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**Victorian and Early Modern Period**

(Academic Year 2019-20 onwards)

## Unit-1

### Victorian Novel *Wuthering Heights*

Emile Bronte

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#### Contents

- 1.0 Objectives
- 1.1 Introduction
- 1.2 Life and Work
- 1.3 Major Characters
- 1.4 Minor Characters
- 1.5 Story of the Novel
- 1.6 Plot of the Novel
- 1.7 Different Themes in the Novel
- 1.8 Broad Questions
- 1.9 Check your Progress

#### 1.0 Objectives:

After studying this novel

- Know who is Emily Bronte.
- Know about her life.
- Know her main themes such love & revenge.

#### 1.1 Introduction:

Emily Bronte was born on 30<sup>th</sup> July 1818 to Maria Branwell and an Irish Father, Patrick Bronte. The family was living on Market Street in the village of Thornton on the outskirts of Bradford, in the West Riding of Yorkshire, Northern England. Emily was the fifth of six children – five girls and one boy. Her father was a priest of the Church of England and mother was Cornish of modest merchant stock. Her parents

were evangelically minded, touched by Methodist teaching. Her father had the strong passionate nature of his countrymen. He was a morose, impatient, selfish man, with his own ideas on the training and education of his children. He had been a schoolmaster in the north of Ireland and later went to Cambridge University where he took his degree then he became a curate at Hartshead in Yorkshire. There he met and married in 1812. Maria Branwell a gentle, loving, delicate woman who always looked upon the bright side of every trouble, including her husband's peculiar temperament.

Emily's older siblings included, eldest to youngest Maria, Elizabeth, Charlotte and Branwell. In 1820 younger Anne was born, shortly thereafter, the family moved eight miles away where the children would have opportunities to develop their literary talents. When Emily was only three and all six children under the age of eight, she and her siblings lost their mother, Maria to cancer on 15<sup>th</sup> September, 1821. The younger children were to be cared for by Elizabeth Branwell, their aunt and mother Maria's sister. Emily three elder sisters, Maria, Elizabeth and Charlotte, were sent to the Clergy Daughter's Schools at school (own) Bridge Emily joined her sisters at school for a brief period. At school, however the children suffered abuse and privations. When a typhoid epidemic swept the school, Maria and Elizabeth became ill. Maria, who may actually have had tuberculosis, was sent home, where she died. Emily, Charlotte and Elizabeth were subsequently removed from the school in June 1825. Elizabeth died soon after their return home. The poor brother children had suffered the loss of three females in their immediate family.

Despite the lack of formal education, family and her siblings had access to a wide range of published materials, their favorites included Sir Walter Scott, Byron, Shelley, and Blackword's Magazine. A shy girl Emily was very close to her siblings and was known as a great animal lover, especially for befriending stray dogs she found wandering around the country side teaching seemed to be the only means of livelihood for the Bronte girls. They formed a plan to start a school of their own. In order to gain proficiency Charlotte and Emily went to Brussels and joined an establishment run by Professor Heger. Both the girls proved themselves to be studious and they became so sufficient in French that at the end of their term Prof. Heger suggested that they should remain and give English lessons at establishment. Unfortunately no pupil came to attend their school.

At seventeen Emily suffered from extreme homesickness. Charlotte wrote that "Liberty was the breath of Emily's nostrils; without it, she perished." She published under the pen name of Ellis Bell. Emily's health was weakened by the harsh local climate and by unsanitary conditions at home. Branwell died suddenly on Sunday, September 1848. At his funeral service, a week later, Emily caught a severe cold which quickly developed into inflammations of the lungs and led to tuberculosis. Her conditions worsened and she rejected medical help saying she would have 'no poisoning doctor' near her.

## **1.2 Her work:**

Initially, all four children shared in creating stories about a world called Angria. However, when Emily was 13, she and Ane withdrew from participation in Angria story and began a new about 'Gondal', a fictional island whose myths and legends were to preoccupy through their lives. In 1844, Emily began going through all the poems she had written, recopying them neatly into two notebooks. One was labeled "Gondal Poems" the other was unlabeled. In the 1845, Charlotte discovered the notebooks and insisted that the poems be published.

In 1846, the sister's poems were published in one volume as poems by Currer Ellis and Acton Bell. Charlotte contributed 19 poems and Emily and Anne each contributed 21. Although the sisters were told several months after publications that only two copies sold. They were not discouraged. The Athenaeum reviewer praised Ellis Bell's work for its music and power signaling out his poems as the best.

Emily Bronte remains a mysterious figure and a challenge to biographers because information about her is sparse due to her solitary and reclusive nature. Except for Ellen Nussey and Louise de Bassompierre, Emily's fellow student in Brussels, she does not seem to have made any friends outside her family. Her closest friend was sister Anne. Together they shared their own fantasy world Gondal, and according to Ellen Nussey, in childhood they were like twins "inseparable companion" and in the very closest sympathy which never had any interruption. Charlotte presented Emily as someone whose 'natural love of the beauties of nature had become somewhat exaggerated of the Yorkshire moors and homesick whenever she was away. Emily loved the solemn moors, she loved all wild, free, creatures and things and critics assert that her lover of the moors is manifested in Wuthering Height.

It is the sole novel by Emily Bronte. Published in 1847 under the pseudonym Ellis Bell It is considered now a classic of English Literature. The story of the novel moves around Heathcliff an orphan who is taken home to Wuthering Heights on impulse and Catherine Earnshaw, a strong willed girl whose mother died delivering her and who becomes Heathcliff's close companion. The setting plays central role in the novel.

Now let us see the characters and their relationships in detail in the next chapter.

## **1.4 Major Characters:**

### **1) Heathcliff :**

The present novel rotates around the story of Heathcliff. The first paragraph of the novel gives the detailed physique of him. Each and every character tries to shade light on this major character in one or other way, that is how the character gets unfold before us. Lockwood says about him or describes him as eyes "black eyes". Withdraw suspiciously under his brows at Lockwoods approach. Whereas Nelly begins with his introduction into the Earnshaw family, his vengeful machinations drive the entire plot and his death ends the novel. The quest to understand him is the wish of so many readers.

Heathcliff has been often regarded as an archetype of the tortured anti-hero whose all consuming rage, jealousy and anger destroy both him and those around him. He is better known for being a romantic new due to his youthful love for Catherine Earnshaw, than for his final years of vengeance in the second half of the novel, during which he grows into a bitter, haunted man, and for a number of incidents in his early life that suggests that he was an upset and sometimes individual from the beginning. His complicated mesmerizing, consumable and altogether bizzare nature makes him a rare character with components of the hero and villain.

### **2) Catherine:**

The daughter of Mr. Earnshaw and his wife, Catherine falls powerfully in love with Heathcliff, the orphan that Mr. Earnshaw brings home from Liverpool. Catherine loves Heathcliff so intensely that she claims they are the same person. We encounter Cathy when she was still a small girl. There is something wild about her nature. This aspect of this main character has been emphasized early in the novel. She has an irresistible attraction for Heathcliff. Cathy starts liking Heathcliff as soon

as he has been brought to Wuthering Heights whereas all other inmates of the house hate strongly boy only Cathy takes a fancy this strange boy. Heathcliff and Cathy become playmates and often roam the moors together. Even her attraction for Heathcliff doesn't stop playing with Heathcliff and roaming with him whenever. Her actions in the novel shock readers as she marries Edgar though in love with Heathcliff keeping her reputation at center. She has been a mad lover says about Edgar.

"I love his looks, and all his actions and him entirely altogether.

She cherishes love for both men. Heathcliff and Edgar, Her such dual nature makes the novel interesting. She says about Heathcliff that to Nelly.

"I am Heathcliff! He is always in my mind."

She feels life seems incomplete without Heathcliff as a lover. Frustration in love with Heathcliff is the real cause of her death. She gives birth to a child who is named Cathy. In this way tragedy of Catherine takes place in the present novel. She is the divided personality in the novel in love with the persons. She is the major force behind the actions of Heathcliff. That is to say she catches our attention with Heathcliff. It is the demise of Catherine which makes Heathcliff helpless and takes the novel to height.

### **3) Edgar:**

Edgar is considered as the complete opposite of Heathcliff. He has fair hair, pale skin and blue eyes and leads a quiet life at Thrushcross Grange a home of peace and goodwill until Heathcliff's return. Edgar is said to be constitutionally weak as is the case throughout the Linton family. He gets very stressed when he realizes that he can't match the fire of his wayward wife and her soul mate Heathcliff. He loves Heathcliff and adores their daughter, Cathy, who is named after his wife. When Edgar's sister, Isabella, marries Heathcliff, Edgar insists that he will no longer faith her and that they are brother and sister only in name. He proposes Cathy and she accepts his proposal believing that she will become "the greatest woman of neighbourhood" and will proud of having such husband. He is the obstacle between Cathy and Heathcliff.

#### **4) Nelly/Mrs. Ellen Dean:**

Mrs. Ellen Dean or Nelly is the principal character in the novel *Wuthering Heights*. She tells the story of Mrs. Earshaw and the Linton families and their connection has taken Thrushcross Grange on rent for a year or so. Nelly has served both families over many years. After all, Nelly has been a keen observer. Earlier in the novel she has sympathy for Heathcliff. She tries to prove that she is steady, reasonable kind of person and she has greater value in the novel being the narrator of the story besides she is a mother figure.

#### **5) Mr. Lockwood:**

He is a wealthy gentleman who comes to spend a year in the country at Thrushcross Grange. Heathcliff, as the owner of Thrushcross Grange, is Lockwood's landlord. He informs that the word *Wuthering* means the atmospheric tumult to which the situation of this house exposes in a stormy weather. He has been the narrator of the story who is replaced Nelly. He couldn't speak his love at the right moment. Lockwood thus sets up the frame story or story within story when he presses Nelly to talk about Heathcliff Lockwood becomes the audience for Nelly's story.

### **1.4 Minor Characters:**

#### **1) Hindley Eanshaw :**

He is the brother of Catherine Eanshaw and arch enemy of Heathcliff. He descends into the life of drunkenness, degradation and misery after his wife Frances dies from consumptions, shortly after childbirth. This enables Heathcliff to seek revenge on him for his cruelty towards him in his childhood years. There is a contrast between Edgar and Hindley.

#### **2) Isabella:**

We meet Isabella when she is a girl of eleven years old. We see her quarreling with her brother Edgar over the possession of a young boy. She doesn't create much impression when she was a girl. She is raised in the safe and elegant environment of Thrushcross Grange with her brother.

### **3) Catherine (the daughter of Edgar, Cathy)**

She is the only child of Catherine and Edgar. Her mother dies a few hours after giving premature birth to her, about half way through the novel. Her father Edgar calls her Cathy as he called her mother 'Cathy' as an expression of his immense affection and love for her. She is very curious and mischievous girl and at thirteen years of age, she seeks out Wuthering Heights, the house to which she is not allowed because Heathcliff, Edgar's enemy, resides there. On arrival she meets Hareton Earnshaw the nephew of her mother. Nelly who travels with her insists that he is indeed her cousin but Cathy genuinely amazed at his coarse, uneducated language, his dirty clothes and his savage manner, insists that there is no way that it could be so.

### **4) Hareton Earnshaw**

Hareton Earnshaw is the son of Hindley Earnshaw by Hindley's wife, Frances. Frances dies shortly after giving him birth, which results into a decent life of anguish. So Hareton is cared and nursed by Nelly Dean, the primary narrator of the story. When Nelly leaves to reside at Thrushcross Grange with Catherine and Edgar. Heathcliff seeks revenge on Hindley and gains control of Wuthering Heights. His attitude towards Heathcliff is noteworthy. He remains always obedient and respectful to Heathcliff and feels certain affection to him.

### **5) Joseph:**

Joseph is a servant at Wuthering Heights. He first serves Mr. and Mrs. Earnshaw, the owners of Wuthering Heights. When the story begins Mr. Lockwood doesn't like this man. He refers to him 'vinegar-faced' man. He is a man of self-righteousness and firmly believes in his principles. He has been loyal servant of his master Hindley. Joseph is the only character in the novel who speaks in dialect instead of Standard English. Which everybody else employs.

## **1.5 Story of the Novel**

Wuthering Heights is now considered the masterpiece in English novel which is the sole novel by Emily Bronte. It is the story of Catherine and Heathcliff and the story of two families. The novel opens with Lockwood tenant of Heathcliff visiting home of his landlord. A subsequent visit to Wuthering Heights yields an accident and curiosity. Back at Thrushcross Grange and recovering from his illness. Lockwood



begs Nelly Dean a servant to tell him of the history of Heathcliff. It is Nelly Dean who narrates the main plot of Wuthering Heights.

Earnshaw, the owner of Wuthering Heights brings home an orphan from Liverpool. The boy is named Heathcliff and is raised with the other children of Earnshaw family. As an orphan Heathcliff is an ignored child. But he is the major character of story. The life force in the life of Cathy. Hindley hates Heathcliff but Catherine loves him as Mr. Earnshaw has replaced Hindley for Heathcliff. After the death of Earnshaw, Hindley uses every chance to exploit Heathcliff. But Catherine and Heathcliff grow up playing together wildly on the moors, oblivious of everything and anyone else-until they encounter the Lintons.

Edgar and Isabella Linton live at Thrushcross Grange and are the complete opposite of Heathcliff and Catherine. The Lintons welcome Catherine into their house and avoid Heathcliff. Heathcliff has been treated as an outsider. Heathcliff now thinks to take revenge. Catherine keeps spending much time with Edgar which makes jealous to Heathcliff. After hearing the conversation between Cathy and Nelly he lives Wuthering Heights for three years.

In the course of time Catherine courts and ends up marrying Edgar. Happiness between them is short as they are sailing in different boats. Their relationship is disturbed on the arrival of Heathcliff and they became most complicated. Heathcliff determines to take revenge madly. He doesn't think whom is the having while executing his plan. He decides to gain control of Wuthering Heights and Thrushcross Grange and to destroy everything Edgar Linton holds dear. He has to wait 17 years to execute his revenge finally he successfully forces Cathy to marry his son, Linton. By this time he has control of the Heights and with Edgar's death, he has control of the Grange.

The ghost of Catherine haunts Heathcliff. What he truly desires more than anything else is truly desiring to be reunited with his soulmate. At the end of the novel, Heathcliff and Catherine are united in death and Hareton and Cathy are going to be united in marriage.

## **1.6 Plot of the novel**

In the winter of 1801 Mr. Lockwood a wealthy young man from the south of England, who is seeking peace and recuperation, rents Thrushcross Grange in

Yorkshire. He meets his landlord, Heathcliff, who lives in remote moorland farmhouse, named Wuthering Heights. He comes across there an odd assemblage. Heathcliff, who seems to be a gentleman, but whose manners are uncouth the reserved mistress of the house who is mid-teens.

Snowed in, Mr. Lockwood is unwillingly allowed to stay the night and is shown to a bedchamber, where he notices books and graffiti left by a former inhabitant named Catherine. He sees Catherine in his dream. He cries out in fear, rousing Heathcliff, who comes into room Mr. Lockwood was convinced what he saw was real. Heathcliff believing Lockwood to be right examines everything and opens the window. When nothing takes place Heathcliff shows Lockwood to his bedroom and returns to keep a watch at the window.

After visiting to the Heights Lockwood gets ill and is bedridden. Now the Grange house keeper tells him the story of the family at the Heights during his sickness.

Thirty years ago the owner of Wuthering Heights was Mr. Earnshaw, who lives there with his son Hindley and with his young daughter named Catherine. Young Nelly Dean of the same age of Hindley is at their command. Earnshaw encounters a homeless boy on his trip to Liverpool subsequently he adopts that boy. Earnshaw names him Heathcliff. Hindley becomes jealous of Heathcliff as he replaces Hindley as a center of affection. Catherine and Heathcliff become close friends they grow together playing on the moors.

Hindley is sent to university three years later Earnshaw dies and Hindley becomes the law-lord landowner. Now he is the master of Wuthering Heights. He comes to stay at Wuthering Heights with his wife Frances. He allows Heathcliff to stay but only as a servant and always mistreats him.

A few months after Hindley's return, Heathcliff and Catherine walk to spy on Edgar and Isabella Linton, who live there. After being discovered, they try to run away but they are caught. Catherine is injured by the Linton's dog. Heathcliff is sent home while Catherine stays with the Linton's who are gentry, for several months and is influenced by them. When she returns to Wuthering Heights, her clothing and manners are more ladylike and she laugh at Heathcliff is unkempt appearance. Hindley humiliates Heathcliff when he tries to dress up to impress Catherine and lock him in attic. Catherine tries to comfort Heathcliff but he vows on Hindley.

Meanwhile Frances gives birth to Hareton but dies of consumption. After two more years Catherine & Edgar become close friends and they declare themselves lovers soon afterwards. Cathy confesses Nelly about not marrying Heathcliff. As that would degrade her social status and lack of education. Heathcliff overhears her say and he runs away and disappears without a trace. Cathy heavily disappointed on this. She makes herself ill.

Cathy and Edgar go to live at Grange. Catherine enjoys being lady of the manor. Heathcliff returns after six months Cathy becomes happy at this where as Edgar is not happy. Isabella, sister of Edgar falls in love with Heathcliff, who despises her but encourages the infatuation as a means of revenge. Edgar forbids Heathcliff from visiting Catherine completely Catherine locks herself inside room and makes herself ill again. She is also now pregnant with Edgar's child.

Heathcliff and Isabella elope two months later Heathcliff and Isabella's elopement they return to Wuthering Heights. Heathcliff discovers that Catherine is dying. He visits her secretly with Nelly's help. The following day she gives birth to Cathy and dies.

Isabella leaves Heathcliff soon after this. She gives birth to a son, Linton. Hindley dies six months after Catherine. Now Heathcliff finds himself as master of Wuthering Heights. Cathy the daughter of Catherine has become a beautiful and high spirited girl. Edgar doesn't adopt a son of Isabella. Cathy takes the advantage of her father's absence. She rides over moors. Edgar returns with Linton a weak and sickly boy. Heathcliff insists that the boy lives at Wuthering Heights. Heathcliff expects that Linton and Cathy will marry so Linton will become the heir of Grange. Edgar becomes very ill when Nelly and Cathy are out on the moors. Heathcliff keeps them captive to enable the marriage of Cathy and Edgar. Now Heathcliff becomes the master of both Grange & Heights. At this junction Nelly tells Cathy up the present day (1801)

Mr. Lockwood returns to the area by chance. He decides to stay there again. Nelly moves to Wuthering Heights Hareton has had an accident and is confined to the farm house. Cathy and Hareton become close friends. Heathcliff begins to act strangely and has visions of Catherine. He is found dead due to increasingly bad health. Lockwood learns about the plan of marriage between Hareton and Cathy on New Year's day. In this way the novel completes the cyclic structure.

## 1.7 Different Themes in the novel *Wuthering Heights*

### 1) Love:

Love is one of the major themes in the novel. It is a natural feeling, is at the center in the present novel. We encounter Heathcliff, a homeless boy, an orphan Earnshaw adopts this boy. Hindley starts hating Heathcliff but he posters friendship with Catherine. They become close friends of each other. They start moving on the moors. Both of them are in madly love with each other. Unfortunately Catherine decides to marry Edgar for the sake of new social status and education she thinks to marry Edgar for social position that she would cherish with that Heathcliff can't tolerate this decision of Catherine subsequently he disappears and appears after three months.

But it is the force of great love which can't stop Catherine and still after marrying Edgar she loves Heathcliff when Edgar forbids Heathcliff from meeting Catherine. She locks herself and starts making herself sick. Catherine dies giving birth to a baby girl named Cathy who proved to be a beautiful and high spirited girl. After her death Heathcliff becomes dejected. In the course of time of the novel Cathy falls in love with Hareton and in the end of the novel love between Hareton and becomes successful. So it is the feeling of love that binds novel together and makes it interesting.

### 2) Revenge:

Almost all the actions in *Wuthering Heights* is the result from one and another's desire for revenge. The result are cycle of revenge that seem to endlessly repeat. It is one of the negative feelings exactly opposite of love in the novel. Such series of revenge that takes place in the novel makes this novel a bit sober. Hindley, brother of Catherine becomes jealous on Heathcliff as Earnshaw starts loving his, so he decides to take revenge. Hindley denies education to Heathcliff and separates Heathcliff and Catherine. Heathcliff also takes revenge on Hindley after returning by getting married with his sister and exploiting her.

Heathcliff's revenge is effective it seems to bring him little joy late in the novel, Cathy sees this and tells Heathcliff that Heathcliff, her revenge on him, no matter how miserable he makes her is to know that he, Heathcliff is more miserable. It is crystal clear that when Heathcliff loses his desire for revenge he finally able to

reconnect with Catherine in death, and to allow Cathy and Hareton who are Catherine and Heathcliff to marry and reunite. That is to say the emotion of revenge too, keeps lingering in the novel.

### **3) Discrimination on the basis of class, economy:**

The present novel is set at a time when capitalism and industrialization were changing not only the economical structure but also the traditional social structures and the relationships. The respectable farming class (Hareton) was destroyed by the economic alliance of the newly wealthy capitalists (Heathcliff) and the traditional power holding gentry (the Lintons).

Catherine has rejected to marry Heathcliff as it was not good for social status and he had not education. She marries Edgar for the sole reason of the social position. The clashes as such are observed in this novel.

## **1.8 Short Notes :**

### **1) Isabella:**

We come across her when she is a girl of eleven at Thrushcross Grange with her parents and her brother Edgar. She does not create much of an impression on us during her girlhood. She falls in love with Heathcliff but Cathy tries to see her eyes to the true character of Heathcliff. Isabella is blindly in love with Heathcliff. She shouts at Cathy when she repeatedly tells about Heathcliff's character.

Nelly too tries to tell her the same. Isabella doesn't bother about anyone. She elopes with Heathcliff later in the novel. After getting married with Heathcliff her happiness ends. She writes everything in the letter to Nelly about the treatment that she receives from her newly married husband. In this way she leaves the Grange and goes to live somewhere in the south. Soon afterwards, she gives birth to a child named Linton. Twelve years later she dies and the boy Linton is taken away by Isabella's brother Edgar and subsequently is sent to his father Heathcliff at the latter's express wish.

That is to say such is downfall of the character is. She had to pay as she didn't obey other's in her life.

## **1.9 Broad Questions :**

1. Sketch the character of Heathcliff.

2. Conflict in the novel *Wuthering Heights*.
3. The theme of love and revenge in *Wuthering Heights*.
4. Structure of the novel *Wuthering Heights*.
5. Characterization in *Wuthering Heights*.
6. Narrative technique used in *Wuthering Heights*.

**Q. 1 A) Write the answer in one word one phrase and one sentence of each of the following questions.**

1. Who wrote *Wuthering Heights*?
2. Who is brother of Catherine?
3. When did the novel *Wuthering Heights* publish?
4. Which family does live at *Wuthering Heights*?
5. Whom does Heathcliff marry?

**Q. 1 B) Answer the following questions by choosing the correct alternative.**

1. Who adopts Heathcliff in his childhood?  
a) Catherine    b) Hindley    c) Edgar    d) Mr. Earnshaw
2. Who is the elderly servant in *Wuthering Heights*?  
a) Hindley    b) Joseph    c) Edgar    d) Hareton
3. Where is Lockwood's nightmare about Catherine Linton set?  
a) The moors    b) *Wuthering Heights* c) A church    d) A library
4. Who forces Heathcliff to work in field \_\_\_\_\_Mr. Earnshaw.  
a) Catherine    b) Cathy    c) Earnshaw    d) Hindley

**A] Answer to check your progress**

1. Emily Bronte
2. Hindley
3. 1847
4. The Earnshaw family

5. Isabella

**B] Answer to check your progress**

1. Mr. Earnshaw
2. Joseph
3. Wuthering Heights
4. Earnshaw

⑥⑥⑥

## Unit-2

# 19<sup>th</sup> Century British Drama

## *Justice*

**John Galsworthy**

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### **Index**

(A) 19<sup>th</sup> Century British Drama

2.0 Objectives

2.1 Introduction

2.1.1 Rise and Development of Drama:

2.1.2 Rise and Development of British Drama:

2.1.3 19<sup>th</sup> Century Drama in England

2.1.4 The New Drama

2.1.5 Check your progress-1

2.2 (B) John Galsworthy *Justice* (1910)

2.2.1 Introduction

2.2.2 Social background of the early Twentieth Century

2.2.3 The text

2.2.3.1 Justice- Plot:

2.2.3.2 Characters:

2.2.3.3 Summary of the Play

2.2.3.4 Characterization:

2.2.3.5 Title of the Play:

2.2.3.6 Conclusion:

2.2.3.7 Justice as a social tragedy

2.2.3.8 Critical Appreciation:

2.2.3.9 Check your progress-2



### 2.2.3.10 References for Further Reading:

## 2.0 Objectives:

### After completing the study of this unit, you will

- Understand the salient aspects of the development of Drama as a form of literature in general.
- Understand and explain the development of Modern Drama
- Know about the drama as a distinct form of literature.
- To understand the life-sketch of John Galsworthy
- To able to answer the question on the play

## 2.1 Introduction:

In this unit, we are going to discuss, briefly, the general topics relate to the development of Drama as a literary form. You should read this unit carefully, and study the following units which deals with each play prescribe for this paper. The discussions of the general topics will prove helpful to you to understand each of these plays, their background and significance in the development of Drama.

### Rise and Development of Drama:

Drama, like poetry, is an ancient form of literature. In fact, in the history of the ancient Literature, Drama was described as Dramatic Poetry, because the dialogues in the drama, or the play, were written in a metrical form. In the western literature, Drama as a form of literature began as early as the 6<sup>th</sup> or the 5<sup>th</sup> century B.C. western Dramatic poetry originate in the ancient Greece, through the celebrations of Dionysiac (Dianysus is a Greek god of revelry) festivals. There used to be choric songs sung by a chorus of people. These choric songs evolved into Drama when the character of a speaker was added to it. The character that asks questions and the other one that answers were the initial ‘dramatis personae’ in the ancient Greek Drama. In performance, these characters presented their distinct personality and traits. The very word ‘drama’ derives from the Greek word ‘dran’ i. e. to do or act. Drama was not therefore supposed to be merely dialogues. It also meant to be imitation of action in the real life situation or happening.

When the city states in Greece became stabilized in the 6<sup>th</sup> and the 5<sup>th</sup> century B. C., there was rise of the Drama, especially Tragedy. The seeds of the tragic drama are found in the choral songs sung in the festival of Dionysus, the Greek god of wine and revelry. Aeschylus, Sophocles and Euripides were the three great writers of Tragedy in 5<sup>th</sup> century B.C. These dramatists made use of the themes from the myths found in the epic poetry of Homer and other contemporary poets. They wrote their dialogues in Iambic meter used in the ancient choral odes and lyrics. Aeschylus was the father of the ancient Greek Tragedy. In his tragedies he tried to show continuous evolution of god, man and the city state. His trilogies, therefore, present conflicts and sufferings, certain characters that are larger than life.

Sophocles did not make use of the form of trilogy. His plays are situated in the crucial moment in the life of his tragic hero. The Aristotelian idea of 'Tragic Flaw' properly fits the heroes in his plays. He very effectively uses the device of tragic irony in all his plays. His play, *Oedipus Tyrannus*, is the masterpiece and a model of Tragedy as a form.

Euripides was different from Sophocles and Aeschylus in the sense that he was very innovative, and noted for his experimentation. He was the first to use the form of monodrama, and his play, *Alcestis*, is the first example of mixing of tragic and comic modes. Compared to Aeschylus and Sophocles, Euripides was realistic in the presentation of his plays. His use of diction settings and the story elements of the plot were often taken from the life in Athens of his time. He made use of the realistic details in the contemporary life to satirize the shabbiness of it, contrasting it with the heroic times, and the decadence of Athenian values.

The younger contemporary of these tragic playwrights was Aristophanes, who was the pioneer of the form of comedy. In his comedies he juxtaposed the grotesque and the beautiful, brilliantly satirize the contemporary social evils. His comedies are extravagant and quite uninhabited.

Greek Dramatic tradition of Tragic and comic mode greatly influence ancient Roman Drama. Ancient Roman contribution to the development of Drama can be seen in the tragedies of the Latin playwright Seneca, the comedies of Terence and Plautus. Seneca was influenced by the plays of Euripides, especially by the melodramatic elements in his plays. Seneca's tragedies are marked by excessive use of rhetoric and violence, the use of revenge motifs, ghosts and portents, etc. you will

know from the literary history of the English Drama that Senecan Tragedy exerted great influence on the Renaissance playwrights in England. Similarly, the Comic Drama of the English Renaissance was greatly influenced by the comedies of Plautus and Terence. Roman Comedy writers abolished the role of the Chorus in dividing Drama into episodes, and in the place of Chorus they introduce musical accompaniment to its dialogue. The action of all the scenes of the plays mostly took place on the streets. They made use of the device of eavesdropping for what is going on inside. Plautus was the more popular dramatist, who wrote between 203 to 184 B. C., and twenty of his comedies, which are known for the complexity of plot. Terence made use of original Greek plays, adding double plots or subplots to them, which enable him to present contrasting human behavior.

### **Rise and Development of British Drama:**

You have already studied the rise of British Drama from its inception in the Miracle and Morality Plays and its development in the Elizabethan (Renaissance) Drama, as well as Dramatic development in the Restoration period and the 18<sup>th</sup> century. However, let us briefly revise this story of the British Drama, and trace its development into the 19<sup>th</sup> and the 20<sup>th</sup> century to the present day.

The Miracle or Mystery and Morality plays of the 12<sup>th</sup> century were based on the religious, especially, Biblical themes and stories. When these plays began to be performed out of the Church, by the actors from various guilds, there were different additions and alterations in their presentation. Miracle Plays presented the legends of saints and the miracles of Virgin Mary, and Mystery Plays took up subjects from the Bible. The Harrowing of Hell, Magdalene, The Conversion of St. Paul are some examples of the old Miracle plays. In the course of time the element of humour was introduced in these plays, for example Noah's wife in the story of Noah's Arc, was made a comic figure; a shrewish, scolding wife. In the 15<sup>th</sup> century, the place of Miracle Plays was taken by the new form, Morality plays, in which characters represented were personified abstractions of Good and Evil, Vices and Virtues; wisdom- justice, etc. morality Play is like an allegory dramatize.

Just as the Morality plays replaced the Miracle plays, the Interludes took the place of the Morality Plays. At the beginning of Queen Elizabeth's reign, Interludes were quit popular. These Interludes had developed from the

comic relief provided in the Morality Plays. Vice, the Devil's attendant had always delighted the common audience by his antics.

### **19<sup>th</sup> Century Drama in England**

Throughout the 19<sup>th</sup> century English drama went through a period of sterility. In fact there were no innovative playwrights until the last quarter of the century, and in general Shakespeare's plays went on being staged, which gave the opportunity to the great actors of the period to display their qualities: in fact the Victorian Age was an age of great actors (for example Kean). These actors asked for very high salaries and so staging became a very expensive business; but we must say that there were apart from Shakespeare other kinds of performances which were far more popular, and which met the consent of a kind of audience, the Victorian one, which was made up of very ordinary people, and who went to the theatre mostly to enjoy themselves, to be amused, and not to meditate upon problems. So these people asked for a lighter kind of performance, for example farce (farsa), or melodrama (Italian opera), which wasn't certainly an intellectual genre and which became popular all over Europe. This kind of performances is an evolution of Romanticism, with an exaggerate sentimentalism. They were staged in large old theatres, where seats were quite cheap. Besides these cheap theatres, others more expensive were built for better-off people, with velvet seats for example, and sometimes even expensive stage machinery. The owners of these theatres were often actors' managers (attori-imprenditori) and the costumes and the scenery were very rich: the structure was tridimensional for example, and the reproduction of the environment became more and more realistic, and so even more and more expensive, with real furniture (chairs, tables) and artificial lighting; so what is called "show-business" started in this age. The fact that the show business had become so expensive for theatre managers also had some negative consequences on the dramatic production, in the sense that the managers preferred staging well-known and successful works to risking new plays. This was an obstacle to innovation.

Yet very important innovations came in the last quarter of the century and the two historic playwrights who brought these innovations were **Oscar Wilde** and **George Bernard Shaw**, who were both Irish. The kinds of plays which they performed were radically different, yet they are among the best playwrights that

ever existed and in fact their works are still staged nowadays. They both attacked in their plays Victorian Society and its hypocritical values, as well as the celebrated Victorian institutions, in particular marriage. Yet they did it with radically different kind of plays.

### **The New Drama**

There have been two periods of great drama in British history, the first in “the Renaissance,” Shakespeare’s age, and the second, confusingly called “the Renaissance of the British Drama,” featuring George Bernard Shaw and the New Drama.<sup>1</sup> It is this renaissance of the modern period, roughly occupying the years 1890 to 1950, that is the subject of this book.

William Archer (1856-1924), the most influential drama critic of the New Drama movement and translator of Ibsen, thought of the ages between the Puritans’ closing of the theaters in 1642 and the creation of the New Drama in the 1890s as the dark ages of the drama, with only a few glimmerings of light along the way—Congreve, Wycherly, Goldsmith, Sheridan, Robertson—to give hope for the future. Throughout *The Old Drama and the New* (1923), Archer used metaphors of light and dark or wasteland metaphors to contrast the New Drama with the Old (“the whole century from about 1720 to 1820 was a dreary desert broken by a single oasis—the comedies of Goldsmith and Sheridan”), metaphors he applies to most of nineteenth-century drama for its pleasure-seeking addiction to melodrama, low comedy, and other escapist fare.

To read the diatribes against the nineteenth-century theater by certain critics and dramatists of the 1890s is to be reminded that nothing really changes in popular culture. The most debased of our own film and TV fare is a lineal descendant of nineteenth-century popular theater, except that the ante on thrills and “laffs” has been considerably upped, making the Victorian plays complained about by Archer seem tasteful and thoughtful. Yet there’s no doubt that this escapist, often simplistically moralizing drama of the nineteenth-century popular theater was of a decided mediocrity, not only because it catered to the low tastes of a very undereducated and rather uncouth audience but because it was virtually without literary value. This can partly be attributed to the fact that without copyright laws protecting them playwrights had gotten out of the habit of publishing their plays (except as prompt books) and thus of thinking of them as literature, subject to criticism. Archer’s

insistence on literary quality had much to do with the return of substance to British drama, as well as a return of improved technique. Perhaps the most significant feature of this period is that in it the literary drama overtook the old Theatrical Theater, making necessary a critical approach fundamentally literary.

But Archer's partisan condemnation of nineteenth-century drama must be qualified in several ways. First, though the nineteenth century *was* largely a desert for the drama, it was the scene of a theatrical harvest, during which the theater as an institution grew and flourished in the hands of great actors and actor-managers, and all the arts and crafts of the theater were refined. Second, though the drama of the times was mostly mediocre as literature, much of it was first-rate *as theater*, causing Britain's growing middle class to flock to it for amusement, thus sparking its physical and institutional development—around fifty theaters were built in London alone between 1800 and 1890. It's true that those seeking greatness in the nineteenth-century theater found it mostly in the acting and staging, and in revivals of Shakespeare and other classics, not in the contemporary drama; but at least they found it. And those primarily seeking entertainment were seldom disappointed. The thousand or so playwrights who wrote between Shakespeare and Shaw, though now mostly forgotten, could at least be generally counted on to amuse the populace according to the tastes of the times, and occasionally even to elevate those tastes slightly. Another consideration is that the theatricalism, abstraction, and musical nature of much nineteenth-century drama has been partially vindicated by the dramatic practices of twentieth-century drama, though of course the difference is that the best twentieth-century drama made these properties or qualities serve higher purposes. These qualifications aside, Archer's characterization of over two centuries of theater as desert or dark-age had much validity, considering the standard set by Shakespeare, and interested Victorians agreed that a dramatic revival was in order. The alternative was to follow Matthew Arnold's example in abandoning the theater out of disgust.

But which exactly needed to be revived—the drama or society? The word *renaissance* connotes the rebirth of a people and thus might be thought too strong a term if applied only to the drama. Most Victorians did not think of their age as especially benighted, at least nothing a little reform and technological and business progress couldn't take care of. It may have been a dark age of the drama, but in the novel and poetry and the other arts, and certainly in the sciences and in

business and industry, most Victorians considered theirs a progressive, enlightened age. So it was hard to convince an otherwise forward-looking people—industrializers of a world empire and avid users of railroads, telegraphy, electricity, photography, and telephones—that they were backward in much else besides this very specialized and seemingly unimportant area known as the drama.

But George Bernard Shaw, this era's chief playwright, argued and demonstrated that, technological progress notwithstanding, backwardness was so deeply entrenched in the moral, religious, and governmental systems of the day that it was not too much to call the entire age a dark age and to play its "progressiveness" as an ironic joke. For Shaw, as well as Archer and many others, the word *renaissance* was not too ambitious for the extreme measures that were needed to breathe new life into a morally rotten society, and the drama, with its ancient roots in the life-worshipping Greek religion of Dionysius, was precisely the means needed. As an institution for the gathering of people together to commune on the issues of social health and spiritual well-being, and to plumb the mysteries of human identity in a riddling universe, employing thereby all the arts and crafts in a unifying effort, the drama was ideally designed to be the focus of culture, as it had been at its beginnings in ancient Greece. In fact, the health of a nation could be determined by how central it made its drama and how seriously it took it. For Shaw and Archer, a major diagnostic of Victorian society was its trivialization of the theater. Only in a dark age would the spiritual light that may illuminate the stage be allowed so nearly to go out.

A renaissance is a period of enlightenment. The original Renaissance was awakened to the long-lost past of the Greeks and Romans—its chief reality was that of ancient truth rediscovered, as, for example, the way Aristotelian principles were henceforth applied to drama. In contrast, the modern age, guided by science to be irreverent toward the past and skeptical of received truth (as the maverick Galileo had been skeptical of Aristotle), thought of itself as more concerned with *present* reality, especially awakening to physical reality, since it could be empirically verified. It supposed that the physical world was scientifically knowable and controllable, and that therefore the future could be commanded through the invention of new technologies and new methods. From about the middle of the nineteenth century there was a gathering insistence that art follow science in a more "realistic" investigation of the physical world, thereby joining the March of Progress.

And so the novel followed painting, to mention two of the arts, in becoming more “realistic” and thus supposedly less escapist. By the 1890s the New Drama as well was identified with “realism,” with British experiments in “realism,” however timid, as early as the 1860s (T. W. Robertson). On the continent, Émile Zola had argued in 1873 that playwrights should be scientists too, “realistically” and tough-mindedly examining in the laboratory of the stage the physical operation of human society and human consciousness. And, from the seventies on, Henrik Ibsen, with his microscopic dissection of modern Norwegian society and individual personality, had shown how best to do it in a dramatic form. For Archer, Ibsen was the model for the future.

But the “realism” of an art based on illusion, as is drama, was immediately challenged, even by some of those playwrights labeled as “realists”—Ibsen himself fused “realism” with symbolism and flirted with expressionism. Many artists argued that the use of “nonrealistic” modes of expression did not necessarily mean that art was escapist; rather, art’s approach to reality could only be *through* illusion (i.e., spiritual reality)—a play, for example, was a “playing” with reality. And the substitution of electric lights for gas lights in the eighties and nineties, made possible by science’s regard for physical reality, did not necessarily add to the stage’s spiritual illumination but actually seemed at times to obscure its presentation of spiritual reality. A sign of the times, however, was that the aggressively positivistic science of the day made people feel apologetic about using a word like *spiritual*, though some playwrights were less intimidated than others. And thus began a very complicated debate on the nature of dramatic reality.

### **Check your progress: 1**

#### **(I) Answer the following questions in a word, a phrase or a sentence each:**

1. In which festival the seeds of the tragic drama are found in the choral songs sung?
2. Who is called the father of the ancient Greek Tragedy?
3. Who brings the idea of ‘Tragic Flaw’?
4. Which is the first English comedy which includes a comedy full of incidents and adventure?
5. Mystery Plays are based on what topic/subject?



**(II) Fill in the blanks:**

1. The seeds of the tragic drama are found in the choral songs sung in the festival of .....
2. .... was the father of the ancient Greek Tragedy.
3. The Miracle or Mystery and Morality plays are belongs to ..... century.
4. Oscar Wilde and George Bernard Shaw were both .....
5. Aeschylus, Sophocles and Euripides were the three great writers of Tragedy in ..... century B.C.

**LIFE OF JOHN GALSWORTHY (1867-1933)**

John Galsworthy was born on 14<sup>th</sup> August 1867, during the Victorian era. His father was a wealthy solicitor and property owner. Galsworthy's play and novel testify to his familiarity with the workings of a solicitor's office and the leisured lifestyle of his class.

Galsworthy was educated at Harrow and Oxford, both elite institutions. After studying law at New College, Oxford he joined Lincoln's Inn, London in order to qualify as a barrister. In 1890, he was called to the bar but, as he possessed an independent source of income, Galsworthy did not practice his legal profession. However, he is known to have attended court sessions quite regularly. He observed serious lapses in the administration of the law, and was deeply disturbed by the apathy of those in power towards the weak and the down-trodden. Moreover, the tremendous social inequalities in England and travelled widely, visiting the United States and Canada in 1891 and Australia and the South Seas in 1892. His experiences there proved to be fruitful in different ways. He chanced to meet Joseph Conrad, who became a lifelong friend. Conrad and others introduced Galsworthy to a world of adventurous ideas, and he now found himself breaking away from the narrow social circles in which he had once moved.

An unsettling factor in Galsworthy's life at this stage was his emotional involvement with his cousin's wife, Ada. The couple had to keep their love affair secret for nearly ten years till his father's death, in order to spare him the painful

experience of a divorce in the family. Subsequently, the divorce proceedings took place, bringing in their wake the social scandal that usually attended these affairs in those days. Galsworthy and his wife were ostracized for some time, after their marriage in 1905. They remained devoted to each other till his death in 1933. They had no children.

On his return from his travels, Galsworthy began to probe into various social issues: the penal code, slum clearance and women's suffrage. It was Ada's conviction in his hidden talent – her persuasion and encouragement – which eventually prompted him to express his ideas in the written word. Thus, in 1894, he turned to writing full-time, having decided to abandon his legal career. His aims were to advocate various reforms and to champion liberal ideas.

After his initial failure as a short story writer, success came with the publication of *The Island Pharisees* (1904). The first novel of his mature mind entitled *The Man of Property* (1906), ensured his position in the English literary world. This novel was also the first in a trilogy, collectively entitled *The Forsyte Saga*, in which the main theme is the possessive instinct. A well-worked picture of an affluent society, the record of the Forsyte family extends from the late Victorian era till after the First World War and includes two more trilogies – *A Modern Comedy* and *End of the Chapter*. These, and Galsworthy's other novels (altogether 20 in number) were published regularly till 1935, with the final posthumous publication being *Over the River*. In his novels, Galsworthy constantly stressed the theme of the power of wealth and its capacity to destabilize and even destroy moral issues if it is not used in a rational manner.

It is however, Galsworthy's plays, which express his moral indignation at the injustice meted out to the poor, as well as compassion for the oppressed, most emphatically. His entry into the dramatic world coincided with the arrival of the drama of social discussion. The new genre, pioneered by Ibsen, had serious purpose, and the dramatist henceforth assumed the role of censor. Innovators like Wilde and Shaw used comic satire as their instrument of social criticism, both for entertainment and instruction. Galsworthy identified himself with these writers and aimed at making his plays socially purposeful. His technique was naturalistic and the effect of his plays was that of heartrending pathos and poignancy.

His first play *The Silver Box* (1906) openly accused the legal system of having double standards—one for the rich and another for the poor, where the latter became the victims of the former. *Strife* (1909) deals with the unequal struggle between the employers and workers while *Escape* (1926) is another tale of a prisoner's bid for freedom. His other important plays include *The Skin Game* (1920) and *Loyalties* (1922). Galsworthy's plays initially met with some opposition, being thought of as 'dangerous and revolutionary'. Nevertheless, they created a great sensation and succeeded in arousing public conscience. In this sense, perhaps Galsworthy's most successful play was *Justice* (1910).

It was while Galsworthy was living in, Dartmoor, in close proximity to the prison there, that the subject of prisons aroused his interest. He was appalled at the pitiful condition of prisons and the cruel treatment of their inmates. Galsworthy had, for some time, been corresponding with the Home Ministry on the issue of solitary confinement – the worst kind of punishment inflicted upon the new inmate, the intention being to break the victim's spirit. Galsworthy decried vehemently the disastrous effect of such treatment and passionately upheld the right of issue, for such was the public reaction and consequent demand for reform, that the then Home Secretary, Winston Churchill, reduced the period of solitary confinement to barely one month for first-time offenders. The law was subsequently abolished.

Galsworthy received official recognition and was awarded the prestigious Oyster of Merit in 1929, and the Nobel Prize for literature in 1932. He was also the first President of P.E.N.- the international club for playwrights, essayists and novelists- an office he held till his death. Throughout his life, Galsworthy remained a pacifist. His compassion extended even to animals in zoos, mines and slaughterhouses, demanding better conditions for them. He was not a member of any political party but was an indefatigable campaigner for social reforms- slum clearance, a minimum wage for industrial workers, votes for women, reforms of divorce laws. He died in 1933.

### **Chronological Table**

1867	Birth of Galsworthy in survey, England
1886	Joined New College, Oxford
1890	Called to the Bar

- 1891 From 1891 onwards, Galsworthy traveled extensively, visiting Europe, the Far East, the Pacific and the United States of America
- 1904 The first novel *The Island Pharisees* is published
- 1905 Married Ada Galsworthy
- 1906 *The man of Property*, *The Silver Box*
- 1907 *Joy*, *The Country House*
- 1909 *Strife*
- 1910 *Justice*
- 1912 *The Eldest Son*, *The Pigeon* – both plays
- 1913 *The Fugitive*
- 1914 *The Mob*
- 1918 *Indian Summer of a Forsyte*
- 1920 *In Chancery*, *The skin Game*
- 1921 *To Let*
- 1922 *Loyalties* *Windows*, *The Forsyte Saga*
- 1924-28 Further episodes in the Forsyte annals including the *White Monkey* and *Swan Song*
- 1929 Received the Order of Merit
- 1932 Received the Nobel Prize for literature
- 1933 Death of Galsworthy in London

**JUSTICE- PLOT:**

Galsworthy's primary aim in writing plays was to make known to the complacent Victorian public, certain deep-rooted evils in society. As he took up a basic social problem- for instance, penal servitude in justice, in which he advocated amelioration of prison laws- Galsworthy, made a thorough investigation of the existing system which caused the problem. He then adopted the naturalistic technique to project the situation dramatically, without much embellishment. The

portrayal of stark reality had the effect of arousing public conscience and justice illustrates this point.

The plot reveals the careful economy exercised, by the author, in its construction. Each character and every scene is strictly functional, offering a specific aspect of the subject, and thus building up a complete picture of the situation. The plot itself is simple and a half years. It is a four act play, moving from the lawyer's office the scene of the crime to the courtroom, thence to the prison, and back again to the office. The circular motion of events serves to emphasize the relentless motion of events serves to emphasize the relentless motion ('chariot-wheels') of justice, which crushes those very victims of society whom it should project.

Irony plays an important role in the progress of events in justice. Falder, an essentially honest man at the beginning of the play, Ruth, for whose sake he committed a crime, has become her employer's mistress in return for the material support he gives her. And Cokeson and the Hows, who want to help Falder, cannot do so. Falder observes: 'Nobody wishes you harm, but they down you all the same' His death, it appears in retrospect, was inevitable.

Galsworthy adheres to the traditional concept of the interdependence of plot and character. Unity of action is maintained in the gradual unraveling of the theme—that of the unjust and inhuman treatment inflicted on prisoners in the name of justice.

#### **CHARACTERS:**

**William Falder:** William Falder, a junior clerk in a law firm who raises a company check from nine to ninety pounds and is sent to prison for three years. When he is released on parole, he is apprehended by the police for not reporting to the parole authorities. He breaks away from the arresting officer and kills himself by jumping from an office window.

**Ruth Honeywell:** Ruth Honeywell, the woman for whom Falder altered the check. He had intended to take Ruth and her two children from her brutish husband, and he needed the money for the expenses they would incur when they left London.

**Robert Cokeson:** Robert Cokeson, a senior clerk in the firm. He supports Falder through the trial, while he is in prison, and after his release.

**James How and Walter How:** James and Walter How, partners in a law firm and Falder's employers. They cause Falder's arrest, but after his release from prison they are willing to discuss taking him back into their employ.

**Davis:** Davis, a junior clerk first suspected of altering the check.

**Hector Frome:** Hector Frome, Falder's attorney during the trial.

**Harold Cleaver:** Harold Cleaver, the counselor for the prosecution at Falder's trial.

### **ACT WISE SUMMARY OF THE PLAY:**

**Act-I:** Introduces the characters and the critical situation from which the dramatic conflict arises. Falder is a junior clerk in the prestigious solicitor's firm of James and Walter How. Cokeson, the managing clerk, is annoyed by Ruth Honeywill, who is desperate to meet Falder. He relents when Falder arrives for work and allows them to speak to each other privately. Ruth tells Falder that her, and she has left home along with her children. Falder sympathises and asks her to meet him at 11.45 near the booking office. The desperation of both is apparent, through their destination is unknown. Their plan is obviously a secret one.

A little later, Walter How discovers that the firm's bank balance is much lower than he had estimated. The cheque-book counterfoils reveal the fact that an unauthorized sum of ninety pounds has been withdrawn during the past week. Walter remembers reminds him of his bad habit of leaving space after his figures on a cheque and they realize that someone has taken advantage of this fact. Suspicion first falls on Davis, an erstwhile employee who has recently left for Australia. However, the bank cashier, Cowley, is able to identify Falder as the person who encased the cheque in question.

When Falder is confronted with the evidence, he denies having anything to do with the matter. However, his alibi falls to pieces when Walter remembers that the counterfoil could only have been altered after Davis left for Australia, the cheque-book having been in his possession until after Davis' departure. Cornered, Falder confesses and although Walter and Cokeson plead for leniency, James as the head of the firm, decides to prosecute. Detective Sergeant Wister then arrives and takes the unhappy young man away.

**Act-II:** Comprises the trial of Falder. The scene is a realistic dramatic presentation of the proceedings of a law court. Witnesses are called and cross-examined. The evidence of Falder and Ruth reveals their secret love affair. She, as the victim of an unhappy marriage, longs to leave her husband and marry Falder. Falder, it is revealed, was driven to desperation on seeing the marks of violence on Ruth – evidence of her husband's ill-treatment of her. In need of money, he was tempted on seeing the cheque, but cannot recall altering it or any of the events during the time he took it to the bank to in cash. Only after the deed was done and the money in his hands, did the realization of the enormity of his deed and confess but, instead, used it to buy their passage.

The interest in this act arises out of the arguments of the two counsels – Frome and Cleaver. Frome bases his arguments on humanitarian principles and pleads for a pardon on the grounds of temporary insanity. The prosecution counsel – Cleaver – however, demolishes Frome's arguments with calculated effectiveness. The jury and judge are disposed to believe his argument and the jury declares Falder to be guilty. The judge sums up the case, referring to the responsibilities of the administrator of justice. Falder is sentenced to the three years' penal servitude.

In this scene, Galsworthy indirectly points out the lapses in the legal system, particularly the lack of sympathetic understanding and of any humane attitude of the judge towards human failings.

**Act-III:** Has three scenes, all in a prison where the life of the prisoners and the attitudes of prison officials are clearly delineated.

In SCENE I, the playwright introduces the Governor of the prison, Captain Danson. He has a military bearing and his mutilated hand and Victoria Cross proclaim him to be a war hero. He is speaking to the chief warden of the prison, Wooder. They discuss a weapon which has been found in a convict's room. A little later the prison chaplain enters. While the Governor is a compassionate man, both the warden and chaplain are apathetic towards the prisoners.

The Governor then receives a visitor – Cokeson -who has come to see Falder. In his rambling fashion, Cokeson explains the reason for the visit – Falder's funny look and Ruth's worry. The prison officials are amused to discover that Cokeson thinks of a prison term as a course of treatment prescribed for a patient. The doctor is called and he assures the visitor that Falder is as well as can be expected. Cokeson

insists that it is Falder's state of mind that must be cared for, and only leaves on the assurance that the Governor will look into the matter.

In SCENE II, the Governor visits the cells of those convicts who are going through the period of solitary confinement. The playwright has taken this opportunity of revealing the state of mind and thoughts of these unfortunate men. The common complaint is of monotony, where the prisoners find the silence overpowering. Falder admits to being nervous but tells the sympathetic governor that he is quite well, mentally. The Doctor too finds nothing wrong with his health but admits that Falder would be better off working in the shops (or the workrooms where prisoners were obliged to do hard labour). The Governor reflects that it is, after all, Christmas Day. The irony of people celebrating the birth of a savior, within the bleak walls of a convict prison is emphasized by the playwright.

SCENE II is the climax of the plot. Here, the entire effort of the playwright has gone into depicting the agony of the convict who undergoes solitary confinement. There are no words spoken, but the mute distress of Falder is used to convince the audience of the unfairness of this form of punishment. The scene culminates with Falder banging his fists against the iron door of the cell – the symbol of the agonized human soul, yearning for freedom.

**Act- IV:** In this final act, Galsworthy has presented the resolution of the plot. The scene is once more the office of James and Walter How, two years later. Ruth as in the first act, arrives early in the morning and begs Mr. Cokeson to find a job for Falder in the firm. She has met him after his release from prison and she describes his desperation for a job. Cokeson agrees to help, but is dismayed and annoyed when Falder arrives in the office, immediately after Ruth's departure.

Cokeson has already heard about Ruth's misfortunes – how she has had to become her employer's mistress in order to support her children, having left her husband. Falder's condition worries him further, for the young man seems to have lost his interest in life- a strange thing in one so young. Rejected even by his own family, the only joy in his life is in the love and support of Ruth.

The two partners come in while Cokeson is speaking to Falder. Sending the young man out of the room. Cokeson appeals to James How to re-employ him. James is reluctant to have an ex-convict working in the firm, but unbends after Cokeson continues to plead with him. However, his agreement is conditional because he is



adamant that Falder should dissociate himself from Ruth. Falder is then tackled by James But, surprisingly, he remains firm in his resolve to be with Ruth. James then prevails upon Ruth James then prevails upon Ruth, to give up Falder for his own good. Miserable and hopeless, she agrees Cokeson sends Falder inside to give him time to cope with his unhappiness.

It seems as if history is repeating itself, when Detective Sergeant Wister appears, once more looking for Falder. This time it is because Falder, as an ex-convict, has failed to report himself to the police and they have also had reports that he has been trying to secure employment on the basis of forged references. James refuses to reveal Falder's whereabouts, but Wister seeing his cap lying on the table, realizes Falder is on the premises.

It is a pathetic sight as he leads the doomed young man away. A few minutes later, Falder commits suicide by jumping from the staircase. There is an overwhelming sense of sadness at the waste of a young life and Cokeson's consoling words: 'He's safe with gentle Jesus!', hang in the air as the curtain falls.

#### **CHARACTERIZATION:**

Galsworthy's art of characterization is reminiscent of Ben Jonson's style where each character is an embodiment of some individual passion or propensity. Galsworthy's characters are both representative and functional and hence they seldom develop as the plot progresses. The attention is centred on the dramatist's aim social reform, and the characters are merely tools in the working out of the plot, subservient to the dramatist's social aim

The names of characters are, to a certain extent, indicative of their natures or the roles they play in society. Hence, the solicitors are called James and Walter how, and the uncompromising prosecution counsel is named Cleaver. The helpless victim is Falder and the woman he loves is Ruth (pity). The Chaplain, ironically, is called Miller, and the doctor is appropriately named Clements (merciful, mind)

#### **Falder:**

He is the only exception to Galsworthy's general depiction of characters in the play, in that his character develops. He represents his social rank, the lower middle-class, and his handicaps are those of his class-insecurity and financial embarrassments. He does not, however, submit to their repressive prudery which is

the only bulwark of the hardly won respectability of his class. His nondescript appearance belies his highly-strung temperament and he is capable of deep emotion and sacrifice.

As testified by his colleagues, Falder is an honest, hardworking clerk. His fatal flaw, in Frome's words, is that he is just the sort of man who would easily become a prey of his emotions'. His act of forgery is committed in a state of emotional stress. Of such intensity that he cannot recall his actions when called upon to do so in the courtroom. Timid and hesitant, he is intimidated but the aggressive cleaver and fails to impress either the judge or the jury. In prison, he suffers in silence and although he does not become a hardened criminal like Moaney and Clipton, he emerges from the experience as a bitter and resentful man. His leap into death is not so much an act of courage as of desperation a bid for freedom from the overwhelming tyranny of law. While the audience cannot empathize with Falder, his suffering and his eventual suicide evokes pity and sympathy.

**Ruth:**

She is also a victim of society and circumstance. The plight of unhappily married women was a matter of great concern to Galsworthy and he wrote to sir Arthur Quiller-Couch in 1913: '... a more cruel existence of either man or woman I cannot imagine than that daily longing of their spirits when they try to live in comity love not being there'. She is driven to immorality by the inflexibility of divorce laws. Courageous and loving she is doomed to lead an unhappy life for her union with Falder is blocked twice -the first time by the discovery of his crime and the second and final time by his death.

**James and Walter How:**

Galsworthy uses the technique of contrast to depict the characters of James and Walter how and the two attorneys, Frome and Cleaver. The punctilious James is constantly harping on the dignity and honesty of his profession and his moral duty as an upright citizen. In contrast to his puritanical father, walter is casual in his life style. The difference in their attitudes is further accentuated by their reactions to the crime. James is inflexible in his determination to prosecute but his son pleads for leniency knowing well the harshness of prison laws. The generation gap between the father and son remains till the end of the play and Falders end proves that Walter was after all, right when he said, 'We shall regret it.'

**Frome and Cleaver :**

The confrontation between the old and the young is seen again in the conflicting attitudes of the defense and prosecution counsels. The older and experienced cleaver is coldly professional in his insistence on the application of the law with scant regard for human weaknesses. Frome, in contrast, is humane and even a little romantic-qualities out of place in a court of law. The opinions and attitudes of the younger generation in the play are the voices of reform and change and both Walter how and hector Frome echo Galsworthy's own views.

**The Prisoners and Prison Officials:**

The prisoners, CliptonMoaney and O'Cleary, are all hardened criminal but what the playwright has portrayed is the predicament of men dealing with the maddening tedium of solitary confinement. They are rejected by society but have not lost their sense of dignity, which seen amid the bled prison environs, is a reminder that they are also human. The warder of the prison, Wooder, is like his name unresponsive as wood to the appeals of humanity and the prison chaplain miller is, ironically, the most cold hearted of all the prison officials. The prison governor Capt. Danson, is the only humane person in the prison. He has a sneaking sympathy for the prisoner's attempt at escape, but apart from enquiring into and looking after the physical welfare of the prison inmates; he cannot do anything to relieve their mental condition.

**Cokeson:**

In the rather somber and depressing atmosphere of both office and prison, Galsworthy introduces the character of Cokeson. He is kind,generous and understanding, and at the same time provides the much needed comic touch to relieve the gloom of the situation. He is fatherly in his treatment of Falder and sympathetic to his plight. However, his deferential behavior towards his strict employer obviates the possibility of his being of real help to Falder.

**The Title of the play:**

The word justice can be interpreted in various ways. At the fundamental level it stands for the principle of justness, fairness and impartiality and implies moral rightness. The word also refers to the functioning of the legal system -the dispensation of the impartial judgment by the process of the law. Justice is, further,

the title conferred on a judge. *Justice*, in retrospect has ironic undertones for whereas we are led to expect conduct in accordance with the principle of justness, what Galsworthy actually exposes is the injustice and iniquity of manmade systems of law.

The whole play is a caustic comment on the discrepancy between the intrinsic nature of the term justice and the administration of it in the law courts. Falder's act of forgery is a crime in the eyes of society but the punishment meted out to him is out of proportion with the seriousness of the offence. Galsworthy uses as his mouthpiece the young attorney, Hector Frome, who indicts the legal system as being least concerned with human character, situation and suffering. His rhetorical question – 'Is a man to be lost because he is bred and born with a weak character?' - underlines the ruthless aspect of so called 'justice' and his warning- 'Imprison him as a criminal and I affirm to you that he will be lost' goes unheeded by judge and jury Falder is imprisoned in the 'cage of the law', never to escape.

The playwright raises serious questions about the fundamental purpose of justice is it meant only for punishing the wrongdoer or is it intended for correcting the erring individual and society? Justice is an elusive term and Galsworthy's intention is to make the audience pause and ponder over the meaning of such an abstract word. In the play, Falder and Ruth appears as puny creatures, lost in the complicated labyrinth of the law, from which they can never emerge to freedom. Their only option is to make an unsavory compromise with the situation. In Ruth's case, she leaves her husband and becomes the mistress of her employer; in Falder's case he, forges references to get a job after leaving prison. Death is, of course, the last resort and Falder, caught in the vortex of social forces commits suicide. The tragic irony is that the symbolic blindness of impartiality of justice has unfortunately become the blindness of complete indifference. The wrongdoer is punished -well and truly- but has justice been done?

#### **JUSTICE AS A SOCIAL TRAGEDY:**

The Development of Tragedy: The word 'tragedy' is of Greek origin and ancient tragedy with its triumvirate of outstanding dramatists: Aeschylus, Euripides, and Sophocles- set a precedent yet to be surpassed in the world of drama. Their plays depict the sufferings of a person- of high rank, as the victim of inexorable Fate. The language was poetic and the atmosphere, elevated. The pre-eminent author of Roman tragedy, based on Greek models, was Seneca. His plays were meant to be read out

and their main element was of horror. Senecan tragedy had a great influence on European drama and Shakespeare's *Titus Andronicus* show distinct signs of this influence. The seventeenth century saw the flowering of tragedy on the English stage. The plays of Shakespeare and his predecessor Marlowe combined the characteristic of Senecan tragedy with the element of romance. After the Restoration, and during the subsequent Romantic periods, many successful tragedies were written and produced in England influenced mainly by the French classical tragedy, whose exponents Corneille (1606-84) and Racine (1639-99) had written tragedies based on the tenets in Aristotle's *Poetics*.

Domestic tragedy developed in the eighteenth century, out of the effort to apply the rules of classical tragedy to the misfortunes of the ordinary man. The plays of Henrik Ibsen, written towards the end of the nineteenth century had a profound influence on English drama. His was the play of ideas – 'purposeful drama which openly attacked prevalent social problems although the new drama could not really be called tragedy since it had one of the elements of Greek tragedy, its implications were tragic enough. The new drama was naturalistic- a faithful representation of life without any embellishment. These socially relevant tragedies suited Galsworthy's dramatic purpose, since for him, drama meant- 'a meaningful criticism of life'. With this aim in view, Galsworthy presented, in each of his plays, a particular problem which created misunderstanding and suffering in society.

The chief figure in this sort of tragedy was the average human being struggling to keep to the straight and narrow path of honesty and dignity. Unforeseen circumstances played an important role in a situation where the defenseless protagonist was pitted against powerful social forces and ultimately came to grief, trying to fight them. These forces, for instance law in *Justice*, were man-made, and therefore, capable of change and adjustment. The tragic irony lies in the failure of law-maker to recognize the demands of changing society so that the law became an instrument of suppression.

In *justice*, subtitled 'A Tragedy in Four Acts', Galsworthy sought to reveal the fate of those who had the misfortune to become the victims of the legal system. 'Justice is a machine that, when someone has once given it the starting push, rolls on of itself'. The likening of justice to a machine and later to chariot wheels was intentional so that the audience realized the serious lapses in the legal and penal system in Britain. In the play, Falder is doomed once he is handed over to the police.

Society neither gives protection to, nor accepts the erstwhile inmate of a prison. Thus Falder is driven to breaking point and death is a merciful release. The very purpose of law is defeated.

The end of the play leaves the spectator with a sense of frustration and resentment. There is no trace of the awe-inspiring grandeur-characteristics of classical tragedy- that evoke pity and terror. Instead, there is indignation at the sight of suffering humanity- a sense of waste and the seeds of the conviction that the situation must be remedied at all costs.

#### **NATURALISM IN GALSWORTHY'S *JUSTICE*:**

Galsworthy in his essay 'Some platitudes concerning Drama' has explained his naturalistic dramatic art in the following words: 'Naturalistic art is like a steady lamp, held up from time to time, in whose light things will be seen for a space, clearly and in due proportion, freed from the mists of prejudice...' He also described the mission of the naturalistic playwright: '...like the light bearer, the man whose ministry others are compelled to see and he means to disturb good citizens by showing to them without provocation, disagreeable sights'.

Modern naturalistic drama was concerned with the ordinary man and his predicament. It was a replica of actual life supported by necessary stage accessories. Galsworthy demanded elaborate stage setting for his plays in order to create an impression of reality. The language he used was of the colloquial variety, interspersed with slang. His drama thus came closer to life. His characters too were of recognizable types, commonly found in society. In such a milieu he was able to convey his ideas in a convincing way. *Justice*, for example, brought home with considerable force the realization that reforms were necessary in the penal code. His other plays also presented a true-to-life account of problems current at that time and did a great deal to open the eyes of society to these imbalances and bring about corrective measures.

#### **CRITICAL APPRECIATION:**

Galsworthy's literary works, both novels and plays, present a picture of English society, at the beginning of the present century. The social structure of England has undergone drastic changes since that time, through numerous reforms in; the industrial world, in the legal systems and in laws relating to women's rights and divorce. Since then, social conventions and traditions have been transformed beyond

recognition. Consequently, Galsworthy's writings are now disdained and stamped as being hopelessly dated, with little to offer to the complex late-twentieth century.

However, an honest analysis of the present-day situation, in political, social and industrial spheres, would not reveal a very savoury state of affairs. Injustice stalks the world, in spite of various remedial measures. Industrial disputes, strikes and unemployment are common; social inequality, squalor and poverty, apartheid and unscrupulous politicians are the ills of the present age. Modern writers are deeply concerned with the problems of contemporary life. Their work records their reaction to their own world. Whether, it is fear of a nuclear holocaust, or internecine warfare, or devastating natural calamities.

In modern literature, the subject-matter is placed in a particular social milieu. The artist explores his material through his individual literary technique- symbolic, allegorical or any other-which he has evolved to suit his personal vision. The writer, thus, justifies his professional obligation. Galsworthy may be regarded as one of the pioneers of the new literature of social consciousness.

Galsworthy is far from being a moralist in the conventional sense of the term. His aim is to lay bare the battered human soul to reveal its craving for love and security, and its futile struggle to live with dignity. A deep sense of moral values characterizes his creative genius. In his preface to *The Forsyte Saga*, he states: 'The unending moral assessment which is so deep part of the life of a human being is more furthered and furnished by the character creations of fiction than most of us realize...'. It is always comforting to a novelist to know that by the creation of character, he contributes to the organic growth of human ethics'. The intense sincerity of purpose which characterizes Galsworthy's work will always have an appeal and he has carved out a niche for himself in the dramatic world.

Galsworthy has been branded as a propagandist and a failure in the world of drama. He was, however, keenly aware of his responsibility as a playwright and took pains over the creation of an artistic form and technique. He countered the accusation that *Justice* is more of a piece of propaganda than an artistic production, in the following words: 'A dramatist, strongly and pitifully impressed by the encircling pressure of modern environments, will not write plays detached from the movements of problems of his times. He is not conscious, however, of any desire to solve those problems in his plays or to effect great reforms. His only ambition in drama, as in his

other work, is to present truth as he sees it and gripping with it his readers or his audience, to produce in them a sort of mental and moral ferment, whereby vision may be enlarged, imagination livened, and understanding promoted'. These words from the preface to his collected works clarify his purpose as a dramatist.

His vision is coloured with pity but toned down by his instinct for balance and proportion. The dialogue, in his, plays, is marked by reticence, never breaking the tenor of simple speech. Yet beneath the everyday language, there lurks the deep current of passion. His words are carefully chosen to befit the character and situation in question. Characterization in Galsworthy's plays inclines towards the realistic as he seizes a suggestion from actual life and weaves around it, other traits, which transform it into a plausible character-type with individual facets. In *Justice*, James is the archetypal head of a firm and Walter, the easygoing son. However, their different ways of speaking serve to identify their unlike natures- James is curt and courteous, whereas Walter, is soft-spoken and quiet. This style lends credence to the sentiment expressed.

When words proved inadequate to communicate the multidimensional vision of a complex emotional state, Galsworthy resorted to silent action as seen in the moving solitary confinement scene. Such was its impact on its first audiences, comprising writers, critics, ministers of state and the common man, that the administration was galvanized into action by the widespread protests that followed. The much-needed reforms were carried out.

*The Times* comment was: 'Behind the author's work you are conscious of a burning indignation, a passionate yearning to put an end to what he feels and does his best to make us feel, to be an evil thing'. In the case of *Justice*, art fulfilled its purifying purpose and balance was restored in society.

#### **SUMMARY:**

John Galsworthy in his play *Justice* adopts a satirical tone to criticise the unfair practices of the judicial system which gives free hand to the upper class on their crimes and puts the wretched people behind the bars for their trivial illegal acts. In the ironical title of the play, the playwright highlights a thought-provoking social issue of injustice in front of his audience and readers to persuade them to read and watch his play through a humanitarian lens to decide whether the judiciary proclaiming justice and equality for all or the poor men leading a miserable life is to



be blamed for the crimes committed in the world? The playwright has shown the failure of the legal system which gives severe punishments to the poor without taking into regard the circumstances behind their crimes. The poor Falder is sentence easily when he forges a cheque out of necessity but Ruth's rich husband is never punished for harassing his wife. This double standard of the judicial system is highly criticized by the author which sympathizes with the rich and punish the poor and downtrodden.

**Check your progress: 2**

**(I) Answer the following questions in a word, a phrase of a sentence each:**

1. In which year Galsworthy received the prestigious award 'Nobel Prize'?
2. In which year the play *Justice* was written?
3. How many acts are there in *Justice*?
4. Who are the important Greek ancient tragedy writers?
5. The playwright raises serious questions about what?

**(II) Fill in the blanks:**

1. The play *Justice* is also known as .....
2. The play *Justice* has ..... act play.
3. John Galsworthy received the Nobel Prize for literature in the year .....
4. The playwright raises serious questions about the fundamental purpose of .....
5. We find the climax of the plot of *Justice* is in .....

**TERMS TO REMEMBER:**

- **digs:** lodgings (slang)
- **V.C. :** (a abbreviation for) Victoria Cross, the highest British award for bravery instituted by Queen Victoria in 1856.
- **party:** person (slang)
- **Guild Hall:** Hall of the corporation of the City of London, used for municipal meetings and exhibitions.
- **Counsel:** an expert legal adviser

- **Right-of way:** the right of using a path over another person's property
- **Deeds:** a sealed agreement concerning a legal transaction. Here, deeds of property.
- **Common ground:** tract of land open to all
- **Fully:** peculiar (colloquial use of word)
- **Looks black:** it looks black- the prospect is disheartening
- **Scotland yard:** headquarters of the London Metropolitan police.
- **Take you:** understand what you mean (colloquial term)
- **d-d:** polite way of using the word 'damned'
- **regular:** regularly (incorrect language)
- **popped up:** appeared suddenly (slang)
- **Reely!:** Really!
- **Sedentary dragoon:** A dragoon was a mounted infantryman armed with a carbine and noted for fierceness.
- **nahsty:** nasty
- **feeler:** fellow
- **bad egg:** one who has a bad character
- **sine qua non:** a Latin term meaning 'an indispensable condition'.
- **'The quality of mercy....':** The opening lines of Portia's famous speech in the trial scene in *The Merchant of Venice* by Shakespeare. Her argument for clemency is successful and Antonio is pardoned, thus denying Shylock his pound of flesh.
- **Barrister:** a lawyer with the right to plead a case in the higher courts of law
- **Solicitor:** a lawyer empowered to advise his clients on all legal matters and to appear on their behalf in lower courts of law
- **me lud:** my Lord- a semi-formal mode of addressing a presiding judge
- **the streets:** a polite way of referring to prostitution

- ***the poor Law***: this provide monetary help to really indigent people from public funds
- ***The Oath***: a solemn statement made in a court of law, wher the witness holding a holy book.
- ***Sign qua none***: sine qua non
- ***Compos***: cokeson's abbreviated version of the latin phrase non compos mentis which means-'not of sound min' or insane.
- ***Jumpy***: nervous
- ***Egg-zactly***: exactly.
- ***traveller***: an itinearant salesman
- ***half off your chump***: half-crizy
- ***chuck***: throw
- ***old lag***: a convict with a history f repeated prison terms
- ***star class***: a new prisoner
- ***com-il-fo***: cokeson's incorrect version of the French phrase *commeilfaut* meaning 'as it should be'
- ***eurotic***: cokeson probably means 'neurotic' of suffering from bad nerves.
- ***Cove***: man
- ***To take it out full***: to avail of
- ***Wudaise***: would ease
- ***Rebate myself***: repeat myself
- ***Lorna Doone***: a popular, romantic novel by R. D. Blackmore, with a seventeenth century background.
- ***Gas-jet***: Gas was the best means of lighting in the early twentieth century.
- ***Tumnril***: a kind of open cart, used during the grench Revolution of 1789, to carry condemned persons to the execution ground
- ***Governor***: head of the prison

- *Chanst*: chance
- *Forgot*: forgotten
- *Forthy*: outspoken
- *Hyde Park*: a large park in London, once a fashionable place, but of late years the scene of political and other demonstrations.
- *Dergative*: derogatory
- *Previous*: early
- *A leg up*: of help
- *Take it quite*: accept it quietly
- *Peaching*: acting as an informer

**ANSWERS TO CHECK YOUR PROGRESS:**

**Check your progress: 1**

**(I) Answer the following questions in a word, a phrase or a sentence each:**

1. festival of Dionysus
2. Aeschylus
3. Aristotle
4. Ralph Roister Doister
5. On the religious, especially Biblical themes

**(II) Fill in the blanks:**

1. Dionysus, the Greek god of wine
2. Aeschylus
3. On the religious, especially Biblical themes
4. Irish
5. in 5<sup>th</sup> century B.C.

**Check your progress: 2**

**(I) Answer the following questions in a word, a phrase or a sentence each:**

1. 1932
2. 1910
3. Four
4. Justice
5. Aeschylus, Euripides, and Sophocles

**(II) Fill in the blanks:**

1. A tragedy in four acts
2. 4
3. 1932
4. Justice
5. Act- III, Scene- III

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## Unit-3

### Victorian and Early Modern Short Story Selected Short Stories

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#### CONTENTS

- |                             |                         |
|-----------------------------|-------------------------|
| 1) They                     | Rudyard Kipling         |
| 2) The Secret Sharer        | Joseph Conrad           |
| 3) The Body Snatcher        | Robert Louise Stevenson |
| 4) The Three Strangers      | Thomas Hardy            |
| 5) The Country of the Blind | H G Wells               |
| 6) Who Killed Zebedee?      | Wilkie Collins          |

#### 1) They

**Rudyard Kipling**

##### Introduction of the Writer-

Rudyard Kipling (1865-1936) is one of the best known of the late Victorian poets, Novelist and story teller. He was also an English Journalist. His full name was Joseph Rudyard Kipling. He was awarded Nobel Prize for Literature in 1907. He was the first English language writer to receive this prestigious award. He was offered the British Poet Laureateship and Knighthood, but he declined both honors.

He was born on 30 December 1865 in Bombay. He was educated at the United Services College. He was born in India which inspired much of his works. He published his first collection of verse *Departmental Ditties* in 1886. His notable works of fiction include *The Jungle Book* (1894), *Kim* (1901) and many short stories such as *The Man Who Would Be King* (1888). His popular collections of poems are *Mandalay* (1890) *Gunga Din* (1890) *The White Man's Burden* (1899). His writing chiefly remembered for his celebration of British Imperialism. He was the innovator in the art of the story. His short stories make him famous. His children's books are famous.

After the First World War his literary standing suffered on eclipse. He died on 18<sup>th</sup> January 1936 in London. His ashes were interred at Poet's corner, part of the South Transept of Westminster Abbey.

### **Introduction of the Story –**

The present story *They* is taken from *Traffics and Discoveries* (1904). It is deeply personal story about the loss of a child and the pain of mourning and yearning. It has acquired additional interest as one source of the first section of T S Eliot's *Burnt Norton*. The story occupies a central place among Kipling's more than 300 stories.

The story is set in the rural south of England in the Sussex downs. The narrator travels sixty miles from his home to a beautiful Elizabethan house. Most of the action of the story takes place in the ground of the house. The final narrative sequence is set inside the house. At the end of the story the narrator feels he can never return to the house or ground. The narrator first comes to the house in early summer a month or so later returning for the third and last time in early autumn. The story concludes with a dialogue between the narrator and the blind lady. She sees that he understands the situation in the house. She reveals that her love of children brought the ghosts to the house. She can never see them nor can they ever be hers. It is a clear autobiographical impulse Kipling attempts to find in his new life in rural Sussex comfort for the death of his daughter in 1899.

### **Important Characters in the story**

- **Narrator**- anonymous character, clearly wealthy enough but his profession is not given
- **The Blind Woman** – Miss Florence, Owner of the Elizabethan House. She is blind just after birth, gave her house to ghost children because of love for children
- **Madden** – the blind woman's butler, Madden has lost a child before the story begins
- **Mrs. Madehurst** – an impolite local shopkeeper, later helps the blind lady and the narrator to save her grandson

- **Jenny** – Mrs. Madehurst’s daughter, unmarried mother, her child dies in the course of the story
- **Turpin** – dishonest tenant farmer who tries unsuccessfully to cheat the blind woman, terrified of the house and its children

**Critical Summary of the Story –**

The anonymous narrator lost on a car trip through the Sussex Downs. He travels through the forest area and unexpectedly saw a beautiful Elizabethan house along with garden. The Elizabethan House was richly decorated and set in elaborate and also well tended garden. He noticed the children at the window of the house. He hears a child playing by the fountain.

The owner of the Elizabethan House was a blind woman named Miss Florence. Narrator reached near the garden of the house and looking for somebody. She came out of the house to greet him. She wants to know that the narrator has seen anyone in the house or garden. The narrator understands that she is blind. Both the narrator and Miss Florence like children and they love them. Though Miss Florence was blind she only hears the voice of children. Even she does not know how many children are there. Blind woman loves children and care for their happiness. So she asks the narrator to drive his car slowly through the grounds so that the children may see it. She also reveals that she is not the mother of the children.

The narrator is also fond of children because when he discusses with the blind woman his eyes was searching for the children. He says to the blind woman that the house and the garden are the most beautiful place, I have ever seen. Later, they discussed about the dreams. The blind woman says, “I see light in my dreams and colors, it is difficult to see faces in dreams. The conclusion of the discussion is that whether one can see the faces of dead in dreams.

The narrator wants to return back because he has lost the road and he came without a lamp. He travelled other side of the country sixty miles and more. He requested to Miss Florence to give the guide for the road cross because he lost the road. Blind woman send her Butler Madden to guide the narrator for road cross. Madden guided to the narrator appropriately to the country but does not mention the house. He guides to the narrator for cross road, but when the narrator look back the crumpled hill interlaced so jealously that e could not see where the house was. The



narrator returned his home. He was rudely treated by the local shopkeeper Mrs. Madehurst.

After one month or later, the narrator went again to the Elizabethan House. This time he did not lost the road. His car was taking the turn easily towards the Elizabethan house. He stops near to the garden of that house. This time the narrator pretends that he has to repair his car. He wants that children would come to watch him at his work. The children come to watch but they are hidden and the narrator only hears their footsteps.

The narrator makes trap to catch all children for as such a day by serious business to repair car. He rang bell an alluring manner but the feet fled and listen the blind woman crying, “Children, Oh! Children, where are you? The narrator confesses to the Blind woman that he made the planning of repair car to attract children. The blind woman told him that “they are shy.. so shy even with me”

Later the narrator and the blind woman discussed about the cruelty of men and about the colors. The blind woman explains that how the man laughed towards her and how she becomes hurt. She explains the narrator become different from that people. They also discuss about the colors and according to that the different behaviors of human and their emotional values of colors. The lady looks at the narrator and muses that he does not understand something but that he will come again soon and walk in the wood.

Their conversation is suddenly interrupted by the appearance of distraught woman who is running frantically towards them because her grandchild has fallen seriously ill. But the local doctor is unavailable. The blind woman supported the fat woman into the shade. Then the narrator and Madden go in search of doctor and nurse. They find doctor five miles away. Madden realized the significance of car because few years ago his child died in search of doctors or medical assistance. The sick child’s mother reveals the situation that her son is illegitimate and begs the doctor and the narrator to help her. They find a nurse to care for the sick child around the countryside. They bring the nurse to the village and then narrator returns home.

The narrator intended to visit the Elizabethan House very soon but he does not come back until autumn has begun. He travels through landscape and observe that weather changes from summer to autumn. This is the third visit of the narrator after

two months. He first meets Mrs. Madehurst with tears and she said Jenny's child had died after two days. This is the first time narrator entered in the house.

Madden received narrator with professional courtesy. The blind woman and the narrator want to meet children. They search every room in the house but the children are not there. The blind woman said that only a couple of hundred acres in land and other six hundred are nearly all let to folk but this Turpin is quite a new man and a highway robbery. Turpin wishes to cheat the lady. The narrator feels his hand taken by a child's hands and then kissed. He recognizes the kiss as part of a code established between him and his dead child. "There I knew", he says.

The story ends with a dialogue between the narrator and blind lady. She reveals that her love of children brought the ghosts to the house. The narrator declares that he believes it would be wrong for him to return to the house but he did not give reason. The lady leaves him sitting for little time longer by the screen near the fireplace.

The story *They* is typical of Kipling's later fiction in which the narrative is elliptical and the narrator's knowledge is not complete. The reader is not aware of the death of the narrator's child until the end of the text. Very few details are given of his life before the story commences, and the reason why he cannot revisit the house that contains his daughter's ghost is not given. Both the reader and the narrator have fragmentary knowledge of what is going on in the story. The narrator, certainly, does not realize that he has been seeing ghosts until almost the end.

The Settings of the story are very important. In terms of space, the narrator moves into an ancient and natural world as he approaches the house. The landscape takes on animate characteristics, as well as the heraldic features of a fable or romance. The house and its environs are extraordinarily graceful and beautiful, combining nature, art and history. The house is sometimes called the House Beautiful. In terms of time, the narrator's three visits coincide with the movement of the seasons from summer to autumn. The narrator at last meets his daughter and realizes that he can never see her again in darkness with winter coming on.

The narrator of the story is unnamed, this feature suggesting universality, but also imperfect knowledge. His obtuseness about the house is coupled with a confidence in his views and his technology. The blind lady (Miss Florence) is a seer and a medium that has brought the children to this place through her own love and need. She is also a shrewd landowner. The social hierarchy is firm throughout the

story. The duplicitous Turpin is routed; the local gentry are figures of benign and traditional power. The serving classes are suitably deferential and grateful, although Madden the butler has an authority and dignity that belongs to his identification with his social role.

The story is organized around two different worlds. The narrator, in a modern car, leaves the contemporary world and enters a world of the past and of ghostly presences. The space of the old house is distinct from the documented one. There is no trace of it on maps and in gazetteers. The two worlds, however, overlap. Mrs Madehurst can come from her shop into the house grounds, as can the mundane Turpin. Miss Florence can come into the village. The narrator's car can enter both. At the story's end, however, the narrator knows that he cannot enter the magic world of the House Beautiful again

### **Important Broad Questions**

1. Write a note on the character of Narrator.
2. What are the themes in the Story *They* by Rudyard Kipling?

#### **1. Write a note on the character of Narrator.**

Rudyard Kipling was an English journalist, short story writer, poet and novelist belongs to the Victorian period. He was awarded Nobel Prize for Literature in 1907. He was the first English language writer to receive this prestigious award. The present story *They* is taken from *Traffics and Discoveries* (1904). It is deeply personal story about the loss of a child and the pain of mourning and yearning.

The narrator is anonymous character in the story. He is the most important character in the story and all the action of the story revolve around the narrator. He was clearly wealthy enough to own the car but his profession is not given. He expresses affection for children throughout the story.

The narrator visits the beautiful Elizabethan House three times. He likes the house because it was richly decorated and set in elaborate and also well tended gardens. He first comes to the house in early summer. The first visit was an accident because he lost the road during trip. He visited the place second time purposefully in one month later because of love for children. His third visit was in autumn. He enters the house first time. He knew all things in the house. After that he never visit that place again.

The story is organized around two different worlds. The narrator, in a modern car, leaves the contemporary world and enters a world of the past and of ghostly presences. The space of the old house is distinct from the documented one. There is no trace of it on maps and in gazetteers. The two worlds, however, overlap. Mrs Madehurst can come from her shop into the house grounds, as can the mundane Turpin. Miss Florence can come into the village. The narrator's car can enter both. At the story's end, however, the narrator knows that he cannot enter the magic world of the House Beautiful again.

The story concludes with a dialogue between the narrator and the blind lady. She sees that he understand the situation in the house. She reveals that her love of children brought the ghosts to the house. She can never see them nor can they ever be hers. It is a clear autobiographical impulses Kipling attempt to find in is new life in rural Sussex comfort for the death of his daughter.

Thus the character of the narrator is unnamed, this feature suggesting universality, but also imperfect knowledge. His obtuseness about the house is coupled with a confidence in his views and his technology.

## **2. What are the themes in the Story *They* by Rudyard Kipling?**

Rudyard Kipling (1865-1936) is one of the best known of the late Victorian poets, Novelist and story teller. He was also an English Journalist. His full name was Joseph Rudyard Kipling. He was awarded Nobel Prize for Literature in 1907. He was the first English language writer to receive this prestigious award. He was offered the British Poet Laureateship and Knighthood, but he declined both honors.

Theme means the central idea of the work which the writer wants to focus. The major action of the work revolves around theme. It has great significance from literary point of view. The present story *They* is deeply personal story about the loss of a child and the pain of mourning and yearning. Healing and supernatural are the important themes in the story.

Depiction of supernatural is one of the important features of Kipling's writing. Here in this story the narrator visited Elizabethan house which is located in forest and hillside. He accidently visited that place and saw children looking from the window. He also heard the sound of playing the children and their footsteps. But at the end of the story we realize that this children's are ghosts.

Childhood is seen as a sacred time and state in "They", a period of innocence and joy. Children are also extremely vulnerable. The ghosts' shyness is part of the fragility of childhood, which is also emphasized by the deaths of the children mentioned in the text. The bond between parent and child is very strong. It is a privilege to see the children and to walk with one's dead child in the wood. The blind lady will never bear children, and thus will never know the grief of losing a child; but she can never see them.

The story *They* focuses on the experience of the living in relation to the dead. Yet, it suggests that the dead live on, shyly, tentatively impinging on the lives of the living. Physical contact is possible between the two, however. In some of the living (Turpin, for example) the house and its grounds inspire fear; in others the contact with the dead is welcome. The narrator, for unspecified reasons, however, cannot remain in contact with his dead child. This causes him great suffering.

The documented world of "They" is marked by a robust social hierarchy. The narrator is a gentleman and is treated as such. The blind lady owns a considerable tract of land, and is a person of standing. She is traditional, but very shrewd. The doctor and the narrator elicit the help of the local landed gentry (people of power and influence, as well as wealth) to find a nurse. Madden responds to the narrator as a butler should. Even the loutish Turpin does not challenge the ruling class; he simply wants to cheat it. It is also a world of social responsibility. The upper class cares for the deserving or, at least, needy poor. The gentry – represented by the blind woman, but also by the other upper-class women – live in a world of beauty and connection with nature and the past. Turpin has no respect for the land nor for the past. The death of children, however, overrides social roles. In this matter, Madden can relate to the narrator as a human being. The narrator's child and Jenny's both haunt the house.

### **Exercise**

1. Discuss the character of the Blind Lady in the story
2. Comment on the ending of the story.
3. Significance of the title *They*

**Check Your Progress –**

**Q. Complete the following sentences by choosing the correct alternatives from given below.**

1. The story '*They*' was published in the year .....  
a) 1907      b) 1904      c) 1915      d) 1914
2. The narrator of the story is .....  
a) Madden    b) the blind woman c) Mrs. Madehurst d) anonymous
3. The name of blind woman's butler is ...  
a) Madden    b) Jenny            c) Turpin            d) the narrator
4. The narrator visit Elizabethan House ..... time  
a) One            b) two            c) three            d) four
5. .... is the name of the blind woman.  
a) Miss Florence b) Jenny            c) Mrs Madehurst    d) Madden
6. The name of the local shopkeeper is .....  
a) Miss Florence b) Jenny            c) Madden            d) Mrs Madehurst
7. .... is the tenant in the blind woman's farm.  
a) Turpin        b) Jenny            c) Madden            d) the narrator

**Answer Key- 1. b)            2. d)            3. a)            4. c)**  
**5. a)            6. d)            7. a)**

## 2) The Secret Sharer

Joseph Conrad

### Introduction of the Writer-

Joseph Conrad (1857-1924) was a Polish-British writer. He was regarded as one of the greatest novelists to write in English. His full name was Jozef Teodor Konrad Korzeniowski but he wrote under the name of Joseph Conrad. He wrote stories and novels. He was a master prose stylist who brought a non-English sensibility into English literature. He was considered an early modernist. His works contain elements of 19<sup>th</sup> century realism. His narrative style and anti-heroic characters have influenced many authors. Many of his works were adapted into films.

He was born on 3 December 1857 in Berdychiv, Ukraine. His father Apollo Korzeniowski was a writer, translator and political activist. He was christened as Jozef Teodor Konrad Korzeniowski after his maternal and paternal grandfather. His father did his best to home-school Conrad. He was sent to France for a planned career at sea in 1874. He did not speak English fluently until his twenties but made a career as one of the popular English writers. His notable works are *The Nigger of the Narcissus*, *Heart of Darkness*, *Lord Jim*, *Typhoon*, *Nostramo*, *The Secret Agent*, *Under Western Eyes* etc. Most of Conrad's stories and novels were drawn from his seafaring career and persons whom he had met. He died of heart attack on 3 August 1924 at his house Oswalds, in Bishopsbourne, Kent, England.

### Introduction of the Story-

The story *The Secret Sharer* was originally written in 1909 and first published in Harper's Magazine in two parts in the August and September 1910 edition. It was later included in the short story collection *Twixt Land and Sea* (1912). It was adapted into a segment of the film *Face to Face* in 1952. It is a story about an unnamed captain of a ship. The newly appointed captain concealed Leggatt's secret from other shipmates. Like Conrad's other writing, the setting is aboard a ship that is sailing through the Gulf of Siam. There is no real action that takes place on land. The Gulf of Siam is bordered by Cambodia, Thailand, Vietnam and Malaysia.

### Characters in the story-

- **The Captain-** the narrator of the story, unnamed Captain of an unnamed ship, young man struggling to prove himself worthy of the command he was given a

fortnight before the story begins, he finds Leggatt in the water, hides him in his cabin, and eventually helps him escape to freedom.

- **Leggatt** - The secret sharer of the Captain's cabin, Leggatt was the chief mate of the *Sephora* until he accidentally killed an insolent crewman during a particularly tense emergency during a storm. Stripped of his command and confined to his room until he could be brought to trial in London, Leggatt broke free from the *Sephora's* confines and swam to the Captain's ship, where he is discovered at the beginning of the story.
- **The Skipper of the *Sephora***- A weak man bullied by both his crew and his wife, the Skipper of the *Sephora* visits the Captain's ship during his search for Leggatt. He is easily tricked by the Captain into believing that Leggatt drowned during his escape.
- **The Chief Mate**- A whiskered man whose dominant trait was to take all things into earnest consideration
- **The Second Mate** – he is described as a silent young man by the Captain,
- **The Steward**- The cook on board of the Captain's ship.

#### **Outline Summary of the Story-**

The story *The Secret Sharer* begins with the unnamed narrator who was recently appointed as captain of an unnamed ship. He is newly appointed to the command of his first voyage. The ship anchored in the Gulf of Siam. He has doubt about his abilities and so he is sort of talks with himself. The Captain stands on the deck, alone, he soaks in the sunset and silence of the sea. He feels like a stranger to his new command, the ship, and his crew.

He speaks himself, “In this breathless pause at the threshold of a long passage we seemed to be measuring our fitness for a long and arduous enterprise, the appointed task of both our experience to be carried out, far from all human eyes, with only sky and sea for spectator and for judges.”

The captain was not familiar with other crew members and he himself refers as a stranger to the board and vessel. This captain for making goodwill opts to take watches himself on the first night and the rest of the crew will rest for night. The Captain remarks that he saw the masts of a ship that must be anchored inside a



nearby group of islands. The Second Mate tells him that the ship is the *Sephora*, from Liverpool, carrying a cargo of coal. As a goodwill gesture toward the crew, who has been working hard the last two days, the Captain announces that he will take the anchor watch until 1:00 a.m., something usually not done by a ship's captain.

During the anchor watch, while the others are asleep, the Captain begins to pull in the rope side ladder, which was lowered for a tugboat man to come on board and deliver the crew's mail. When he begins to pull it in, he feels a jerk in the ropes, and surprised, leans over the deck to investigate. He tries his best but he does not recognize. He came down from ladder and noticed that there is someone senseless in that ladder. He sees a naked man in the water, holding the bottom of the ladder. He pulled that man on the board. The man introduces himself as Leggatt, and the Captain gives him some clothes.

The captain and Leggatt were present on the board. Leggatt explains that he was the *Sephora's* chief mate and that he accidentally killed an insolent fellow crewman seven weeks ago. He told whole story to the captain. This is the real hidden secret in this story. Like other Conrad's story his explanation was also full with psychological hypnotism. Details about every incident and the reality presented in the narration picks the mindset of the readers.

The Captain takes him into his stateroom and further learns that Leggatt was kept under arrest in his cabin until he escaped and swam to the rope ladder where the Captain discovered him. He sank his clothes so the *Sephora's* crew would think he had committed suicide by drowning.

Leggatt tells the captain that he didn't kill the fellow by intention, but the man was reckless during the storm and his action was necessary to protect the ship and crew because the fellow was not respecting the orders of Leggatt. After that he asks the captain that if he was on that position what he could he done. The captain becomes angry and he promised Leggatt to hide him and protect him from the captain of *Seaphora*. The Captain feels an unexplainable affinity to Leggatt, often referring to him as my double or second self. The Captain tells Leggatt that he has only been in charge for two weeks and feels as much of a stranger on the ship as Leggatt himself.

He agrees to help him and hide Leggatt in his stateroom. He also promised not to tell this story to anyone because it was too late to know anyone about this story.

He hides Leggatt from other crew members in his own quarter beneath the ship. The story is also about struggling of the captain to keeping the man's presence aboard the ship a secret. They always speak in hushed tones and he provides some food to Leggatt. Leggatt spends most of his time in captain's bathroom.

Later the *Sephora's* captain soon arrives in his search for the escaped murderer. He was worry about the missing. The captain allowed *Sephora's* captain to search the whole boat but Leggatt saved himself by hiding in captain's bathroom. He searches the ship, but Leggatt remains hidden, thanks to the maneuverings of the Captain. After completing his unsuccessful search the *Sephora's* captain states that he will have to report Leggatt as a suicide when his ship arrives home. The Captain and Leggatt share their relief at not having been caught.

Afterword when the Captain's ship begins its voyage towards home, the Captain grows more nervous about the possibility of the crew discovering Leggatt on board. On the fourth day out, the steward almost stumbles upon Leggatt when he delivers the Captain's coat to his stateroom. Leggatt tells the Captain that he must maroon him amongst some islands, because he knows he cannot return to England and face prison or the gallows. The Captain reluctantly agrees for his plea.

When the ship approaches near an island named Ko-ring, the Captain orders the crew to steer the ship close to the shore. They protest that such a move is unsafe, but the Captain is determined to give Leggatt a chance to swim to safety. After stealing away to his stateroom and shaking Leggatt's hand, the Captain continues to have the ship steered close to the shore, despite all the protests of his terrified crew. Leggatt jumps off the deck and swims to safety, the Captain successfully maneuvers the ship out of danger, and wishes Leggatt luck in finding his new destiny.

In this way the captain became successful in maintaining the secret unrevealed and also wishes Leggatt for his new life in island. This is a story of sea experience and the nature of the unnamed captain. Though he didn't know the reality behind that secret, he believes and helps the stranger and also saved his life.

### **Important Broad Questions**

1. Write a note on the character of Narrator or the captain.
2. Discuss the character of the Leggatt in the story.

### 1. Write a note on the character of Narrator or the captain.

Joseph Conrad was a Polish-British writer. He was regarded as one of the greatest novelists to write in English. He wrote stories and novels. He was a master prose stylist who brought a non-English sensibility into English literature. He was considered an early modernist. His works contain elements of 19<sup>th</sup> century realism. His narrative style and anti-heroic characters have influenced many authors. His notable works are *The Nigger of the Narcissus*, *Heart of Darkness*, *Lord Jim*, *Typhoon*, *Nostromo*, *The Secret Agent*, *Under Western Eyes* etc. Most of Conrad's stories and novels were drawn from his seafaring career and persons whom he had met.

The narrator is an unnamed character in the story. He is the most important character in the story and all the action of the story revolves around the narrator. He is the unnamed Captain of an unnamed ship. He is a young man struggling to prove himself worthy of the command he was given a fortnight before the story begins. He has doubt about his abilities and so he is sort of talks with himself. The Captain stands on the deck, alone, he soaks in the sunset and silence of the sea. He feels like a stranger to his new command, the ship, and his crew.

The captain was not familiar with other crew members and he himself refers as a stranger to the board and vessel. This captain for making goodwill opts to take watches himself on the first night and the rest of the crew will rest for night. During the anchor watch, while the others are asleep, the Captain begins to pull in the rope side ladder, which was lowered for a tugboat man to come on board and deliver the crew's mail. When he begins to pull it in, he feels a jerk in the ropes, and surprised, leans over the deck to investigate. He tries his best but he does not recognize. He came down from ladder and noticed that there is someone senseless in that ladder. He sees a naked man in the water, holding the bottom of the ladder. He pulled that man on the board. The man introduces himself as Leggatt, and the Captain gives him some clothes.

The narrator agrees to help him and hide Leggatt in his stateroom. He also promised not to tell this story to anyone because it was too late to know anyone about this story. He hides Leggatt from other crew members in his own quarter beneath the ship. Later the *Sephora's* captain soon arrives in his search for the escaped murderer. He was worried about the missing. The captain allowed *Sephora's*

captain to search the whole boat but Leggatt saved himself by hiding in captain's bathroom. He searches the ship, but Leggatt remains hidden, thanks to the maneuverings of the Captain. After completing his unsuccessful search the *Sephora's* captain states that he will have to report Leggatt as a suicide when his ship arrives home.

In this way the narrator became successful in maintaining the secret unrevealed and also wishes Leggatt for his new life in island. This is a story of sea experience and the nature of the unnamed captain. Though he didn't know the reality behind that secret, he believes and helps the stranger and also saved his life.

## **2. Discuss the character of the Leggatt in the story.**

Joseph Conrad was a well known English novelist and short story writer of Polish descent. He was regarded as one of the greatest novelist to write in English. He was a master prose stylist who brought a non English sensibility into English Literature. He was considered an early modernist. His works contains elements of 19<sup>th</sup> century realism. His narrative style and anti heroic characters have influenced many authors. His notable works are *The Nigger of the Narcissus*, *Heart of Darkness*, *Lord Jim*, *Typhoon*, *Nostramo*, *The Secret Agent*, *Under Western Eyes* etc. Most of Conrad's stories and novels were drawn from his seafaring career and persons whom he had met.

Leggatt is next important character after the narrator. He was the chief mate of the ship named *Sephora*. He had accidentally killed his fellow shipmate before two week. He ran away to save his life. The narrator saw him hanging on rope ladder and pulled him. He introduced captain his name then the captain offers him cloths.

Leggatt tells the whole story to captain that he didn't kill the fellow by intention, but the man was reckless during the storm and his action was necessary to protect the ship and crew because the fellow was not respecting the orders of Leggatt. After that he asks the captain that if he was on that position what he could he done. The captain becomes angry and he promised Leggatt to hide him and protect him from the captain of *Seaphora*. The Captain feels an unexplainable affinity to Leggatt, often referring to him as my double or second self. The Captain tells Leggatt that he has only been in charge for two weeks and feels as much of a stranger on the ship as Leggatt himself.

He agrees to help him and hide Leggatt in his stateroom. He also promised not to tell this story to anyone because it was too late to know anyone about this story. He hides Leggatt from other crew members in his own quarter beneath the ship. Leggatt spends most of his time in captain's bathroom. The captain of *Seaphora* soon arrives in his search for the escaped murderer. He was worry about the missing. The captain allowed *Sephora's* captain to search the whole boat but Leggatt saved himself by hiding in captain's bathroom. He searches the ship, but Leggatt remains hidden, thanks to the maneuverings of the Captain. After completing his unsuccessful search the *Sephora's* captain states that he will have to report Leggatt as a suicide when his ship arrives home.

At the end of the story, when the ship approaches near an island named Ko-ring, the Captain orders the crew to steer the ship close to the shore. They protest that such a move is unsafe, but the Captain is determined to give Leggatt a chance to swim to safety. After stealing away to his stateroom and shaking Leggatt's hand, the Captain continues to have the ship steered close to the shore, despite all the protests of his terrified crew. Leggatt jumps off the deck and swims to safety, the Captain successfully maneuvers the ship out of danger, and wishes Leggatt luck in finding his new destiny.

### Exercise

1. What are the themes in the story *The Secret Sharer*?
2. Comment on the ending of the story.
3. Significance of the title *The Secret Sharer*

### Check Your Progress –

**Q. Complete the following sentences by choosing the correct alternatives from given below.**

1. The story 'The Secret Sharer' was first published in the year .....  
a) 1909            b) 1910            c) 1911            d) 1912
2. The name of Leggatt's Ship was .....  
a) Seaphora      b) Secret            c) Siam            d) Koh-ring
3. The narrator of the story *The Secret Sharer* is .....

- a) Leggatt
  - b) the unnamed captain
  - c) The Chief Mate
  - d) The Seward
4. .... was the secret sharer in the story.
- a) Leggatt
  - b) Miss Mybus
  - c) Mrs. Zebedee
  - d) Mrs. Deluc
5. What happened with Leggatt at the end of the story?
- a) He drowned in Sea
  - b) Committed suicide
  - c) Rescued safely on shore
  - d) Captain of Seaphora caught him.

**Answer Key- 1. b)      2. a)      3. b)      4. a)      5. c)**

**Q. Answer the following question in one word/phrase/sentence.**

1. What does the captain offered to Leggatt the end of the story?
2. Where did Captain leave Leggatt?
3. When did the captain appoint to his duty?
4. Where did the captain saw Leggatt first time?
5. Why Leggatt has run away from his ship?

**Answers-**

1. Three Sovereign
2. on the island named Koh-ring
3. a fortnight before the beginning of the story
4. His body hanging on rope ladder
5. He killed his fellow ship mate

### 3) The Body Snatcher

Robert Louise Stevenson

#### Introduction of the writer –

Robert Louise Stevenson (1850 – 1894) was a Scottish novelist and travel writer belongs to Victorian period. He is most noted for his works *Treasure Island*, *Kidnapped*, *Strange Case of Dr Jekyll and Mr. Hyde* and *A Child's Garden of verses*. He believed in conservatism for most of his life which is reflected in his writing. His novel *Treasure Island* (1833) is first major success and has been adapted into film. *The Hair Trunk* or *The Ideal Commonwealth* (1877) was unfinished and unpublished work. *The Body Snatcher* is first published in the Christmas 1884 edition of The Pall Mall Gazette.

Stevenson was born on 13<sup>th</sup> November 1850 in Howard place Edinburg, Scotland. His father Thomas Stevenson was a leading lighthouse engineer and Lighthouse design was the family profession. His early education was completed in Henderson's School and later on by private tutor. He went Edinburg Academy. He started to travelogue and then novels. He died on 3<sup>rd</sup> December 1894.

#### Introduction of the Story –

The Body Snatcher is a short story by the Scottish author Robert Louise Stevenson. It was first published in the Pall Mall Christmas Extra in December 1884. The story is the tale of murder and haunting. The characters in the story were based on criminals in the employ of real life surgeon Robert Knock. The central story line is folded within its own sequel, a double narrative of retributive recognition. The story is about two grave robbers Dr. Robert Knox, the 19<sup>th</sup> century anatomist who purchased corpses from the infamous murderers William Burke and William Hare. The film *The Body Snatcher* (1945) was loosely based on the present short story

#### Characters in the Story –

- **Wolfe Macfarlane**- Dr. Macfarlane was alert and vigorous. His white hair set off his pale and placid, although energetic, countenance
- **Fettes** – old drunken Scotchman, a man of education have some property though lived in idleness

- **Gray**- small man very pale and dark with coal black eyes, invited Fettes to join at dinner
- **Robert Knox** – enjoyed popularity due partly to his own talent and address , partly to the incapacity of his rival, the university professor, born vivand as well as an accomplished teacher, liked a sly allusion no less than a careful preparation
- **Richardson**- student who had long been anxious for that portion of human subject to dissect
- **The undertaker**- one of the who sat in the small parlor of the George at Debenhams every night in the year
- **The Landlord**- one of them who sat in the small parlor of the George at Debenhams

#### **Critical Summary of the Story-**

The story opens in the parlor at Debenhams where the three landlord and three another – the undertaker, the narrator and Fettes sat. Fettes was an old drunken Scotchman. He had come to Debenhams years ago while still young. He drank rum five gasses regularly every evening.

A group of friends share a few drinks, when an eminent doctor, Wolfe Macfarlane, enters. One of the friends, Fettes, recognizes the name and angrily confronts the new arrival. Although his friends all find this behavior suspicious, none of them can understand what might lie behind it. It turns out that Macfarlane and Fettes had attended medical school together, under anatomy professor Robert Knox. Their duties included taking receipt of bodies for dissection, and paying the pair of shifty and suspicious men who supplied them

The London man was summoned with the recent arrival of the railway, and the telegraph on one dark winter night. The others are startled when the physician's name was Dr Wolfe Macfarlane, it renders Fettes instantly sober. A door is closed sharply upstairs and Fettes intercepts Macfarlane as he leaves for his train. The elegant medical man is staggered when he recognizes Fettes. He tries to patronize to palm him off with money and then his calling card. But Fettes will have none of it. The doctor's urbanity crumbles. A horrible ugly look came and went across his



almost venerable countenance. He flees with a sharp, throttling cry when Fettes demands to know, “have you seen it again.”

Macfarlane’s gold spectacles are found crushed on the threshold next day. The witness of this great doctor’s mortification is warned by Fettes to hold their tongues like others. They repent too late. But silence is not observed by the intrepid narrator who since that time had talked out this dangerous story. There is now no other man alive, he tells us who could narrate to you the following foul and unnatural event.

There was a certain extramural teacher of anatomy Mr. K. (Robert Knox), the man who bore it skulled through the streets of Edinburgh in disguise. While the mob that applauded at the execution of Burke called loudly for the blood of his employer. But Mr. K was then at the top of his vogue. He enjoyed popularity due partly to his own talent and address the university professor. He was born vivand as well as an accomplished teacher. He liked a sly illusion no less than a careful preparation.

The historical figures Burke and Hare, or Men very like them appear as nocturnal bit players in Stevenson’s story. Unclean and desperate interlopers supplied the table, delivering the body of young woman for dissection. Young Fettes sub assistant at the medical school recognizes her as Jane Walbraith and exclaims that he had seen her the previous day alive and hearty. One of the ruffians suggests he is mistaken, but the other looked Fettes darkly in the eye and demanded his money on the spot. It was impossible to misconceive the threat or to exaggerate the danger. He is convinced she has been murdered. But Macfarlane talks him out of reporting the incident, lest they are both implicated in the crime.

Fettes compile, “ask no questions.” His employer had instructed for conscience sake. Fettes awaits the arrival of the older and worldlier Macfarlane, who advise the body deliberately be dissected like any other. Fettes calms as boyish. Macfarlane urges him to be a man of the world. Their employer would expect it. The question is why did he choose us two for his assistant? Later, Fettes meets Macfarlane at a tavern, along with a man named Gray, who treats Macfarlane in a rude manner.

The following night, another fresh corpse is delivered to the school at night. Macfarlane brings Gray's body along as a dissection sample. Although Fettes is now certain that his friend has committed murder, Macfarlane again convinces him to keep his silence, persuading him that if he is not courageous enough to perform such

manly deeds as these, he will end up as just another victim. The two men make sure the body is comprehensively dissected, destroying any forensic evidence.

This time the snatcher of the body is Macfarlane. The body was that of his vexation acquaintances Gray Richardson who was a student. He had long been anxious for that portion (head) of the human subject to dissect. Fettes is intimidated into complicity. You must pay me, your accounts, you see, must tally. Fettes found a voice, the ghost of his own, he cried, "Pay you! Pay you for that." I dare not give it for nothing, it would compromise us both.

This is another case like Jane Galbraith. The more things are wrong, the more we must act as if all were right. The victim's body parts are duly distributed among the students. Fettes sees his own fall; from concession to concession, he had fallen from the orbiter of Macfarlane's destiny to his paid and helpless accomplice. He would have given the world to have been a little braver at that time, but it did not occur to him that he might still be brave. The secret of Jane Galbraith and the cursed entry in the day book closed his mouth.

In a later period of scarcity in their master's dissecting room, Fettes and Macfarlane go out together to disinter a corpse from a rural churchyard. But on the dark journey back, the sack between them in the gig seems alive. Nervously, they examine it and find that the corpse of a farmer's wife. They thought that they had dumped up has inexplicably transformed into the murdered man Gray. Fettes and Macfarlane continue their work, without being implicated in any crime. However, when a shortage of bodies leaves their mentor in need, they are sent to a country churchyard to exhume a recently buried woman. As they are driving back with the body seated between them, they begin to feel nervous and stop to take a better look. They are shocked to discover that the body between them is that of Gray, which they thought they had destroyed.

The story ends abruptly as each terrified. Macfarlane leaps from his side of the gig, and the horse bolts off with its ghostly burden towards Edinburgh.

### **Important Broad Questions**

1. Write a note on the character of Dr. Wolf Macfarlane.
2. What are the themes in the Story *The Body Snatcher* by Robert Louis Stevenson?

**1. Write a note on the character of Dr. Wolf Macfarlane.**

Robert Louise Stevenson (1850 – 1894) was a Scottish novelist and travel writer belongs to Victorian period. He is most noted for his works *Treasure Island*, *Kidnapped*, *Strange Case of Dr Jekyll and Mr. Hyde* and *A Child's Garden of verses*. He believed in conservatism for most of his life which is reflected in his writing. His novel *Treasure Island* (1833) is first major success and has been adapted into film. The present short story *The Body Snatcher* was first published in the Pall Mall Christmas Extra in December 1884. The story is the tale of murder and haunting.

Wolf Macfarlane was an eminent doctor by profession. He is one of the important characters in the story. He was working in a Medical School and Fettes was his assistant in dissecting the body. Dr. Macfarlane was alert and vigorous. His white hair set off his pale and placid, although energetic, countenance. Macfarlane and Fettes had attended medical school together, under anatomy professor Robert Knox. Their duties included taking receipt of bodies for dissection, and paying the pair of shift and suspicious men who supplied them.

Once they delivered the body of young woman for dissection. Young Fettes, the sub assistant at the medical school recognizes her as Jane Walbraith and exclaims that he had seen her the previous day alive and hearty. One of the ruffians suggests he is mistaken, but the other looked Fettes darkly in the eye and demanded his money on the spot. It was impossible to misconceive the threat or to exaggerate the danger. He is convinced she has been murdered. But Macfarlane talks him out of reporting the incident, lest they are both implicated in the crime.

The following night, another fresh corpse is delivered to the school at night. Macfarlane brings Gray's body along as a dissection sample. Although Fettes is now certain that his friend has committed murder, Macfarlane again convinces him to keep his silence, persuading him that if he is not courageous enough to perform such manly deeds as these, he will end up as just another victim. The two men make sure the body is comprehensively dissected, destroying any forensic evidence.

This time the snatcher of the body is Macfarlane. The body was that of his vexation acquaintances Gray Richardson who was a student. He had long been anxious for that portion (head) of the human subject to dissect. Fettes is intimidated into complicity. You must pay me, your accounts, you see, must tally. Fettes found a

voice, the ghost of his own, he cried, "Pay you! Pay you for that." I dare not give it for nothing, it would compromise us both.

Macfarlane and Fettes go out together to disinter a corpse from a rural churchyard. But on the dark journey back, the sack between them in the gig seems alive. Nervously and fearfully they examine it and find that the corpse of the farmer's wife. They thought that they had dug up has inexplicably transformed into the murdered man Gray. The story ends abruptly as each terrified.

## **2. What are the themes in the Story *The Body Snatcher* by Robert Louise Stevenson?**

Robert Louise Stevenson was a Victorian Writer. He was Scottish novelist and travel writer. He is most noted for his works *Treasure Island*, *Kidnapped*, *Strange Case of Dr Jekyll and Mr. Hyde* and *A Child's Garden of verses*. He believed in conservatism for most of his life which is reflected in his writing. The present short story *The Body Snatcher* was first published in the Pall Mall Christmas Extra in December 1884.

The story *The Body Snatcher* is a tale of murder and haunting. The central storyline is folded within its own sequel story concerns two grave robbers. The story is set in Edinburgh, Scotland in Medieval school.

Theme is the central idea of the story and whole action of the story revolve around the theme. The story comments on the murder, haunting and a tale of horror. The central theme is murder and subtheme is haunting. The historical figures Burke and Hare appear as nocturnal bit players in the story. Unclean and desperate interlopers supplied the table delivering the body of a young woman for dissection. Fettes was the sub assistant at the medical school recognizes her as Jane Galbraith. He exclaims that he had seen her the previous day alive. The other ruffians looked Fettes darkly in eye and demanded his money on the spot.

The body snatcher is now changed. This time snatcher is Macfrlane and the body of Glary. This is another case like Jane Galbraith. The victim's body parts are duly distributed among the students. Fettes had fallen from the arbiter of Macfarlane's destiny to his paid and helpless accomplice.

In later period of the story, another scarcity find in their master dissecting room. Feetes and Macfarlane go out together to disinter a corpse from a rural churchyard.

But on the dark journey back, the sack between them in the gig seems alive. Nervously and fearfully they examine it and find that the corpse of the farmer's wife. They thought that they had dug up has inexplicably transformed into the murdered man Gray.

The story ends abruptly as each terrified man leaps from his side of the gig and the horse bolts off with its ghostly burden towards Edinburgh. Thus the story deals with murder and haunting. It also creates horror.

### Check your progress

#### Q. Complete the following sentences by choosing the correct alternatives from given below

1. Robert Louise Stevenson was born in .....  
a) London    b) Edinburgh    c) France    d) Paris
2. The unfinished and unpublished novel of Robert Louise Steven is .....  
a) The Hair Trunk                      b) The Body Snatcher  
c) Treasure Island                      d) Kidnpped
3. The story The Body Snatcher is tale of .....  
a) Mystery    b) History    c) Murder and Haunting    d) Love
4. The story The Body Snatcher is first published in .....  
a) 1885              b) 1881              c) 1883              d) 1884
5. Every night in the year, four persons sat in the small parlor of the George at .....  
a) UK                      b) Debenhams    c) London              d) Dissecting Room
6. .... Was an old drunken Scotchman.  
a) the undertaker    b) the landlord    c) Fettes              d) Mr. K
7. The gold spectacles of ..... are found crushed on the threshold next day.  
a) Macfarlane    b) Gray              c) Mr. K              d) Fettes
8. .... Was a bon vivant as well as an accomplished teacher.

- a) Fettes      b) Robert Knox    c) Macfarlane    d) Gray

9. .... appears s nocturnal bit players in Stevenson's story.

- a) Robert Knox and Fettes      b) Fettes and Macfarlane  
c) Gray and womn                  d) Burk and Hare

10. .... Invited Fettes to join them at dinner.

- a) Macfarlane    b) Landlord      c) Gray            d) Robert Knox

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

## 4) The Three Strangers

Thomas Hardy

### Introduction of the writer –

Thomas Hardy (1840-1928) was an English novelist, poet and short story writer. He was a Victorian realist in the tradition of George Eliot. He was influenced both in his novels and his poetry by Romanticism especially William Wordsworth. He had pessimistic views on life and love. He wrote in variety of genres from Epic drama to cheerful ballad and he uses a meticulous description of events and characters that are not limited to humans. Even nature and animals play role in his works. He was highly critical of much in Victorian society, especially on the declining status of rural people in Britain.

He was born on 2 June 1840 in Dorchester in England. His father was local builder and stonemason. His mother Jemima educated Thomas until he went to school. He learned Latin in Mr. Last's Academy for Young Gentleman. He moved to London in 1862 and enrolled as a student at King's College, London. He completed his first novel *The Poor Man and The Lady* in 1867 but failed to find publisher. He met Emma Gifford, fell in love with her and married in 1874. He meets different people and involved in social work. His notable works are *Tess of the d'Urbervilles*, *Far From the Madding Crowd*, *The Mayor of Casterbridge* etc. *Jude the Obscure* was his collected poems. He became ill with pleurisy in December 1927 and died in 11 January 1928.

### Introduction of the Story –

The story *The Three Strangers* was published in Longman's Magazine in March 1883. The story is pastoral history told by an omniscient narrator more than 50 years after the event. The story takes place at Higher Crowstairs, the humble abode of a shepherd and his family who live in an isolated part of agricultural England. It is a story of intrigues and conspiracy. Hardy tells mystery to find which stranger at party is criminal. There is a party to celebrate the birth and Christening of new baby during a stormy night in a remote cottage. Three different guys arrive at party uninvited. The first one is a criminal, the second is the hangman and they assume that the third stranger is the criminal whom the hangman is scheduled to execute. The tension of the plot increases when the guests realize they have a criminal in their midst.

### **Characters in the story-**

- **Shepherd-** welcoming owner of the cottage, he makes everyone feel at home and generously welcomes the stranger guest. He doesn't listen to his wife's plea for restraint and offer the strangers more meal.
- **Shepherd's wife-** wife of shepherd and begrudges strangers the extra meal and limit the partygoers music to 15 minutes intervals. She is the voice of warning to her husband during the story.
- **Constable** – one of the guests is a man who is fifty years old. He is the first man to ask why the first stranger is out alone on an empty road on such a terrible, rainy night. This investigative nature is explained later in the story when he reveals that he is a constable. E helps lead the search party for the escaped criminal.
- **Stranger I** - the first stranger is nervous before he enters the house, he surveys the room, then he relaxes and sit near the fireplace. He words of person questions with simple answers and therefore doesn't raise anyone's suspicion.
- **Stranger II** – this stranger was dark in complexion and not possessing s to features, he does not remove his hat, hung low over his eyes without concealing that they were large, open and determined moving with flash rather than glance.
- **Stranger III** – the door was gently opened and another man stood upon, he was like those who had preceded him, was stranger. He was short, small passenger of fair complexion and dressed in a decent suit of dark cloths.
- **The Fiddler-** a boy of twelve year old, he had wonderful dexterity in jigs and reels, though his fingers were so small and short as to necessitate a constant shifting for the high notes
- **Oliver Giles-** a man of seventeen, enamored of his partner, a fair girl of thirty three
- **Charley Jake-** described as a hedge carpenter
- **Eliya Hew-** parish clerk, booming voice, plays the serpent a bass wind instrument decanted from the cornet.
- **John Pitcher-** neighboring dairyman, the shepherd's father in law



### **Critical summary of the story-**

The story is set in an isolated cottage Higher Crowstairs, some three miles away from Casterbridge. It was the county town where the county jail was situated. The time of the action is late winter in the evening of rainy day. There is a party to celebrate the birth and Christening of new baby during a stormy night in a remote cottage. Twenty relatives and neighbors are invited. The party was going on with its festive atmosphere. Three different guys arrive at party uninvited.

The first has come from the direction of town and asks shelter from the rain. He did not tell himself and enjoy smoking. The second stranger knocks the door who has headed towards Casterbridge. He wishes to dry off and sits down at the table, right next to the first stranger. He also did not tell about his occupation. He sings the song to the locals to guess. It is revealed from the song that he is a public hangman. A third stranger enters during the song, look terrified and rushes out. Then there was a sound of gun firing from the town. It indicates a prisoner has escaped.

One thing that makes the story *The Three Strangers* interesting is Hardy's use of foreshadowing. There is a lot of foreshadowing in the story, although the reader might not recognize it immediately. For example the first stranger is described by Hardy as having gaunt appearance while this might seem like a minor detail. It makes perfect sense after it is revealed that the first stranger is actually the poor and starving sheep thief.

The first stranger is also notably evasive about divulging personal details when talking with the shepherd's wife and his encounter for not having a pipe and tobacco box is convenient to say the least. It is understandable that the reader would believe at first that the third stranger is indeed the escaped prisoner, but upon looking back at the story. It is quite believable that the prisoner is actually the first stranger. Hardy's employment of these examples of foreshadowing is intended to maximize the surprise that comes at the end of the story. In addition to the entertainment value, the story reminds readers of the importance of paying attention to detail and not jumping to conclusions. Hardy scatters numerous clues to the prisoner's true identity throughout the story, but most readers miss those clues on the initial.

Another interesting aspect of the story is well crafted characterization. Hardy manages to develop the character of the constable throughout the later part of the story. The constable is portrayed as being an arrogant and somewhat bumbling man,

more concerned with power and prestige than actually serving justice. At the point of the story where the hangman tells him to pursue the escaped prisoner and then begins giving orders to the rest of the party.

The constable chooses to repeat some of the hangman's sentences and finish others. This shows that he is trying to establish himself as being equally a member of authority as the hangman. The notion is further when the constable uses the phrase, 'like in authority.' later on after the party has caught the third stranger, the constable begins to accuse him by using the phrase, "in the name of the father". But he stops himself in the middle of the last word, changes it to crown. He likely does this because he believes that royalty is more fearsome and respected entity than religion. He wishes to be perceived in this way by the third stranger.

Hardy has also portrayed the character of shepherd's wife. He describe her as being and then goes on to justify that description by detailing her efforts to engage the party guest mingling short dances with short period of talk and singing so that the guest would not become too thirsty and consume large quantities of meal. In fact she tells the musicians not to play for more than fifteen minutes as a time so that the guests would be forced to take breaks from dancing.

However the shepherd's wife's inclination towards good hospitality seems to overrule her nature. After that the musicians continue to play. She attempts to get them to stop playing. She abandons her attempts and sits down rather than appears rude to her guest. Later on the first stranger offers his mug of meal to the second stranger. The shepherd's wife is overcome by a curious blueness that seems to suggest her displeasure towards the first stranger for offering. She is not happy with the situation and wishes to convey that but cannot seem to do so in an explicit manner.

### **Important Broad Questions**

1. What is the genre of the story *The Three Strangers* by Thomas Hardy?
2. What are the conflicts in the story *The Three Strangers* by Thomas Hardy?
- 1. What is the genre of the story *The Three Strangers* by Thomas Hardy?**

Thomas Hardy (1840-1928) was an English novelist, poet and short story writer. He was a Victorian realist in the tradition of George Eliot. He was influenced both in his novels and his poetry by Romanticism especially William Wordsworth. He had

pessimistic views on life and love. He wrote in variety of genres from Epic drama to cheerful balled and he uses a meticulous description of events and characters that are not limited to humans. Even nature and animals play role in his works. He was highly critical of much in Victorian society, especially on the declining status of rural people in Britain.

The story *The Three Strangers* could be categorized into several genres. It describes each and allow you to determine it one of them is more relevant for your work than the other most generally. The story *The Three Strangers* is a work of fiction, while the events could possibly have happened. Hardy does not refer to any place, people or events known to be true. The story is set many years before Hardy wrote it down. So it is possible this is a story, he first heard by word of mouth. Even if that is so the tale is likely to have been embellished. Since the events first occurred. Most of Hardy's writing was done in the form of work of fiction which occurred in realistic everyday setting.

It is a story and falls into the category of short stories. It was published in the book *Wessex tales* along with several other short stories of the realistic fiction style. Most especially the story could be considered a comedy. Several of the details of the story are humors which are set in contrast by the predictive setting of English Society. One might argue that the rigidity of the greater social contrast of the story makes their events all the more humors.

## **2. What are the conflicts in the story *The Three Strangers* by Thomas Hardy?**

Thomas Hardy was an English novelist, poet and short story writer. He was a Victorian realist in the tradition of George Eliot. He was influenced both in his novels and his poetry by Romanticism especially William Wordsworth. He had pessimistic views on life and love. He wrote in variety of genres from Epic drama to cheerful balled and he uses a meticulous description of events and characters that are not limited to humans. Even nature and animals play role in his works. He was highly critical of much in Victorian society, especially on the declining status of rural people in Britain.

Conflict is an essential element in the development of the story or plot. Conflict may be internal or external. Internal conflict is within the mind of the characters and external conflict is between two people or group. The major conflict in the story *The*

Three Strangers is man against society. The escaped criminals try to avoid capture while the guests work against him.

The conflict arises when the first stranger arrives. The suspicion of the cottage owner and guests grows as more strangers arrive during the night. Third stranger arrives and he has frightened look on his face. When the door opens, and then runs away. Everyone is on high alert. The report of a gunshot which lets people know there is an escaped criminal. He encourages those in the cottage to believe the third stranger is the criminal.

The third stranger ends up being the one to bring resolution to the conflict. He tells everyone he is the criminal's brother. He also reveals the first stranger is Timothy Summens, the thief.

### Check your progress

**Q. Complete the following sentences by choosing the correct alternatives from given below.**

1. What is the conflict of the story *The Three Strangers* by Thomas Hardy.  
a) Man verses Society                      b) Man verses Man  
c) Man verses Self                          d) Man verses fate
2. .... Support the criminal avoiding capture in the story *The Three Strangers*.  
a) The Villagers   b) his mother      c) His Son              d) the hangman
3. The people at the party mistakenly think the criminal is .....
- a) The fifty year old man                  b) Stranger I  
c) Stranger II                                  d) Stranger III
4. .... is constable in the story the story *The Three Strangers*.  
a) The fifty year old man                  b) Stranger I  
c) Stranger II                                  d) Stranger III
5. .... is the criminal in the story *The Three strangers*.  
a) The fifty year old man                  b) Stranger I



## 5) The Country of the Blind

H G Wells

### Introduction of the writer-

**H. G. Wells**, in full **Herbert George Wells**, (1866-1946) English novelist, journalist, sociologist, and historian best known for such Science Fiction novels as *The Time Machine* and *The War of the Worlds* and such comic novels as *Tono-Bungay* and *The History of Mr. Polly*. He was born in England. His parents were shopkeepers in Kent, England. His first novel, *The Time Machine* was an instant success and Wells produced a series of science fiction novels which pioneered our ideas of the future. His later work focused on satire and social criticism. He died in 1946. "The Country of the Blind" was first published in the April 1904 issue of the Strand Magazine and included in a 1911 collection of Wells' short stories, *The Country of the Blind and Other Stories*.

### Introduction of the Story-

The present story *The Country of the Blind* is H G Wells best known story dealing with blindness. This story not only hurts the pseudo-mentality but also tries to overcome its mental blindness. It is a meditation on the nature of power, culture, self-knowledge, and the purpose of life.

### Characters in the story-

- **Nunez**- a protagonist, mountaineer from Bogota
- **Yacob**- old blind man, father of Medina- sarote
- **Medina-saroté**- Youngest daughter of Yacob, falls in love with Nunez
- **Pedro**- blind young man, Yacob's nephew
- **Correa**- blind young man, friend of Pedro, investigate Nunez unshaven chin and soft hands.

### Critical summary of the story-

The country of the Blind is a mysterious mountain valley in the wildest wastes of Ecuador's Andes that was once open to all was plagued by an outbreak of "Mindobamba," a fictional disease that made everyone blind. One whole side of the old Arauca crest (a part of the fictional mountain) came crumbling down and cut off

the Country of the Blind forever; allowing for 15 generations of blind citizens to pass. A member of the country leaves the civilization to try and find God's help for their blindness, but instead of him returning an unwelcome outsider stumbles upon The Country of the Blind.

Nunez was a mountain guide. It happened that he went to guide a group of people from a camp over the mountains of South America in the winter, and he passed through an accident during the night. He fell from one of the highest mountains of the district and reached near a valley called the Country of the Blind and became unconscious. Luckily, his bones remained intact despite the accident. However, he felt some pain in his limbs when he returned to consciousness. Then, he tried to get up from where he was and went down. At last, he reached a place where there was no snow and fell asleep immediately while leaning against a large rock.

Afterwards, he awoke due to the singing of birds and discovered that he was at the foot of a huge cliff. Then, Nunez found a way to reach down the cliff and entered into the Country of the Blind. When he reached the land, the sun was rising. He found himself tired after the long struggle to reach the floor, so he sat down under the shade of a rock for some rest. He saw a village which was only one or two miles away from him. The appearance of the whole valley looked strange to him. For example, he looked at some houses and observed that their walls were odd for being painted strangely; therefore, the word, blind, came into his mind. The reason of oddness is that the paints of those walls were mixtures of different hues like irregular grey, red, and dark brown colours.

Then, he climbed down the rock and reached the village. After some time, he saw three strange men in the valley who were carrying buckets. They wore dresses of llama cloth, and their boots and belts were made up of leather. Nunez moved forward and shouted for them. His voice echoed in the valley. When these men looked around upon his shout in place of looking at him, Nunez thought about the word, blind, again. Also, he said to himself, "The fools must be blind." He, then, started walking towards them. The eyes of those men did not function for fourteen generations, but their ears were very sensitive. These people were blind because, in their village, a disease had emerged which made their ancestors blind several decades back. Their village was also a lost one because it had become separated from the outside world due to some fallen mountainside during an earthquake. So, they started feeling the presence of Nunez through his movements.

They had different perceptions after meeting him. One man said that he might be a ghost from the rocks. They were touching Nunez to understand his existence. He told them that he came from the country where men could see. These blind men did not know the meaning of sight. So, they got some confused and decided to take Nunez in front of their elders.

When Nunez arrived in front of the elders, an older person began to question him. Then, Nunez tried to explain many things to the elders like the mountains, sky, and sight, but those blind people could not understand his words and concepts. When he realized that they could not comprehend his explanations about the outside world and sight, then he sat to listen to their instructions. The oldest blind man explained life and religion to him. They also told him about the time divisions. For them, the time was divided into two sections, the warm and the cold. As they were blind, they didn't know the difference between the day and night.

They worked during the night when there was coldness in the atmosphere, and they slept during the day when there was warmness in the environment. Then, they gave Nunez llama's milk in a bowl and some rough and salty bread as food. They also led him away from the village to a lonely place where he could eat and sleep. However, Nunez did not sleep at all, and he started to consider himself as the king of the village. He was still thinking when the sunset.

Then, someone called Nunez from the village. Nunez tried to show him the power of sight by walking on the grass quietly, but he became amazed when the blind man heard the voice of his walk on the grass. The blind man stopped him from walking there because they did not allow walking on the grass. Many days passed, but Nunez remained a clumsy and useless stranger among those people. When he lost hopes to persuade them to believe in the existence of sight, he thought to use force. He picked up a spade in anger to hit a blind man when the blind people made fun of him, but he discovered soon that it was impossible for him to hit the blind person because of his/her extremely sensitive ears. Then, Nunez ran away from the place because he was feeling terrified as the blind citizens were aware of his misbehavior.

He stayed outside the village of the blind people for two days and nights without food and shelter. Finally, he changed his decision of rebellion and shouted for help. Then, blind people came to rescue him and after observing his acceptable behavior, they forgave him. They thought that Nunez misbehaved as a result of his stupidity



and unimportance in the village. Afterwards, he behaved according to the blind people's instructions.

In this way, Nunez became a citizen of the Country of the Blind. He had an aged master called Yacob who remained kind-hearted before getting annoyed. The old Yacob had the youngest daughter named Medina-sarote who was very beautiful. She used to listen to talks of Nunez about the sight and outer world with interest. She considered such conversations as products of his imagination. Both Medina and Nunez were in love with each other. They wanted to marry each other. One day, when everyone knew about their affair, they were against their marriage. Even, Yacob did not want his daughter to get married to Nunez because he thought that Nunez was a fool. However, Yacob agreed for this marriage on seeing his daughter sad because of his disagreement. The matter was presented in the council of elders, and one of the intelligent men presented an idea to cure Nunez so that he could behave normally according to the blind people.

The wise man of the council, who was a doctor among the blind people, suggested Yacob that Nunez could be normal if they could remove his eyes. At first, Nunez disagreed, but after listening to Medina's words that she loved him but considered his concept of sight as a part of his imagination, he agreed to lose his eyes for Medina. However, he was unsure about his decision. Nunez could not sleep for one week before the operation which aimed at changing his position from a low to a high level in the Country of the Blind. On the last morning, he went to a lonely place before the time of that operation to stay around the scene of greenery, but, then, he went on moving far away from the village. He thought to go into his own world where people could see. He kept on travelling the whole day in the hope of reaching his destination. In the evening, he laid on the snow with the desire for freedom. Although it was getting darker and colder, he was just smiling and staring the beautiful blue sky and did not move at all.

### **Important Broad question**

1. Write a note on character of Nunez?
2. What are the themes in the story of '*The country of the blind*'?

## 1. Write a note on character of Nunez?

H. G. Wells was British novelist. He was known as father of science-fiction. He was four times nominated for Nobel Prize. 'The country of the Blind' is one of Wells's most memorable short stories.

Nunez was the protagonist of the story. He was leading a climbing expedition to Mount Parascotpetl, one of the highest peaks in the Andes Mountains of South America. At that night he went out of his tent to tie a loose rope and didn't come back. He slips and falls down the far side of the mountain. He was lucky and even though he dropped hundreds of metres, his fall was broken by soft snow and trees, though he was not seriously injured. He finds a valley, cut off from the rest of the world on all sides by steep precipices.

He has discovered the fabled Country of the Blind. The isolated community lived over the years despite a disease that struck them early on, rendering all newborn blind. As the blindness slowly spread over the generations, their remaining senses sharpened, and by the time the last sighted villager had died, the community had fully adapted to life without sight.

Nunez move towards the valley and finds an unusual village with windowless houses and a network of paths, all bordered by grass. He discovers that everyone is blind, Nunez begins reciting to himself the refrain, "In the Country of the Blind the One-Eyed Man is King".

He realizes that he can teach and rule them, but the villagers have no concept of sight and do not understand his attempts to explain this fifth sense to them. Being frustrated, Nunez becomes angry but they calm him and he reluctantly submits to their way of life because returning to the outside world is impossible.

Nunez is assigned to work for a villager named Yacob, and becomes attracted to Yacob's youngest daughter, Medina-saroté. Nunez and Medina-saroté soon fall in love with one another, and having won her confidence, Nunez slowly starts trying to explain sight to her. Medina-saroté, however, simply dismisses it as his imagination.

When Nunez asks for her hand in marriage he is turned down by the village elders on account of his "unstable" obsession with "sight". The village doctor suggests that Nunez's eyes be removed, claiming that they are diseased and are affecting his brain. Nunez reluctantly consents to the operation because of his love

for Medina-saroté. But at sunrise on the day of the operation, while all the villagers are asleep, Nunez, the failed King of the Blind, sets off for the mountains (without provisions or equipment), hoping to find a passage to the outside world and escape the valley.

## **2. What are the themes in the story of ‘*The country of the blind*’?**

The Country of the Blind is a story written by H. G. Wells. It was an intriguing and provocative story about a man who inadvertently discovers some facts about human nature. The story is set in the Andes Mountain in Ecuador.

In the story The Country of the Blind comments on the disability, isolation, blindness. Theme of disability appears in two forms. In the real life situation disability of someone become a cause of inferiority in society. This theme of disability has been shown by character of Nunez and blind villagers. The blind people considered Nunez inferior to them. Correa, one of the blind after investigating Nunez eyes and hand informs elder villagers that he is newly formed; he stumbled when he walks and mingles words like see, sight, blind which mean nothing. According to them Nunez unable to perform action like blind villagers. On the other hand Nunez also considered blind person inferior to him because their blindness. He wanted to rule their land. He remembered old sayings that, ‘In the country of the blind one-eyed man is king’.

In the story Wells tries to convey a certain message. The theme of Disability/ Blindness & how men are difficulty adapting to change. In the story Nunez attempts to convince the blind villagers on the existence of sight but it fails. The villagers are not willing to accept the truth and have difficulty to adapt the truth. The words like see, sight, blind are not existed in the world. By describing eyes as queer thing they show their narrow mindedness. Nunez tells them about the beauty of the nature, he describes the beautiful things in the valley but blind villagers believe that his views are ridiculous and unrealistic. Nunez tries to educate the villagers on what is in outer modern world, but they just neglect it. Through their reaction writer clearly shows how difficult to them to adopt new to change.

**Check your progress**

**Q. Complete the following sentences by choosing the correct alternatives from given below**

1. The story 'The country of the Blind' first published in the year .....  
a) 1912            b) 1904            c) 1915            d) 1914
2. 'The Country of the Blind' wells best known story dealing with .....  
a) love            b) kindness            c) blindness            d) dumbness
3. Nunez, the hero the story told to first three blind men that, he comes from city of ...  
a) England            b) Utopia            c) Bromley            d) Bogota
4. Nunez was sent to work as a servant for a man called .....  
a) Pedro            b) Yacob            c) Correa            d) Bingley
5. .... was the only one who would listen to him. She thought his stories about sight were beautiful.  
a) Yacob            b) Pedro            c) Medina-sarote            d) Correa
6. Nunez strange .....was made him different and what seemed to be the cause of all his crazy talk and unhappiness.  
a) ears            b) moving eyes            c) nose            d) head
7. The word "blind" came up to the top of his thoughts, "The .....must be blind," Nunez said.  
a) fools            b) mad            c) clever            d) poor
8. According to country's Doctor, Nunez's problem could be cured and he could perfectly sane after.....  
a) Making him King            b) removal of teeth  
c) removal of eyes            d) marriage with medina-sarote
9. They gave Nunez .....milk in a bowl and some rough and salty bread as food.  
a) cow's            b) Ilama's            c) Camel's            d) goat's

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

## 6) Who Killed Zebedee?

Wilkie Collins

### Introduction of the writer-

Wilkie Collins (1824-1889) was an English novelist, short story writer and playwright. He is called the first modern English detective novelist. He is best known for his novels *The Women in White* (1859) and *The Moonstone* (1868). He has developed the genre of detective novel.

He was born on 8<sup>th</sup> January 1824 at Marylebone, London. His full name was William Wilkie Collins. He was born in the family of painters. His father was well known academician and painter. He grew up in Italy and France. He learned French and Italian. He started his literary career with the novel *Antonina* in 1850. His meeting with Charles Dickens is one of the important events in his life. Some of the early works of Collins appeared in Charles Dicken's Journals. Both collaborated on writing drama and fiction. He achieved financial stability with his publications. He became addict during that time. Later on his writing quality declined with his health. He was not happy with his marriage or family life. He died on 23 September 1889 at the age of 65.

### Introduction of the Story –

The Present story *Who Killed Zebedee?* is a short detective story. It was first published under the alternate title "The Policeman & The Cook" in serial form in 1881. The story is about a young wife who is convinced that while sleepwalking she has murdered her own husband, John Zebedee. The narrator who is a young police constable and the cook from the couple's final lodgings attempt to uncover the truth. The writer has used flashback technique to reveal the story.

The story *Who Killed Zebedee?* is largely classified as a [melodrama](#). It introduced some now-iconic elements of modern detective fiction. Wilkie Collins was undisputed master of 'sensation fiction'. He was also a remarkable chronicler of the dark underside to Victorian London. His short stories of murder and suspense are perfect examples of his craft. Settling himself in front of the station fire, a young policeman is little prepared for the account of bloody murder that will be relayed that night. For it seems that Mrs. Crosscapel's lodging-house is a place of dark secrets and buried passions - emotions that will soon cloud even his own judgment. Compare

with the other short stories, 'Who Killed Zebedee?' is a brilliant and highly original tale of horror and the macabre.

#### **Characters in the story –**

- **The Narrator-** An unnamed police constable.
- **Priscilla Thurlby** - The attractive, young cook at the Zebedee's lodgings and the young constable's romantic interest.
- **John Zebedee-** The victim, a young newlywed.
- **Mrs. Zebedee-** The widow, a young woman reportedly very much in love with her husband, who is a suspect in his death due to her frequent bouts of somnambulism.
- **Miss Mybus-** A reclusive old woman interviewed by the police who, literally, refuse to be seen.
- **Mr. Garfield-** An old bachelor who works for the merchant's office.
- **Mr. Deluc-** A Creole from Martinique, Mr. Deluc is a cigar agent and the young constable's primary suspect.
- **Mrs. Crosscapel-** Joint-owner of the lodging house.
- **Mr. Scorrier-** A cutler.

#### **Outline Summary of the story**

A young unnamed police constable is the narrator of the story. He is near about 25 years old. He was working in London Police force. The story opens with a direct address to the readers by an unnamed narrator. The narrator is a Roman Catholic and he is on his deathbed. He feels compelled to make a confession to the readers about his involvement in an unsolved murder case back when he was still a young police constable in London.

The recounting of the death of Mr. Zebedee opens with a distraught young woman, Priscilla Thurlby, the cook at the Zebedee's boarding house. She rushed into the police station with a blood-curdling scream. Priscilla informs the skeptical assembly that, "A young woman has murdered her husband in the night!" While the police initially believe the young woman to be intoxicated, they eventually visit the

boarding house to find that a young, married man has been stabbed in the back with a knife.

The police immediately begin an inspection of the scene of the crime. Mrs. Crosscapel was the landlady and owner of the lodging. Priscilla Thurlby was the young and beautiful cook in Mrs. Crosscapel's lodging. Miss Mybus was parlor lodger. Mr. Barfield, an old bachelor, employed in a merchant's office was living on first floor. Mr. John Zebedee, who was murdered and his wife was living on second floor. Mr. Deluc, a cigar agent was living in the back room. He was Creole gentleman from Martinique. Mr. and Mrs. Crosscapel were living in the front garret and the cook and housemaid in back garret.

The lodgers of the boarding house are interviewed, all of whom prove to be eccentric, however, during the interviews, the young constable and his fellow officers become increasingly suspicious of Mr. Deluc, a smarmy cigar agent, who had made repeated amorous advances towards Mrs. Zebedee. Unfortunately, this suspicion is confounded by Mrs. Zebedee, who is positive she has killed her husband in her sleep.

Mrs. Zebedee confessed that she has killed her husband in sleep. But she was mentally shocked. Mrs. Zebedee was a sleepwalker. She was reading a book *The World of Sleep*. It was a story about a young woman who had murdered her husband in her sleep before falling asleep on the night her husband was murdered. The police suspect the real answer might hinge on the half-inscribed knife, "*To John Zebedee-*" still wedged in Zebedee's back, but a preliminary search reveals nothing.

After several false leads, interest in the case wanes, until the police and the public abandon the case entirely. The authority at the treasury offered a reward of a hundred pounds for the necessary information. Nobody came to give information and claim reward. Finally, the young constable is the only one left with a vested interest. Over the course of the investigation, the constable falls in love with Priscilla Thurlby, and proposes marriage. Priscilla rejects him on the basis of their both being working class and unable to afford a marriage. The constable become convinced that if he can solve the case, they can have their marriage and so Priscilla acquiesces and invites him home to her village to meet her family.

On the way to Priscilla's country home, the constable is detained by an incompetent railroad station attendant and ends up temporarily stranded in the town of Waterbank. As he waits for the next train, he notices a shop front, James Wycomb,

Cutler etc., and begins to wonder whether the London police have fully exhausted all cutlers in their investigation. Mr. Scorrier was the owner of the shop. He had photo of a knife used in murder of Mr. Zebedee. The inscription on the knife was incomplete. He make enquiry about the knife and incomplete inscription. He found in old notebook the complete inscription as “To John Zebedee. From Priscilla Thurlby”. He took the handwritten inscription from that old notebook. From this information the name of murdered revealed.

He went to meet Priscilla Thurlby and asked for marriage. He burned the page of inscription which was the important evidence. She also confesses the crime of committing murder of Mr. Zebedee. The narrator told that since then he had never heard about her. The discovery the constable makes inside brings the case to its dramatic conclusion.

### **Important Broad Questions**

#### **1. Write a note on the character of the Narrator.**

Wilkie Collins was an English novelist, short story writer and playwright. He is called the first modern English detective novelist. He has developed the genre of detective novel. The story *Who Killed Zebedee?* is largely classified as a [melodrama](#). It was first published under the alternate title "*The Policeman & The Cook*" in serial form in 1881. The story is about a young wife who is convinced that while sleepwalking she has murdered her own husband, John Zebedee. The narrator who is a young police constable and the cook from the couple's final lodgings attempt to uncover the truth. The writer has used flashback technique to reveal the story.

The narrator is unnamed character in the story. He is the most important character in the story because he solved murder mystery. The writer has used flashback technique to reveal the story. He is a young police constable. He is near about 25 years old. He was working in London Police force. The story opens with a direct address to the readers by the narrator. The narrator is a Roman Catholic and he is on his deathbed. He feels compelled to make a confession to the readers about his involvement in an unsolved murder case back when he was still a young police constable in London.

A young woman came into the police station and informed about the murder of Mr. Zebedee. The police initially believe the young woman to be intoxicated; they eventually visit the boarding house to find that a young, married man has been



stabbed in the back with a knife. The police reported the complaint and the narrator visited the spot of murder. The lodgers of the boarding house are interviewed, all of whom prove to be eccentric, however, during the interviews, the young constable and his fellow officers become increasingly suspicious of Mr. Deluc, a smarmy cigar agent, who had made repeated amorous advances towards Mrs. Zebedee. Unfortunately, this suspicion is confounded by Mrs. Zebedee, who is positive she has killed her husband in her sleep.

The narrator is the only one left with a vested interest because after several false leads, interest in the case wanes, until the police and the public abandon the case entirely. Over the course of the investigation, the constable falls in love with Priscilla Thurlby, and proposes marriage. Priscilla rejects him on the basis of their both being working class and unable to afford a marriage. The constable become convinced that if he can solve the case, they can have their marriage and so Priscilla acquiesces and invites him home to her village to meet her family.

The narrator is on the way to Priscilla's country home. He is detained by an incompetent railroad station attendant and ends up temporarily stranded in the town of Waterbank. As he waits for the next train, he notices a shop front, James Wycomb, Cutler etc., and begins to wonder whether the London police have fully exhausted all cutlers in their investigation. Mr. Scorrier was the owner of the shop. He had photo of a knife used in murder of Mr. Zebedee. The inscription on the knife was incomplete. He make enquiry about the knife and incomplete inscription. He found in old notebook the complete inscription as "To John Zebedee. From Priscilla Thurlby". He took the handwritten inscription from that old notebook. From this information the name of murdered revealed.

At the end of the story narrator went to meet Priscilla Thurlby. He burned the page of inscription which was the important evidence of murder. She also confesses the crime of committing murder of Mr. Zebedee. The narrator told that since then he had never heard about her. The discovery of the narrator brings the case to its dramatic conclusion.

## 2. Discuss the mystery of Zebedee's murder?

Wilkie Collins is called the first modern English detective novelist. He was an English novelist, short story writer and playwright. He has developed the genre of detective novel. The story *Who Killed Zebedee?* is largely classified as a [melodrama](#). The story is about a young wife who is convinced that while sleepwalking she has murdered her own husband, John Zebedee. The narrator who is a young police constable and the cook from the couple's final lodgings attempt to uncover the truth. The writer has used flashback technique to reveal the story.

The story belongs to the genre of detective stories. It was first published under the alternate title "*The Policeman & The Cook*" in serial form in 1881. The writer has used flashback techniques to reveal the mystery of murder. The narrator is a young police constable. He is near about 25 years old. He was working in London Police force. A young woman came into the police station and informed about the murder of Mr. Zebedee. The police initially believe the young woman to be intoxicated; they eventually visit the boarding house to find that a young, married man has been stabbed in the back with a knife.

The police reported the complaint and the narrator visited the spot of murder. The lodgers of the boarding house are interviewed, all of whom prove to be eccentric, however, during the interviews, the young constable and his fellow officers become increasingly suspicious of Mr. Deluc, a smarmy cigar agent, who had made repeated amorous advances towards Mrs. Zebedee. Unfortunately, this suspicion is confounded by Mrs. Zebedee, who is positive she has killed her husband in her sleep.

The police started to make investigation. After several false leads, interest in the case wanes, until the police and the public abandon the case entirely. The authority at the treasury offered a reward of a hundred pounds for the necessary information. Nobody came to give information and claim reward. Finally, the young constable is the only one left with a vested interest.

The narrator continued the investigation. Over the course of the investigation, the constable falls in love with Priscilla Thurlby, and proposes marriage. Priscilla rejects him on the basis of their both being working class and unable to afford a marriage. The constable become convinced that if he can solve the case, they can have their marriage and so Priscilla acquiesces and invites him home to her village to meet her family.

The narrator is on the way to Priscilla's country home. He is detained by an incompetent railroad station attendant and ends up temporarily stranded in the town of Waterbank. As he waits for the next train, he notices a shop front, James Wycomb, Cutler etc., and begins to wonder whether the London police have fully exhausted all cutlers in their investigation. Mr. Scorrier was the owner of the shop. He had photo of a knife used in murder of Mr. Zebedee. The inscription on the knife was incomplete. He make enquiry about the knife and incomplete inscription. He found in old notebook the complete inscription as "To John Zebedee. From Priscilla Thurlby". He took the handwritten inscription from that old notebook. From this information the name of murdered revealed.

Finally the story narrator went to meet Priscilla Thurlby. He burned the page of inscription which was the important evidence of murder. She also confesses the crime of committing murder of Mr. Zebedee. The narrator told that since then he had never heard about her. The discovery of the narrator brings the case to its dramatic conclusion.

### Exercise

1. Discuss the character of the Priscilla Thurlby in the story.
2. Comment on the ending of the story.
3. Significance of the title *Who killed Zebedee?*
4. Write a note on the character of Mrs. Crosscapel.

### Check your progress

**Q. Complete the following sentences by choosing the correct alternatives from given below.**

1. The story 'Who killed Zebedee?' was first published in the year .....  
a) 1881                      b) 1884                      c) 1890                      d) 1886
2. The alternate title of the story *Who killed Zebedee?* is .....  
a) The Policeman                      b) The Policeman & The Cook  
c) The Cook                      d) Mrs. Crosscaple
3. The narrator of the story is .....

- a) Cook            b) Cigar Agent    c) Policeman    d) Inspector
4. .... was the cook in Mrs. Crosscapel's lodging house.
- a) Priscilla Thurlby                      b) Miss Mybus  
c) Mrs. Zebedee                              d) Mrs. Deluc
5. The police has suspect on ..... for the murder of Zebedee.
- a) Mr. Deluc    b) Mr. Barfield    c) Mrs. Zebedee    d) Priscilla Thurlby
6. .... weapon is used to murder Zebedee.
- a) Gun            b) poison            c) Knife                      d) stick
7. During the investigation, the narrator was falls in love with.....
- a) Priscilla Thurlby                      b) Miss Mybus  
c) Mrs. Zebedee                              d) Mrs. Crosscapel
8. .... Has found out the truth of Zebedee's murder.
- a) Inspector                                      b) the narrator  
c) Mrs. Crosscapel                              d) Priscilla Thurlby
9. .... was the real murderer of Zebedee.
- a) Mrs. Zebedee                                      b) Miss Mybus  
c) Mrs. Crosscapel                              d) Priscilla Thurlby

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

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## Unit-4

### Victorian and Early Modern Poetry (Selected Poems)

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#### Contents

- 4.0 Objective
- 4.1 Introduction
- 4.2 Lord Alfred Tennyson
  - 4.2.1 *Ulysses*
  - 4.2.2 *Charge of Light Brigade*
- 4.3 Robert Browning
  - 4.3.1 *My Last Duchess*
- 4.4 Dante Gabriel Rossetti
  - 4.4.1 *The Blessed Damozel*
- 4.5 D. G. Rossetti
  - 4.5.1 *Pied Beauty*
- 4.6 W. B. Yeats
  - 4.6.1 *Sailing to Byzantium*
- 4.7 Rupert Brook
  - 4.7.1 *The Soldier*
- 4.8 Siegfried Sassoon
  - 4.8.1 *The Christ and Soldier*
- 4.9 Wilfred Owen
  - 4.9.1 *Dulceet Decorumest*
- 4.10 Summary
- 4.11. Terms to Remember
- 4.12 Answers to check your progress
- 4.13 Exercises
- 4.14 Reference for further study

#### 4.0 Objective:

After studying this unit you will be able to:

- Understand the characteristics of Victorian Poetry and Early Modern Poetry.
- Explain Victorian sonnets and Early Modern poems
- Find relationship between Victorian Poetry and Early Modern Poetry.

#### 4.1 Introduction:

The previous unit deals with Victorian and Early Modern Short Story Epic tradition and the short stories of Rudyard Kipling's *They*, Joseph Conrad's *The Secret Sharer*, Robert Louis Stevenson's *The Body Snatcher*, Thomas Hardy's *The Three Strangers*, H. G. Wells' *The Country of The Blind* and Wilkie Collins' *Who Killed Zebedee*. The present unit deals with Victorian Poetry and Early Modern Poetry. Poetry written in England during the reign of Queen Victoria (1837-1901) may be referred to as Victorian poetry. Following Romanticism, Victorian poets continued many of the previous era's main themes, such as religious skepticism and valorization of the artist as genius; but Victorian poets also developed a distinct sensibility. The writers of this period are known for their interest in verbal embellishment, mystical interrogation, brooding skepticism, and whimsical nonsense. The most prolific and well-regarded poets of the age included Alfred, Lord Tennyson, Robert Browning, Elizabeth Barrett Browning, Matthew Arnold, Gerard Manley Hopkins, and Oscar Wilde. Browse more Victorian poets. The most striking thing in twentieth-century English literature is the revolution in poetic taste and practice. Various movements and changes had a greater influence upon modern poetry. Though poets are often influenced by each other and sometimes, share a common outlook, their style and the ways of writing differ from each other. So modern poetry is essentially a private art form and it contains very much a story of individual poets. When the World War I came in 1914, the poets' minds were filled with heroic and nationalistic feelings. Their poems gave a romantic and patriotic view. Rupert Brooke wrote representative poems giving a traditional view of war. His five war sonnets represent the romantic and enthusiastic feelings of the people. But in the later poets, we see the sad realities of war. The poets of the World War II were very different. As many people had suffered the darker side of life during the after-war period, they did not have the same hope and enthusiasm. These poets often

showed a sense of tiredness and a sense of helplessness. The language was also plain and simple. Some of the poets of World War II were Sidney Keyes, Alun Lewis, Roy Fuller and Keith Douglas.

## 4.2 Lord Alfred Tennyson: *Ulysses*, *Charge of Light Brigade*

Lord Alfred Tennyson (6 August 1809 – 6 October 1892) was a British poet. He was the Poet Laureate of Great Britain and Ireland during much of Queen Victoria's reign and remains one of the most popular British poets. In 1829, Tennyson was awarded the Chancellor's Gold Medal at Cambridge for one of his first pieces, *Timbuktu*. He published his first solo collection of poems, *Poems Chiefly Lyrical* in 1830. *Claribel* and *Mariana*, which remain some of Tennyson's most celebrated poems, were included in this volume. Although decried by some critics as overly sentimental, his verse soon proved popular and brought Tennyson to the attention of well-known writers of the day, including Samuel Taylor Coleridge. Tennyson's early poetry, with its medievalism and powerful visual imagery, was a major influence on the Pre-Raphaelite Brotherhood.

Tennyson also excelled at penning short lyrics, such as *Break, Break, Break*, *The Charge of the Light Brigade*, *Tears, Idle Tears*, and *Crossing the Bar*. Much of his verse was based on classical mythological themes, such as *Ulysses*. *In Memoriam* was written to commemorate his friend Arthur Hallam, a fellow poet and student at Trinity College, Cambridge, after he died of a stroke at the age of Tennyson also wrote some notable blank verse including *Idylls of the King*, *Ulysses*, and *Tithonus*. During his career, Tennyson attempted drama, but his plays enjoyed little success.

### 4.2.1 *Ulysses*

In this poem, written in 1833 and revised for publication in 1842, Tennyson reworks the figure of Ulysses by drawing on the ancient hero of Homer's *Odyssey* (*Ulysses* is the Roman form of the Greek *Odysseus*) and the medieval hero of Dante's *Inferno*. Homer's Ulysses, as described in Scroll XI of the *Odyssey*, learns from a prophecy that he will take a final sea voyage after killing the suitors of his wife Penelope. The details of this sea voyage are described by Dante in Canto XXVI of the *Inferno*: Ulysses finds himself restless in Ithaca and driven by "the longing I had to gain experience of the world." Dante's Ulysses is a tragic figure who dies while sailing too far in an insatiable thirst for knowledge. Tennyson combines these two accounts by having Ulysses make his speech shortly after

returning to Ithaca and resuming his administrative responsibilities, and shortly before embarking on his final voyage.

However, this poem also concerns the poet's own personal journey, for it was composed in the first few weeks after Tennyson learned of the death of his dear college friend Arthur Henry Hallam in 1833. Like *In Memoriam*, then, this poem is also an elegy for a deeply cherished friend. Ulysses, who symbolizes the grieving poet, proclaims his resolution to push onward in spite of the awareness that "death closes all" (line 51). As Tennyson himself stated, the poem expresses his own "need of going forward and braving the struggle of life" after the loss of his beloved friend Hallam.

The poem's final line, "to strive, to seek, to find, and not to yield," came to serve as a motto for the poet's Victorian contemporaries. The hero of the poem longs to flee the tedium of daily life "among these barren crags" (line 2) and to enter a mythical dimension "beyond the sunset, and the baths of all the western stars" (lines 60–61). As such, he was a model of individual self-assertion and the Romantic rebellion against bourgeois conformity. Thus for Tennyson's immediate audience, the figure of Ulysses held not only mythological meaning, but stood as an important contemporary cultural icon as well.

*Ulysses*, like many of Tennyson's other poems, deals with the desire to reach beyond the limits of one's field of vision and the mundane details of everyday life. Ulysses is the antithesis of the mariners in *The Lotos-Eaters*, who proclaim "we will no longer roam" and desire only to relax amidst the Lotos fields. In contrast, Ulysses "cannot rest from travel" and longs to roam the globe (line 6). Like the Lady of Shallot in the poem *The Lady of Shallot*, who longs for the worldly experiences she has been denied, Ulysses hungers to explore the untraveled world.

As in all dramatic monologues, here the character of the speaker emerges almost unintentionally from his own words. Ulysses' incompetence as a ruler is evidenced by his preference for potential quests rather than his present responsibilities. He devotes a full 26 lines to his own egotistical proclamation of his zeal for the wandering life, and another 26 lines to the exhortation of his mariners to roam the seas with him. However, he offers only 11 lines of lukewarm praise to his son concerning the governance of the kingdom in his absence, and a mere two words



about his aged wife, Penelope. Thus, the speaker's own words betray his abdication of responsibility and his specificity of purpose.

### **Summary**

Ulysses (Odysseus) declares that there is little point in his staying home "by this still hearth" with his old wife Penelope, doling out rewards and punishments for the unnamed masses who live in his kingdom. Still speaking to himself he proclaims that he "cannot rest from travel" but feels compelled to live to the fullest and swallow every last drop of life. He has enjoyed all his experiences as a sailor who travels the seas, and he considers himself a symbol for everyone who wanders and roams the earth. His travels have exposed him to many different types of people and ways of living. They have also exposed him to the "delight of battle" while fighting the Trojan War with his men. Ulysses declares that his travels and encounters have shaped who he is: "I am a part of all that I have met," he asserts. And it is only when he is traveling that the "margin" of the globe that he has not yet traversed shrinks and fade, and cease to drive him.

Ulysses declares that it is boring to stay in one place, and that to remain stationary is to rust rather than to shine; to stay in one place is to pretend that all there is to life is the simple act of breathing, whereas he knows that in fact life contains much novelty, and he longs to encounter this. His spirit yearns constantly for new experiences that will broaden his horizons; he wishes "to follow knowledge like a sinking star" and forever grow in wisdom and in learning. Ulysses now speaks to an unidentified audience concerning his son Telemachus, who will act as his successor while the great hero resumes his travels. He says, "This is my son, mine own Telemachus, to whom I leave the scepter and the isle." He speaks highly but also patronizingly of his son's capabilities as a ruler, praising his prudence, dedication, and devotion to the gods. Telemachus will do his work of governing the island while Ulysses will do his work of traveling the seas: "He works his work, I mine."

In the final stanza, Ulysses addresses the mariners with whom he has worked, traveled, and weathered life's storms over many years. He declares that although he and they are old, they still have the potential to do something noble and honorable before "the long day wanes." He encourages them to make use of their old age because "it is not too late to seek a newer world." He declares that his goal is to sail

onward “beyond the sunset” until his death. Perhaps, he suggests, they may even reach the “Happy Isles,” or the paradise of perpetual summer described in Greek mythology where great heroes like the warrior Achilles were believed to have been taken after their deaths. Although Ulysses and his mariners are not as strong as they were in youth, they are “strong in will” and are sustained by their resolve to push onward relentlessly: “To strive, to seek, to find, and not to yield.”

#### **4.2.2 Charge of Light Brigade**

*The Charge of the Light Brigade* recalls a disastrous historical military engagement that took place during the initial phase of the Crimean War fought between Turkey and Russia in 1854-56. Under the command of Lord Raglan, British forces entered the war in September 1854 to prevent the Russians from obtaining control of the important sea routes through the Dardanelles. From the beginning, the war was plagued by a series of misunderstandings and tactical blunders, one of which serves as the subject of this poem. On October 25, 1854, as the Russians were seizing guns from British soldiers, Lord Raglan sent desperate orders to his Light Cavalry Brigade to fend off the Russians. Finally, one of his orders was acted upon, and the brigade began charging but in the wrong direction. Over 650 men rushed forward, and well over 100 died within the next few minutes. As a result of the battle, Britain lost possession of the majority of its forward defenses and the only metaled road in the area.

In the 21st century, the British involvement in the Crimean War is dismissed as an instance of military incompetence; we remember it only for the heroism displayed in it by Florence Nightingale, the famous nurse. However, for Tennyson and most of his contemporaries, the war seemed necessary and just. He wrote this poem as a celebration of the heroic soldiers in the Light Brigade who fell in service to their commander and their cause. The poem glorifies war and courage, even in cases of complete inefficiency and waste.

Unlike the medieval and mythical subject of *The Lady of Shallot* or the deeply personal grief of *Tears, Idle Tears*, this poem instead deals with an important political development in Tennyson’s day. As such, it is part of a sequence of political and military poems that Tennyson wrote after he became Poet Laureate of England in 1850, including *Ode on the Death of the Duke of Wellington* (1852) and *Riflemen*,

*Form* (1859). These poems reflect Tennyson's emerging national consciousness and his sense of compulsion to express his political views.

This poem is effective largely because of the way it conveys the movement and sound of the charge via a strong, repetitive falling meter: "Half a league, half a league / half a league onward." The plodding pace of the repetitions seems to subsume all individual impulsiveness in ponderous collective action. The poem does not speak of individual troops but rather of "the six hundred" and then "all that was left of them." Even Lord Raglan, who played such an important role in the battle, is only vaguely referred to in the line "someone had blundered."

Interestingly, Tennyson omitted this critical and somewhat subversive line in the 1855 version of this poem, but the writer John Ruskin later convinced him to restore it for the sake of the poem's artistry. Although it underwent several revisions following its initial publication in 1854, the poem as it stands today is a moving tribute to courage and heroism in the face of devastating defeat.

This poem is comprised of six numbered stanzas varying in length from six to twelve lines. Each line is in iambic pentameter, which means it has two stressed syllables; moreover, each stressed syllable is followed by two unstressed syllables, making the rhythm dactylic. The use of "falling" rhythm, in which the stress is on the first beat of each metrical unit, and then "falls off" for the rest of the length of the meter, is appropriate in a poem about the devastating fall of the British brigade.

The rhyme scheme varies with each stanza. Often, Tennyson uses the same rhyme and occasionally even the same final word for several consecutive lines: "Flashed all their sabres bare / Flashed as they turned in air / Sab'ring the gunners there." The poem also makes use of anaphora, in which the same word is repeated at the beginning of several consecutive lines: "Cannon to right of them / Cannon to left of them / Cannon in front of them." Here the method creates a sense of unrelenting assault; at each line our eyes meet the word "cannon," just as the soldiers meet their flying shells at each turn.

### **Summary**

The poem tells the story of a brigade consisting of 600 soldiers who rode on horseback into the valley of death for half a league about one and a half miles. They were obeying a command to charge the enemy forces that had been seizing their guns. Not a single soldier was discouraged or distressed by the command to charge

forward, even though all the soldiers realized that their commander had made a terrible mistake that is someone had blundered. The role of the soldier is to obey and “not to make reply...not to reason why,” so they followed orders and rode into the valley of death. The 600 soldiers were assaulted by the shots of shells of canons in front and on both sides of them. Still, they rode courageously forward toward their own deaths: “Into the jaws of Death / Into the mouth of hell / Rode the six hundred.”

The soldiers struck the enemy gunners with their unsheathed swords and charged at the enemy army while the rest of the world looked on in wonder. They rode into the artillery smoke and broke through the enemy line, destroying their Cossack and Russian opponents. Then they rode back from the offensive, but they had lost many men so they were “not the six hundred” any more. Canons behind and on both sides of the soldiers now assaulted them with shots and shells. As the brigade rode “back from the mouth of hell,” soldiers and horses collapsed; few remained to make the journey back. The world marveled at the courage of the soldiers; indeed, their glory is undying: the poem states these noble 600 men remain worthy of honor and tribute today.

### Section I Self-assessment questions

**A) Choose the correct alternative from the ones given below each of the following sentences.**

- 1) *In Memoriam* was written to commemorate Tennyson’s friend -----.
  - a) Arthur Hallam
  - b) Browning
  - c) T. S. Eliot
  - d) Matthew Arnold
- 2) The name of Ulysses’ wife is -----.
  - a) Diana
  - b) Helen
  - c) Tithonus
  - d) Penelope
- 3) Ulysses speaks to an unidentified audience concerning his son -----.
  - a) Paris
  - b) Arthur
  - c) Telemachus
  - d) Hercules
- 4) The Crimean War fought between Turkey and Russia during -----.
  - a) 1754-56
  - b) 1854-56



course of his monologue, the speaker reveals what this situation is, as well as the setting of the situation and to whom he is speaking. Of greatest interest, however, is what he reveals about his own motives and personality. Often the speaker, while trying to justify himself to his listeners, actually reveals the faults of his character to the reader. Such works as *My Last Duchess*, *Soliloquy of the Spanish Cloister*, and *The Bishop Orders His Tomb* are poems in which the reader is given the pleasure of discovering more about the speaker than he understands about himself.

Though in the early stages of his career Browning's poetic reputation was far less than that of his wife, by 1870 he had achieved equal status with the famous poet Alfred, Lord Tennyson (1809–1892). The energy and roughness of Browning's poetry, however, contrasts sharply with the melancholy and polish of Tennyson's. Today, through his influence on Ezra Pound and T. S. Eliot, Browning seems the most modern and enduring of all the mid-Victorian poets.

Browning died at his son's home in Venice, Italy, on December 12, 1889. In the "Epilogue" to his last collection of lyrics, Browning described himself as "One who never turned his back but marched breast forward,/ Never doubted clouds would break." He was buried in Westminster Abbey.

#### **4.3.1 *My Last Duchess***

Browning has more in mind than simply creating a colorful character and placing him in a picturesque historical scene. Rather, the specific historical setting of the poem harbors much significance: the Italian Renaissance held a particular fascination for Browning and his contemporaries, for it represented the flowering of the aesthetic and the human alongside, or in some cases in the place of, the religious and the moral. Thus the temporal setting allows Browning to again explore sex, violence, and aesthetics as all entangled, complicating and confusing each other: the lushness of the language belies the fact that the Duchess was punished for her natural sexuality. The Duke's ravings suggest that most of the supposed transgressions took place only in his mind. Like some of Browning's fellow Victorians, the Duke sees sin lurking in every corner. The reason the speaker here gives for killing the Duchess truly differs from that given by the speaker of *Porphyria's Lover* for murder Porphyria; however, both women are nevertheless victims of a male desire to inscribe and fix female sexuality. The desperate need to do this mirrors the efforts of Victorian society to mold the sexual behavior and otherwise go for individuals. For

people confronted with an increasingly complex and anonymous modern world, this impulse comes naturally: to control would seem to be to conserve and stabilize. The Renaissance was a time when morally dissolute men like the Duke exercised absolute power, and as such it is a fascinating study for the Victorians: works like this imply that, surely, a time that produced magnificent art like the Duchess's portrait couldn't have been entirely evil in its allocation of societal control given though it put men like the Duke in power.

A poem like *My Last Duchess* deliberately engages its readers on a psychological level. Because we hear only the Duke's musings, we must piece the story together ourselves. Browning forces his reader to become involved in the poem in order to understand it, and this adds to the fun of reading his work. It also forces the reader to question his or her own response to the subject portrayed and the method of its portrayal. We are forced to consider, which aspect of the poem dominates: the horror of the Duchess's fate, or the beauty of the language and the powerful dramatic development? Thus by posing this question the poem firstly tests the Victorian reader's response to the modern world it asks, Has everyday life made you numb yet? and secondly asks a question that must be asked of all art it queries, Does art have a moral component, or is it merely an aesthetic exercise? In these latter considerations Browning prefigures writers like Charles Baudelaire and Oscar Wilde.

*My Last Duchess* comprises rhyming pentameter lines. The lines do not employ end-stops; rather, they use *enjambment* that is, sentences and other grammatical units do not necessarily conclude at the end of lines. Consequently, the rhymes do not create a sense of closure when they come, but rather remain a subtle driving force behind the Duke's compulsive revelations. The Duke is quite a performer: he mimics others' voices, creates hypothetical situations, and uses the force of his personality to make horrifying information seem merely colorful. Indeed, the poem provides a classic example of a dramatic monologue: the speaker is clearly distinct from the poet; an audience is suggested but never appears in the poem; and the revelation of the Duke's character is the poem's primary aim.

### **Summary**

This poem is loosely based on historical events involving Alfonso, the Duke of Ferrara, who lived in the 16th century. The Duke is the speaker of the poem, and tells us he is entertaining an emissary who has come to negotiate the Duke's marriage that

he has recently been widowed. And he was also making plan to marry the daughter of another powerful family. As he shows the visitor through his palace, he stops before a portrait of the late Duchess, apparently a young and lovely girl. The Duke begins reminiscing about the portrait sessions, then about the Duchess herself. His musings give way to a diatribe on her disgraceful behavior: he claims she flirted with everyone and did not appreciate his gift of a nine-hundred-years- old name. As his monologue continues, the reader realizes with ever-more chilling certainty that the Duke in fact caused the Duchess's early demise: when her behavior escalated, "[he] gave commands; / Then all smiles stopped together." Having made this disclosure, the Duke returns to the business at hand: arranging for another marriage, with another young girl. As the Duke and the emissary walk leave the painting behind, the Duke points out other notable artworks in his collection.

The dramatic monologue verse form allowed Browning to explore and probe the minds of specific characters in specific places struggling with specific sets of circumstances. In *The Ring and the Book*, Browning tells a suspenseful story of murder using multiple voices, which give multiple perspectives and multiple versions of the same story. Dramatic monologues allow readers to enter into the minds of various characters and to see an event from that character's perspective. Understanding the thoughts, feelings, and motivations of a character not only gives readers a sense of sympathy for the characters but also helps readers understand the multiplicity of perspectives that make up the truth. In effect, Browning's work reminds readers that the nature of truth or reality fluctuates, depending on one's perspective or view of the situation. Multiple perspectives illustrate the idea that no one sensibility or perspective sees the whole story and no two people see the same events in the same way. Browning further illustrated this idea by writing poems that work together as companion pieces, such as *Fra Lippo Lippi* and *Andrea del Sarto*. Poems such as these show how people with different characters respond differently to similar situations, as well as depict how a time, place, and scenario can cause people with similar personalities to develop or change quite dramatically.

## **Section II Self-assessment questions**

**A) Choose the correct alternative from the ones given below each of the following sentences.**

- 1) ----- is the Duke arranging in *My Last Duchess*.



- a) The Duchess's funeral                      b) The painting of the Duchess's portrait  
 c) A new marriage for himself              d) The sale of his art collection
- 2) According to the speaker the Duchess was -----.
- a) immoral    b) moral  
 c) loving    d) humorous
- 3) The Dramatic monologue is the speech of ----- in a moment of some dramatic significance.
- a) two characters                                      b) a single character  
 c) three characters                                    d) four characters.
- 4) *My Last Duchess* calculatedly engages the readers on a ----- level.
- a) social    b) universal  
 c) psychological                                      d) biological
- 5) Alfonso, the Duke of Ferrara was lived in the ----- century.
- a) 15<sup>th</sup>    b) 16<sup>th</sup>  
 c) 17<sup>th</sup>    d) 18<sup>th</sup>

**B) Answer the following questions in a word, a phrase or a sentence each:**

- 1) What is blank verse?
- 2) Which form does Browning use in *My Last Duchess*?
- 3) What is the name of the Duke?
- 4) Who wrote *The Ring and the Book*?
- 5) Who is a speaker in the poem?

**4.4 Dante Gabriel Rossetti: *The Blessed Damozel***

Born on May 12, 1828, in London, England, of English-Italian parents, Dante Gabriel Rossetti was surrounded throughout his childhood in the atmosphere of medieval Italy, which drew heavily from art and literature from the sixth to fifteenth centuries. This influence became a major source of his subject matter and artistic inspiration later in his career. As a child, almost as soon as he could speak, he began

composing plays and poems. He also liked to draw and was a bright student. After two years in the Royal Academy schools he studied briefly under Ford Madox Brown in 1848.

Shortly after Rossetti joined William Holman Hunt's studio in 1848, the Pre-Raphaelite Brotherhood was formed, in Hunt's words, "to do battle against the frivolous [silly] art of the day." An association of artists so varied in artistic style, technique, and expressive spirit as the Pre-Raphaelites could not long survive, and it was principally owing to Rossetti's forceful, almost hypnotic personality that the Brotherhood held together long enough to achieve the critical and popular recognition necessary for the success of its mission.

Although poetry was simply a relaxation from painting early in Rossetti's career, writing later became more important to him, and in 1871 he wrote to fellow painter Ford Madox Brown, "I wish one could live by writing poetry." In 1861 he published his translations from Dante and other early Italian poets, reflecting the medieval obsessions of his finest paintings. In 1869 the manuscript of his early poems was recovered from his wife's coffin and published the next year.

Rossetti's early poems under strong Pre-Raphaelite influence, such as *The Blessed Damozel* (1850; later revised) and *The Portrait*, have an innocence and spiritual passion paralleled by his paintings of the 1850s. As his interest in painting declined, Rossetti's poetry improved, until in his later works, such as *Rose Mary* and *The White Ship* both included in *Ballads and Sonnets*, 1881, his use of richly colored word textures achieves fantastic expression and feeling.

Rossetti died on April 9, 1882, in Birchington-on-Sea, Kent, England. Rossetti had reached a position of artistic respect, and his spirit was a significant influence on the cultural developments of the late nineteenth century. Although his technique was not always the equal of his powerful feeling, his imaginative genius earned him a place in the ranks of England's most forward-thinking artists.

#### **4.4.1 *The Blessed Damozel***

*The Blessed Damozel* starts off with a damozel who is...blessed. That's because she's up in heaven, leaning over a golden balcony to look back down at Earth. She's wearing a plain white robe; has golden, flowing hair; and is looking very fresh-faced.

You know who seems less fresh-faced? It's the person who interrupts this poem to lament being separated from this young woman—for ten years now. He's back on Earth, imagining being in her presence, but they're still separated by life and death, Earth and heaven.

It's quite a separation, too. Heaven is so high up that it's hard to even see the sun from where the damozel (damsel) is standing, and the Earth looks like a tiny bug. Meanwhile, the damsel is surrounded by the souls of reunited lovers—happy to be together for eternity. No such luck for her, though. She can only lean on the balcony railing and feel bummed.

Back on Earth, her beloved thinks that he hears her voice in bird songs and feels her presence in bell chimes. Of course, this is just a fantasy. The damsel, for her part, is also into fantasies. She wishes for her beloved to come to her, but then she convinces herself that he will come—dressed in a white robe and with his very own halo. They'll have a place alone to enjoy away from everyone, and then they'll go hang out together underneath the Tree of Life. It sounds like a pretty swell picnic.

The damsel goes on to fantasize that she'll teach her beloved how to sing like her, and that each time he pauses he'll be filled with new knowledge. Her beloved, though, is not so convinced. Back on Earth, he's worried that he'll never get into heaven. He thinks that loving the damozel is the only thing he's done to qualify for entrance.

The young woman has no such doubts. She continues to fantasize that, once they're together in heaven, she'll take her beloved to visit Mary, the mother of Jesus. She'll tell Mary and Mary's handmaidens all about her love for this dude—and she'll tell them all with pride. Mary—according to the woman's ongoing fantasy—will approve of her message, taking her and her man by the hands and leading them to meet with Jesus. The damozel will then ask Jesus directly to allow her and her beloved to live forever in heaven "With Love"—just as they did back on Earth.

What will Jesus say? We're not told, as the damsel breaks off her fantasy with a pledge to do exactly that—once her beloved does meet her in heaven. In the meantime, though, she can only put her head down on the balcony railing and cry (sniff).

## Summary

*The Blessed Damozel* is about a woman who has died and yearns to be reunited with her lover, who is still on Earth, in Heaven. The speaker describes the damozel's body position, as she leans out over the edge of Heaven. She is very beautiful, her eyes are as deep as still waters, she holds three lilies in her hands, and she has seven stars in her hair. The speaker describes how the damozel is dressed: her robe is unclasped and loose around her body, and it is unadorned with anything other than a single white flower which was a gift from the Virgin Mary. The speaker also describes the damozel's hair, which is "yellow like ripe corn." The speaker notes that to the damozel, it feels like scarcely a day that she has been in Heaven. However, to her loved ones on Earth, it feels like she has been gone for ten years.

The damozel's lover yearns for her and imagines her leaning over him so that he can feel her hair on her face. It turns out that instead of being his lover's hair, he felt a falling leaf, which also signals the passing of time. The speaker describes the damozel as standing on the "rampart" of Heaven, which is so high above the universe that the damozel can barely see the Sun. The speaker describes Heaven further, stating that the rampart acts as a bridge between space and Heaven. The damozel can see the "tides of day and night" beneath her as time passes, and she sees the Earth, which looks like an anxious insect. The damozel is surrounded by newly reuniting lovers as souls ascend to heaven. She can also see more souls ascend to heaven, which look like "thin flames." Despite the commotion surrounding her, the damozel looks downwards towards the Earth and longs for her lover. The speaker notes that her body heat must have warmed up the "gold bar" of Heaven.

The damozel watches as Time moves on and "shakes" the world. The damozel remains rooted with her gaze towards the Earth, waiting for her lover. It is nighttime and the sun has set; a crescent moon has risen in the sky. The damozel begins to speak, and her voice sounds like all the stars in the sky singing together. The damozel's lover thinks that he can hear his beloved's voice in birdsong and hear her footsteps in the chimes of bells. The damozel wishes that her lover would come to her. She asks whether she has not prayed hard enough, or whether he has not prayed enough. She wonders whether the strength of their combined prayers is enough to bring them together, and whether she should feel afraid.

The damozel muses that once her lover ascends to heaven, dressed all in white and wearing a halo, she'll take his hand and go with him to bask in the glory of God. The damozel also muses that she and her lover will lie in a sacred temple in Heaven that collects the prayers from Earth. Since her and her lover's prayers will have been answered, they will watch their old prayers melt away like clouds. The damozel says that she and her lover will lie in the shadow of the Tree of Life, where the Holy Ghost resides in the form of a dove and each leaf of the tree sings his name. The damozel plans on teaching him the songs that he sings, and presumes that he will learn the songs slowly, taking lots of breaks so that he can soak up as much knowledge as possible.

The lover wonders whether his prayers will be strong enough to convince God to unite him with his lover forever. The damozel plans on going to the groves where Mary weaves with her lover and telling Mary about their love. The damozel hopes that Mary will bring her and her lover hand-in-hand to kneel before God and listen to angels play music. The damozel plans on asking Christ if she and her lover can stay together for eternity in Heaven. However, once she has stopped musing, the damozel realizes that her lover still has not ascended. She smiles. The final stanza of the poem, the lover watches as the damozel smiles and then realizes that her lover has not arrived yet in Heaven. The damozel begins to weep, and her lover watches: "I heard her tears."

### **Section III Self-assessment questions**

**A) Choose the correct alternative from the ones given below each of the following sentences.**

- 1) The young man hears -----.
  - a) song
  - b) music
  - c) beloved's tears
  - d) weeping of mother
- 2) Each stanza of the poem carries ----- lines.
  - a) four
  - b) five
  - c) six
  - d) eight
- 3) "The curled moon was like a little feather". Is example of -----.
  - a) metaphor
  - b) personification

- c) simile  
d) exaggeration
- 4) The young man speaks, wondering whether God will admit him to -----.  
a) Sea  
b) Heaven  
c) Hell  
d) Moon
- 5) “Who are just born, being dead.” is example of -----.  
a) paradox  
b) metaphor  
c) simile  
d) onomatopoeia

**B) Answer the following questions in a word, a phrase or a sentence each:**

- 1) Identify one example of simile in first two stanzas?
- 2) What do the three lilies symbolize in *The Blessed Damozel*?
- 3) Give one example of alliteration in poem?
- 4) What is the date of publication of the poem?
- 5) Where does Damozel stand?

#### **4.5 G.M. Hopkins: *Pied Beauty***

Gerard Manley Hopkins was born on 28th July 1844 in an Anglican family in Stratford, Essex. He was brought up in a family where simple piety and practical endeavour mixed with varied artistic culture. His mother, quite well educated for a woman of her day, was an avid reader. He was one of the greatest Victorian poets of religion and nature. He believed in nature. For him the world was like a book written by God. In this book God expresses himself completely. By reading the world that humans can approach God and learn about Him. Hopkins died in Dublin of Typhoid fever in 1889.

##### **4.5.1 *Pied Beauty***

Gerard Manley Hopkins is one of the greatest 19th-century poets of religion, of nature, and of inner anguish. In his view of nature, the world is like a book written by God. In this book God expresses himself completely, and it is by reading the world that humans can approach God and learn about Him. Hopkins therefore sees the environmental crisis of the Victorian period as vitally linked to that era's spiritual crisis, and many of his poems bemoan man's indifference to the destruction of sacred

natural and religious order. The poet harbored an acute interest in the scientific and technological advances of his day; he saw new discoveries such as the new explanations for phenomena in electricity or astronomy as further evidence of God's deliberate hand, rather than as refutations of God's existence.

Hopkins used poetry to express his religious devotion, drawing his images from the natural world. He found nature inspiring and developed his theories of inscape and instress to explore the manifestation of God in every living thing. According to these theories, the recognition of an object's unique identity, which was bestowed upon that object by God, brings us closer to Christ. Similarly, the beauty of the natural world and our appreciation of that beauty help us to worship God. In the present poem, in the end, poet asks readers to praise god.

This poem is a celebration of natural creation marked by traditional religious expressions of praise and glorification. We have trouble deciding whether the poem is meant to be a private and personal prayer, or if the speaker is addressing an imagined audience. The poem was written in 1877, the same year that Hopkins was ordained as a Jesuit priest by one of his heroes, the famous English writer and theologian John Henry Newman. *Pied Beauty* comes close to the height of Hopkins's religious fervor.

In Hopkins's poetry, nature does not exist without man. He doesn't take the view that man exploits nature, but rather Hopkins's landscapes are filled with the tools and marks made by humanity, just as it is filled with trees and birds. On the other hand, his view of nature, at least in this poem, is limited to the things you might see in the English countryside. The poem is pastoral, meaning it shows natural beauty of an agricultural setting. Human beings model their own activities after nature, and the diverse blend of colors and forms in the natural world serves as a metaphor for the diversity of man's trades and crafts. In *Pied Beauty*, Hopkins doesn't really praise specific things so much as he praises the general structure of nature.

The speaker admits that he has no idea how the world came to be filled with "dappled things." He can offer no explanation but can only describe and admire them. Some religious thinkers would say that nature must be beautiful because it was created by God. Hopkins says that God is praise-worthy because He created such a mysterious and beautiful world. Maybe there's not a huge distinction between the two views, except one of attitude. Hopkins seems to have an appreciation of natural

diversity for its own sake, in all things great and small, and regardless of their relation to human ends.

According to *Pied Beauty*, the beauty of the earth is dependent on change. With the help of our microscopes and telescopes, we now know that when you look close enough, both the macro and microscopic appear "dappled." Hopkins sees the same patterns of transient beauty in the greatness of a clouded sky or the smallness of finches' wings. According to the speaker of this poem, God is the only being that does not change. God brings change into the world, like a person who slowly turns a kaleidoscope. Hopkins adopts the Catholic view that God is the only unity in the world – everything else exists in diversity.

*Pied Beauty* does not have a regular form. Its genre, on the other hand, is a hymn. Hymns are religious songs of praise and prayer, and this poem takes its cue from the Book of Psalms in the Bible. The poem has two stanzas, the first with six lines and the second with five (assuming you count the final two words "Praise Him," as their own line). There are not a standard number of syllables per line. However, look at the way each group of three lines is indented like three stairs going down. The poem has a rather complicated rhyme scheme, and lines with the same indentation tend to rhyme at the end. The scheme goes: ABCABC DBEDE. Then the last line "Praise Him" is set apart with its own indentation far to the right. It almost looks like the concluding "amen" of a religious prayer.

#### 5.4.2 Summary

This is a poem in praise of God for the variety of his creation: the beauty of the world, Hopkins says, 'pied', that is variegated and parti-coloured, dappled and subtle. His method in the poem is to catalogue things which change from moment to moment, from season to season. The poet describes things whose function, appearance, characteristics mark them out separately and individually – the changing patterns of the sky, like the brindled (dappled) hide of a cow. He further describes the small pink or red moles which lie like strippled paint on a trout's back; the contrast between the rich, red-brown nut of the fallen chestnut and the green husk or case which encloses it, a contrast which he likens to the glowing flame which is revealed by breaking open a lit coal, the varied brown and yellow of finches' wings. The poet also minutely describes the patch-work of landscapes changing according to the time and place, from green of the fold where the animals are pastured to the dull fawn



brown of land left follow and the rich, deep brown of fields, newly ploughed; all the specialist ‘gear’ and ‘tackle and trim’ of man’s different jobs – fishermen’s nets, floats and lines the mechanic’s spanner, wrench grease-gun and so on.

Then, moving from particulars, he lists more generally and contrasts the antithesis of life which create ‘instress’ and ‘inscape’ – all things set in opposition, all things new or which strike one with a shock of newness, all things whose function is individual and economical. All these things whose nature is freckled with opposites in union are products of God, who, ‘fathers-forth’ (analogous to ‘bringing forth’ a child). Yet God himself is ‘past’ or ‘above’ change; he who creates is not the same as his creations; they are signs of his powers of invention of individuation. These things ‘praise him’; but the final words are really an imperative, addressed to man: ‘Praise Him’ – it is “your duty and should be your delight, to do so.”

#### **Section IV Self-assessment questions**

##### **(a) Complete the following sentences by choosing the correct option.**

- 1) The form of the poem “Pied Beauty” is -----.
  - a) a lyric
  - b) a sonnet
  - c) a ballad
  - d) an ode
- 2) “Pied Beauty” describes uncontrolled power of ----- .
  - a) God
  - b) Devil
  - c) Prince
  - d) All of these
- 3) ----- is the artist in the poem.
  - a) The Prince of Heaven
  - b) The Master creator of beauty, God
  - c) The Poet
  - d) The Painter
- 4) The setting of the poem is -----
  - a) a town
  - b) the English countryside
  - c) a beach
  - d) heaven
- 5) The rhyme scheme of the poem is -----
  - a) ABCABC DBEDE
  - b) ABCDAB CDCDE

c) ABABAB CDCDE

d) ABCABB CDECD

**b) Answer the following questions in one word / phrase /sentence each.**

- 1) Who is supreme in this poem?
- 2) What is the meaning of “Pied”?
- 3) What kind of beauty is described in the poem?
- 4) What is a hymn?
- 5) What kind of crisis is depicted in the poem?

#### **4.6 W.B. Yeats: *Sailing to Byzantium***

W. B. Yeats (1865- 1939) started writing poetry at the young age of twenty when some of his poems appeared in The Dublin University Review in 1885. In the initial stage of his career he was under the influence of the English Romantic poets, especially William Blake and P. B. Shelley. Critics regard this as the first phase of his poetic career. The second period is full of emotional turbulences in personal life. He fell desperately in love with the beautiful actress and Irish nationalist Maud Gonne. Unfortunately, Gonne did not return his love, and though they remained closely associated (she portrayed the lead role in several of his plays), they were never romantically involved. Many years later, Yeats proposed to her daughter and was rejected again. As a result, several poems expressing his turbulent passion for Maud appeared during this second phase. Later on he met Lady Gregory, a patron of Irish writers, and spent several sojourns at the Lady’s country estate called Coole Park. In fact, Yeats’ residence was closer to the Coole Park. It becomes a symbol of joy, elegance, aristocracy in his poems. Lady Gregory’s love of the theatre took Yeats also to the Irish National Theatre Movement. In 1923, Yeats was awarded the Nobel Prize for Literature. With growing maturity and experience his poetry became very obscure, metaphysical and symbolic in his last phase. In fact, he formulated a whole mysterious system of his own which he elaborated upon in his book *A Vision* published in 1926.

His poetry is an unusual combination of the sensuous and the metaphysical, the lyrical and realistic, the concrete and the subtle. He has remained a major poet of our times along with T. S. Eliot, W.H. Auden and Ezra Pound.

One of the most remarkable facts about Yeats's career as a poet is that he only reached his full powers late in life, between the years of 50 and 75. Indeed, after reaching his height, he sustained it up until the very end, writing magnificent poems until two weeks before his death. The normal expectation is that a poet's powers will fade after the age of forty or fifty; Yeats defied that expectation and trumped it entirely, writing most of his greatest poems—from the crushing power of *The Tower* to the eerie mysticism of the *Last Poems*—in the years after he won the Nobel Prize, a testament to the force and commitment with which he devoted himself to transforming his inner life into poetry. Because his work straddles the nineteenth century and twentieth century, Yeats is stylistically quite a unique poet; his early work seems curiously modern for the nineteenth century, and his late work often seems curiously un-modern for the 1930s. But Yeats wrote great poems in every decade of his life, and his influence has towered over the past six decades; today, he is generally regarded as the greatest poet of the twentieth century.

#### **4.6.1 *Sailing to Byzantium***

*Sailing to Byzantium* is one of Yeats's most inspired works, and one of the greatest poems of the twentieth century. Written in 1926 and included in Yeats's greatest single collection, 1928's *The Tower*, *Sailing to Byzantium* is Yeats's definitive statement about the agony of old age and the imaginative and spiritual work required to remain a vital individual even when the heart is fastened to a dying animal that is the body. Yeats's solution is to leave the country of the young and travel to Byzantium, where the sages in the city's famous gold mosaics which completed mainly during the sixth and seventh centuries could become the singing-masters of his soul. He hopes the sages will appear in fire and take him away from his body into an existence outside time, where, like a great work of art, he could exist in the artifice of eternity. In the astonishing final stanza of the poem, he declares that once he is out of his body he will never again appear in the form of a natural thing; rather, he will become a golden bird, sitting on a golden tree, singing of the past ("what is past"), the present (that which is "passing"), and the future (that which is "to come").

A fascination with the artificial as superior to the natural is one of Yeats's most prevalent themes. In a much earlier poem, 1899's *The Lover Tells of the Rose in His Heart*, the speaker expresses a longing to re-make the world in a casket of gold and

thereby eliminate its ugliness and imperfection. Later, in 1914's *The Dolls*, the speaker writes of a group of dolls on a shelf, disgusted by the sight of a human baby. In each case, the artificial the golden casket, the beautiful doll, the golden bird is seen as perfect and unchanging, while the natural the world, the human baby, the speaker's body is prone to ugliness and decay. What is more, the speaker sees deep spiritual truth rather than simply aesthetic escape in his assumption of artificiality; he wishes his soul to learn to sing, and transforming into a golden bird is the way to make it capable of doing so.

*Sailing to Byzantium* is an endlessly interpretable poem, and suggests endlessly fascinating comparisons with other important poems—poems of travel, poems of age, poems of nature, poems featuring birds as symbols. One of the most interesting is surely Keats's *Ode to a Nightingale*, to which this poem is in many ways a rebuttal: Keats writes of his nightingale, "Thou wast not born for death, immortal Bird! / No hungry generations tread thee down"; Yeats, in the first stanza of *Sailing to Byzantium*, refers to "birds in the trees" as "those dying generations." It is important to note that the poem is not autobiographical; Yeats did not travel to Byzantium which was renamed Constantinople in the fourth century A.D., and later renamed Istanbul, but he did argue that, in the sixth century, it offered the ideal environment for the artist. The poem is about an imaginative journey, not an actual one.

### Summary

The speaker, referring to the country that he has left, says that it is no country for old men: it is full of youth and life, with the young lying in one another's arms, birds singing in the trees, and fish swimming in the waters. There, all summer long the world rings with the sensual music that makes the young neglect the old, whom the speaker describes as Monuments of un-aged intellect.

An old man, the speaker says, is a paltry thing, merely a tattered coat upon a stick, unless his soul can clap its hands and sing; and the only way for the soul to learn how to sing is to study monuments of its own magnificence. Therefore, the speaker has sailed the seas and come to the holy city of Byzantium. The speaker addresses the sages standing in God's holy fire as in the gold mosaic of a wall, and asks them to be his soul's singing-masters. He hopes they will consume his heart

away, for his heart knows not what it is and it is sick with desire and fastened to a dying animal and the speaker wishes to be gathered into the artifice of eternity.

The speaker says that once he has been taken out of the natural world, he will no longer take his bodily form from any natural thing, but rather will fashion himself as a singing bird made of hammered gold, such as Grecian goldsmiths make to keep a drowsy Emperor awake or set upon a tree of gold to sing to lords and ladies of Byzantium or what is past, or passing, or to come. The four eight-line stanzas of *Sailing to Byzantium* take a very old verse form: they are metered in iambic pentameter, and rhymed ABABABCC, two trios of alternating rhyme followed by a couplet.

### Section V Self-assessment questions

A) Choose the correct alternative from the ones given below each of the following sentences.

- 1) W. B. Yeats wrote ----- poems on Byzantium.
  - a) two
  - b) three
  - c) four
  - d) one
- 2) ----- is a parallel to *Sailing to Byzantium*.
  - a) The Tower
  - b) The Double vision of Michael Roberts
  - c) Easter
  - d) Byzantium
- 3) Byzantium is derived from -----.
  - a) The Tower
  - b) The Winding Stair
  - c) Nineteen hundred and Nineteen
  - d) A full Moon in March
- 4) *Sailing to Byzantium* was first published in -----.
  - a) 1933
  - b) 1928
  - c) 1935
  - d) 1945
- 5) Yeats was awarded the Nobel Prize for Literature in -----.
  - a) 1923
  - b) 1925
  - c) 1930
  - d) 1949

**B) Answer the following questions in a word, a phrase or a sentence each:**

- 1) How many stanzas are in *Sailing to Byzantium*?
- 2) How many lines are in each stanza of *Sailing to Byzantium*?
- 3) What does Byzantium symbolize?
- 4) How is a man in Second Stanza?
- 5) What is the rhyme scheme of the poem, *Sailing to Byzantium*?

#### **4.7 Rupert Brook-*The Soldier***

At school at Rugby, where his father was a master, Brooke distinguished himself as a cricket and football player as well as a scholar. At King's College, Cambridge, where he matriculated in 1906, he was prominent in the Fabian Society and attracted innumerable friends. He studied in Germany and traveled in Italy, but his favourite pastime was rambling in the countryside around the village of Grantchester, which he celebrated in a charming and wildly irrational panegyric, *The Old Vicarage, Grantchester* (1912). In 1911 his *Poems* were published. He spent a year (1913–14) wandering in the United States, Canada, and the South Seas. With the outbreak of World War I, he received a commission in the Royal Navy. After taking part in a disastrous expedition to Antwerp that ended in a harrowing retreat, he sailed for the Dardanelles, which he never reached. He died of septicemia on a hospital ship off Skyros and was buried in an olive grove on that island. Brooke's wartime *Sonnets, 1914* (1915), brought him immediate fame. They express idealism in the face of death that is in strong contrast to the later poetry of trench warfare.

##### **4.7.1 *The Soldier***

*The Soldier* is a sonnet in which Brooke glorifies England during the First World War. He speaks in the guise of an English soldier as he is leaving home to go to war. The poem represents the patriotic ideals that characterized pre-war England. It portrays death for one's country as a noble end and England as the noblest country for which to die.

In the first stanza that is the octave of the sonnet, he talks about how his grave will be England herself, and what it should remind the listeners of England when they see the grave. In the second stanza, the sestet, he talks about this death that is sacrifice for England as redemption; he will become a pulse in the eternal mind. He

concludes that only life will be the appropriate thing to give to his great motherland in return for all the beautiful and the great things she has given to him, and made him what he is. The soldier-speaker of the poem seeks to find redemption through sacrifice in the name of the country.

The speaker begins by addressing the reader, and speaking to them in the imperative: “think only this of me.” This sense of immediacy establishes the speaker’s romantic attitude towards death in duty. He suggests that the reader should not mourn. Whichever corner of a foreign field becomes his grave; it will also become forever England. He will have left a monument of England in a forever England. He will have left a monument in England in a foreign land, figuratively transforming a foreign soil to England. The suggestion that English dust must be richer represents a real attitude that the people of the Victorian age actually had.

The speaker implies that England is mother to him. His love for England and his willingness to sacrifice is equivalent to a son’s love for his mother; but more than an ordinary son, he can give his life to her. The imagery in the poem is typically Georgian. The Georgian poets were known for their frequent meditations in the English countryside. England’s “flowers”, “her ways to roam”, and “English air” all represent the attitude and pride of the youth of the pre-industrial England; many readers would excuse the jingoistic them of this poem if they remember that this soldier’s bravery and sense of sacrifice is far better than the modern soldier and warfare in which there is nothing grand about killing people with automated machine guns! The soldier also has a sense of beauty of his country that is in fact a part of his identity. In the final line of the first stanza, nature takes on a religious significance for the speaker. He is washed by the rivers, suggesting the purification of baptism, and “blest by the sun of home.” In the second stanza, the sestet, the physical is left behind in favor of the spiritual. If the first stanza is about the soldier’s thought of this world and England, the second is about his thoughts of heaven and England in fact, and English heaven.

In the sestet, the soldier goes on to tell the listener what to think of him if he dies at war, but he presents a more imaginative picture of himself. He forgets the grave in the foreign country where he might die, and he begins to talk about how he will have transformed into an eternal spirit. This means that to die for England is the surest way to get a salvation: as implied in the last line, he even thinks that he will become a part of an English heaven. The heart will be transformed by death. All earthly evil

will be shed away. Once the speaker has died, his soul will give back to England everything England has given to him in other words, everything that the speaker has become. In the octave, the speaker describes his future grave in some far off land as a part of England; and in the sestet England takes on the role of a heavenly creator, a part of the eternal mind of God. In this way, dying for England gains the status of religious salvation, wherever he dies. Wherever he dies, his death for England will be a salvation of his soul. It is therefore the most desirable of all fates.

The images and praises of England run through both the stanzas. In the first stanza Brooke describes the soldier's grave in a foreign land as a part of England; in the second, that actual English images abound. The sights, sounds, dreams, laughter, friends, and gentleness that England offered him during his life till this time are more than enough for him to thank England and satisfactorily go and die for her. The poet elaborates on what England has granted in the second stanza; 'sights and sounds' and all of his dreams. A happy England filled his life with laughter and friends, and England characterized by peace and gentleness. It is what makes English dust richer and what in the end guarantees hearts at peace, under an English Heaven.

This is a sonnet based on the two major types of the sonnet: Petrarchan or Italian and Shakespearean or English. Structurally, the poem follows the Petrarchan mode; but in its rhyme scheme, it is in the Shakespearean mode. In terms of the structure of ideas, the octave presents reflection; the sestet evaluates the reflection. The first eight lines - octave is a reflection on the physical: the idea of the soldier's dust buries in a foreign field. They urge the readers not to mourn this death, though they implicitly also create a sense of loss. The last six lines - sestet, however, promise redemption: "a pulse in the eternal mind.... under an English heaven". The rhyme scheme is that of the Shakespearean sonnet: the octave and the sestet consist of three quatrains, rhyming ABAB CDCD EFEF and a final rhymed couplet GG. As in Shakespearean sonnets, the dominant meter is iambic.

### **Summary**

The Soldier is a sonnet in which Brooke glorifies England during the First World War. He speaks in the guise of an English soldier as he is leaving home to go to war. The poem represents the patriotic ideals that characterized pre-war England. It portrays death for one's country as a noble end and England as the noblest country for which to die.



The speaker implies that England is mother to him. His love for England and his willingness to sacrifice is equivalent to a son's love for his mother; but more than an ordinary son, he can give his life to her. The imagery in the poem is typically Georgina. The Georgian poets were known for their frequent meditations in the English countryside. England's "flowers", "her ways to roam", and "English air" all represent the attitude and pride of the youth of the pre-industrial England; many readers would excuse the jingoistic them of this poem if they remember that this soldier's bravery and sense of sacrifice is far better than the modern soldier and warfare in which there is nothing grand about killing people with automated machine guns! The soldier also has a sense of beauty of his country that is in fact a part of his identity. In the final line of the first stanza, nature takes on a religious significance for the speaker. He is "washed by the rivers", suggesting the purification of baptism, and "blest by the sun of home." In the second stanza, the sestet, the physical is left behind in favour of the spiritual. The images and praises of England run through both the stanzas. In the first stanza Brooke describes the soldier's grave in a foreign land as a part of England; in the second, that actual English images abound. The sights, sounds, dreams, laughter, friends, and gentleness that England offered him during his life till this time are more than enough for him to thank England and satisfactorily go and die for her.

**Section VI Self-assessment questions**

**A) Choose the correct alternative from the ones given below each of the following sentences.**

- 1) Rupert Brook belongs to the ----- poets.
 

a) war	b) comic
c) satiric	d) none of these
  
- 2) The poem, *The Soldier* is a ----- .
 

a) ballad	b) song
c) sonnet	d) soliloquy
  
- 3) Brook has glorified England during the ----- .
 

a) First World War	b) Second World War
c) Trojan War	d) Crimean War

- 4) The soldier is a ----- type of sonnet.
- |                  |               |
|------------------|---------------|
| a) Shakespearean | b) Petrarchan |
| c) Spenserian    | d) Miltonic   |
- 5) The speaker implies that England is ----- to him.
- |          |           |
|----------|-----------|
| a) God   | b) father |
| c) child | d) mother |

**B) Answer the following questions in a word, a phrase or a sentence each:**

- 1) What does the poet glorify in the poem?
- 2) Who is a speaker in this poem?
- 3) In which way the speaker is addressing the reader?
- 4) What is a Petrarchan sonnet?
- 5) What is the date of publication of the poem?

**4.8 Siegfried Sassoon: *Christ and the Soldier***

Siegfried Sassoon born Sept. 8, 1886, Brenchley, Kent, Eng.—died Sept. 1, 1967, Heytesbury, Wiltshire), English poet and novelist, known for his antiwar poetry and for his fictionalized autobiographies, praised for their evocation of English country life. Sassoon enlisted in World War I and was twice wounded seriously while serving as an officer in France. It was his antiwar poetry, such as *The Old Huntsman* (1917) and *Counterattack* (1918), and his public affirmation of pacifism, after he had won the Military Cross and was still in the army that made him widely known. His antiwar protests were at first attributed to shell shock, and he was confined for a time in a sanatorium, where he met and influenced another pacifist soldier-poet, Wilfred Owen, whose works he published after Owen was killed at the front. His autobiographical works include *The Memoirs of George Sherston*, 3 vol. (1928–36), and *Siegfried's Journey*, 3 vol. (1945), and more of his poems were published as *Collected Poems* (1947) and *The Path to Peace* (1960). His later poetry was increasingly devotional.

#### **4.8.1 *Christ and the Soldier***

Sassoon has realistically presented the sufferings of the soldiers by using the colloquial language and Georgian style in his poem. In the first stanza, he has depicted the brutality at the war front by using contradictions such as the claim that sometimes a bullet sang. Singing carries an innocent and melodious connotation which is the exact opposite of the connotation that bullets have.

In the second stanza, another example of this contrasting comparison is the distant wink of a gun. Usually winking is associated with something flirtatious and joyous but here guns seem to be winking which depicts the constant firing at the war fronts. Hell is compared with war which shows the tormenting situations at the trenches.

The title of the poem is an allusion to Jesus Christ who is the redeemer of humanity and the soldier is compared to the Christ. The constant appearance of dark images throughout the poem shows that it is difficult to hold on to one's faith in nasty situations of war where one is constantly face to face with death.

At the end of the poem, the appearance of darkness emerges once again since the speaker mentions that everything turned black as pitch yet, he heard a soldier mumbling that O Christ Almighty, now I'm stuck.

This actually shows that when one cannot depend on other men in order to survive, they can only recur to faith, which, as a greater power, can allow them to get out of the position they are stuck on.

#### **Summary**

By using the colloquial language and Georgian style in his poem, Sassoon has realistically presented the sufferings of the soldiers. ... The title of the poem is an allusion to Jesus Christ who is the redeemer of humanity and the soldier is compared to the Christ. The constant appearance of dark images throughout the poem shows that it is difficult to hold on to one's faith in nasty situations of war where one is constantly face to face with death. The poet has given the message that when one cannot depend on other men in order to survive, they can only recur to faith, which, as a greater power, can allow them to get out of the position they are stuck on.

### Section VII Self-assessment questions

**A) Choose the correct alternative from the ones given below each of the following sentences.**

- 1) ----- is the writer of his autobiographical work *The Memoirs of George Sherton*.
  - a) W. H. Auden
  - b) Rupert Brook
  - c) George III
  - d) Siegfried Sassoon
- 2) Siegfried Sassoon has realistically presented the sufferings of the ----- by using the colloquial language.
  - a) soldiers
  - b) farmers
  - c) workers
  - d) women
- 3) Siegfried Sassoon is the ----- poet.
  - a) Victorian
  - b) Elizabethan
  - c) Georgian
  - d) Metaphysical
- 4) The poet has compared the war with -----.
  - a) heaven
  - b) hell
  - c) God
  - d) moon
- 5) The speaker mentioned that everything turned -----.
  - a) black as pitch
  - b) black as night
  - c) white as cloud
  - d) blue as sky

**B) Answer the following questions in a word, a phrase or a sentence each:**

- 1) Which style does the poet use to describe the war situation?
- 2) Which allusion is used in the poem to describe the soldier?
- 3) Who is compared to the soldier?
- 4) What is the theme of the poem?
- 5) Give one example of simile used in the poem.

## 4.9. Wilfred Owen- *Dulceet Decorumest*

Wilfred Owen was educated at the Birkenhead Institute and matriculated at the University of London; after an illness in 1913 he lived in France. He had already begun to write and, while working as a tutor near Bordeaux, was preparing a book of “Minor Poems—in Minor Keys—by a Minor,” which was never published. These early poems are consciously modeled on those of John Keats; often ambitious, they show enjoyment of poetry as a craft.

In 1915 Owen enlisted in the British army. The experience of trench warfare brought him to rapid maturity; the poems written after January 1917 are full of anger at war’s brutality, an elegiac pity for those who die as cattle, and a rare descriptive power. In June 1917 he was wounded and sent home. While in a hospital near Edinburgh he met the poet Siegfried Sassoon, who shared his feelings about the war and who became interested in his work. Reading Sassoon’s poems and discussing his work with Sassoon revolutionized Owen’s style and his conception of poetry. Despite the plans of well-wishers to find him a staff job, he returned to France in August 1918 as a company commander. He was awarded the Military Cross in October and was killed a week before Armistice Day.

### 4.9.1 *Dulceet Decorumest*

*Dulceet Decorumest* is without a doubt one of, if not the most, memorable and anthologized poems in Owen's oeuvre. Its vibrant imagery and searing tone make it an unforgettable excoriation of WWI, and it has found its way into both literature and history courses as a paragon of textual representation of the horrors of the battlefield. It was written in 1917 while Owen was at Craiglockhart, revised while he was at either Ripon or Scarborough in 1918, and published posthumously in 1920. One version was sent to Susan Owen, the poet's mother, with the inscription, Here is a gas poem done yesterday which is not private, but not final. The poem paints a battlefield scene of soldiers trudging along only to be interrupted by poison gas. One soldier does not get his helmet on in time and is thrown on the back of the wagon where he coughs and sputters as he dies. The speaker bitterly and ironically refutes the message espoused by many that war is glorious and it is an honor to die for one's country.

The poem is a combination of two sonnets, although the spacing between the two is irregular. It resembles French ballad structure. The broken sonnet form and the

irregularity reinforce the feeling of otherworldliness; in the first sonnet, Owen narrates the action in the present, while in the second he looks upon the scene, almost dazed, contemplative. The rhyme scheme is traditional, and each stanza features two quatrains of rhymed iambic pentameter with several spondaic substitutions.

"Dulce" is a message of sorts to a poet and civilian propagandist, Jessie Pope, who had written several jingoistic and enthusiastic poems exhorting young men to join the war effort. She is the friend Owen mentions near the end of his poem. The first draft was dedicated to her, with a later revision being altered to a certain Poetess. However, the final draft eliminated a specific reference to her, as Owen wanted his words to apply to a larger audience.

The title of the poem, which also appears in the last two lines, is Latin for, It is sweet and right to die for one's country - or, more informally, it is an honor to die for one's country. The line derives from the Roman poet Horace's *Ode 3.2*. The phrase was commonly used during the WWI era, and thus would have resonated with Owen's readers. It was also inscribed on the wall of the chapel of the Royal Military Academy in Sandhurst in 1913.

In the first stanza Owen is speaking in first person, putting himself with his fellow soldiers as they labor through the sludge of the battlefield. He depicts them as old men, as beggars. They have lost the semblance of humanity and are reduced to ciphers. They are wearied to the bone and desensitized to all but their march. In the second stanza the action occurs – poisonous gas forces the soldiers to put their helmets on. Owen heightens the tension through the depiction of one unlucky soldier who could not complete this task in time - he ends up falling, drowning in gas. This is seen through the misty panes and the thick green light, and, as the imagery suggests, the poet sees this in his dreams.

In the fourth stanza Owen takes a step back from the action and uses his poetic voice to bitterly and incisively criticize those who promulgate going to war as a glorious endeavor. He paints a vivid picture of the dying young soldier, taking pains to limn just how unnatural it is, obscene as cancer. The dying man is an offense to innocence and purity – his face like a devil's sick of sin. Owen then says that, if you knew what the reality of war was like, you would not go about telling children they should enlist. There is utterly no ambiguity in the poem, and thus it is emblematic of poetry critical of war.

## Summary

The boys are bent over like old beggars carrying sacks, and they curse and cough through the mud until the haunting flares tell them it is time to head toward their rest. As they march some men are asleep, others limp with bloody feet as they'd lost their boots. All are lame and blind, extremely tired and deaf to the shells falling behind them.

Suddenly there is gas, and the speaker calls, Quick, boys! There is fumbling as they try to put on their helmets in time. One soldier is still yelling and stumbling about as if he is on fire. Through the dim thick green light the speaker sees him fall like he is drowning. The drowning man is in the speaker's dreams, always falling, choking.

The speaker says that if you could follow behind that wagon where the soldier's body was thrown, watching his eyes roll about in his head, see his face like a devil's sick of sin, hear his voice gargling frothy blood at every bounce of the wagon, sounding as obscene as cancer and bitter as lingering sores on the tongue, then you, my friend, would not say with such passion and conviction to children desirous of glory, the old lie of Dulceet Decorumest.

## Section VIII Self-assessment questions

**A) Choose the correct alternative from the ones given below each of the following sentences.**

- 1) The poem deals with the experiences during the -----.
  - a) Crimean War
  - b) Civil War
  - c) Second World War
  - d) First World War
- 2) One Version of the poem was sent to the poet's -----.
  - a) mother
  - b) father
  - c) wife
  - d) girl friend
- 3) Wilfred Owen was awarded with the -----.
  - a) booker Prize
  - b) Merit of Award
  - c) Military Cross
  - d) Nobel Prize

- 4) In ----- Owen enlisted in the British army.
- |         |         |
|---------|---------|
| a) 1915 | b) 1918 |
| c) 1939 | d) 1942 |
- 5) The drowning man is in the speaker's dreams, always falling and -----.
- |            |             |
|------------|-------------|
| a) running | b) sleeping |
| c) choking | d) weeping  |

**B) Answer the following questions in a word, a phrase or a sentence each:**

- 1) What is the date of publication of the poem?
- 2) What type of poem it is?
- 3) What is the meaning of 'Dulce'?
- 4) What is the meaning of the title of the poem?
- 5) How does the poet describe the young dying soldier?

**4.10 Summary:**

The writers of this period are known for their interest in verbal embellishment, mystical interrogation, brooding skepticism, and whimsical nonsense. The most prolific and well-regarded poets of the age included Alfred, Lord Tennyson, Robert Browning, Elizabeth Barrett Browning, Matthew Arnold, Gerard Manley Hopkins, and Oscar Wilde. Browse more Victorian poets. The most striking thing in twentieth-century English literature is the revolution in poetic taste and practice. Various movements and changes had a greater influence upon modern poetry. Though poets are often influenced by each other and sometimes, share a common outlook, their style and the ways of writing differ from each other. So modern poetry is essentially a private art form and it contains very much a story of individual poets. When the World War I came in 1914, the poets' minds were filled with heroic and nationalistic feelings. Their poems gave a romantic and patriotic view. Rupert Brooke wrote representative poems giving a traditional view of war. His five war sonnets represent the romantic and enthusiastic feelings of the people. But in the later poets, we see the sad realities of war. The poets of the World War II were very different. As many people had suffered the darker side of life during the after-war period, they did not have the same hope and enthusiasm.



#### 4.11 Terms to remember:

**Skepticism** : doubt as to the truth of something.

**Pre-Raphaelite Brotherhood**: group of young British painters who banded together in 1848 in reaction against what they conceived to be the unimaginative and artificial historical painting of the Royal Academy and who purportedly sought to express a new moral seriousness and sincerity in their works.

**Medievalism** : is a system of belief and practice inspired by the Middle Ages of Europe, or by devotion to elements of that period, which have been expressed in areas such as architecture, literature, music, art, philosophy, scholarship, and various vehicles of popular culture.

**Dramatic monologue**: a poem in the form of a speech or narrative by an imagined person, in which the speaker inadvertently reveals aspects of their character while describing a particular situation or series of events.

**Crimean War** : is fought mainly on the Crimean Peninsula between the Russians and the British, French, and Ottoman Turkish, with support from January 1855 by the army of Sardinia-Piedmont

**Epilogue** : a section or speech at the end of a book or play that serves as a comment on or a conclusion to what has happened.

**Irish National Theatre Movement**: Yeats co-founded the Irish Literary Theatre, which evolved into the Irish National Theatre Society and the Abbey Theatre. The founding of the theatre was a move by Yeats and other writers toward the establishment of a new national literature for Ireland

**Metaphysical Movement**: It is group of seventeenth century poets that share a common definition of metaphysics as a practical religious philosophy and that seek to relate spiritual and psychic phenomena to everyday life.

**Aesthetic Movement**: The aesthetic movement was a late nineteenth century movement that championed pure beauty and 'art for art's sake' emphasizing the visual and sensual qualities of art and design over practical, moral or narrative considerations.

**Redemption** : is in Christian theology, redemption is a metaphor for what is achieved through the Atonement; therefore, there is a metaphorical sense in which

the death of Jesus pays the price of a ransom, releasing Christians from bondage to sin and death.

**Salvation** : is in Christianity, or deliverance or redemption, is the "saving [of] human beings from death and separation from God" by Christ's death and resurrection. ... The fault lines between the various denominations include conflicting definitions of sin, justification, and atonement.

**Dulceet Decorumest**: it is sweet and right to die for one's country

**Dulce** : is a message of sorts to a poet and civilian propagandist

**Pied** : parti-coloured or multi coloured

**Dappled** : brindled marked with spots or streaks

**Brindled** : early form of brindled

**Finch** : a kind of bird – multi-coloured wings of these birds

**Inscape** : the unique nature of a person or object as shown in a work of art

**Instress** : is a concept about individuality and uniqueness derived by Gerard Manley Hopkins from the ideas of the medieval philosopher Duns Scotus. felt that everything in the universe was characterized by what he called inscape, the distinctive design that constitutes individual identity.

## 4.12 Answers to check your progress:

### Section I

#### A) Multiple choice Answers.

- 1) Arthur Hallam
- 2) Penelope
- 3) Telemachus
- 4) 1854-56
- 5) 600

#### B) Answers in one phrase or sentence.

- 1) 1842
- 2) Homer

- 3) Dante
- 4) 600
- 5) The Crimean War

## **Section II**

### **A) Multiple choice Answers.**

- 1) A new marriage for himself
- 2) Immoral
- 3) A single character
- 4) Psychological
- 5) 16<sup>th</sup>

### **B) Answers in one phrase or sentence.**

- 1) Unrhymed verse.
- 2) Dramatic monologue.
- 3) Alfonso, the Duke of Ferrara.
- 4) Browning.
- 5) The Duke is a speaker.

## **Section III**

### **A) Multiple choice Answers.**

- 1) beloved's tears
- 2) six
- 3) simile
- 4) Heaven
- 5) paradox

### **B) Answers in one phrase or sentence.**

- 1) Her hair that lay along her back was yellow like ripe corn.
- 2) Lilies represent purity, beauty and innocence as well as resurrection.

- 3) Her robe, ungirt from clasp to hem, no wrought flowers did adorn.
- 4) 1950
- 5) On a rampart built by God around heaven.

#### **Section IV**

##### **A) Multiple choice Answers.**

- 1) a sonnet
- 2) God
- 3) The Master creator of beauty, God
- 4) the English countryside
- 5) ABCABC DBEDE

##### **B) Answers in one phrase or sentence.**

- 1) God is supreme in this poem.
- 2) Parti-coloured or multi-coloured is the meaning of “Pied”.
- 3) The beauty of Nature is described in the poem.
- 4) Hymn is a religious song.
- 5) Environmental and spiritual crisis depicted in the poem.

#### **Section V**

##### **A) Multiple choice Answers.**

- 1) two
- 2) The Double vision of Michael Roberts
- 3) The Winding Stair
- 4) 1928
- 5) 1923

##### **B) Answers in one phrase or sentence.**

- 1) Four
- 2) Eight

- 3) Biological changes into the timeless world of art
- 4) An aged man
- 5) The rhyme scheme is ABABABCC

#### **Section VI**

##### **A) Multiple choice Answers.**

- 1) war
- 2) sonnet
- 3) First World War
- 4) Petrarchan
- 5) mother

##### **B) Answers in one phrase or sentence.**

- 1) England
- 2) soldier
- 3) Imperative
- 4) poem of 14 lines divided into Octave and Sestet
- 5) 1915

#### **Section VII**

##### **A) Multiple choice Answers.**

- 1) Siegfried Sassoon
- 2) the soldier
- 3) Georgian
- 4) hell
- 5) black as pitch

##### **B) Answers in one phrase or sentence.**

- 1) colloquial language and Georgian style
- 2) Jesus Christ who is redeemer of humanity

- 3) Jesus Christ
- 4) the brutality of war
- 5) 'Wounds like these Would shift a bloke to Blighty just a treat !'

### **Section VIII**

#### **A) Multiple choice Answers.**

- 1) First World War
- 2) mother
- 3) Military Cross
- 4) 1915
- 5) choking

#### **B) Answers in one phrase or sentence.**

- 1) Posthumously in 1920
- 2) Combination of two sonnets and resembles French Ballad Structure
- 3) A type of a message
- 4) It's sweet and right to die for one's country
- 5) Taking pains to limn just how unnatural it is, "obscene as a cancer"

### **4.13 Exercises:**

#### **A) Answer the following questions in detail.**

- 1) What are the characteristics of Victorian Poetry and Early Modern Poetry?
- 2) What makes Ulysses seek newer adventures?
- 3) What is Ulysses' clarion call to his sailors? How does he inspire them?
- 4) Critically comment on the romantic note in the poetry of Tennyson and Browning.
- 5) *Discuss My Last Duchess* as a dramatic monologue.
- 6) Why does the speaker "praise" or give glory to Him? What does this action demonstrate about the person God who praises?

- 7) What kind of role does humanity play in nature? Does the poem suggest that human-beings are destined to use nature, even if not in an exploitative way?
- 8) Why does the lover feel that he no longer fits in to his home country in *Sailing to Byzantium*?
- 9) What are the characteristics of War poetry with reference to the poems of Siegfried Sassoon, Rupert brook and Wilfred Owen?
- 10) Discuss in detail Siegfried Sassoon, Rupert brook and Wilfred Owen are war poets.

**B) Write short notes on the following.**

- 1) Ulysses' call to his companions
- 2) The title of *My Last Duchess*.
- 3) Symbols used in *Sailing to Byzantium*.
- 4) *The Soldier* as a Petrarchan Sonnet.
- 5) The theme of the poem *The Soldier* of Rupert Brook.
- 6) Images in *Christ and the Soldier*.
- 7) Wilfred Owen's *Dulceet Decorumest* is a war poem.

**4.14 Reference for further study:**

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