing in their area

Problems faced by tribal communities:

Even after 73 years of Independence these people perpetually face the problems of both disadvantaged regions and ignorance. If we want to take the deeper picture of inequality our outlook must be deeper into the states where tribal lives. They are deprived and handicapped in terms of income, nutrition, education, infrastructure, health, and governance.

- The most depressing trouble is economical condition. They have only small landholdings and hardly practice any occupation. The pieces of their lands are transferred to other nontribal areas that disrupt their only source of living. Even now they are not free to use forest products. They are made to displace from their homes so frequently. For instance, on 12 December 1979, there were widespread protests against Sardar Sarovar Dam Project. Nonetheless, the government decided to increase the height of this dam. To fulfil the same approximately 2 Lakh people were dislodged and of whom the majority were innocent tribal people.
- The literacy rate is very negligible. In the era of social and economic development government forgets to take care of these folks. India has a very a smaller number of Scheduled Tribes in education institutions even after reservation policy. There is no proper implementation of policies. The unemployed have a great number.

The basic social infrastructures like a hospital, banks, schools, etc. are lacking here. Sometimes, the problem also stands on their part because they do not want any nontribal to take a stand. It is always a fear of a minority that they would lose their existence.

From British time, the one predicament that continues is exploitation by Christian Missionaries. In several areas' tribes are forced to convert into Christianity. Even these missionaries are responsible to encourage their outrage against the government of India.

Issuing of Forest Pattas: Over 58 lakh people have applied for the forest pattas (for the ownership of forest produce) but only just about 14 lakh pattas have been issued individually and some more have been issued at the community levels.

17. Comment on Social stratification in society.

Ans- Sociologists use the term social stratification to describe the system of social standing. **Social stratification** refers to a society's categorization of its people into rankings of socioeconomic tiers based on factors like wealth, income, race, education, and power. Society's layers are made of people, and society's resources are distributed unevenly throughout the layers. The people who have more resources represent the top layer of the social structure of stratification. Other groups of people, with progressively fewer and fewer resources, represent the lower layers of our society. sociologists recognize that social stratification is a society-wide system that makes inequalities apparent. While there are always inequalities between individuals, sociologists are interested in larger social patterns. Stratification is not about individual inequalities, but about systematic inequalities based on group membership, classes, and the like. No individual, rich or poor, can be blamed for social inequalities. The structure of society affects a person's social standing. Although individuals may support or fight inequalities, social stratification is created and supported by society as a whole. In one word, when individuals and groups are ranked, according to some commonly accepted basis of valuation in a hierarchy of status levels based upon the inequality of social positions, social stratification occurs. Social stratification means division of society into different strata or layers. It involves a hierarchy of social groups. Members of a particular layer have a common identity. They have a similar life style. Factors that define stratification vary in different societies. In most societies, stratification is an economic system, based on **wealth**, the net value of money and assets a person has, and **income**, a person's wages or investment dividends. While people are regularly categorized based on how rich or poor they are, other important factors influence social standing.

The Indian Caste system provides an example of stratification system. The society in which divisions of social classes exist is known as a stratified society. Modern stratification fundamentally differs from stratification of primitive societies. Social stratification involves two phenomena (i) differentiation of individuals or groups on the basis of possession of certain characteristics whereby some individuals or groups come to rank higher than others, (ii) the ranking of individuals according to some basis of evaluation.

Types of Social Stratification:

Social stratification is based upon a variety of principles. So we find different type of stratification.

The major types of stratification are

(i) Caste is a hereditary endogamous social group in which a person's rank and its accompanying rights and obligations are ascribed on the basis of his birth into a particular group. For example-Brahmins, Kshyatriyas, Vaishyas and Sudra Caste.

(ii) Class-Stratification on the basis of class is dominant in modern society. In this, a person's position depends to a very great extent upon achievement and his ability to use to advantage the inborn characteristics and wealth that he may possess.

(iii) Estate system of medieval Europe provides another system of stratification which gave much emphasis to birth as well as to wealth and possessions. Each estate had a state.

(iv) Slavery had economic basis. In slavery, every slave had his master to whom he was subjected. The master's power over the slave was unlimited.

18. Describe the concept of Patrilineal system in Indian Society.

Ans- Patrilineality refers to the organization of family relationships in societies by lines of descent from a person's male ancestors. The term derives from the Latin word's *pater* ("father") and *linea* ("thread"). A patriline consists of the generations of male descendants. Both male and female offspring belong to a patriline, but only male children can continue the line. Patrilineality also is called agnatic kinship, a term derived from [Roman law](#). Patrilineality is one version of a unilineal system of descent. The other version is based on descent from the mother: matrilineality.

Ambilateral or bilateral kinship systems are those in which both matrilineal and patrilineal lines of descent are relevant to determining family relations, social identity, and the inheritance of property and privileges. Patrilineal family organization uses the father's line as a way to define naming practices and the inheritance of property, privileges, titles, and social position. In patrilineal family systems children and wives take the father's surname, the patronym. Family property often follows the patrilineal line of descent as well. Sons inherit property from their fathers, but daughters, who are expected to marry outside the family, often inherit nothing. If male ancestors occupy positions of power or prestige, only sons may inherit those positions. Daughters and wives benefit from the family's social status and material wealth but may not participate directly in ownership or power.

In many mythical stories, the dominance of patrilineal lineage can be seen. For example in Mahabharat story, a hundred children of Dhritarashtra were named as Kaurav altogether because of their [family](#) clan Kuru clan. The merchant group of India is popularly known as kids of a ruler Agrasen by a common name Marwari. In today's world, this system can be seen as the group of people belonging to the same ancestor is termed with the same name

Most Hindu castes practice the patrilineal family system, although in the south-western state of Kerala the Nairs and a few other castes practice, by tradition, the matrilineal family system. Similarly, the Garo and Khasi tribes in north-eastern India are matrilineal though their matriliney is, in some ways, different from that of the Nairs.

19. What do you understand by Communalism and Fundamentalism?

-To begin with, the concept 'communalism', as a form of collective outburst of one community against the other means commune or a community, people belonging to one community; strong allegiance to one's own ethnic group than to a society (Webster Encyclopaedia Unabridged Dictionary, 1994:297). Its dictionary meaning also describes it as something belonging to the community and distrust especially in the relationship between two or more communities: communal voting, election, communal disturbances (Webster Universal Dictionary, 1970:277). Yerankar (1999:26) argues community and communal, the two concepts have been used differently. The former is used to express the fellowship of relations or feelings,

common character, agreement and sharing a common culture and space, the latter means an expression of heightened sense of community feelings. Since it is associated with a religious community it implies exclusive loyalty to one's religion and all its related dimensions. Most such expressions are not only oriented to one's own religion but their fanatic manifestations are perceived by other religions as a form of antagonism towards their religion. At times there is use of aggression and even violence towards the others. Such a connotation of the term communalism reveals a fundamental difference between the basic meaning and the general usage of a particular word. Iyer (1996: 2034) though finds something positive in terms of its meaning in the English language but it has acquired a negative meaning in the inter-religious contexts. The reason for adding negative connotations to this rests in the long history of religious conflicts involving principally two communities. This came to be described as communal conflict. Similarly, the kind of collectivism attributed to the term communalism is perhaps due to the fact that it has been derived from the word commune, which means consciousness or feeling of oneness or friendliness or a community feeling (Lai, 1988:3). However, the negative connotation of it is that it has been used in a most derogatory sense i.e. in the sense of antagonism between people belonging to different religions purported by an ideology encouraging separatism, hatred, violence and fratricide. It is also viewed that communal affinity is central to communalism (Pannikar, 1997). Such an affinity is attributed to the members of the communities regardless of where they are, regardless of the time sequence. The concept of communalism, according to Seth (2000:17) signifies inter-communal rivalries and social tension, economic, political or cultural differences of the rulers and the ruled. It is an ideology which determines the gradual evolution of relationships between two communities both within and without their respective folds. In a given national context it at times involve triangular tussle between the two communities whose interests and goals are articulated by the third to bring them into conflict. Bipin Chandra (1984:1) explores comprehensively various possible dimensions of communalism. He argues: (i) The followers of a religion in the country as a whole have in common not only their religion and religious interests but also some social, economic and political interests, (ii) Some of these interests are separate from those of the followers of other religions; that is, many of the economic and political interests of the followers of the other religion diverge and are sometimes opposed because of their adhering to different religion; and (iii) The interests of the

followers of different religions are not only different, but are also mutually totally antagonistic. In the similar manner, Guha (1998:25-26) has discussed comprehensive meaning of the term communalism and highlighted its three elements. He argues that the people who follow the same religion have not only common religious beliefs or interests but also have common political, economic, social and cultural interests which lead to the strengthening of religious based community. Further, it is the belief that the secular interests' i.e. social, economic, political and cultural interests of the followers of one religion are different from the secular interests of followers of another religion. These interests are not only different but also hostile to each other.

In view of the above brief discussion it may be argued that communalism is a collective ideological and ideology-centric expression of one's community identity in relation to the other in the process of acquisition of power. Since the expression is in relation to others it often encourages separatism, hatred, and violence. In other words it is a subversive ideology preaching differences, antagonism and hatred, which resulted in social disturbances and conflicts between different religious communities. This is an ideology of communalism used and advocated by the political elites/political parties to exploit the religious sentiments of the masses.

20. What is Naxalism?

Ans- The term Naxalism derives its name from the village Naxalbari of West Bengal. It is originated as rebellion against local landlords who bashed a peasant over a land dispute. This rebellion was under the leadership of KanuSanthal and JaganSanyal with an objective of rightful redistribution of the land to working peasants which was initiated in 1967. It is considered to be the far-left radical communists; the Naxals support Maoist political sentiment and ideology. It was started in West Bengal and the movement slowly spread across the Eastern India in less developed areas of rural central and eastern India, such as Chhattisgarh, Odisha and Andhra Pradesh. The movement has rapidly found roots among displaced tribes and natives who are fighting against exploitation at the hands of major Indian corporations and local officials whom they believe to be corrupt.

Causes of Naxalism:

1. Forest mismanagement was one of the main causes of the spread of Naxalism. It originated during the time of British administration when new laws were passed to ensure the monopolisation of the forest resources.

2. Haphazard tribal policy implementation, marginalisation, and displacement of the tribal communities worsened the situation of Naxalism.
3. Lack of industrialisation, poor infrastructure growth and unemployment in rural areas led to disparity among the people living in these areas.
4. The poor implementation of the land reform has not yet yielded the necessary results. India's agrarian set up is characterised by the absence of proper surveys and other details. Due to this, it has greatly damaged the rural economy and anti-government sentiments were high among those who were deprived and exploited by the local landowners.
5. The increase in the interregional and intraregional differences and inequalities led to people choosing Naxalism. Naxal-groups mostly consist of the poor and deprived like anglers, small farmers, daily labourers, etc.

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