

Mindsapes

Volume I

I Semester BA Optional English
British Literature
(Medieval age to Neoclassical age)



Editor

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PRASARANGA
BENGALURU CENTRAL UNIVERSITY
Bengaluru

Mindscales – I : Optional English Textbook for I Semester BA coming under Faculty of Arts, Bengaluru Central University, prepared by the Members of the Textbook Committee, Bengaluru Central University and Published by Bengaluru Central University Press.

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FOREWORD

It's my pleasure to present *Mindscales I* the Optional English text book for I Semester BA, under Faculty of Arts, Bengaluru Central University, Bengaluru. This is a text book comprising selections, which give historic and social perspective of literature and a language component, giving an insight to origin of language and usage of language. This book is the result of the initiative taken by the Members of the Board of studies of Bengaluru Central University and the members of the Text Book Committee.

I congratulate all the members for their efforts in bringing out this text which is the result of an earnest effort on their part. I thank the Editor Dr. Chitra Panikkar and the Direct of the Bengaluru Central University Press and each and every one of their staff involved in bringing out this text on time.

Wishing and hoping that the students would make fullest use of this text and that it kindles their interest in English Literature and Language.

Prof. S. Japhet

Vice-Chancellor

Bengaluru Central University

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PREFACE

The Optional English Text book for I Semester, Mindsapes – I, introduces undergraduate students to a marvellous selection of British literary writing covering the period from Chaucer’s Age to the Neo-classical Age. The first three modules honour conventional genre-based divisions like poetry, drama, and prose while the fourth module has its spotlight on language.

It is hoped that students, even while they get trained in traditional methods of literary and textual interpretations, would move beyond these limits to embrace critical thinking practices. Lessons are structured to facilitate this movement -- from appreciative analysis to incisive critiquing. The language part has been specially structured to accommodate technical aspects of English language specifically relevant for a full comprehension of English literature. Language exercises have been designed to enhance the language competence of students, and to impress upon literature students, the need to have complete control over linguistic expression.

I would like to thank the Chairperson and her team of teachers who have worked relentlessly to put together this text book. I thank the Vice Chancellor and the Registrar of BCU for their consistent support. I also thank the Prasaranga, Bengaluru Central University, Bengaluru. who helped us to bring out the book on time.

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About the Text

Mindscape I is the Optional English Text Book for the first semester students of the newly formed *Bengaluru* Central University. This book comprises literary narratives representing British Literature from medieval to neo classic age. The study of these literary selections enables students to conceptualize the author's thoughts and perceive the spirit of the society of that age. This book also aims to show the students how literature has gradually developed from narratives of travellers to complex poetry and prose. Every selection follows a brief introduction of the age, it was created in. The study of each literary epoch tells us how each epoch is an extension of its previous epoch and the basis to the following epoch. Each Literary selection has a brief biography of the poet/author and the facts responsible for the creation of the literary piece.

OBJECTIVES

- To familiarize the students with general trends, themes and concerns from Medieval to Neoclassical Age.
- To equip the student with skills literary textual interpretation, literary analysis and appreciation along with fostering critical thinking skills as applicable to works of literary narratives.
- An Introduction to English Language in its historical and social cultural context.
- An Introduction to the history and structure of the English language.
- To address the felt need of the students and enhance their spoken and written communicative skills.

This text helps students who are capable of research, analysis, and criticism of literary and cultural texts from different historical periods and genres, graduate and reach higher goals.

This Text Book is the result of an earnest effort of the Editor Dr. Chitra Panikkar, the members of the Board of studies, members of the Text Book Committee and Dr. Cherian Alexander who reviewed the text. I express my sincere gratitude to all of them.

Dr. Padmalochana R

Note to the Facilitator

This book is self-sufficient and information provided guides the professor of English to teach the text. However here are a few guidelines to the teacher.

1. It is advisable for the teacher to know the level of his/her students. Test the knowledge of your students and decide upon the method and approach to be chosen to teach your students. A brain storming session helps in a situation like this.
2. Pre-reading of the text helps a lot. Motivate your students to come to class prepared. Choose an interesting pre-reading activity to encourage the students to read the text.
3. If the text to be taught is easy to comprehend, then advise them to come to the class with questions on the selection. These questions may help the teacher to initiate discussion.
4. Let the students participate in an ongoing class, thus involving them and making the class interesting. It also helps them recall the information imparted in the class.
5. If time permits, then make them give presentations (both theory and ppt) this not only motivates them to prepare for the topic, it also helps them gain competition spirit and public speaking skills.
6. Encourage the students to use ICT. Study material and notes could be shared using technology.
7. Videos and movies relating to the topics concerned may be shown. Visuals are more effective.

Note to the Student

This text is only a guide to your learning. It is not a directory or an encyclopaedia. As long as you view this book as a text, it will look uninteresting, but if you consider it as a book that you would like to read, to enjoy, it may inspire you to read.

Now that you are no longer in school, but college students preparing for a University degree, you cannot expect your professors to spoon-feed you. They are facilitators who guide you and help you to become an independent learner. They show you how you can develop study skills such as note-making and note-taking.

Pre-reading in a literature class is always helpful both to the students and the teachers. Teachers have to complete each module in about 15hrs and this is not an easy task. If you are already prepared for the class, then teaching learning process can go on smoothly.

You belong to an era in which huge amounts of information is available at your fingertips. You have an abundance of sources at your disposal, which help you to write your assignments and prepare for your presentations without much difficulty. However remember that any text book or technological aid should only be a tool to help you create and not a crutch to lean on. No matter what sources you rely on, it is academically unacceptable to engage in plagiarism. Never cut and paste from your reference sources and present the work of other scholars as your own. By all means refer to them in your writing but always mention the sources using the conventions of academic citation. If you are quoting directly from the work of a critic put the chosen passage within quotation marks and mention author, text and year of publication. May this book bring you hours of pleasant reading and may it expand your aesthetic and intellectual horizons!

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Question Paper Pattern

Semester I

Paper I **Maximum Marks – 100**

Section A : Annotation	3x5	15
Section B : Poetry 1 essay type question (15 marks)+ I short note(5 marks)		20
Section C : Drama 1 essay type question (15 marks)+ 2 short notes(10 marks)		25
Section D : Prose 1 essay type question (15 marks)+ I short note(5 marks)		20
Section E : Stylistics		20
Internal Assessment Marks		50

SECTION:1

Poetry **(Medieval Age to Neoclassical Age)**

The Middle English Period

The event that began the transition from Old English to Middle English was the Norman Conquest of 1066, when William the Conqueror (Duke of Normandy and, later, William I of England) invaded the island of Britain from his home base in northern France, and settled in his new acquisition along with his nobles and court.

The conquering Normans had completely abandoned their Old Norse language and wholeheartedly adopted French to the extent that not a single Norse word survived in Normandy. The Normans spoke a rural dialect of French with considerable Germanic influences, usually called Anglo-Norman which was quite different from the standard French.

Anglo-Norman French became the language of the kings and nobility of England for more than 300 years. While Anglo-Norman was the verbal language of the court, administration and culture, it was Latin that was used as a written language, especially by the Church and in official records.

However, the peasantry and lower classes (the vast majority of the population, an estimated 95%) continued to speak English - which the Normans looked down upon. The two languages developed in parallel, only gradually merging as Normans and Anglo-Saxons began to intermarry. It is this mixture of Old English and Anglo-Norman that is usually referred to as Middle English.

From the fourteenth century, English began more and more to be the default choice for major literary writers such as, Geoffrey Chaucer, John Gower (who also wrote major poems in French and Latin), and (although his milieu was rather different) William Langland.

In vocabulary, English became much more heterogeneous, showing many borrowings from French, Latin, and Scandinavian. Large-scale borrowing of new words often had serious consequences for the meanings and the stylistic register of those words which survived from Old English. Eventually, various new stylistic layers emerged in the lexicon, which could be employed for a variety of different purposes.

In grammar, English came to rely less on inflectional endings and more on word order to convey grammatical information.

Geoffrey Chaucer (1343 – 1400)



Though the exact date and place of Geoffrey Chaucer's birth are not known it is believed that he was born about 1345, or a year or two earlier, in Thames Street, London. Young Geoffrey Chaucer attended school at St. Paul's Cathedral, where he was introduced to the great writing and the poetry of Virgil and Ovid.

*Mathew Arnold called Chaucer 'the father of our splendid English poetry'. Chaucer's best-known works includes the Parliament of Fouls, otherwise known as the **'Parlement of Foules'**, in 1380. The poem uses allegory, and incorporates elements of irony and satire as it points to the inauthentic quality of courtly love. **'Troilus and Criseyde'** was written sometime in the mid-1380s. It is a narrative poem that retells the tragic love story of **Troilus and Criseyde** in the context of the Trojan War. Another work Chaucer wrote was *The Legend of **Good Women***. Little is known about its date, although most scholars do agree that Chaucer seems to have abandoned it before its completion.*

***'The Canterbury Tales'** is a collection of twenty-four stories, about 17,000 lines, written in Middle English by Chaucer between 1387 and 1400. The twenty-four stories collected in **The Canterbury Tales** are built around a frame narrative; in which each fictional character contributes its own part of the story in the context of a situation created by the author. The frame holds the widely varying tales together as a unit. In Chaucer's case, these tales are understood to be told by various travellers in the context of a pilgrimage from London to Canterbury to visit the shrine of St. Thomas Becket. **The Prologue** presents*

portraits of all levels of English life. The order of the portraits provides a clue as to the social standing of the different occupations. The pilgrims presented first are representative of the highest social rank, with social rank descending with every new pilgrim introduced. The last group of pilgrims include some unethical members of the lower class. Among this group of pilgrims are the Manciple, who profits from buying food for the lawyers in the Inns of Court, and the vulgar Miller, who steals from his customers. Despite its erratic qualities, *The Canterbury Tales* continues to be acknowledged for the beautiful rhythm of Chaucer's language and his characteristic use of clever, satirical wit.

'The Miller's Tale' belongs to a genre known as the 'fabliau' a short story in verse of 746 lines that deals satirically, often grossly and fantastically as well as hilariously, with intrigues and deceptions about sex or money. The following extract is from 'The Miller's Tale' in which he describes a young scholar Nicholas, a university student who dwells in an inn owned by the carpenter. Nicholas is very interested in astronomy and could predict droughts and showers. He had a pleasing appearance and kept his room spic and span. He spent his time calculating astronomical predictions and singing for he had a sweet voice.

An Extract from The Miller's Tale – Opening lines

Whilom ther was dwellynge at Oxenford
A riche gnof, that gestes heeld to boorde,
And of his craft he was a carpenter.
With hym ther was dwellynge a poure scoler,
Hadde lerned art, but al his fantasye
Was turned for to lerne astrologye,
And koude a certeyn of conclusiouns,
To demen by interrogaciouns,
If that men axed hym, in certein houres
Whan that men sholde have droghte or elles shoures,
Or if men asked hym what sholde bifalle
Of every thyng; I may nat rekene hem alle.

This clerk was cleped hende Nicholas.
 Of deerne love he koude and of solas;
 And therto he was sleigh and ful privee,
 And lyk a mayden meke for to see.
 A chambre hadde he in that hostelrye
 Allone, withouten any compaignye,
 Ful fetisly ydight with herbes swoote;
 And he hymself as sweete as is the roote
 Of lycorys or any cetewale.
 His Almageste, and bookes grete and smale,
 His astrelabie, longynge for his art,
 His augrym stones layen faire apart,
 On shelves couched at his beddes heed;
 His presse ycovered with a faldyng reed;
 And al above ther lay a gay sautrie,
 On which he made a-nyghtes melodie
 So swetely that all the chambre rong;
 And Angelus ad virginem he song;
 And after that he song the Kynges Noote

Ful often blessed was his myrie throte.
 And thus this sweete clerk his tyme spent
 After his freendes fyndyng and his rente.

Glossary

whilom: once, formerly

gnof: churl, peasant

gestes: lodgers, guests

boorde: took in boarders

craft: profession, occupation, trade

poure: poor, impoverished

art: who had completed the first stage of university education

fantasye: desire

lerne: learn

koude : knew how to

interrogations : and he knew a number of propositions on which to base astrological analysis

axed : asked

droghte : dryness

shoures : rain showers, hardships

rekene : enumerate, calculate, consider, take account of, count

hem : Them

clerk : university student; Scholar

cleped : called

hende : courteous, pleasant

deerne : secret, secretive

solas : he knew about secret love and pleasurable practices

ful : very; fully, completely

privee : secretive, discreet

mayden : virgin; Girl

chambre : (bed)room

hostelrye : inn, lodging

ful fetisly : very elegantly

ydight : elegantly furnished

swoote : sweet

cetewale : Setwall, a spice

Almageste : The second century treatise by Ptolemy, still the standard astronomy text book

For : Belonging to. Astrelabye: astrolabye, an astronomical instrument

Stones : Counters used in arithmetic

Couched : set, arranged

beddes heed : head of the bed

Presse : storage chest

faldyng : coarse woolen coat

rede, reed, reede : Red

sautrie : psaltry (a harp-like instrument)

rong : rang

Angelus ad virginem : ‘The Angel to the virgin,’ an Annunciation song

Kinges Noote : Probably a popular song of the time

ful often : very often

rente : In accordance with his friend’s provision and his own income

Suggested Questions

1. How does Chaucer describe the young scholar in ‘The Miller’s Tale?’
2. Comment on Chaucer’s use of wit in his description of the young scholar and his room.

The Elizabethan Age

The Elizabethan Age (1558_1603) refers to the period of Queen Elizabeth's reign. It was a time of great intellectual advancement, creativity and a renewed spirit of adventure and discovery. The origin of this increased, creativity can be traced back to The Renaissance. This period witnessed a great surge in the writing of prose and poetry. Drama too flourished in this Golden Age in English literature with playwrights like Shakespeare, Christopher Marlowe, John Fletcher and Francis Beaumont. Some of the remarkable poets of this period are Shakespeare, Edmund Spenser and Sir Philip Sidney. The Elizabethan Age saw the blossoming of different forms of poetry like the lyric, the Spenserian stanza and the sonnets.

The Sonnet:

The word sonnet is a derivation of the Italian word "Soneto" meaning 'a little sound'. A sonnet is a 14 line stanza that expresses one main Idea or emotion. This form of poetry is associated with the famous Italian poet Petrarch and is chiefly found in two forms -Italian or Petrarchan and English or Shakespearean.

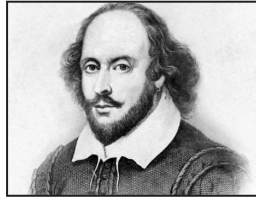
The Petrarchan sonnet is composed of two parts,

- a. the octave, a stanza of eight lines and
- b. The sestet, a stanza of six lines.

The octave has the rhyme scheme abba, abba and the sestet has the rhyme scheme cdcdee. At the end of the octave there is a pause, or 'caesura', 'followed by a Volta or turn in thought.

In England the sonnet was introduced in the first half of the 16th century by two British diplomats, Sir Thomas Wyatt and Henry Howard the Earl of Surrey. Some of the important sonneteers of the Elizabethan Age are Sir Philip Sidney (1554 -86) and Sir Edmund Spenser (1552 -99), Samuel Daniel (1562 -1619) and Michael Drayton (1563-1631). The Shakespearean sonnet or the English sonnet has three quatrains and a concluding couplet: abab cdcd efef gg.

William Shakespeare (1564_1616)



*William Shakespeare is the most prominent poet and playwright of the Elizabethan period with his depth, variety and unmatched excellence. He was born in 1564 in Stratford-upon-Avon and excelled as an actor poet and dramatist. He is often called the national poet of England and considered by many as the greatest dramatist of all time. Popularly known as the “**Bard of Avon**”, He wrote 38 plays, 154 sonnets, two long narrative poems and several other poems. Some of his best known plays are **Hamlet, Macbeth, Othello, King Lear, Romeo and Juliet** and **The Tempest**.*

*Shakespeare’s sonnets, 154 in number, form “the casket with which encloses the most precious pearls of Elizabethan lyricism, some of them unsurpassed by any lyricist.” It is in these sonnets that Shakespeare unlocks his heart. Most critics, however, agree that Shakespeare’s sonnets consist of two groups of poems- a long series addressed to the Fair Youth (sonnets 1 to 126), followed by a shorter series addressed to the **Dark Lady** (127 to 154). These sonnets are dedicated to a Mr W.H. but it is not clear who this only “begetter” of the poems is despite a lot of conjecture and research. The Identity of the **Dark Lady** too remains shrouded in mystery. In the sonnets 127 to 154 Shakespeare does not keep to the literary convention of praising her beauty or complaining of her cruelty and coldness of heart; he presents **The Dark Lady** as a woman who though without beauty, is nevertheless charming and clever. He is aware of her weaknesses and her imperfections, yet she mesmerizes him.*

***Sonnet 132** is written in praise of the two mourning eyes of his beloved lady that are mourning and pitying the narrator himself. Her eyes are in mourning because she knows of his heart’s suffering caused by her disdain. The sonnet is an appeal made for her pity. The couplet is a reaffirmation of the poet’s belief that real beauty need not have anything to do with being fair complexioned and that those who possess a dark complexion like the **Dark Lady** are not ugly.*

SONNET CXXXII (SONNET 132)

*Thine eyes I love, and they, as pitying me,
Knowing thy heart torments me with disdain,
Have put on black and loving mourners be,
Looking with pretty ruth upon my pain.
And truly not the morning sun of heaven
Better becomes the grey cheeks of the east,
Nor that full star that ushers in the even,
Doth half that glory to the sober west,
As those two mourning eyes become thy face:
O! let it then as well beseem thy heart
To mourn for me since mourning doth thee grace,
And suit thy pity like in every part.
Then will I swear beauty herself is black,
And all they foul that thy complexion lack.*

Glossary:

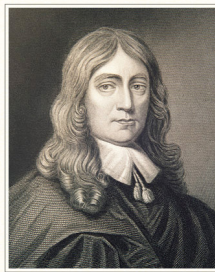
1. **ruth:** pity, compassion
2. **Sober west:** the semi dark western sky
3. **beseem:** match
4. **doth thee grace:** helps you look attractive
5. **suit:** clothe, array
6. **foul:** ugly

Questions:

1. Comment on the poet's description of the Dark Lady's eyes.
2. Discuss the sonnet as the poet's expression of love for his beloved.

The Puritan age

The age of Milton, marks the transition from the glorious age of Queen Elizabeth, to the Puritan Age and the Restoration Age. It was a period of disillusionment, of increasing pessimism and gloom and puritanism emerged as a guiding moral and social force. The Puritans did not accept the Anglican Church which was a compromise between Catholicism and Protestantism. They advocated Church reforms and very austere ideals of life. The Puritans came to power as a result of the civil war. Eventually with their excessive adherence to puritan values and doctrines' they gradually declined in numbers and influence.



John Milton

John Milton (1608 -1674)

John Milton is considered to be the second great poet of England; He stands next only to Shakespeare. He was a great democrat and republican and championed the cause of human liberty, equality and individual dignity all his life. Milton was a liberal puritan. He believed in puritanical austerity, simplicity and faith without being narrow minded or intolerant of other's beliefs and creeds. He was one of the great leaders of the Reformation who sought to bring about radical reforms in the religious, social and political life of the people. He could not separate his poetry from his zeal for reformation.

*It was Milton the Puritan poet living in a puritan environment who selected the Fall of Man as the theme of his great epic **Paradise Lost**, because in the treatment of the Fall he meant to condemn the attitude of man, who is prone to his innate propensity to moral compromise. In keeping with his Christian worldview, he attributed this to the fallen nature of man.*

Paradise Lost is the prayer of a devout Christian, a hymn in praise of God the Father and God the Son. It presents the eternal struggle between the powers of good and the powers of evil. Satan is the protagonist of the powers of evil, who opposes God himself. In the course of the event, Milton shows the utter powerlessness, helplessness and depravity of Evil in contrast to the benevolent beauty of Good.

In *Paradise Lost* Milton upholds and justifies the divine order infallibly prevailing in the Universe. He contends that God is the supreme commander of the Universe, under whose benevolence there is a perfectly ordered Universe. *Paradise Lost* reveals the faith and devotion of Milton and his mission of justifying the ways of God to man.

In this extract (lines 240 -270) from *Paradise Lost* Satan in his speech seems partly reconciled to his new abode. He comforts himself after his initial anger and rebellion. He would rather reign as the lord of Hell. He prefers “reigning in Hell” to “Serving in Heaven”. He then proceeds to summon the rest of his companions from their trance. These lines reveal Satan’s optimism and leadership qualities. Although he is an Archangel he retains his grandeur and magnificence and his intellectual vigour. He is great in his fall, honourable in his defeat and dishonour, bold and indomitable in disgrace. Many critics have pointed to the paradox that readers can’t help noticing when comparing Milton’s Conscious view of Satan as evil incarnate with his possibly unintentional depiction of Satan as a heroic freedom fighter.

Paradise Lost (lines 240 to 270)*(Extract from Paradise Lost)*

Stygian flood

As Gods, and by thir own recover'd strength, [240]

Not by the sufferance of supernal Power.

Is this the Region, this the Soil, the Clime,

Said then the lost Arch-Angel, this the seat

That we must change for Heav'n, this mournful gloom

For that celestial light? Be it so, since he [245]

Who now is Sovran can dispose and bid

What shall be right: fardest from him is best

Whom reason hath equald, force hath made supream

Above his equals. Farewel happy Fields

Where Joy for ever dwells: Hail horrours, hail [250]

Infernal world, and thou profoundest Hell

Receive thy new Possessor: One who brings

A mind not to be chang'd by Place or Time.

The mind is its own place, and in it self

Can make a Heav'n of Hell, a Hell of Heav'n. [255]

What matter where, if I be still the same,

And what I should be, all but less then he

Whom Thunder hath made greater? Here at least

We shall be free; th' Almighty hath not built

Here for his envy, will not drive us hence: [260]

Here we may reign secure, and in my choyce

To reign is worth ambition though in Hell:

Better to reign in Hell, then serve in Heav'n.
But wherefore let we then our faithful friends,
Th' associates and copartners of our loss [265]
Lye thus astonisht on th' oblivious Pool,
And call them not to share with us their part
In this unhappy Mansion, or once more
With rallied Arms to try what may be yet
Regaind in Heav'n, or what more lost in Hell? [270]

Glossary

1. **Lost** : damned, bereft of heaven
2. **Did what shall be right** : Order the things as He thinks fit. Here Satan admits the superiority of God and attributes to God arbitrary will and power.
3. **Above his equals** : Here Milton makes Satan a republican like himself. Satan has managed to gather power into his hands.
4. **Its own place** : The mind can be independent of time and space.
5. **The almighty-----envy** : Hell is not such a place that God will grudge our possession of it.
6. **astonisht** : astounded, literally struck by thunder.
7. **Oblivious** : causing forgetfulness. The reference is to *Lethe*, the river of forgetfulness in Greek mythology.

Comprehension

1. Describe the picture of Satan that emerges from this extract.
2. How is Milton's Satan an exceptional character? Explain with reference to the prescribed extract from *Paradise Lost*.

Metaphysical Age

By the beginning of the 17th century signs of decadence and artificiality were visible everywhere, even in Elizabethan poetry. There was a lot of romantic extravagance and sweet melody but intellectual emptiness. The era witnessed a revolt against the outdated and exhausted Elizabethan poetry. The prominent leaders of this revolt were Ben Jonson and John Donne. Donne's poetry is remarkable for its dramatic power and self-analysis. It is marked by realism and is always forceful. He is the founder of Metaphysical School of Poetry of which Richard Crashaw, George Herbert, Henry Vaughan and Abraham Cawley are the other leading poets.

Literally *Meta* means beyond, and *physics* means physical nature. It was Dryden who first used the term Metaphysical in connection with Donne's poetry and wrote "Donne effects the Metaphysics." Donne's poems are concerned with his personal emotions and experiences rather than an explanation of a philosophical system of the Universe. Some of the features of Metaphysical Poetry are

1. The excessive use of figures of speech.
2. Unconventional similes and metaphors, also called 'conceit' often drawn from disparate sources, and chosen with a view to jolting readers out of their traditional expectations from poetry.
3. Imagery or 'Wit' that is logical and intellectual rather than emotional or sensual.

John Donne (1572 – 1631)



*John Donne is generally regarded as the central figure and founder of the Metaphysical school of poetry which flourished in the early part of the 17th century. His reputation as a love poet rests on his 55 lyrics which were written at different periods of his life but were published for the first time in 1633 in one volume called *Song and Sonnet*. Donne is the first of the Metaphysical love poets; he is also the first of the religious poets of the 17th century. His religious poetry belongs to the latter part of his career, to the period of his ordination as a priest and of the gloom and despair which resulted from the death of his wife, as well as of his worsening poverty and ill-health. The best of his **'Holy Sonnets'** express his struggle with unparalleled forces. The theme of the frailty and decay of this world is generally the subject of Donne's religious poetry.*

*Donne's religious poem **'Death, be not proud'** is a sonnet from the series called **Holy Sonnets**. It is addressed to death which is generally considered mighty and dreadful. But, in this Sonnet the poet argues that it is neither mighty nor dreadful and hence should not be proud. Donne presents successive arguments to prove this point. Death can only make us sleep for a short while after which we will wake in the other world and live there eternally. Thus in reality death does not kill us; it is death itself that dies. The poem ends on a paradoxical note.*

Holy Sonnets: Death, be not proud

Death, be not proud, though some have called thee
 Mighty and dreadful, for thou art not so;
 For those whom thou think'st thou dost overthrow
 Die not, poor Death, nor yet canst thou kill me.
 From rest and sleep, which but thy pictures be,
 Much pleasure; then from thee much more must flow,
 And soonest our best men with thee do go,
 Rest of their bones, and soul's delivery.
 Thou art slave to fate, chance, kings, and desperate men,
 And dost with poison, war, and sickness dwell,
 And poppy or charms can make us sleep as well
 And better than thy stroke; why swell'st thou then?
 One short sleep past, we wake eternally
 And death shall be no more; Death, thou shalt die.

Glossary

1. **Best Men** : Virtuous people; those who are loved by God die young.
2. **Charms** : Drugs with magical power
3. **Swell'st** : feels proud

Questions

1. Discuss *Death be not proud* as a religious poem
2. Comment on Donne's paradoxical view of Death

Andrew Marvell (1621-1678)



*Andrew Marvell is one of the very important metaphysical poets. Chronologically he is considered the last of these poets. Critics are divided about Marvell's place among the metaphysical poets of his time. But majority of scholars find in him a happy combination of the metaphysical spirit and intellectuality. T.S. Eliot said that as a 'Classic' Andrew Marvell's Poem's present a blend of feelings and intellectuality, a synthesis of thought and passion. Some of his best poems are **To His Coy Mistress** and **The Garden***

***The Garden** was first published in 'Miscellaneous Poems' in 1681. In this poem, Marvell combines most gracefully Wit with fancy in order to stress the pleasures of solitude and peace in a garden. It establishes the superiority of a contemplative life to the busy life of the cities. The poem is the celebration of the joys that one experiences when one communes with nature.*

The Garden

How vainly men themselves amaze
To win the palm, the oak, or bays,
And their uncessant labours see
Crown'd from some single herb or tree,
Whose short and narrow verged shade
Does prudently their toils upbraid;
While all flow'rs and all trees do close

To weave the garlands of repose.
Fair Quiet, have I found thee here,
And Innocence, thy sister dear!
Mistaken long, I sought you then
In busy companies of men;
Your sacred plants, if here below,
Only among the plants will grow.
Society is all but rude,
To this delicious solitude.

No white nor red was ever seen
So am'rous as this lovely green.
Fond lovers, cruel as their flame,
Cut in these trees their mistress' name;
Little, alas, they know or heed
How far these beauties hers exceed!
Fair trees! wheres'e'er your barks I wound,
No name shall but your own be found.

When we have run our passion's heat,
Love hither makes his best retreat.
The gods, that mortal beauty chase,
Still in a tree did end their race:
Apollo hunted Daphne so,
Only that she might laurel grow;
And Pan did after Syrinx speed,
Not as a nymph, but for a reed.

What wond'rous life in this I lead!
Ripe apples drop about my head;
The luscious clusters of the vine
Upon my mouth do crush their wine;
The nectarine and curious peach
Into my hands themselves do reach;
Stumbling on melons as I pass,
Ensnar'd with flow'rs, I fall on grass.

Meanwhile the mind, from pleasure less,
Withdraws into its happiness;
The mind, that ocean where each kind
Does straight its own resemblance find,
Yet it creates, transcending these,
Far other worlds, and other seas;
Annihilating all that's made
To a green thought in a green shade.

Here at the fountain's sliding foot,
Or at some fruit tree's mossy root,
Casting the body's vest aside,
My soul into the boughs does glide;
There like a bird it sits and sings,
Then whets, and combs its silver wings;
And, till prepar'd for longer flight,
Waves in its plumes the various light.

Such was that happy garden-state,
 While man there walk'd without a mate;
 After a place so pure and sweet,
 What other help could yet be meet!
 But 'twas beyond a mortal's share
 To wander solitary there:
 Two paradises 'twere in one
 To live in paradise alone.

How well the skillful gard'ner drew
 Of flow'rs and herbs this dial new,
 Where from above the milder sun
 Does through a fragrant zodiac run;
 And as it works, th' industrious bee
 Computes its time as well as we.
 How could such sweet and wholesome hours
 Be reckon'd but with herbs and flow'rs!

Glossary

1. **Innocence** : also personified as the sister of quietness.
2. **fond** : Foolish
3. **Apollo hunted Daphne** : according to ancient myth the God Apollo fell in love with a human woman named Daphne. But to save her, Daphne's mother changed her into laurel tree, which later became Apollo's favourite tree.
4. **Nectarine** : a kind of peach.

-
5. **Like a Bird** : the soul is compared to a bird.
 6. **The milder Sun** : the Sun which is not too hot. The autumn Sun,

Questions:

1. Discuss *The Garden* as Marvel's tribute to the communion between man and nature.
2. How does Marvel highlight the charm of a garden and the joys of solitude in the poem?

The Neoclassical Age (1660-1780)

The Neoclassical era in England is also known as the Augustan age. This was because many critics felt that just as there had been a flowering of great literature under the emperor Augustus in ancient Rome, so also there was a renewal of great literature in the age of Dryden and Pope and Johnson in 18th century England.

The Neoclassical age extended from 1660 to about 1780. In this age there was a revival of interest in ancient classical arts because they were thought to have established high standards in moral behaviour and literature. Writers during the period tried to imitate the style of the ancient Romans and Greeks. They recalled the way the literary arts had flourished in ancient Rome with Augustus himself encouraging both Virgil and Horace.

In 1660, when Charles II returned to England from exile in France he was hailed by Dryden as the English Augustus. The King brought with him from France a great respect for classical principles and English writers consciously set out to emulate these principles which were enshrined at their best in the much earlier Augustan Age of Roman literature. The qualities of polish, poise and refinement which were the hallmarks of Roman culture and civilization also mark English Augustan literature and culture. Neoclassicism began with Dryden in the latter half of the 17th century and was firmly established by Alexander Pope in the 18th century. The political and social changes, which exhibit the supremacy of good sense, rationality and avoidance of enthusiasm, left an indelible influence on the literature of the Age of Pope. Other notable writers of the Augustan Age were Jonathan Swift, Samuel Johnson and Henry Fielding.

Alexander Pope (1688–1744)



Pope was born in London in 1688, the year of the Revolution. His parents were both Catholic, so they moved from London and settled in Benfield, near Windsor, where the poet's childhood passed. Partly because of his own weakness and deformity, Pope received very little school education. His talent was of the precocious order, fashioned for life of study; he knew no other pleasure than that which comes from the poring over books. Epics and tragedy he knocked off readily while in his early teens but he browsed among English books and picked up a smattering of the classics. He began to write poetry at a very early age and recorded the fact with his usual vanity:

*As yet a child, nor yet a foot to fame,
I lisped in numbers, for the numbers came*

Being debarred by his religion from many desirable employments, he resolved to make literature his life work; and in this he resembled Dryden, who he tells us, was his only master, though much of his work seems to depend on Boileau, the French poet and critic.

*Pope's major works are: **Pastorals** (1709), **Essay on Criticism** (1711), **Windsor Forest** (1713), **The Rape of the Lock** (1709-13). Pope's translation of Homer brought him financial independence so that he could publish his works without depending on a patron as most writers had to do in the 18th century. **His Moral Essays** (1734) and (1735) and **Epistles** are also some of his other well-known works. **The Dunciad** and **An Epistle to Dr Arbuthnot** are recognized among the best English writings of that genre. He deliberately cantered himself in the classical tradition and many of his works, in addition to the translation of Homer and Virgil, are greatly influenced by classical poetic forms and*

qualities associated with classical poetry, making him one of the strictest and most articulate champions of English Neoclassicism.

“Elegy to the Memory of an Unfortunate Lady” is considered to be one of the greatest Pope’s lyric poems in heroic couplet. Though only 82 lines long it has become one of Pope’s most celebrated pieces. It was long rumoured that this poem was literally founded on fact: that the unfortunate lady was a maiden with whom Pope was in love, and from whom he was separated. The fact seems to be that the poem’s only basis in truth lay in Pope’s sympathy for an unhappy married woman about whom he wrote to Caryl in 1712. The verses were not published till 1717.

He deals ostensibly with the subject of the young woman, dead possibly by her own hand, whom no one mourns. It is not clear if the woman who inspired Pope’s musing actually existed. The narrator identifies her in the opening lines of the elegy and this can be viewed with a male poet/speaker beholding his beloved’s ghost with a sword piercing her bleeding heart in the moonlight shade. Throughout the poem the poet questions her fate as a thwarted lover and a suicide: “Is in heav’n, a crime to love too well?” Why has she been treated so shabbily by her family? Will she be remembered for the wonderful woman that she was?...The poet curses and criticizes her family and society for her death, and for abandoning her and not caring that the young woman is gone. The poet uses the imagery of war to speak of the struggle of the woman’s suffering. The concluding lines present the poet’s application of morality to himself as someday he too will die and the last thought of the lady will be torn from him as he passes away.

Elegy to the Memory of an Unfortunate Lady

WHAT beck’ning ghost along the moonlight shade
 Invites my steps, and points to yonder glade?
 ’T is she!—but why that bleeding bosom gor’d?
 Why dimly gleams the visionary sword?

Oh ever beauteous, ever friendly! tell, 5
Is it, in Heav'n, a crime to love too well?
To bear too tender or too firm a heart,
To act a lover's or a Roman's part?
Is there no bright reversion in the sky
For those who greatly think, or bravely die? 10
Why bade ye else, ye Powers! her soul aspire
Above the vulgar flight of low desire?
Ambition first sprung from your blest abodes,
The glorious fault of Angels and of Gods:
Thence to their images on earth it flows, 15
And in the breasts of Kings and Heroes glows.
Most souls, 't is true, but peep out once an age,
Dull sullen pris'ners in the body's cage;
Dim lights of life, that burn a length of years
Useless, unseen, as lamps in sepulchres; 20
Like eastern Kings a lazy state they keep,
And, close confin'd to their own palace, sleep.
From these, perhaps (ere Nature bade her die),
Fate snatch'd her early to the pitying sky.
As into air the purer spirits flow, 25
And sep'rate from their kindred dregs below;
So flew the soul to its congenial place,
Nor left one virtue to redeem her race.
But thou, false guardian of a charge too good,
Thou, mean deserter of thy brother's blood! 30

See on these ruby lips the trembling breath,
 These cheeks now fading at the blast of death;
 Cold is that breast which warm'd the world before,
 And those love-darting eyes must roll no more.
 Thus, if eternal justice rules the ball, 35
 Thus shall your wives, and thus your children fall;
 On all the line a sudden vengeance waits,
 And frequent hearses shall besiege your gates;
 There passengers shall stand, and pointing say
 (While the long funerals blacken all the way), 40
 Lo! these were they whose souls the furies steel'd,
 And cursed with hearts unknowing how to yield.
 Thus unlamented pass the proud away,
 The gaze of fools, and pageant of a day!
 So perish all, whose breast ne'er learn'd to glow 45
 For others' good, or melt at others' woe.
 What can atone, O ever injured shade!
 Thy fate unpitied, and thy rites unpaid?
 No friend's complaint, no kind domestic tear
 Pleas'd thy pale ghost, or graced thy mournful bier; 50
 By foreign hands thy dying eyes were closed,
 By foreign hands thy decent limbs composed,
 By foreign hands thy humble grave adorn'd,
 By strangers honour'd, and by strangers mourn'd.
 What tho' no friends in sable weeds appear, 55
 Grieve for an hour, perhaps, then mourn a year,

And bear about the mockery of woe
To midnight dances, and the public show?
What tho' no weeping loves thy ashes grace,
Nor polish'd marble emulate thy face? 60
What tho' no sacred earth allow thee room,
Nor hallow'd dirge be mutter'd o'er thy tomb?
Yet shall thy grave with rising flowers be dress'd,
And the green turf lie lightly on thy breast:
There shall the morn her earliest tears bestow, 65
There the first roses of the year shall blow;
While angels with their silver wings o'ershade
The ground, now sacred by thy relics made.
So peaceful rests, without a stone, a name,
What once had Beauty, Titles, Wealth and Fame. 70
How lov'd, how honour'd once, avails thee not,
To whom related, or by whom begot;
A heap of dust alone remains of thee;
'T is all thou art, and all the proud shall be!
Poets themselves must fall like those they sung, 75
Deaf the prais'd ear, and mute the tuneful tongue.
Ev'n he whose soul now melts in mournful lays,
Shall shortly want the gen'rous tear he pays;
Then from his closing eyes thy form shall part,
And the last pang shall tear thee from his heart; 80
Life's idle bus'ness at one gasp be o'er,
The Muse forgot, and thou belov'd no more!

Glossary:

Bleeding bosom gor'd : spirit of an unnamed woman

Beauteous : beautiful

A Roman's part : commit suicide

Sullen : bad-tempered and sulky

Reversion : return to previous state

Sepulchres : a small room

Congenial : suitable place

Trembling breath : panic/shaking

Vengeance : infliction of injury

Unlamented : not mourn

Perish : die

Emulate : surpass

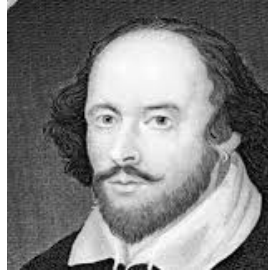
Dirge : grief

Suggested questions:

1. Write a note on the theme of *Elegy to the memory of an unfortunate lady*.
2. Bring out the imagery in the poem *Elegy to the memory of an unfortunate lady*

SECTION: II
DRAMA
A Midsummer Night's Dream

William Shakespeare – (1564 – 1616)



Since William Shakespeare lived more than 400 years ago, and many records from that time are lost or never existed, not everything is known about his life. According to church records Shakespeare was born on about April 23, 1564, and was baptized in Stratford-upon-Avon, on April 26, 1564.

He was the son of John and Mary Shakespeare. His father was a leading leather worker and sent Shakespeare to Stratford's grammar school. Like all such schools, its curriculum consisted of an intense emphasis on the Latin classics, including memorization, writing, and acting classic Latin plays. Shakespeare most likely attended school until about age 15.

A few years after he left school, in late 1582, William Shakespeare married Anne Hathaway. She was already expecting their first-born child, Susanna, which was a fairly common situation at the time. When they married, Anne was 26 and William was 18. In early 1585, the couple had twins, Judith and Hamnet, completing the family. Shakespeare's only son, Hamnet, died in 1596 at the age of 11. His older daughter Susanna later married a well-to-do Stratford doctor, John Hall. Their daughter Elizabeth, Shakespeare's first grandchild, was born in 1608. In 1616, just months before his death, Shakespeare's daughter Judith married Thomas Quiney, a Stratford vintner. The family subsequently died out, leaving no direct descendants of Shakespeare.

The Theatre and the Globe

In 1576, James Burbage built the 'Theatre' just outside London. The Theatre was among the first playhouses in England since Roman times.

Shakespeare's company, the Lord Chamberlain's Men, was one of several groups to perform at the Theatre, appearing there by about 1594. A few years later, the Burbages lost their lease on the theatre site and began construction of a new, larger playhouse, the Globe, just south of the Thames.

The Globe, which opened in 1599, became the playhouse where audiences first saw some of Shakespeare's best-known plays. In 1613, it burned to the ground when the roof caught fire during a performance of Shakespeare's *Henry VIII*. A new, second Globe was quickly built on the same site, opening in 1614.

Most women's roles were played by boys or young men in the all-male casts, and comic female parts were reserved for a popular adult comic actor, or clown. In addition to their dramatic talents, actors in Shakespeare's time also had to possess great skills like singing songs or playing instruments, and perform the vigorously athletic dances of their day.

Actors did not aim for historically accurate costumes. They wore gorgeous modern dress, of those days especially for the leading parts. Costumes were a major investment for an acting company, because it provided the essential "spectacle" of the plays. These costumes were often second-hand clothes once owned and worn by real-life nobles.

The bare stages of Shakespeare's day had little or no scenery except for objects required by the plot, like a throne, a grave, or a bed. Exits and entrances were in plain view of the audience, but they included some vertical options: actors could descend from the "heavens" above the stage or enter and exit from the "hell" below through a trapdoor.

The Plays of William Shakespeare

According to the British Library, Shakespeare wrote at least 37 plays and collaborated on several more. His 17 comedies include *The Merchant of Venice*, *A Midsummer Night's dream*, *Twelfth Night* and *Much Ado About Nothing*. Among his 10 history plays are Henry IV and Richard III. The most famous among his tragedies are *Hamlet*, *Othello*, *King Lear* and *Macbeth*.

Shakespeare's Comedy

Shakespeare's comedy is not necessarily what a modern audience would expect comedy to be. Whilst there may be some funny moments, a Shakespearean comedy involves some very dramatic storylines. Usually a Shakespearean play that has a happy ending, often involving a marriage is said to be a comedy. The main characteristics in Shakespeare's Comedies are:

- A struggle of young lovers to overcome problems, often the result of the interference of their elders
- There is some element of separation and reunification
- Mistaken identities, often involving disguise
- A clever servant
- Family tensions that are usually resolved in the end
- Complex, interwoven plot-lines

A Midsummer Night's Dream – A Note

Like all of Shakespeare's plays, '*A Midsummer Night's Dream*' also is divided into five acts. This division was imposed on the plays by Nicholas Rowe; one of the first editors of Shakespeare. The play also satisfies all the above mentioned characteristics.

The title draws on the summer solstice, Midsummer Eve, occurring on June 23 and marked by holiday partying and tales of fairies and temporary insanity. Shakespeare cleverly weaves together not only fairies and lovers, but also social hierarchies with the aristocratic class and the artisans and working men.

A Midsummer Night's Dream as a comedy features an ensemble cast of characters, thus lacking an obvious protagonist. Hermia, Helena, Lysander and Demetrius are important characters and so are Puck and Nick Bottom and Oberon and Titania. Theseus and Hippolyta set the opening scene of the play. The play documents the series of events that

surround the marriage of Theseus, Duke of Athens, to Hippolyta, the queen of the Amazons with a four-day festival of pomp and entertainment.

Meanwhile, Hermia, daughter of Egeus, an Athenian noble man is in love with Lysander. But her father wishes her to marry Demetrius whom she rejects. Egeus is angered by his daughter's defiance and cites the law in Athens that instructs a daughter to wed whatever suitor her father selects for her or face death. He presents the case before Duke Theseus, who offers Hermia the choice of becoming a nun instead, and living in lifelong chastity.

Hermia and Lysander plan to escape Athens the following night and marry in the house of Lysander's aunt, some seven leagues distant from the city. They make their intentions known to Hermia's friend Helena, who was once engaged to Demetrius and still loves him. Hoping to regain his love, Helena tells Demetrius of the elopement that Hermia and Lysander have planned. At the appointed time, Demetrius stalks into the woods after his intended bride and her lover; Helena follows behind him.

Meanwhile, Oberon, the king of the fairies has come to the forest outside Athens with his queen Titania. The couple is estranged after a disagreement because Titania refuses to hand over her Indian fairy child to Oberon who intends to use him as a watchman. Oberon is dismayed by Titania's disobedience and asks Robin Goodfellow, better known as "Puck," to help him create a love potion, which when applied on a sleeping person, the person will fall in love with the first thing they see when they wake up. Oberon tells Puck of his plan to spread its juice on the sleeping Titania's eyelids as an attempt to mock her.

Helena continues to pursue Demetrius but he insults her. Oberon sees this action and orders love potion put upon Demetrius, but his servant Puck accidentally anoints Lysander instead. Lysander happens to see Helena upon awaking and falls deeply in love with her, abandoning Hermia. Helena is suddenly pursued by both Lysander and Demetrius and yet she doesn't believe their affections to be sincere. Hermia is upset and blames Helena for her lost love, and the two men nearly duel over Helena.

Other characters include a set of six novice actors who are nicknamed ‘The Mechanicals’ (skilled labourers or craftsmen from Athens who want to put on a play for the country’s royalty). Peter Quince, a carpenter, who plans on performing at the Duke and Queen’s wedding, creates a production of “Pyramus and Thisbe,” along with four other fellow players, Francis Flute, Nick Bottom, Robin Starveling, Tom Snout, and Snug. The troop is annoyed by Nick Bottom’s over-enthusiasm and does not agree with his idea of playing multiple characters. Peter Quince worries that the performance will scare the Duke and Queen into hanging them all.

As the night progresses, Oberon are enraged to find Demetrius still trailing Hermia. He fetches Puck as soon as Demetrius falls asleep to treat his eyes with love potion, and then to fetch Helena to be there upon his awakening. He removes the charm from Lysander which brings him back to loving Hermia.

Meanwhile, When Titania wakes, the first creature she sees is Nick Bottom, the most ridiculous of the Athenian craftsmen, whose head Puck has mockingly transformed into that of an ass. Titania passes a ludicrous interlude doting on the ass-headed weaver. Eventually, Oberon obtains the Indian boy and clears Titania of the spell.

Oberon also orders Helena, Hermia, Demetrius and Lysander to be put to sleep and believing they have been dreaming upon awakening. After all the fairies disperse, Theseus and Hippolyta arrive and wake the lovers, who all concur they’ve had quite a dream.

While watching the mechanicals perform Pyramus and Thisbe, everyone laughs and retires to bed. The fairies briefly emerge to bless the sleeping couples with a protective charm and then disappear. Only Puck remains and suggests that everyone, including the audience, has just experienced a dream.

If we shadows have offended,
Think but this, and all is mended,
That you have but slumber’d here
While these visions did appear.

And this weak and idle theme,
No more yielding but a dream,

The important themes discussed are love's difficulty, magic, dreams and jealousy. "The course of true love never did run smooth," comments Lysander, articulating one of *A Midsummer Night's Dream's* most important themes—that of the difficulty of love. The conflict in the play stems from the troubles of romance, and though the play involves a number of romantic elements, it is not truly a love story.

The fairies' magic, brings about many of the most bizarre and hilarious situations in the play. The misuse of magic causes chaos but ultimately resolves the play's tensions by restoring love among the Athenian youth.

As the title suggests, dreams are an important theme in *A Midsummer Night's Dream*; they are linked to the bizarre, magical mishaps in the forest. Shakespeare uses dreams, to weave events without explanation. Time loses its normal sense of flow, and the impossible occurs as a matter of course. The intervention of the fairies in the magical forest also lends to the dream like environment throughout. At the end of the play, Puck extends the idea of dreams to the audience themselves, saying that, if they have been offended by the play, they should remember it as nothing more than a dream. This sense of illusion and gauzy fragility is crucial to the atmosphere of *A Midsummer Night's Dream*, as it helps render the play a fantastical experience rather than a heavy drama.

The theme of jealousy and patriarchy operate in both the human and fairy realms in *Midsummer Night's Dream*. Patriarchy is both obvious and expected in the courtly world of Athens under Theseus' rule, as evidenced in Theseus' dominance over his "prize" Hippolyta, whom he literally won in battle. Egeus provides the most obvious and frequently cited example of patriarchy at work in the Athenian society. He would rather see his own daughter put to death than allow her to disobey his wishes. Athenian law actually supported Egeus, as is evident when Theseus provides Hermia with her three options: obey her father's will, be sentenced to death, or join a convent. Even in the dream forest, Oberon decides to punish Titania because she does not submit to his desire of handing over the Indian Prince.

The Mechanicals have been preparing to perform their adaptation of the tragedy of “Pyramus and Thisbe” for the duke and his bride to be. Shakespeare weaves this plot thread throughout the entire play, so that the bumbling attempt of these unrefined commoners to rehearse a high tragedy unfolds against the backdrop of the play’s tangle of erotic confusion. This melding of tragedy and comedy reinforces the sense that none of the action should be taken seriously, and that matters of the heart are ultimately of little consequence. By having the comical Mechanicals stand in for tragic lovers, Shakespeare can be said to poke fun at the tragic genre, including his own *Romeo and Juliet*. We also understand that just as the Mechanicals’ play is ridiculous nonsense, all the action we are watching onstage is little more than a dream-like fantasy.

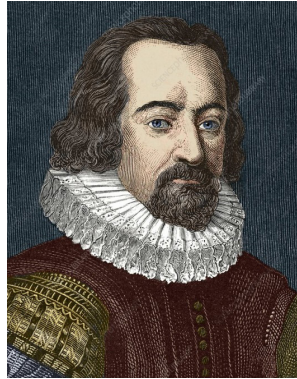
QUESTIONS :

- 1 Discuss *A Midsummer Night’s Dream* as a Shakespearean comedy.
- 2 Comment on the Theme of Love in the Play.

SECTION: III

PROSE

Of Friendship



Francis Bacon (1561-1626)

Francis Bacon, a versatile thinker, writer, Statesman and philosopher was born in London on January 22, 1561. His father, Sir Nicholas Bacon, the Lord Keeper of the Great Seal, had close connections with the Cecils and other political magnates of the time. His mother, Lady Anne Cooke Bacon, was his father's second wife and daughter to Sir Anthony Cooke a humanist who was Edward VI's tutor.

Bacon was educated at Cambridge and he entered Gray's Inn in 1576. To complete his education he spent three years in France. He joined the Bar, but being ambitious, Bacon longed for the highest rewards that his profession could bestow. He became Member of Parliament in 1584 but he could not find favour with the Queen. Bacon was largely instrumental in bringing his intimate friend, Essex who was involved in a charge of treason, to the block. On the accession of James I Bacon tried hard to enjoy royal preferment and began to experience prosperity. He was the chief spokesman of the King in asserting and enforcing the King's theory of Divine Right. Due to his most unbecoming flattery of the King, Bacon became unpopular with the House of Commons. Yet greater honours awaited him. He was appointed Lord Chancellor of England and he developed the Instauratio Magna ("Great Instauration"), a comprehensive plan to reorganize the sciences and to restore man to that mastery over nature that he was conceived to have lost by the fall of Adam.

In 1621 when the Parliament met, Bacon was charged with taking bribes and practicing corrupt dealings. He confessed his guilt and was subjected to a huge fine of 40,000 pounds, imprisoned in the Tower of London, and exiled from court and office.

Bacon is regarded as the father of the English essay. Bacon is widely regarded as a major figure in scientific methodology and natural philosophy during the English Renaissance. His was the most brilliant intellect of the time, and he became the pioneer of scientific and rational thought, and the father of the English essay. Bacon died in 1626.

In the essay **Of Friendship**, Bacon celebrates the intimacy between friends which is subjected to both prosperity and adversity without succumbing to the clouds of doubts and jealousy. The essay was written at the special request of Bacon's friend Toby Matthew in commemoration of an intimacy. The Essay clearly depicts that one who lives in isolation is either a wild beast or a God. People living in solitude for spiritual reason may claim that it enabled them to lead a nobler or a spiritually exalted life. The essay explores that a person who has no true friends is like one living in wilderness. At the end of the essay, Bacon says, if a man does not have a friend to help him in accomplishing various things he may quit the stage /world because the benefits of friendship are endless.

Of Friendship

IT HAD been hard for him that spake it to have put more truth and untruth together in few words, than in that speech, whatsoever is delighted in solitude, is either a wild beast or a god. For it is most true, that a natural and secret hatred, and aversion towards society, in any man, hath somewhat of the savage beast; but it is most untrue, that it should have any character at all, of the divine nature; except it proceed, not out of a pleasure in solitude, but out of a love and desire to sequester a man's self, for a higher conversation: such as is found to have been falsely and feignedly in some of the heathen; as Epimenides the Candian, Numa the Roman, Empedocles the Sicilian, and Apollonius of Tyana; and truly and really, in divers of the ancient hermits and holy fathers of the church. But little do men perceive what solitude is, and how far it extendeth.

For a crowd is not company; and faces are but a gallery of pictures; and talk but a tinkling cymbal, where there is no love. The Latin adage meeteth with it a little: *Magna civitas, magna solitudo*; because in a great town friends are scattered; so that there is not that fellowship, for the most part, which is in less neighborhoods. But we may go further, and affirm most truly, that it is a mere and miserable solitude to want true friends; without which the world is but a wilderness; and even in this sense also of solitude, whosoever in the frame of his nature and affections, is unfit for friendship, he taketh it of the beast, and not from humanity.

A principal fruit of friendship, is the ease and discharge of the fulness and swellings of the heart, which passions of all kinds do cause and induce. We know diseases of stoppings, and suffocations, are the most dangerous in the body; and it is not much otherwise in the mind; you may take sarza to open the liver, steel to open the spleen, flowers of sulphur for the lungs, castoreum for the brain; but no receipt openeth the heart, but a true friend; to whom you may impart griefs, joys, fears, hopes, suspicions, counsels, and whatsoever lieth upon the heart to oppress it, in a kind of civil shrift or confession.

It is a strange thing to observe, how high a rate great kings and monarchs do set upon this fruit of friendship, whereof we speak: so great, as they purchase it, many times, at the hazard of their own safety and greatness. For princes, in regard of the distance of their fortune from that of their subjects and servants, cannot gather this fruit, except (to make themselves capable thereof) they raise some persons to be, as it were, companions and almost equals to themselves, which many times sorteth to inconvenience. The modern languages give unto such persons the name of favorites, or privadoes; as if it were matter of grace, or conversation. But the Roman name attaineth the true use and cause thereof, naming them *participes curarum*; for it is that which tieth the knot. And we see plainly that this hath been done, not by weak and passionate princes only, but by the wisest and most politic that ever reigned; who have oftentimes joined to themselves some of their servants; whom both themselves have called friends, and allowed other likewise to call them in the same manner; using the word which is received between private men.

L. Sylla, when he commanded Rome, raised Pompey (after surnamed the Great) to that height, that Pompey vaunted himself for Sylla's overmatch. For when he had carried the consulship for a friend of his, against the pursuit of Sylla, and that Sylla did a little resent thereat, and began to speak great, Pompey turned upon him again, and in effect bade him be quiet; for that more men adored the sun rising, than the sun setting. With Julius Caesar, Decimus Brutus had obtained that interest as he sat him down in his testament, for heir in remainder, after his nephew. And this was the man that had power with him, to draw him forth to his death. For when Caesar would have discharged the senate, in regard of some ill presages, and specially a dream of Calpurnia; this man lifted him gently by the arm out of his chair, telling him he hoped he would not dismiss the senate, till his wife had dreamt a better dream. And it seemeth his favor was so great, as Antonius, in a letter which is recited verbatim in one of Cicero's Philippics, calleth him *venefica*, witch; as if he had enchanted Caesar. Augustus raised Agrippa (though of mean birth) to that height, as when he consulted with Maecenas, about the marriage of his daughter Julia, Maecenas took the liberty to tell him, that he must either marry his daughter to Agrippa, or take away his life; there was no third way, he had made him so great. With Tiberius Caesar, Sejanus had ascended to that height, as they two were termed, and reckoned, as a pair of friends. Tiberius in a letter to him saith, *Haec pro amicitia nostra non occultavi*; and the whole senate dedicated an altar to Friendship, as to a goddess, in respect of the great dearness of friendship, between them two. The like, or more, was between Septimius Severus and Plautianus. For he forced his eldest son to marry the daughter of Plautianus; and would often maintain Plautianus, in doing affronts to his son; and did write also in a letter to the senate, by these words: I love the man so well, as I wish he may over-live me. Now if these princes had been as a Trajan, or a Marcus Aurelius, a man might have thought that this had proceeded of an abundant goodness of nature; but being men so wise, of such strength and severity of mind, and so extreme lovers of themselves, as all these were, it proveth most plainly that they found their own felicity (though as great as ever happened to mortal men) but as an half piece, except they mought have a friend, to make it entire; and yet, which is more, they were princes that had wives, sons, nephews; and yet all these could not supply the comfort of friendship.

It is not to be forgotten, what Comineus observeth of his first master, Duke Charles the Hardy, namely, that he would communicate his secrets with none; and least of all, those secrets which troubled him most. Whereupon he goeth on, and saith that towards his latter time, that closeness did impair, and a little perish his understanding. Surely Comineus mought have made the same judgment also, if it had pleased him, of his second master, Lewis the Eleventh, whose closeness was indeed his tormentor. The parable of Pythagoras is dark, but true; *Cor ne edito; Eat not the heart.* Certainly, if a man would give it a hard phrase, those that want friends, to open themselves unto, are carnibals of their own hearts. But one thing is most admirable (wherewith I will conclude this first fruit of friendship), which is, that this communicating of a man's self to his friend, works two contrary effects; for it redoubleth joys, and cutteth griefs in halves. For there is no man, that imparteth his joys to his friend, but he joyeth the more; and no man that imparteth his griefs to his friend, but he grieveth the less. So that it is in truth, of operation upon a man's mind, of like virtue as the alchemists use to attribute to their stone, for man's body; that it worketh all contrary effects, but still to the good and benefit of nature. But yet without praying in aid of alchemists, there is a manifest image of this, in the ordinary course of nature. For in bodies, union strengtheneth and cherisheth any natural action; and on the other side, weakeneth and dulleth any violent impression: and even so it is of minds.

The second fruit of friendship, is healthful and sovereign for the understanding, as the first is for the affections. For friendship maketh indeed a fair day in the affections, from storm and tempests; but it maketh daylight in the understanding, out of darkness, and confusion of thoughts. Neither is this to be understood only of faithful counsel, which a man receiveth from his friend; but before you come to that, certain it is, that whosoever hath his mind fraught with many thoughts, his wits and understanding do clarify and break up, in the communicating and discoursing with another; he tosseth his thoughts more easily; he marshalleth them more orderly, he seeth how they look when they are turned into words: finally, he waxeth wiser than himself; and that more by an hour's discourse, than by a day's meditation. It was well said by Themistocles, to the king of Persia, That speech was like cloth of Arras, opened and put abroad; whereby the imagery doth appear in figure; whereas in thoughts they lie but as in

packs. Neither is this second fruit of friendship, in opening the understanding, restrained only to such friends as are able to give a man counsel; (they indeed are best;) but even without that, a man learneth of himself, and bringeth his own thoughts to light, and whetteth his wits as against a stone, which itself cuts not. In a word, a man were better relate himself to a statua, or picture, than to suffer his thoughts to pass in smother.

Add now, to make this second fruit of friendship complete, that other point, which lieth more open, and falleth within vulgar observation; which is faithful counsel from a friend. Heraclitus saith well in one of his enigmas, Dry light is ever the best. And certain it is, that the light that a man receiveth by counsel from another, is drier and purer, than that which cometh from his own understanding and judgment; which is ever infused, and drenched, in his affections and customs. So as there is as much difference between the counsel, that a friend giveth, and that a man giveth himself, as there is between the counsel of a friend, and of a flatterer. For there is no such flatterer as is a man's self; and there is no such remedy against flattery of a man's self, as the liberty of a friend. Counsel is of two sorts: the one concerning manners, the other concerning business. For the first, the best preservative to keep the mind in health is the faithful admonition of a friend. The calling of a man's self to a strict account, is a medicine, sometime too piercing and corrosive. Reading good books of morality, is a little flat and dead. Observing our faults in others is sometimes improper for our case. But the best receipt (best, I say, to work, and best to take) is the admonition of a friend. It is a strange thing to behold, what gross errors and extreme absurdities many (especially of the greater sort) do commit, for want of a friend to tell them of them; to the great damage both of their fame and fortune: for, as St. James saith, they are as men that look sometimes into a glass, and presently forget their own shape and favor. As for business, a man may think, if he win, that two eyes see no more than one; or that a gamester seeth always more than a looker-on; or that a man in anger, is as wise as he that hath said over the four and twenty letters; or that a musket may be shot off as well upon the arm, as upon a rest; and such other fond and high imaginations, to think himself all in all. But when all is done, the help of good counsel is that which setteth business straight. And if any man think that he will take counsel, but it shall be by pieces; asking counsel in one business,

of one man, and in another business, of another man; it is well (that is to say, better, perhaps, than if he asked none at all); but he runneth two dangers: one, that he shall not be faithfully counselled; for it is a rare thing, except it be from a perfect and entire friend, to have counsel given, but such as shall be bowed and crooked to some ends, which he hath, that giveth it. The other, that he shall have counsel given, hurtful and unsafe (though with good meaning), and mixed partly of mischief and partly of remedy; even as if you would call a physician, that is thought good for the cure of the disease you complain of, but is unacquainted with your body; and therefore may put you in way for a present cure, but overthroweth your health in some other kind; and so cure the disease, and kill the patient. But a friend that is wholly acquainted with a man's estate, will beware, by furthering any present business, how he dasheth upon other inconvenience. And therefore rest not upon scattered counsels; they will rather distract and mislead, than settle and direct.

After these two noble fruits of friendship (peace in the affections, and support of the judgment), followeth the last fruit; which is like the pomegranate, full of many kernels; I mean aid, and bearing a part, in all actions and occasions. Here the best way to represent to life the manifold use of friendship, is to cast and see how many things there are, which a man cannot do himself; and then it will appear, that it was a sparing speech of the ancients, to say, that a friend is another himself; for that a friend is far more than himself. Men have their time, and die many times, in desire of some things which they principally take to heart; the bestowing of a child, the finishing of a work, or the like. If a man has a true friend, he may rest almost secure that the care of those things will continue after him. So that a man hath, as it were, two lives in his desires. A man hath a body, and that body is confined to a place; but where friendship is, all offices of life are as it were granted to him, and his deputy. For he may exercise them by his friend. How many things are there which a man cannot, with any face or comeliness, say or do himself? A man can scarce allege his own merits with modesty, much less extol them; a man cannot sometimes brook to supplicate or beg; and a number of the like. But all these things are graceful, in a friend's mouth, which are blushing in a man's own. So again, a man's person hath many proper relations, which he cannot put off. A man cannot speak to his son but as a father; to his wife but as a husband; to his

enemy but upon terms: whereas a friend may speak as the case requires, and not as it sorteth with the person. But to enumerate these things were endless; I have given the rule, where a man cannot fitly play his own part; if he has not a friend, he may quit the stage.

Glossary:

To sequester : to withdraw

Epimenides : a sage and poet of Crete, who lived in the 6th century B.C. He is said to have fallen asleep in a cave when a boy, and to have remained asleep for fifty-seven years.

Numa : second king of Rome. He retired at times into a cave where he is said to have received instruction from the Nymph Egeria.

Appollonius : Born at Tyna in Cappadocia, he was a diviner and reputed worker of miracles who lived in the first century

Septimius Severus : Emperor of Rome (193-211)

Suggested questions:

1. Bring out the importance of three fruits from Bacon/s essay *Of Friendship*.
2. What is the theme of Bacon's essay *Of Friendship*?

LETTER XXI.

An extract from *The Citizen of the World*

Oliver Goldsmith



Goldsmith was born and raised in Ireland. He graduated from Trinity College, Dublin, in 1749. As a young man he had a few misadventures like attempting to migrate to America (which failed when he missed the boat). He gambled the money which he was to use to enrol into law studies at Dublin; he dropped out of medical school at Edinburgh after a year and a half of non-attendance. He had to play the flute and earn, to pay his way on a walking tour of Europe.

*He later reached England, broke. There he lived on his earnings from hack journalism, translations and children's books. He wrote a booklet **Enquiry into the State of Polite Learning in Europe**, which brought him fame and repute. This was his first work to drop the traditional British stiffness of style. People received it well. His essay **The Citizen of the World** brought him fame as a literary critic. His long poem **The Traveller** (1764) was also popular in his day, going through nine editions in ten years.*

*Goldsmith later became a successful poet, critic and essayist, and this fame put him into Samuel Johnson's circle of writers. His decadent lifestyle led him to the brink of financial disaster. When Johnson found him thus he helped him sell his manuscript of an unpublished novel for sixty pounds. Thus his famous novel **The Vicar of Wakefield** (1766) found its way into public domain.*

*After being a successful writer of poetry and prose he decided to attempt another genre Drama. His first attempt at a comedy **The Good Natured Man** was not a success on stage but made him popular with the readers of the play in print. His play **She Stoops to Conquer** was a great hit.*

From The Citizen of the World (1760–1761) – an introduction (From Norton Anthology of English Literature)

The Chinese philosopher named Lien Chi Altangi, “a native of Honan in China” (Letter I), is the invention of Oliver Goldsmith (c. 1730–1774). Lien Chi Altangi is a scholar who has learned English through his contact with the factor and other Englishmen at Canton, yet he is “entirely a stranger to their manners and customs” (Letter I). Altangi’s letters from London to his friend Fum Hoam, the president of the Ceremonial Academy at Peking, “examine into opulence, buildings, sciences, arts, and manufactures, on the spot” (Letter II), and in so doing, expose both England’s most ridiculous customs and its defining characteristics. For example, of the British reliance on sea-trade, Altangi exclaims: “I have known some provinces [in China] where there is not even a name for the ocean. What a strange people therefore am I got amongst, who have founded an empire on this unstable element, who build cities upon billows that rise higher than the mountains of Tipartala, and make the deep more formidable than the wildest tempest” (Letter II).

This device — using a foreign traveller as the naive narrator of a contemporary social satire — had been popularized by many writers, most notably Charles-Louis de Secondat, Baron de Montesquieu, in his *Persian Letters* (1721). As a reviewer of Elizabeth Hamilton’s novel, *Translations of the Letters of a Hindoo Rajah* (1796), observed:

There is no better vehicle for local satire than that of presenting remarks on the manners, laws, and customs of a nation, through the supposed medium of a foreigner, whose different views of things, as tinged by the particular ideas and associations to which his mind has been habituated, often afford an

excellent scope for raillery; and the mistakes into which such an observer is naturally betrayed, enliven the picture, and furnish the happiest opportunity for the display of humour and fancy. [The Critical Review, vol. 17 (July 1796): 241–249]

In addition to these literary precedents, Goldsmith had journeyed through much of Europe as a young man, and was familiar with the sense of cultural parallax or changed perspective that travel could induce in the traveller. He exploited this discovery in *The Citizen of the World*, and in his later fictionalization of his own travels, *The Vicar of Wakefield* (1766).

Hamilton Jewett Smith defines “pseudo-Oriental letters” as “works in which a foreigner is pictured satirizing the country he visits in a series of letters, made public in alleged translation from the original tongue,” Although Goldsmith emphasizes Lien Chi Altangi’s differences from that “strange people,” the English, Goldsmith also wants to establish his narrator’s authority to conduct an enquiry into English manners. He therefore constructs an idea of Chinese identity that stresses China’s status as a civilized or “tutored” nation:

The truth is, the Chinese and we are pretty much alike. Different degrees of refinement, and not of distance, mark the distinctions among mankind. Savages of the most opposite climates have all but one character of improvidence and rapacity; and tutored nations, however separate, make use of the very same methods to procure refined enjoyment. (“The Editor’s Preface,” iii–iv)

Altangi is given further credibility and depth as a character through the creation of a frame story concerning his family in China. The frame story adds dramatic unity and tension to the letters, much like the frame of another popular “oriental” narrative, the *Arabian Nights’ Entertainments* (first translated into English c. 1706–1721 by an anonymous Grub Street hack).

The selected letter XXI is a satirical note on British plays, the manner in which they are enacted, and the behaviour of the audience

LETTER XXI.

An extract from *The Citizen of the World*

To the same

THE English are as fond of seeing plays acted as the Chinese; but there is a vast difference in the manner of conducting them. We play our pieces in the open air, the English theirs under cover; we act by day-light, they by the blaze of torches. One of our plays continues eight or ten days successively; an English piece seldom takes up above four hours in the representation.

My companion in black, with whom I am now beginning to contract an intimacy, introduced me a few nights ago to the play-house, where we placed ourselves conveniently at the foot of the stage. As the curtain was not drawn before my arrival, I had an opportunity of observing the behaviour of the spectators, and indulging those reflections which novelty generally inspires.

The rich in general were placed in the lowest seats, and the poor rose above them in degrees proportioned to their poverty. The order of precedence seemed here inverted; those who were under most all the day, now enjoyed a temporary eminence, and became masters of the ceremonies. It was they who called for the music, indulging every noisy freedom, and testifying all the insolence of beggary in exaltation.

They who held the middle region seemed not so riotous as those above them, nor yet so tame as those below; to judge by their looks, many of them seemed strangers there as well as myself. They were chiefly employed during this period of expectation in eating oranges, reading the story of the play, or making assignations.

Those who sat in the lowest rows, which are called the pit, seemed to consider themselves as judges of the merit of the poet and the performers; they were assembled partly to be amused, and partly to shew their taste; appearing to labour under that restraint which an affectation of superior discernment generally produces. My companion, however, informed me, that not one in an

hundred of them knew even the first principles of criticism; that they assumed the right of being censors because there was none to contradict their pretensions; and that every man who now called himself a connoisseur, became such to all intents and purposes.

Those who sat in the boxes appeared in the most unhappy situation of all. The rest of the audience came merely for their own amusement; these came rather to furnish out a part of the entertainment themselves. I could not avoid considering them as acting parts in dumb shew, not a curtesy or nod that was not the result of art; not a look nor a smile that was not designed for murder. Gentlemen and ladies ogled each other through spectacles; for my companion observed, that blindness was of late become fashionable, all affected indifference and ease, while their hearts at the same time burned for conquest. Upon the whole, the lights, the music, the ladies in their gayest dresses, the men with cheerfulness and expectation in their looks, all conspired to make a most agreeable picture, and to fill a heart that sympathises at human happiness with in expressible serenity.

The expected time for the play to begin at last arrived, the curtain was drawn, and the actors came on. A woman, who personated a queen, came in curtsying to the audience, who clapped their hands upon her appearance. Clapping of hands is, it seems the manner of applauding in England: the manner is absurd; but every country, you know, has its peculiar absurdities. I was equally surprised, however, at the submission of the actress, who should have considered herself as a queen, as at the little discernment of the audience who gave her such marks of applause before she attempted to deserve them, preliminaries between her and the audience being thus adjusted, the dialogue was supported between her and a most hopeful youth, who acted the part of her confidant. They both appeared in extreme distress, for it seems the queen had lost a child some fifteen years before, and still kept its dear resemblance next her heart, while her kind companion bore a part in her sorrows.

Her lamentations grew loud. Comfort is offered, but she detests the very sound. She bids them preach comfort to the winds. Upon this her husband comes in, who, seeing the queen so much afflicted, can himself hardly refrain from tears or avoid partaking in the soft distress. After thus grieving through three scenes, the curtain dropped for the first act.

Truly, said I to my companion, these kings and queens are very much disturbed at no very great misfortune; certain I am, were people of humbler stations to act in this manner, they would be thought divested of common sense. I had scarce finished this observation, when the curtain rose, and the king came on in a violent passion. His wife had, it seems, refused his proffered tenderness, had spurned his royal embrace; and he seemed resolved not to survive her fierce disdain. After he had thus fretted, and the queen had fretted through the second act, the curtain was let down once more.

Now, says my companion, you perceive the king to be a man of spirit, he feels at every pore; one of your phlegmatic sons of clay would have given the queen her own way, and let her come to herself by degrees; but the king is for immediate tenderness, or instant death: death and tenderness are leading passions of every modern buskined hero; this moment they embrace, and the next stab, mixing daggers and kisses in every period.

I was going to second his remarks, when my attention was engrossed by a new object; a man came in balancing a straw upon his nose, and the audience were clapping their hands in all the raptures of applause. To what purpose, cried I, does this unmeaning figure make his appearance; is he a part of the plot? Unmeaning do you call him, replied my friend in black; this is one of the most important characters of the whole play; nothing pleases the people more than the seeing a straw balanced; there is a great deal of meaning in the straw; there is something suited to every apprehension in the sight; and a fellow possessed of talents like these is sure of making his fortune.

The third act now began with an actor, who came to inform us that he was the villain of the play, and intended to shew strange things before all was over. He was joined by another, who seemed as much disposed for mischief as he; their intrigues continued through this whole division. If that be a villain, said I, he must be a very stupid one, to tell his secrets without being asked; such soliloquies of late are never admitted in China.

The noise of clapping interrupted me once more; a child of six years old was learning to dance on the stage, which gave the ladies and mandarins infinite satisfaction. I am sorry, said I, to see the pretty creature so early learning so very bad a trade. Dancing being, I presume, as contemptible here as it is in China.

Quite the reverse, interrupted my companion; dancing is a very reputable and genteel employment here; men have a greater chance for encouragement from the merit of their heels than their heads. One who jumps up and flourishes his toes three times before he comes to the ground, may have three hundred a year; he who flourishes them four times, gets four hundred; but he who arrives at five is inestimable, and may demand what salary he thinks proper. The female dancers too are valued for this sort of jumping and crossing; and 'tis a cant word among them, that she deserves most who shews highest. But the fourth act is begun, let us be attentive.

In the fourth act the queen finds her long lost child, now grown up into a youth of smart parts and great qualifications; wherefore she wisely considers that the crown will fit his head better than that of her husband, whom she knows to be a driveller. The king discovers her design and here comes on the deep distress; he loves the queen, and he loves the kingdom; he resolves therefore, in order to possess both, that her son must die. The queen exclaims at his barbarity; is frantic with rage, and at length overcome with sorrow, falls into a fit; upon which the curtain drops, and the act is concluded.

Observe the art of the poet, cries my companion; when the queen can say no more, she falls into a fit. While thus her eyes are shut, while she is supported in the arms of Abigail, what horrors do we not fancy, we feel it in every nerve; take my word for it, that fits are the true aposiopesis of modern tragedy.

The fifth act began, and a busy piece it was. Scenes shifting, trumpets sounding, mobs hallooing, carpets spreading, guards bustling from one door to another; gods, daemons, daggers, racks and rats bane. But whether the king was killed, or the queen was drowned, or the son was poisoned, I have absolutely forgotten.

When the play was over, I could not avoid observing, that the persons of the drama appeared in as much distress in the first act as the last: how is it possible, said I, to sympathize with them through five long acts; pity is but a short-lived passion; I hate to hear an actor mouthing trifles, neither startings, strainings nor attitudes affect me unless there because: after I have been once or twice deceived by those unmeaning alarms, my heart sleeps in peace, probably unaffected by the principal distress. There should be one great passion aimed at by the actor as well as the poet, all the rest should be subordinate, and only contribute to

make that the greater; if the actor therefore exclaims upon every occasion in the tones of despair, he attempts to move us too soon; he anticipates the blow, he ceases to affect though he gains our applause.

I scarce perceived that the audience were almost all departed; wherefore, mixing with the crowd, my companion and I got into the street; where essaying an hundred obstacles from coach wheels and palanquin poles, like birds in their flight through the branches of a forest, after various turnings, we both at length got home in safety.

Adieu.

Glossary:

1. **Precedence:** the condition of being considered more important than someone or something else; priority in importance, order, or rank.
2. **Insolence:** rude and disrespectful behaviour
3. **Exaltation:** a feeling or state of extreme happiness
4. **Absurdities:** the quality or state of being ridiculous or wildly unreasonable
5. **Lamentation:** the passionate expression of grief or sorrow; weeping.
6. **Divested:** deprive someone of (power, rights, or possessions).
7. **Proffered:** hold out or put forward (something) to someone for acceptance
8. **Phlegmatic:** 1: resembling, consisting of, or producing the humor phlegm
2: having or showing a slow and stolid temperament

Questions:

1. What are the views of the Chinese Traveler on the British theatre?
2. Comment on the effectiveness of the “*pseudo-Oriental letters*” to bring out the satire in British Theatre and the behavior of the British audience.

Moral Discipline

(an extract from the book

Thoughts on the Education of Daughters)

By Mary Wollstonecraft



Mary Wollstonecraft (1759-97) was born in Spitalfields in 1759. Her father uprooted the family on a number of occasions and during her formative years Mary Wollstonecraft was to find herself in Epping, Barking, Beverley in Yorkshire, back to East London in Hoxton and then out again to Wales. At the age of 18, having received a poor education, she left home and never went back.

She became a companion to a widow in Bath for a short period, then moved back to London (first to Fulham and then to Hackney). In 1784, at the age of 24 Mary Wollstonecraft opened up her own school for girls at Newington Green. This did not last long and she finally became a governess to the children of an aristocratic family on their estate in Ireland. This, in turn, was another short appointment and in 1787, Mary Wollstonecraft finally came back to London and settled in George Street just south of Blackfriars Bridge.

A short distance away was St. Pauls' Churchyard which, at the time, was the centre of the publishing trade. Mary Wollstonecraft was given work by Joseph Johnson, a radical and progressive publisher and spent most of her waking hours in his shop, writing and translating, as well as eating her meals and meeting a whole range of radical intellectuals and progressive thinkers. Gradually, Mary became part of a circle of friends who were constantly discussing the political affairs of the day.

*In 1786, Mary Wollstonecraft wrote a short tract entitled **Thoughts on the Education of Daughters** but it was the advent of the French Revolution in 1789 that brought Mary into the public eye. As is well known, the Revolution was welcomed by many radicals throughout Europe. The new Republic's principles of liberty, equality and fraternity were seen as opening a new chapter in the struggle against aristocracy and for a democratic society. Reaction in England from the wealthy aristocracy and their followers was vitriolic. Supporters of the Revolution were viewed as dangerous subversives and were attacked at every opportunity.*

*The first major critique was Edmund Burke's **Reflections on the Revolution in France** which both attacked the Revolution and its supporters in this country. On reading it, Mary Wollstonecraft decided to respond by writing **A Vindication of the Rights of Man** – a defence of the Revolution and its principles. The book, published in 1790, was not particularly well written although it became very popular and made her name known. Soon after Mary Wollstonecraft's book came out, Tom Paine wrote his classic **The Rights of Man**. In 1792, Mary Wollstonecraft produced **A Vindication of the Rights of Woman**. It was a significant milestone in the arguments around women's rights and has since become a feminist classic. It was translated into French almost immediately and brought Mary Wollstonecraft fame not only in Britain but also in Europe and in the United States.*

*Mary Wollstonecraft was not, however, to build on her fame or to write anything else of note. Five years after the book was published and shortly after her marriage to William Godwin, Mary died giving birth to a baby daughter – Mary. As is well known, Mary Wollstonecraft Godwin was later to marry the poet Shelley and as Mary Shelley, became famous as the author of the great gothic novel **Frankenstein**.*

***Thoughts on the Education of Daughters** was published by Joseph Johnson her publisher in 1787. Wollstonecraft advises parents and especially mothers on educating girls on certain aspects of day to day life. This 'conduct book' emphasises on morality and etiquette to be followed by girls in day to day life. She also has suggestions for mothers on how to bring up children and daughters and suggestions for girls on how to carry themselves in society*

on various occasions. Some critics believe that this book anticipates Wollstonecraft's feminist thoughts which are expressed in her later book *A Vindication of the Rights of Women*. Even though she is aware of the fact that this is a much discussed and written about topic she justifies her writing this book "In the following pages I have endeavoured to point out some important things with respect to female education. It is true, many treatises have been already written; yet it occurred to me, that much still remained to be said."

This book has twenty one chapters, wherein each chapter addresses one aspect of girls conduct in society. While the first chapter *Nursery* talks about the impact of mothers nursing their babies, the second chapter *Moral Discipline* talks about how a child's attitude can be moulded in the right way by teaching right character and personality. *Artificial Manner, Dress, Boarding Schools etc.*, are some of the topics she has touched upon in this book. She is one of the first feminist writers who does believe in traditional role of Woman and believes that all girls or daughters she talks to and about will one day be mothers and educators. Wollstonecraft never suggests that women forsake or disregard the traditional role they were assigned to play by nature since she opines that women can contribute to the development and improvement of society as educators.

"To prepare a woman to fulfil the important duties of a wife and a mother, are certainly the objects that should be in view during the early period of life"

Talking about the way a girl should be taught to dress she says "The body hides the mind and it is, in its turn, obscured by the drapery", . "Dress ought to adorn the person, and not rival it."

In the selected chapter *Moral Discipline* the author advises mothers not to rely upon servants on the upbringing of their children, for they are bound to learn the ways of the class of people who mind them. Cunning and vulgar ways learnt, will drive away the other good qualities from the mind. Parents should try to imbibe good values through stories mainly of animals since animals captivate their minds quickly. She says that

mothers should give rational answers to the questions asked by the minds of inquisitive children and not fill their minds with myths or superstitions. She further suggests that mothers should make sure that girls keep good company and follow the path of honesty and obedience. Ms. Wollstonecraft wants the mothers to teach them the importance of the natural and the vegetable world. She insists upon children learning to think, because the process of thinking will serve as an exercise to the mind.

MORAL DISCIPLINE

IT has been asserted, “That no being, merely human, could properly educate a child.” I entirely coincide with this author; but though perfection cannot be attained, and unforeseen events will ever govern human conduct, yet still it is our duty to lay down some rule to regulate our actions by, and to adhere to it, as consistently as our infirmities will permit. To be able to follow Mr. Locke’s system (and this may be said of almost all treatises on education) the parents must have subdued their own passions, which is not often the case in any considerable degree.

The marriage state is too often a state of discord; it does not always happen that both parents are rational; and the weakest have it in their power to do most mischief.

How then are the tender minds of children to be cultivated?— Mamma is only anxious that they should love her best, and perhaps takes pains to sow those seeds, which have produced such luxuriant weeds in her own mind. Or, what still more frequently occurs, the children are at first made play-things of, and when their tempers have been spoiled by indiscreet indulgence, they become troublesome, and are mostly left with servants; the first notions they imbibe, therefore, are mean and vulgar. They are taught cunning, the wisdom of that class of people, and a love of truth, the foundation of virtue, is soon obliterated from their minds. It is, in my opinion, a well-proved fact, that principles of truth are innate. Without reasoning we assent to many truths; we feel their force, and artful sophistry can only blunt those feelings which nature

has implanted in us as instinctive guards to virtue. Dissimulation and cunning will soon drive all other good qualities before them, and deprive the mind of that beautiful simplicity, which can never be too much cherished.

Indeed it is of the utmost consequence to make a child artless, or to speak with more propriety, not to teach them to be otherwise; and in order to do so we must keep them out of the way of bad examples. Art is almost always practised by servants, and the same methods which children observe them to use, to shield themselves from blame, they will adopt—and cunning is so nearly allied to falsehood, that it will infallibly lead to it—it—or some foolish prevaricating subterfuge will occur, to silence any reproaches of the mind which may arise, if an attention to truth has been inculcated.

Another cause or source of art is injudicious correction. Accidents or giddy tricks are too frequently punished, and if children can conceal these, they will, to avoid chastisement. Restrain them, therefore, but never correct them without a very sufficient cause; such as a violation of truth, cruelty to animals, inferiors, or those kinds of follies which lead to vice.

Children should be permitted to enter into conversation; but it requires great commitment to find out such subjects as will gradually improve them. Animals are the first objects which catch their attention; and I think little stories about them would not only amuse but instruct at the same time, and have the best effect in forming the temper and cultivating the good dispositions of the heart. There are many little books which have this tendency. One in particular I recollect: *The Perambulations of a Mouse*. I cannot here help mentioning a book of hymns, in measured prose written by the ingenious author of many other proper lessons for children. These hymns, I imagine, would contribute to fill the heart with religious sentiments and affections; and, if I may be allowed the expression, make the Deity obvious to the senses. The understanding, however, should not be overloaded any more than the stomach. Intellectual improvements, like the growth and formation of the body, must be gradual—yet there is no reason why the mind should lie fallow, while its “frail tenement” is imperceptibly fitting itself for a more reasonable inhabitant. It will not lie fallow; promiscuous seeds will be sown by accident, and they will shoot up with the wheat, and perhaps never be eradicated.

Whenever a child asks a question, it should always have a reasonable answer given it. Its little passions should be engaged. They are mostly fond of stories, and proper ones would improve them even while they are amused. Instead of these, their heads are filled with improbable tales, and superstitious accounts of invisible beings, which breed strange prejudices and vain fears in their minds.

The lisp of the nursery is confirmed, and vulgar phrases are acquired; which children, if possible, should never hear. To be able to express the thoughts with facility and propriety, is of great consequence in life, and if children were never led astray in this particular, it would prevent much trouble.

The riot too of the kitchen, or any other place where children are left only with servants, makes the decent restraint of the parlour irksome. A girl, who has vivacity, soon grows a romp; and if there are male servants, they go out a walking with them, and will frequently take little freedoms with Miss, the bearing with which gives forwardness to her air, and makes her pert. The becoming modesty, which being accustomed to converse with superiors, will give a girl, is entirely done away. I must own, I am quite charmed when I see a sweet young creature, shrinking as it were from observation, and listening rather than talking. It is possible a girl may have this manner without having a very good understanding. If it should be so, this diffidence prevents her from being troublesome.

It is the duty of a parent to preserve a child from receiving wrong impressions.—As to prejudices, the first notions we have deserve that name; for it is not till we begin to waver in our opinions, that we exert our reason to examine them—and then, if they are received, they may be called our own.

The first things, then, that children ought to be encouraged to observe, are a strict adherence to truth; a proper submission to superiors; and condescension to inferiors. These are the main articles; but there are many others, which compared to them are trivial, and yet are of importance. It is not pleasing to see a child full of bows and grimaces; yet they need not be suffered to be rude. They should be employed, and such fables and tales may be culled out for them as would excite their curiosity. A taste for the beauties of nature should be very early cultivated: many things, with respect to the vegetable and animal world,

may be explained in an amusing way; and this is an innocent source of pleasure within every one's reach.

Above all, try to teach them to combine their ideas. It is of more use than can be conceived, for a child to learn to compare things that are similar in some respects, and different in others. I wish them to be taught to think—thinking, indeed, is a severe exercise, and exercise of either mind or body will not at first be entered on, but with a view to pleasure. Not that I would have them make long reflections; for when they do not arise from experience, they are mostly absurd.



Glossary:

1. **Infirmities:** a physical weakness or ailment; the infirmities of age; quality or state of being infirm; lack of strength; a moral weakness or failing.
2. **Prevaricating:** to speak falsely or misleadingly; deliberately misstate or create an incorrect impression; lie.
3. **Subterfuge:** an artifice or expedient used to evade a rule, escape a consequence, hide something, etc.
4. **Chastisement:** severe criticism; a rebuke or strong reprimand. corporal punishment; a beating.
5. **Perambulation:** to walk through, about, or over; travel through; traverse. to traverse in order to examine or inspect.
6. **Discern:** to perceive by the sight or some other sense or by the intellect; see, recognize, or apprehend
7. **Fallow:** (of land) plowed and left unseeded for a season or more; uncultivated. not in use; inactive:
8. **Promiscuous:** characterized by or involving indiscriminate mingling or association, especially having sexual relations with a number of partners on a casual basis; consisting of parts, elements, or individuals of different kinds brought together

without order; indiscriminate; without discrimination; casual; irregular; haphazard.

9. **Disposition:** the predominant or prevailing tendency of one's spirits; natural mental and emotional outlook or mood; characteristic attitude: a girl with a pleasant disposition; state of mind regarding something; inclination: a disposition to gamble; physical inclination or tendency
10. **Imperceptibly:** very slight, gradual, or subtle: the imperceptible slope of the road; not perceptible; not perceived by or affecting the senses.

Questions:

1. What is the code of conduct and suggestions given to mothers and the 'would be mothers' by Mary Wollstonecraft?
2. Comment on use of '*Conduct Book*' to express her views by the author. How successful is it?

“On The Feeling of Immortality in Youth”

William Hazlitt (1778-1830)



A great essayist and a noted critic of his times, William Hazlitt wrote on a variety of subjects and themes. He wrote on any topic that caught his fancy and attention. His life experiences and his vast reading formed the basis of his nuanced reflections.

His biographer, however states that his most remarkable essays were ‘dug deeply into his own past and the general fact of human nature.’

Biography: *William Hazlitt, was born on April 10, 1778, Maidstone, Kent, England and died on Sept. 18, 1830, Soho, London. He is celebrated for the deep humanism of his essays. Lacking conscious artistry or literary pretention, his writing is noted for the brilliant intellect it reveals. The Encyclopaedia Britannica has this to say about him:*

Hazlitt’s childhood was spent in Ireland and North America, where his father, a Unitarian preacher, supported the American rebels. The family returned to England when William was nine, settling in Shropshire. At puberty the child became somewhat sullen and unapproachable, tendencies that persisted throughout his life. He read intensively, however, laying the foundation of his learning. Having some difficulty in expressing himself either in conversation or in writing, he turned to painting and in 1802 travelled to Paris to work in the Louvre, though war between England and France compelled his return the following year. His friends, who already included Charles Lamb, William Wordsworth, and Samuel Taylor Coleridge, encouraged his ambitions as a painter; yet in 1805 he turned to metaphysics and the study of philosophy

*that had attracted him earlier, publishing his first book, **On the Principles of Human Action**. In 1808 he married Sarah Stoddart, and the couple went to live at Winterslow on Salisbury Plain, which was to become Hazlitt's favourite retreat for thinking and writing (Encyclopaedia Britannica, 15th edition)*

*Hazlitt was a successful writer and was good in many fields. He was a great artist and his portrait of Charles Lamb is displayed in the national gallery. He tried his hand in philosophy, journalism and politics. Most of his works were published between 1812 and 1830. In the beginning his articles were published in periodicals like the **Examiner, Morning Chronicle, The liberal** and many other such magazines. Apart from these periodicals, collections of his works were published in special editions. His complete works took as many as twenty volumes, and was published in 20th century. He has written many articles, analysing Shakespeare's plays and characters. He has also written on many other writers and their works. It is easier to list the topics he has not written upon, than the subjects he has written about. He could write virtually on any subject under the sun.*

In this essay 'On The Feeling of Immortality in Youth' Hazlitt says that the youth are so absorbed in their youthfulness that Words like "death" and "old age" are of no relevance to them, because they consider their youth to be immortal and death and old age are words for fanciful old sedentary people which don't affect them for a very long time.

They think that their life will remain prosperous and every possible opportunity will knock at their door. The positive spirit caused by their energetic age helps them live in an illusion that their youth is immortal and they fail to realise that they too will experience old age and death. Hazlitt concludes by stating the fears and uncertainties youth experience, and the world of fantasy where they are floating in a never ending party or celebrations seems to be crashing and reality stares at them. There comes a time when youth/man realises that his life is futile if he fails to leave behind traces of himself, as man always wants to be part of the future generations. And he says "And yet we wonder that age should be feeble and querulous, -- that the freshness of youth should fade away. Both worlds would hardly satisfy the extravagance of our desires and of our presumption."

“On The Feeling of Immortality in Youth”

No young man believes he shall ever die. It was a saying of my brother's and a fine one. There is a feeling of Eternity in youth which makes us amends for everything. To be young is to be as one of the Immortals. One half of time indeed is spent -- the other half remains in store for us with all its countless treasures, for there is no line drawn, and we see no limit to our hopes and wishes. We make the coming age our own --

“The vast, the unbounded prospect lies before us.”

Death, old age, is words without a meaning, a dream, a fiction, with which we have nothing to do. Others may have undergone, or may still undergo them -- we “bear a charmed life,” which laughs to scorn all such idle fancies. As, in setting out on a delightful journey, we strain our eager sight forward,

“Bidding the lovely scenes at distance hail,”

And see no end to prospect after prospect, new objects presenting themselves as we advance, so in the outset of life we see no end to our desires nor to the opportunities of gratifying them. We have as yet found no obstacle, no disposition to flag, and it seems that we can go on so for ever. We look round in a new world, full of life and motion, and ceaseless progress, and feel in ourselves all the vigour and spirit to keep pace with it, and do not foresee from any present signs how we shall be left behind in the race, decline into old age, and drop into the grave. It is the simplicity and, as it were, abstractedness of our feelings in youth that (so to speak) identifies us with Nature and (our experience being weak and our passions strong) makes us fancy ourselves immortal like it. Our short-lived connexion with being, we fondly flatter ourselves, is an indissoluble and lasting union. As infants smile and sleep, we are rocked in the cradle of our desires, and hushed into fancied security by the roar of the universe around us -- we quaff the cup of life with eager thirst without draining it, and joy and hope seem ever mantling to the brain -- objects press around us, filling the mind with their magnitude and with the throng of desires that wait upon them so that there is no room for the thoughts of death. We are too much dazzled by the gorgeousness and novelty of the bright waking dream about us to discern the dim shadow lingering for us in the distance. Nor would the hold

that life has taken of us permit us to detach our thoughts that way, even if we could. We are too much absorbed in present objects and pursuits. While the spirit of youth remains unimpaired, ere “the wine of life is drunk,” we are like people intoxicated or in a fever, who are hurried away by the violence of their own sensations: it is only as present objects begin to pall upon the senses, as we have been disappointed in our favourite pursuits, cut off from our closest ties that we by degrees become weaned from the world, that passion loosens its hold upon futurity, and that we begin to contemplate as in a glass darkly the possibility of parting with it for good. Till then, the example of others has no effect upon us. Casualties we avoid; the slow approaches of age we play at hide and seek with. Like the foolish fat scullion in Sterne, who hears that Master Bobby is dead, our only reflection is, “So am not I!” The idea of death, instead of staggering our confidence, only seems to strengthen and enhance our sense of the possession and enjoyment of life. Others may fall around us like leaves, or be mowed down by the scythe of Time like grass: these are but metaphors to the unreflecting, buoyant ears and overweening presumption of youth. It is not till we see the flowers of Love, Hope and Joy withering around us, that we give up the flattering delusions that before led us on, and that the emptiness and dreariness of the prospect before us reconciles us hypothetically to the silence of the grave.

Life is indeed a strange gift, and its privileges are most mysterious. No wonder when it is first granted to us, that our gratitude, our admiration, and our delight should prevent us from reflecting on our own nothingness or from thinking it will ever be recalled. Our first and strongest impressions are borrowed from the mighty scene that is opened to us, and we unconsciously transfer its durability as well as its splendour to ourselves. So newly found, we cannot think of parting with it yet, or at least put off that consideration sine die. Like a rustic at a fair, we are full of amazement and rapture, and have no thought of going home, or that it will soon be night. We know our existence only by ourselves, and confound our knowledge with the objects of it. We and Nature are therefore one. Otherwise the illusion, the “feast of reason and the flow of soul,” to which we are invited, is a mockery and a cruel insult. We do not go from a play till the last act is ended, and the lights are about to be extinguished. But the fairy face of Nature still shines on: shall we be called away before

the curtain falls, or ere we have scarce had a glimpse of what is going on? Like children, our step-mother Nature holds us up to see the raree-show of the universe, and then, as if we were a burden to her to support, lets us fall down again. Yet what brave sublunary things does not this pageant present, like a ball or fete of the universe!

To see the golden sun, the azure sky, the outstretched ocean; to walk upon the green earth, and be lord of a thousand creatures; to look down yawning precipices or over distant sunny vales; to see the world spread out under one's feet on a map; to bring the stars near; to view the smallest insects through a microscope; to read history, and consider the revolutions of empire and the successions of generations; to hear the glory of Tyre, of Sidon, of Bablyon, and of Susa, and to say all these were before me and are now nothing; to say I exist in such a point of time, and in such a point of space; to be a spectator and a part of its ever-moving scene; to witness the change of seasons, of spring and autumn, of winter and summer; and to feel hot and cold, pleasure and pain, beauty and deformity, right and wrong; to be sensible to the accidents of Nature; to consider the mighty world of eye and ear; to listen to the stock-dove's notes amid the forest deep; to journey over moor and mountain; to hear the midnight sainted choir; to visit lighted halls, or the cathedral's gloom, or sit in crowded theatres and see life itself mocked; to study the works of art and refine the sense of beauty to agony; to worship fame, and to dream of immortality; to look upon the Vatican, and to read Shakespeare; to gather up the wisdom of the ancients, and to pry into the future; to listen to the trump of war, and the shout of victory; to question history as to the movements of the human heart; to seek for truth; to plead the cause of humanity; to overlook the world as if time and Nature poured their treasures at our feet -- to be and to do all this and then in a moment to be as nothing -- to have it all snatched from us as by a juggler's trick, or a phantasmagoria! There is something in this transition from all to nothing that shocks us and damps the enthusiasm of youth new flushed with hope and pleasure and we cast the comfortless thought as far from us as we can. In the first enjoyment of the estate of life we discard the fear of debts and duns, and never think of that final payment of our great debt to Nature. Art we know is long; life, we flatter ourselves, should be so too. We see no end of the difficulties and delays we have to encounter: perfection is slow of attainment, and we must

have time to accomplish it in. The fame of the great names we look up to is immortal: and shall not we who contemplate it imbibe a portion of the ethereal fire, the *divina particula aura*, which nothing can extinguish? A wrinkle in Rembrandt or in Nature takes whole days to resolve itself into its component parts, its softenings and its sharpnesses; we refine upon our perfections, and unfold the intricacies of Nature. What a prospect for the future! What a task have we not begun! And shall we be arrested in the middle of it? We do not count our time thus employed lost, or our pains thrown away; we do not flag or grow tired, but gain new vigour at our endless task. Shall Time, then, grudge us to finish what we have begun, and have formed a compact with Nature to do? Why not fill up the blank that is left us in this manner? I have looked for hours at a Rembrandt without being conscious of the flight of time, but with ever new wonder and delight, have thought that not only my own but another existence I could pass in the same manner. This rarefied, refined existence seemed to have no end, nor stint, no principle of decay in it. The print would remain long after I who looked on it had become the prey of worms. The thing seems in itself out of all reason: health, strength, appetite all are opposed to the idea of death, and we are not ready to credit it till we have found our illusions vanished, and our hopes grown cold. Objects in youth, from novelty, etc., are stamped upon the brain with such force and integrity that one thinks nothing can remove or obliterate them. They are riveted there, and appear to us as an element of our nature. It must be mere violence that destroys them, not a natural decay. In the very strength of this persuasion we seem to enjoy an age by anticipation. We melt down years into a single moment of intense sympathy, and by anticipating the fruits defy the ravages of time. If, then, a single moment of our lives is worth years, shall we set any limits to its total value and extent? Again, does it not happen that so secure do we think ourselves of an indefinite period of existence, that at times, when left to ourselves, and impatient of novelty, we feel annoyed at what seems to us the slow and creeping progress of time, and argue that if it always moves at this tedious snail's pace it will never come to an end? How ready are we to sacrifice any space of time which separates us from a favourite object, little thinking that before long we shall find it move too fast.

For my part, I started in life with the French Revolution, and I have lived, alas! to see the end of it. But I did not foresee this result. My sun arose with the first

dawn of liberty and I did not think how soon both must set. The new impulse to ardour given to men's minds imparted a congenial warmth and glow to mine; we were strong to run a race together, and I little dreamed that long before mine was set, the sun of liberty would turn to blood, or set once more in the night of despotism. Since then I confess, I have no longer felt myself young, for with that my hopes fell.

I have since turned my thoughts to gathering up some of the fragments of my early recollections, and putting them into a form to which I might occasionally revert. The future was barred to my progress, and I turned for consolation and encouragement to the past. It is thus that, while we find our personal and substantial identity vanishing for us, we strive to gain a reflected and vicarious one in our thoughts: we do not like to perish wholly, and wish to bequeath our names, at least, to posterity. As long as we can make our cherished thoughts and nearest interests live in the minds of others, we do not appear to have retired altogether from the stage. We still occupy the breasts of others, and exert an influence on power over them, and it is only our bodies that are reduced to dust and powder. Our favourite speculations still find encouragement, and we make as great a figure in the eye of the world, or perhaps a greater than in our lifetime. The demands of our self-love are thus satisfied, and these are the most imperious and unremitting. Besides, if by our intellectual superiority we survive ourselves in this world, by our virtues and faith we may attain an interest in another, and a higher state of being, and may thus be recipients at the same time of men and of angels.

“E'en from the tomb of the voice of Nature cries,

E'en in our ashes, live their wonted fires.”

As we grow old, our sense of the value of time becomes vivid. Nothing else, indeed, seems of any consequence. We can never cease wondering that that which has ever been should cease to be. We find many things remain the same; why then should there be change in us. This adds a convulsive grasp of whatever is, a sense of fallacious hollowness in all we see. Instead of the full pulpy feeling of youth tasting existence and every object in it, all is flat and vapid -- a whited sepulchre, fair without but full of ravening and all uncleanness

within. The world is a witch that puts us off with false shows and appearances. The simplicity of youth, the confiding expectation, the boundless raptures, are gone: we only think of getting out of it as well as we can, and without any great mischance or annoyance. The flush of illusion, even the complacent retrospect of past joys and hopes, is over: if we can slip out of life without indignity, and escape with little bodily infirmity, and frame our minds in the calm and respectable composure of still-life before we return to absolute nothingness, it is as much as we can expect. We do not die wholly at our deaths: we have mouldered away gradually long before. Faculty after faculty, interest after interest, attachment after attachment disappear: we are torn from ourselves while living, year after year sees us no longer the same, and death only consigns the last fragment of what we were to the grave. That we should wear out by slow stages, and dwindle at last into nothing, is not wonderful, when even in our prime our strongest impressions leave little trace but for the moment and we are the creatures of petty circumstance. How little effect is made on us in our best days by the books we have read, the scenes we have witnessed, the sensations we have gone through! Think only of the feelings we experience in reading a fine romance (one of Sir Walter's, for instance); what beauty, what sublimity, what interest, what heart-rending emotions! You would suppose the feelings you then experience would last for ever, or subdue the mind to their own harmony and tone: while we are reading it seems as if nothing could ever put us out of our way, or trouble us: -- the first splash of mud that we get on entering the street, the first two pence we are cheated out of, the feeling vanishes clean out of our minds, and we become the prey of petty and annoying circumstance. The mind soars to the lofty: it is at home in the grovelling, the disagreeable and the little. And yet we wonder that age should be feeble and querulous, -- that the freshness of youth should fade away. Both worlds would hardly satisfy the extravagance of our desires and of our presumption.

Glossary

1. **Gratify:** to please someone, or to satisfy a wish or need:
2. **Connexion:** Connection
3. **Quaff:** drink, drunkard

4. **Mantling:** to cover with
5. **Buoyant:** able or tending to keep afloat or rise to the top of a liquid or gas.
6. **Overweening:** showing excessive confidence or pride
7. **Sublunary:** belonging to this world as contrasted with a better or more spiritual one
8. **Pageant:** a public entertainment consisting of a procession of people in elaborate, colourful costumes, or an outdoor performance of a historical scene.
9. **Sidon and Tyre:** Ancient Greek Cities
10. **Babylon:** Ancient city of Mesopotamia
11. **Susa:** Ancient city of Persia
All these ancient cities represent places where battles were fought and won.
12. **congenial:** friendly and pleasant
13. **despot:** a person, especially a ruler, who has unlimited power over other people, and often uses it unfairly and cruelly
14. **sepulchre:** a tomb, a stone structure where someone is buried

Questions:

1. Comment on Hazlitt's observations on the attitude of the youth.
2. How according to you is Hazlitt harsh on the youth of his time? Substantiate.

SECTION : IV

Facets of Language

A HISTORY OF ENGLISH LANGUAGE

OBJECTIVES

We want the learner to understand that,

- We can study the history of a language in more than one way.
- There is something like ‘a language family’ and that English belongs to a particular family of languages.
- Many changes take place in a language over a period of time and these changes are of different kinds.
- When we distance ourselves from the actual incidence and sequence of changes, it is possible to see broad phases in the history of a language, stages in which a language is recognizably different.

ORIGINS OF ENGLISH

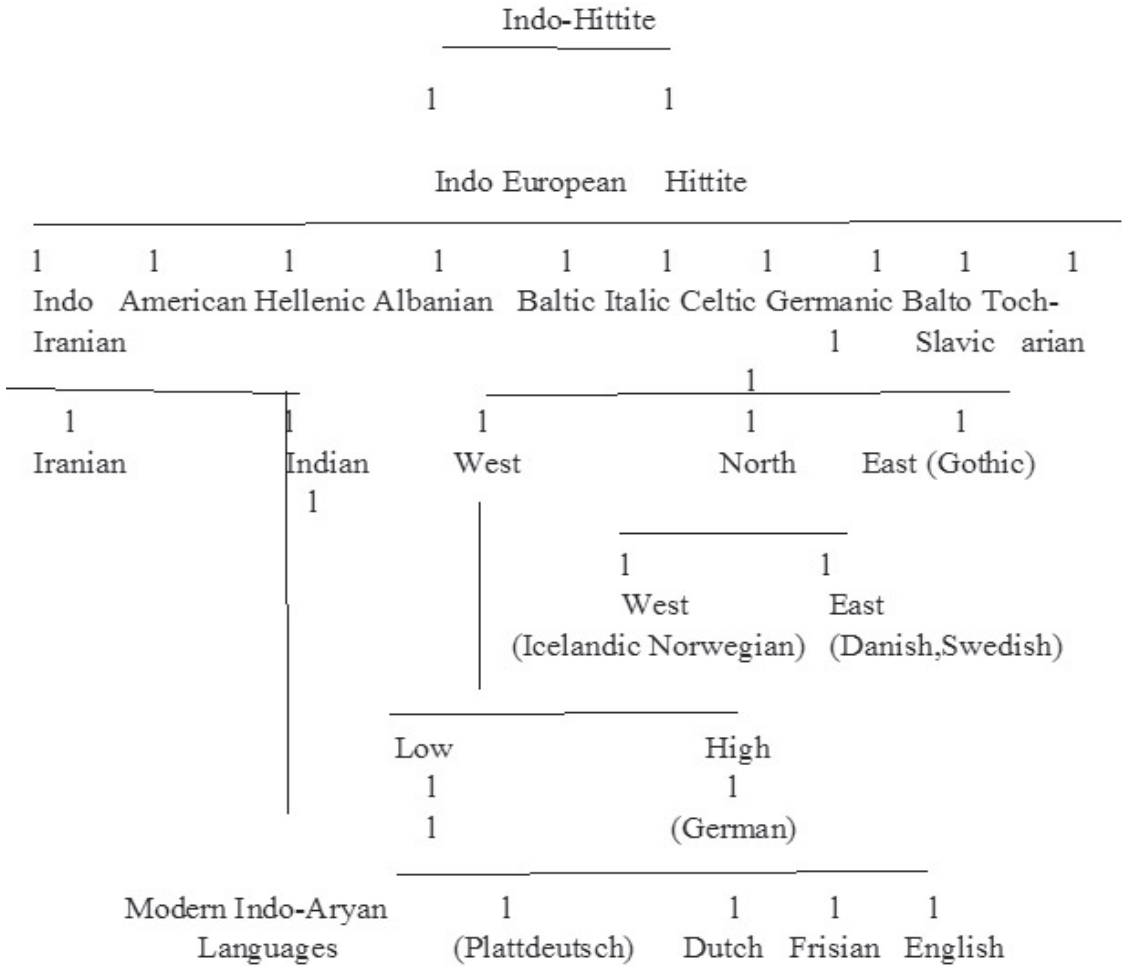
Let us first look at the origin of the English language.

A language is the speech of a people. The history of a language is, therefore, the history of a people. English perhaps started as the speech of some Germanic tribes in Europe and through a series of changes brought about by migrations, invasions, conversions, settlement and colonisation assumed its present form. The Germanic speech group itself constitutes a branch of the Indo-European family of languages:

This diagram shows the nine main branches of the Indo-European family of languages.

The diagram shows only lines of descent. There are many inter-relations due to borrowing among branches and sub-branches of the sub-families of languages which could be shown by criss-crossing lateral / horizontal lines.

The diagram shows the sub-branches of only the Germanic branch and the place of English in this sub-family. It also shows the corresponding place of Modern Indo-Aryan languages. e.g. Hindi, Bengali, Marathi, Punjabi, etc.



Study the above chart carefully.

What is the meaning of a *family of languages*? What is *Indo-European family* of languages? Languages which show some common features, some shared properties, are said to belong to ‘one family’. It is assumed that such systematic similarities cannot be accidental; these similarities are there because the concerned languages have ‘descended’ from a common ‘parent’. That is, at some point of time, there was a language spoken over a given geographical area which over a period of time broke up, fragmented, into a number of ‘sibling’ varieties. With the passage of time these varieties become sufficiently different from each other to be considered as separate *languages*. Consider for example the modern Indo-Aryan and the Dravidian group of languages of India. **The**

Indo-Aryan languages of the great northern plains: languages such as Punjabi, Gujarati, Marathi, Bengali and even Pushto have many features in common-- sounds, words and even elements of grammar. So they are all said to belong to the Indo-Aryan family. The same holds true for Tamil, Telugu, Malayalam and Kannada as members of the **Dravidian Language family**. The Indo-Aryan languages in turn, show similarities with the Iranian family. At a higher level, they belong to one ancestral family – the Indo-Iranian. Establishing this relationship at a higher level, is another way of saying that father back in time, there was one language, designed by us as ‘Indo-Iranian’, which fragmented into varieties which in turn have developed over a long period of time into the modern Iranian and Indian languages.

It is the process of break-up of a language into varieties and sub-varieties, languages and sub-languages which leads to the situation of a number of different languages having many systematic resemblances. Such languages are described as a ‘family’ and just as members of a human family show varying degrees of relatedness, have specified relationships and have common ancestors at different generation levels and, ultimately, a common ancestor, so do languages. In this sense Indo-European is the ‘ancestor’ of a very large number of languages spoken today in Asia and Europe.

An interesting question is – why do languages continuously break up and fragment into different dialects, sub-dialects, varieties and other languages? The reason lies perhaps in the fact that so many persons, millions, in fact, speak a language under varying conditions and in different situations. This is the cause of what may be called *natural change*. Languages also start changing when they come in *contact* with each other. The third reason of language change is *geographical division or separation*. As a result of all this, the most self-evident fact about language is that people talk differently. This *synchronic variation* (existing at a given time) leads to *historical change* and change leads to *split*, a process which produces a number of languages related to each other in different degrees of closeness or affinity and constituting a *family*.

However, when we “discuss the so-called language families... we must bear in mind that a language is not born, nor does it die except when every single one of its speakers dies, as has happened to Etruscan, Gothic, Cornish, and a

good many other languages. [When we speak of Latin or Sanskrit as a dead language, we are referring to the literary/textual language; but spoken Latin still lives in various developments in Italian, French, Spanish and the other Romance languages and Sanskrit in Hindi, Punjabi, Marathi and other Indo-Aryan languages].

Hence the terms *family*, *ancestor*, *parent* and other genealogical expressions when applied to languages must be regarded as no more than metaphors. “Languages are developments of older languages rather than descendants in the sense in which people are descendants of their forefathers” Thomas Pyle (1964:65). The ancestor language, Indo-European in this case, is re-constructed on the basis of the data of existing languages and the attested documents that are available of the classical languages. This *proto-language* is called *Indo-European*.

It may be noted that this idea of one language as the ‘common source’, in fact the whole discipline of historical and comparative study of languages was made possible by the discovery and study of Sanskrit by the western scholars in the late 18th and the 19th centuries, the most famous of whom was Sir William Jones.

There are many *Non-Indo-European languages* or language groups. Yes – a very large number: Semitic (Hebrew, Arabic among others); Hamitic (Berber languages of North Africa); Dravidian (Tamil, Telugu, Kannada, Malayalam); Indo-Chinese (Chinese, Japanese, etc.); Malay-Polynesian (languages of the islands of the Pacific Ocean); American Indian (languages of the Americas and Mexico); Ural-Altaic (Finnish, Hungarian, Turkish, Mongolian), etc.

EMERGENCE TO CONSOLIDATION

The formation of English from Indo-European is “the story of three invasions and a cultural revolution. In the simplest terms, the language was brought to Britain by Germanic tribes, the Angles, Saxons, and Jutes, influenced by Latin and Greek when St. Augustine and his followers converted England to Christianity, subtly enriched by the Danes, and finally transformed by the French-speaking Normans.” (Robert McCrum et.al.1986:51)_

While the modern Indo-European languages are spoken today in large parts of Europe and Asia, the Parent Indo-European language, a hypothetical reconstruction by the 19th century German linguists, must have been spoken, (it is commonly believed) by people living in the Euro-Asian “medieval Lithuania which, in fact, reached from the Baltic across the Ukrain to the lower waters of the Dneiper.” (Simeon Potter 1950:8)

All Indo – European languages share two common features – they are all *inflectional* in structure and they have a *common word-stock*. The oldest literary texts preserved in any Indo – European language are the Sanskrit Vedas (not later than 1500 B.C.), followed by the Old Persian Avesta (1000 B.C) . In Germanic, the most ancient records are the Biblical translations in East Germanic. Consideration of about fifty common words has given us some idea about the life-style of the vanished Indo – European tribes. They lived in a cold land where it snowed , domesticated animals like oxen , pigs and sheep , reared horses had an established social and family structure and worshiped many gods that are clearly the ancestors of Indian , Mediterranean and Celtic gods ,. And as already noted they must have lived in north central Europe. The wheel and the horse led to a dispersal of these people – some of them travelled east and established the Indo- Iranian languages of the Caucasus and the Indian sub-continent. Others drifted west and their descendants are found in Greece, Italy, Germany and the Baltic. English has much in common with all these languages-- English word *brother* resembles Dutch *broeder*, German *bruder*, Greek *phrater*, Russian *brat*, Irish *brathair* and Sanskrit *bhratar*.

We said that the proto –Indo – European was an *inflected language* – we mean that the grammatical functions such as case, number and person for nouns and tense and mood for verbs were indicated by varying the form of a single word through suffixes (endings) and vowel changes within the word as in Mordern *English man-man’s – men-men’s and sing- sings- sang – singing*. The Indo- European *inflectional system* has been very much simplified in most modern languages: English, French, and Spanish. German retains it considerably more. Sanskrit, of all the Indo- European languages gives a “remarkably clear picture... of the older Indo-European inflectionial system so that its forms show us, even better than

Greek or Latin can do, what the system of Indo –European must have been. (Thomas Pyles 1964:74). Indo –European had a very elaborate inflectional system for both nouns and verbs.

Because Indo – European was an inflected language, *word-order* was free. Thus in Sanskrit we can say “devadatta: Odnam pacati “ or ‘ odanam devdatta: pacati’ or even ‘pacati odanam ‘ devadatta:’ to say “Devadatta cooks rice”

English belongs to the Germanic group, but Germanic came to differ from the parent Indo-European in many ways.

THREE PERIODS – THE MAKING OF ENGLISH

As mentioned earlier Modern English belongs to the Germanic group of Indo-European languages. In the history of the making of English , some movements and events stand out: 5th and 6th century migration of the three Germanic tribes : Jutes , Saxons and angels to what is now known as England ; St Augustine ‘s arrival in 597 and the conversion of England to Latin Christianity; 8th 9th and 10th century Scandinavian invasions; the Norman conquest in the 11th century ; the revival of learning in the 16th century the settlement of north America, Australia , and South Africa by the English – speaking people in the 19th century and the political colonization of India and others in the same century.

The name ‘English’ means ‘the speech of the Anglii’, the Angles , one of the three related tribes that settled in Britannia beginning 5th century – then from Jutland came the first tribe and settled in Kent and Southern Hampshire; Saxons from Holstein next settled south of the Thames ; the Angles from Schleswig settled last north of the Thames. The Germanic name of the Angles was *Angli* which became *Engle* in Old English. After 1000 AD *Englaland* was used to denote the Germanic peoples in Britian – the Language was always known as *Englisc*.

The English language of today has resulted from fusion of the Germanic dialects spoken by the three tribes who came to Britannia in three waves in the manner described above. In the next five hundred years or so it developed into an independent language quite distinct from any Germanic Language spoken on the Continent, though it has been claimed that of all the tongues descended

from Indo-European, “English has most contacts with its kindred near and far. Leaving their continental homes, the English entered a land inhabited by Celts and have had Celts as their neighbours ever since. With the coming of Christian missionaries they were brought into close contact with those who spoke Latin and, after the Norman Conquest, with those who spoke various forms of language derived from Latin. To Latin, Greek was added with the revival of learning and still, by their memorable political association with India, the English lived and worked for nearly two centuries with peoples whose languages were descended from the oldest and most easterly branch of all.” (Simeon Potter, 1950)

In the 1500 years its existence, English has developed continuously. In this development, it is possible to see three main periods. Like all divisions this division is also a matter of convenience but one in which it is possible to recognise certain distinguishing characteristics in each period. The three periods are:

Old English	450 --1100
Middle English	1100 – 1500
Modern English	1500 – the present

The period of **Old English** is a period of **full inflections** since in this period the endings of nouns, adjectives and verbs remained unchanged. During the **Middle English period**, the inflections which had started breaking down towards the end of the **Old English period** become greatly reduced and the period is therefore known as the period of **levelled inflections**. The modern English period is the period of **lost inflections** as the old inflectional system disappears to a great extent. We will now broadly outline the features characteristic of Old English, Middle English and the Modern period.

Old English had four dialects – Northumbrian, Mercian, West Saxon, and Kent.

West Saxon gradually gained ascendancy and the documents which enable us to study Old English are documents of West Saxon. Grammatically, Old

English is a **synthetic language**: ‘Theoretically **the** noun and adjective are inflected for four cases in the singular and four in the plural ... and in addition the adjective has separate forms for each of the three *genders*.’ (Baugh, A.C, 1973-64) The nouns are inflected for *number* (singular and plural) and *case* (four-nominative, genitive, dative and accusative); the verbs show two tenses by inflection (present and past), three *moods* (indicative, subjunctive, and imperative), two numbers and three persons; adjectives have a strong and weak declension.

In vocabulary, Old English was very resourceful in the formation of words by means of prefixes and suffixes; it was possible to form more than a hundred words from the same root. Some of the most commonly employed suffixes were: -dom, -end, -ere, -nes, -ung, -ship (to form nouns) and -sum, -wis to form adjectives. This feature was most widely used to form verbs with about twelve common prefixes to form verbs: be-, for-, fore-, gr-, mis-, of-, on etc.. Another notable feature was the large number of self-explaining compounds, that is compounds of two or more native words whose meaning is self-evident such as *gimmwyrhta* (gem-worker), (jeweller). This capacity for forming new words by combining the existing ones and by deriving them with the help of prefixes and suffixes gave a remarkable variety and flexibility to Old English. This is evident in its literature which is distinguished for its poetry rich in synonyms and metaphors e.g. *Beowulf*.

Besides *Beowulf*, there are a number of short lyrical poems, the dirges, *Wanderer*, *Seafarer* and the two Great War poems, the *Battle of Brunanburg* and *Battle of Maldon*. *The Ruin* is another famous sad poem. This is called Anglo-Saxon literature and more than half of it is Christian in theme.

The Old English period is multi-lingual period – a period with several languages being used simultaneously. Their contact inevitably produced a rich system of communication. To begin with, English interacted with Celtic, the language of the conquered people, itself another branch of the Indo-European tree. The Celtic influence is not strong and is most evident in place-names: Kent, London, Cornwall, and York go back to Celtic sources. Outside place-names there are no more than about twenty words of Celtic origin in modern English. As against this the Latin influence has been very strong on

English, perhaps the most pervasive of all influences. The third influence is the Scandinavian influence. The Scandinavian plundering raids began, according to the Anglo-Saxon Chronicle, in A.D.787 and continued with interruptions for more than 250 years until from 1014 to 1039 A.D. The Scandinavian influence was thorough – it extended to matters of grammar and syntax as well. This of course was facilitated by the close racial kinship between the ‘Northmen’ and the English, by the fact of their subsequent assimilation and by the fact that the Danes accepted Christianity fairly early.

The Middle English period is the period of levelled inflections. It is in fact a period in which changes occurred in every aspect of the language. The greatest single factor for this was the conquest in 1066. The Normans were the same ‘Northmen’ whose cousins had come to England about the same time as they occupied Normandy, on the northern coast of France, right across the channel, only they had become ‘French’ culturally and linguistically. With William the Conqueror becoming the king of England, the entire English nobility was replaced by a French aristocracy and the French Language dispossessed English of its rightful place. Only gradually, with the loss of Normandy, particularly in the next century, did the ruling class begin to think in English and thus began the process of rehabilitation of English. The turning point reached on October 1362, when the “parliament was first opened in English and when the statute of pleading was enacted whereby all court cases were to be henceforth conducted in English though ‘enrolled in Latin’ Law. French...persisted for many years. Was finally abolished by an Act of parliament in 1731” (Simeon potter,1950). French for long remained the prestigious language while English remained the language of the uncultivated people; however, there was rampant bilingualism during this period till English reasserted itself in the 14th century. The thirteenth century was a period of shifting emphasis on the two languages. French remained the ‘official’ language and the language of the upper classes. However, the attitude that the proper language for the Englishmen to know and use is English also began to become noticeable. At the end of the thirteenth century, French had begun to decline and efforts were made to arrest its declining standards. The Hundred Years’ War made French the language of the enemy and the rise of the commercial middle class from 15th century onwards decided the case finally in favour of English. And then ”The Black Death” which

afflicted the poor more than the rich made labour scarce and thus “increased the economic importance of the labouring class and with it the importance of the English language which they spoke.” English came to be generally adopted in the 14th century, the French-speaking people were now bilingual; English became the language of the law-courts and after 1349 English began to be used again in the schools. In the 15th century, French became restricted as the language of culture and fashion. Further, English now was once again adopted as the language for records of towns and guilds and in 1425 English came to be generally adopted in writing.

The resurgent Middle English literature represents the revitalised English language and its important place in English life. Fourteenth century is the age of Geoffrey Chaucer (1350-1400), the ‘father’ of English poetry and the author of *Troilus and Criseyde* and *Canterbury Tales*. William Langland (1362-87), the author of a long social allegory, *Piers Plowman* and John Wycliffe (d.1384), translator of the Bible also belong to this age as also did the unknown author of the popular Middle English romance, *Sir Gawaine and the Green Knight*. The fifteenth century saw extended use of English as a literary medium and had a number of distinguished writers of prose, such as Malory, Lydgate and Caxton. This was the age which made the time and the language ripe for its finest fruition, the Elizabethan age in general and the great Shakespeare in particular. With Shakespeare, we are on the threshold of the Modern period.

Standardisation is the key word for the Modern Period: grammatically, English settled down as an analytical Language. In the hands of Shakespeare and others, it was perfected as a fit medium for both prose and poetry; conscious efforts were made to make it an appropriate vehicle for science; spelling reforms were undertaken; dictionaries were composed and English was transplanted in other lands giving rise to new, non-native varieties of English.

Renaissance was the first great change-making event in this period; the second was the Industrial Revolution; the third was migration to and settlement in the new lands: USA, Australia, Canada and New Zealand; the fourth was the imperial Colonisation of Asian and African lands. All these have contributed to the making of modern English and towards making it a world language.

KEY WORDS

Let us enumerate the key concepts in the order in which they have figured in the essay.

A History of English Language

- **Standard Variety:** the variety of language which has the highest status in the community or nation, and which is usually based on the speech and writing of educated native speakers of the language. A standard variety is usually described in dictionaries, grammars, taught in schools and universities, and used in media.
- **Internal history here,** Language is considered an autonomous system subject to change and evolution. The change in sounds, words and structure is seen according to linguistic laws and not with reference to external causes.
- **External history** the record of events that befall on the speakers of a language, and the effect of those events on the sound, vocabulary and structure of that language.
- **Family of languages** this refers to a set of languages deriving from a common ancestor, or 'parent' e.g. the Indo-European family consists of the 'daughter' languages Sanskrit, Greek, Latin, etc. which all developed out of proto-Indo-European.
- **Indo-European Languages** languages which are related and which are supposed to have had a common ancestor language called, "Proto Indo-European". Languages in this group include most European languages e.g. English, French, German, etc. They also include the ancient Indian languages Sanskrit and Pali, and such languages as Hindi, Bengali, Sinhala; Farsi, etc.
- **Dialect** a variety of a language spoken in one part of a country (regional dialect) or by people belonging to a particular social class (social dialect)
- **Synchronic Variation** the study of a language system at a particular point of time, e.g. the sound system of Modern British English.
- **Synthetic Language** a type of language using structural criteria,

and focusing on the characteristics of the word. In synthetic languages, words typically contain more than one morpheme. Examples include Latin, Greek, Arabic, Turkish and so on.

- **Analytical Language** this term is seen in opposition to synthetic languages, where words contain typically more than one morpheme. Analytical languages are typically monomorphemic.
- **Inflecting Language** a language in which the form of a word changes to show a change in meaning or grammatical function. Greek and Latin are inflecting languages.
- **Word Order** the arrangement of words in a sentence. Languages often differ in their word order. For instance, English is a language in which the verb occurs in the medial position, while Hindi is a verb-final language.
- **Stop consonant:** consonant which is produced by stopping the air stream from the lungs, and then suddenly releasing it. For example, the sounds /b/ and /p/ in English.
- **Standardisation** the process of making some aspect usage conform to a standard variety. This is usually implemented by a government authority.

SUMMING UP:

The history of a language is both internal and external: the external history is the record of political, social and economic events that befall the speakers of a language; and the effect of those events on the sounds, the vocabulary and the structure of that language constitutes its internal history.

The external history of the English language consists of the early migration of Celts to the island, the Roman rule of England, the subsequent migration of Angles, Saxons and Jutes, the conversion of the English people to Christianity,

the Scandinavian invasions and settlement, the 'French' conquest of England, the Renaissance, the Industrial Revolution, settlement of America, Canada and Australia and colonisation of Asia and Africa.

The concomitant internal history would subsume changes in the English word stock as a result of contact with so many languages; change of English structure from synthetic to analytic; formation of English as a fit medium first for poetry then prose, then for science and other registers, for media and communication; its standardisation and finally, with geographic expansion, the splitting of English into several recognisably different but related varieties.



SAMPLE QUESTIONS

I. Answer the following in one sentence:

(1 Mark)

1. What is the meaning of a ‘family of languages’?
2. Name any two Indo-Aryan languages?
3. Mention any two Dravidian languages?
4. Which group of languages does Modern English belong to?
5. Name the periods identified in the history of English language?
6. When did Norman Conquest take place?
7. What is the pre-dominant theme of Anglo-Saxon literature?

II. Answer the following in two or three sentences:

(2marks)

1. Trace the group to which modern English belongs.
2. How do ‘sibling varieties’ of languages become separate languages?
3. What is a proto-language?
4. What is an inflected language?
5. What is Standardisation of language?

III. Answer the following in a paragraph each:

(5 marks)

1. Write a note on the Indo-Aryan languages.
2. How do you explain the formation of languages into varieties and dialects?
3. Why is English known as ‘the speech of Anglii’?
4. Why is Old English period referred to as the multi-lingual period?
5. How did English re-establish itself in England?

THE MORPHOLOGICAL STRUCTURE OF WORDS

Introduction

This unit deals with morphology which can be defined as the study of words and their structure. It tries to answer questions like:

What is a word?

What ways do we have of making new words in a language?

Do all the languages form new words in the same way?

These questions and many more, which deal with the fundamental notions of morphology, are discussed in this unit.

We hope that by the end of this unit you will be able to

- Define a morpheme and a morph,
- Describe allomorph,
- Explain major morphological operations, and
- Learn about main word-building processes.

What is morphology?

In the first and the second units of this block you were told that the discipline of theoretical linguistics is concerned with providing a precise and explicit characterization of what it is that language users know when they know a language. Linguistic theory aims to characterise that knowledge which any speaker must possess in order to be regarded as a speaker of the language. Hence if we were to ask an English Speaker what *antidisestablishmentarianism* is, s / he is likely to know that it is some kind of doctrine or stance or an ism! S/He would probably also be able to say that the word is composed of separate parts, such as, anti (as in *antimarxist antiestablishment, anti-clockwise*); dis (as in *dishonest, disbelief*); ment (as in *judgement, attainment*); arian (as in *parliamentarian, disciplinarian*); ism (as in *Marxism, Dadaism*). But if we were to give him / her a “word” like *ismarianmentestablishmentdisanti* or *arianmentestablishantidisism* the answer would always be big “NO”. That is, this word doesn’t exist in English.

The knowledge of word-structure that a native speaker has, is exactly like the knowledge s/he has about the sound structure and the sentence structure of his/her language. It is part of what we have to know in order to be native speakers of any language. Linguists are interested in accounting for this kind of knowledge, which a native speaker has. The branch of linguistics which concerns itself with these questions regarding word-structure is called *morphology*.

Morphs and morphemes

The decomposed units of the word *antidisestablishmentarianism* or the isolated components of this word are called *morphemes*. The word morpheme itself is composed of two *morphemes*: *morph* which comes from the Greek word meaning form and *-eme*, also found in *phoneme*, *Lexeme*, etc. The precise meaning of *eme-* is difficult to characterize outside linguistic theory. (And one of the aims of morphology as a discipline is to explain what the *-eme* of *morpheme* means.)

The word *establish* is also a morpheme (in addition to being a word). Similarly, anti- and ism are also sometimes used like words and probably are words (in addition to being morphemes). What is so special about morphemes is that (i) they cannot themselves be decomposed into smaller morphemes (we can split up morphemes into syllables and phonemes but, as you know, that would be a different domain of analysis called phonology), and (ii) they seem to contribute some sort of meaning or function to the word of which they are components. Bloomfield (1993) defined a morpheme as the “minimal meaningful unit”.

Just as phonemes have allophones, morphemes have allomorphs. For example, in English, the plural morpheme is realised in the form of three allomorphs *-s*, *-z* and *-iz* in words like *cats* / *kaets* /; *dogs* / *dogz* / and *horses* / *horsiz*/. The term “allomorph” with the prefix “allo-” brings to mind the term “allophone” in phonology. In fact, the parallelism in the terminology in phonology and morphology is perfect. In phonology, “allophones” are “phones” i.e., sounds present in speech, which belong to a single phoneme—an abstract entity. Similarly, in morphology, “allomorphs” are “morphs” i.e.,

minimal sequences present in speech which belong to a single “morpheme” - an abstract entity.

Cases where one and the same entity can be both a morpheme and a word are called free morphemes. But morphemes which occur only as a proper sub-part of a word (and not as a word) are called bound morphemes (e.g. -ment, dis-). Hence -ly is a **bound** morpheme in words like *properly*, *suddenly*, and *correctly*. It cannot exist alone. It is not a proper word of English. We cannot say *it was done ly*, although we can say it was done **correctly**.

Words like *proper*, *correct* and *sudden* are free morphemes, because they exist, as words of English, in this form. They can stand alone. We can use them in sentences without attaching any extra morphemes to them. We can say: *The answer was correct*.

In a morphologically complex word or a polymorphic word (a word with a number of morphemes like antidisestablishmentarianism), there is always a free morpheme (like *agree* in *disagreement*, *pure* in *impure*) which contributes to the basic meaning of the entire word. This morpheme is known as the root. The other morphemes (like dis- and -ment in *disagreement*, im- in *impure*) which modify the basic meaning are known as **affixes**. Those affixes which occur to the left of the root are called *prefixes* while those occur to the right of the root are known as **suffixes** (remember that affixes- both prefix and suffix- are bound morphemes because they occur only as the proper subpart of a word). Whenever we write a prefix or a suffix separately, the convention in morphology is to put a dash after a prefix and **before** a suffix. So, in a word like *dishonourable*, the prefix will be shown as dis- and the suffix as -able.

Any form to which an affix (either prefix or suffix) is added is called a **stem**. In many cases the stem may also be the root. In a word like *hospitalized*, the root is *hospital*. It is also a stem because to this stem we add the suffix -ize to form *hospitalized*. Again the unit *hospitalized* is also a stem because the suffix -ed is added to it. Hence any unit to which an affix is added becomes a stem:

hospital

Root (because no affixation is taking place)

hospital + ize

stem + suffix (because affixation is taking place)

hospitalize + ed

stem + suffix

or

agree

root

dis + agree

prefix + stem

disagree + ment

stem + suffix

disagreement + s

stem + suffix

A stem thus becomes longer and longer until the last affix is added to it.

Identify the root, prefix, suffix and stem in the following forms.

It would be a good idea to first remove all the prefixes and suffixes, so that you know what the actual root is. Then go back to the unit and read the definition of a prefix, suffix, etc.

1. Musical
2. Porous
3. Possibility
4. Denationalize
5. Manliness
6. incompetent
7. Unfriendliness
8. Impolite

Allomorphy

Sometimes two or more morphs which have the same meaning are in complementary distribution. (I'm sure you remember complementary and contrastive distribution discussed earlier in Unit 2.) That is, the two can never occur in precisely the same environment or context, and between them they exhaust the possible context in which the morpheme can appear. For example, there are three morphs in English which can be glossed as "plural": / s /, / z / and / iz /. Since these represent the plural morpheme (in terms of meaning) they are called morphs. That is, they are the realizations or alternative forms of a single morpheme.

Notice, however, that the choice among the morphs / s /, / z / and / iz / is conditioned by the preceding sound. Words which ends in a voiceless non-sibilant sound take / s / as the plural marker, those which ends in a voiced non-sibilant should take / z / as the plural maker and those which ends in / s /, / z /, / f /, ʒ/, /tʃ / or / dʒ / take / iz / as the plural maker. (so a word like cat would take / s / (/kaets/) as its plural morpheme while dog would take / z / / dogz / as its plural morpheme and horse would take / iz / / ho:siz/ as its plural morpheme).

We can therefore say that this distribution (complementary) is phonetically or phonologically conditioned. That is, the choice of the plural suffix depends solely on the pronunciation of the stem.

Morphs which realize a particular morpheme and which are conditioned (whether phonetically, lexically or grammatically) are called the allomorphs of that morpheme.

Again, consider the form *was* in English. It cannot be further decomposed into morphs. This *was*, however, is a realization of the word *be* in English, (as you must have learnt in your grammar units). It is also a realization of the singular form in English (because if it had a plural subject it would be replaced by *were*). And it is also a realization of the past tense in English (although, past tense is generally shown by the morph *-ed* in English).

So was is a single morph, but realises not only the word *be*, but also the singular and past morphemes. It is a morph which realises more than one morpheme. Such a morph is called a portmanteau morph.

	Plural			<i>be</i>	singular	past
-s	-z	-iz			was	
Allomorphs					portmanteau morph	

Inflection and derivation

Traditional grammarians generally distinguish between two main types of morphological operations: Inflection and derivation. These are also known as inflectional affixes and derivational affixes.

Inflectional affixes modify a word's form (without changing the meaning) and change the grammatical subclass of the word. For example, in the case of English nouns, inflection marks the plural subclass by adding the affix *-s*. In the case of verbs, on the other hand, inflection marks a distinction between past and non-past subclasses by adding the suffix *-ed* to indicate the past tense. In *apples* the plural marker *-s* or the past tense marker *-ed* in *helped* are the inflectional affixes.

There are number of ways of determining whether an affix is inflectional or derivational:

- (a) Inflectional affixes may be attached to stems containing derivational affixes, but derivational affixes do not attach to others containing inflectional affixes. Therefore, Inflectional prefixes occur to the left of derivational prefixes.

The generalisation is that inflection applies after all word formation rules (i.e. after derivation and compounding) have applied.

We can therefore find words like:

hospital + ize + ed
 derivation inflection (past)

but not hospital+ed+ize

work + er +s
 derivation inflection (plural)

but not work+s + er

foot + ball +s
 compounding inflection (plural)

but not foot + s + ball

write + er +s
 derivation inflection (possessive)

but not write +'s +er

small + er
 root inflection (comparative)
 big + est
 root inflection (superlative)
 study + ed
 root inflection (past participle)

(b) If an affix changes the past of speech of the root / base, it is derivational. Those affixes which do not change the grammatical category of the root or the stem are either derivational or inflectional.

Derivational affixes change the category or the meaning of the form to which they apply and are therefore said to create a new word. Some examples of derivational affixes are –al, -ise, -able, -ic, -ing, -ity, -ness, etc.

Derivation:		Inflection:	
form->	form + al	form -->	form + s
Noun	Adj	Noun	Noun
formal ->	formal + ise		
Adj	Verb		
fix->	fix + able	fix -->	fix+ed
Verb	Adj	Verb	Verb
organ ->	organ + ic	laugh -->	laugh + ing
Noun	Adj	Verb	Verb
shoot ->	shoot + ing		
Verb	Noun		
stupid->	stupid + ity		
Adj	Noun		
happy->	happy + ness		
Adj	Noun		

(c) meaning. For example, the meaning of an inflectional affix like the plural –s in words like cats, shoes, tables, boxes, etc. is always the same – “ more than one”. However, for a derivational affix like – age, in words like bondage, shortly, drainage, and so on, it is difficult to agree on any fixed meaning.

(d) Inflectional affixes are usually fully productive, you can add them to all members of a class, whereas in the case of derivational affixes, it is not possible to add them to all members. For example, we can add third person singular –s to any non-modal verb in English, but we cannot add –ation to all non-modal verbs to form a noun. So while nationalise + action is possible *walk + action is not possible.

Master List of Morphemes Suffixes, Prefixes, Roots

Suffix	Meaning	Syntax	Examples
-er	one who, that which		noun teacher, clippers, toaster
-er	more	adjective	faster, stronger, kinder
-ly	to act in a way that is...	adverb	kindly, decently, firmly
-able	capable of, or worthy of	adjective	honorable, predictable
-ible	capable of, or worthy of	adjective	terrible, responsible, visible
-hood	condition of being		noun childhood, statehood, falsehood
-ful	full of, having	adjective	wonderful, spiteful, dreadful
-less	without	adjective	hopeless, thoughtless, fearless
-ish	somewhat like	adjective	childish, foolish, snobbish
-ness	condition or state of		noun happiness, peacefulness, fairness
-ic	relating to	adjective	energetic, historic, volcanic
-ist	one who		noun pianist, balloonist, specialist
-ian	one who		noun librarian, historian, magician
-or	one who		noun governor, editor, operator
-eer	one who		noun mountaineer, pioneer, commandeer, profiteer, engineer, musketeer
o-	study of		noun biology, ecology, mineralogy
-ship	art or skill of, condition, rank, group of		
noun	leadership, citizenship, companionship, kingship		

-ous	full of, having, possessing adjective	joyous, jealous, nervous, glorious, victorious, spacious, gracious
-ive	tending to... adjective	active, sensitive, creative
-age	result of an action	noun marriage, acreage, pilgrimage
-ant	a condition or state adjective	elegant, brilliant, pregnant
-ant	a thing or a being	noun mutant, coolant, inhalant
-ent	someone who, something that	noun student, president, nutrient
-ent	inclined to adjective	different, fluent, persistent
-ment	state or act of	noun payment, basement, improvement
-ary	place for, collection of	noun glossary, granary, library
-ary	relating to, condition	adjective secondary, military, necessary
-ary	one who	noun secretary, dignitary, emissary
-ize	to make	verb hypnotize, fertilize, centralize
-ise	to make	verb advise, advertise, improvise
-ure	action or condition of	noun moisture, mixture, pleasure
-ion	act or condition	noun action, friction, fusion, mission
-ation	act or condition	noun starvation, condensation
-ance	act or condition of	noun assistance, endurance, importance
-ence	act or condition of	noun persistence, excellence, confidence
-ity	state or quality of	noun prosperity, equality, security
-al	relating to	adjective magical, comical, logical
(ti)-al	relating to	adjective spatial, initial, essential
(si)-al	relating to	adjective official, social, artificial
-ate	to make	calculate, activate, participate
-ate	state or quality of	adjective desolate, ultimate, literate
-tude	condition of	noun solitude, exactitude, fortitude
-ism	practice, belief	noun feudalism, racism, monotheism

*The syntax column indicates the most-likely grammatical function of words ending with the given suffix.

Prefix	Meaning(s)	Examples
de-	from, reduce, or opposite	defrost, dethrone, dehydration
dis-	Opposite	disagree, disadvantage, dishonest
trans-	across, over, through	transfer, translate, transcontinental
dia-	across, through	diagonal, diagnostic, diameter
ex-	out, from	expel, excavate, expatriate, exhale
e-	out, from	erase, evict, emit, evaporate, evacuate
mono-	one, single	monoplane, monopoly, monorail
uni-	one, single	unicycle, unicorn, universal
bi-	Two	bicycle, biped, bilateral
di-	two, or in parts	digraph, divert, diameter
tri-	Three	tricycle, triangle, triune
multi-	many, much	multicolored, multimillionaire
poly-	many, much	polygon, polyhedron, polyester
pre-	Before	predict, prepare, preheat
post-	After	postwar, postscript, postdate
mal-	bad, evil	malcontent, maladjusted, malnutrition
mis-	wrong, bad	mistake, misspell, misunderstand
bene-	good, well	benefit, beneficial, benediction
pro-	forward, forth, before	protector, procreate, profession

sub-	under, beneath	substitute, subtraction, subway
re-	back, again	rewind, remember, retaliate
inter-	among, between	interstate, internet, interpersonal
intra-	Within	intranet, intravenous, intranasal
co-	together, with	cooperate, coworker, copilot
com-	together, with	company, commit, committee
con-	together, with	concur, concert, contingent
col-	together, with	colleague, collide, collaborate
be-	to, completely	befriend, belie, belittle, bejeweled
non-	Not	nonsense, nonrefundable, nonprofit
un-	Not	uncomfortable, uncertain, untrue
in-	Not	incapable, inedible, intolerant
im-	Not	imperfect, immoral, imbalanced
il-	not	illiterate, illogical, illegal
ir-	not	irregular, irresponsible

in- (im-,

il-, ir-)

in, into, on, upon (this prefix has two meanings: ‘not’ and ‘in’)

inside, insert, implant, impostor, infuriate, inflammable, incandescent

a-	not, negative	amoral, atonal, atheist
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an-	not, negative	anarchist, anomaly, anathema
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anti-	against, opposite	antiseptic, anticrime, antitrust, antisocial
contra-	against, opposite	contradict, contrary, contraceptive
counter-	against, opposite	counterclockwise, counterfeit, Counterbalance
en-	to cause to be, to put or go into or onto	
em-	to cause to be, to put or go into or onto	
	enable, enrich, engulf, enflame employ, embark, embellish	

Greek and Latin roots are often written with slightly varied spellings, as shown below. The hyphen indicates the most typical connecting vowel (phon-o, hyd-o, etc.)

Greek Root

Meaning(s) Exemplars

astr-o stars, heavens astronaut, astrology, astronomer bi-o life

biography, biosphere, biology

ge-o earth, rocks geology, geographer, geothermal therm heat, warm
thermostat, thermal, exothermic

aut-o self autism, automatic, autoimmune, autograph hom-o same, alike
homonym, homogenize, homophone

hydr-o water hydrogen, hydrology, hydroelectric

micro small microscope, microclimate, microcosm

macrolarge macroclimate, macroevolution

phon-o sound, speech telephone, phonics, symphony

scope instrument used to observe, to see

telescope, microscope, kaleidoscope

graph written autograph, telegraph, geographer

phot-o light photograph, photon, photobiotic

tele distant, far telescope, television, telecommunications

meter, metr

instrument used to measure

metric, thermometer, barometer, chronometer

path, pass suffering, disease psychopath, pathogen, sympathy, compassion

psych-o mind, mental psychology, psychic, psychotropic

pan all, whole panorama, panacea, pantomime, pandemonium zoo

animal zoology, zootoxin, zoogeography

chron time chronic, chronological, synchronized

phobia fear, intense dislike

claustrophobia, xenophobic, arachnophobia

Latin Root Meaning(s) Examples

Port to carry transport, export, porter, portal, reporter

Form to shape formation, reform, conform, formulation

Tract to pull tractor, subtract, detract, traction, retractable

Rupt to break disrupt, interrupt, rupture, corrupt

spect, spec to see, to watch inspect, suspect, spectator, respect, specimen

struct, stru to build construct, structure, instruct, construe

dict, dic to tell, to say dictionary, dictate, predict, indicate

flec, flex to bend flexible, reflector, genuflect, inflection,

cred to believe credit, credentials, credulous, incredible aqua water
aquatic, aquarium, aquamarine

pel, puls to drive, push propel, compel, impel, repel, impulse, pulsate

fact, fac to make, to do factory, facilitate, factor, faction, factotum

ject to throw, to

throw down

inject, projectile, reject, subject, conjecture

vert, vers to turn reverse, versatile, convert, revert, divert

mit, mis to send missile, missionary, admission, emit, transmit
mort to die mortal, mortician, mortuary

script, scrib to write scribble, script, scripture, prescription
junct to join conjunction, junction, adjunct, juncture
cide to kill, a killer s u i c i d e ,
genocide, homicide

SAMPLE QUESTIONS

I Answer the following questions:

1. What is a morpheme?
2. Define Morphology.
3. What is an Allomorph?
4. Give an example of an inflectional affix.
5. Give an example of a derivational affix.

II. Identify the prefixes and suffixes in the following words:

wonderfully, peacefulness, conveniently, uncomfortable, irregular

III. Provide appropriate prefixes and use them in your own sentences:

possible, relevant, tidy, patient, integrate

ANALYSIS OF SENTENCE

ELEMENTS OF CLAUSE STRUCTURE

Elements of clause structure

Characteristic Features

- Subject
- Verb
- Object and Complement
- Adverbial

When we consider grammatical units bigger than a word, it is useful to begin with the clause and its structure because

- The clause is easily identifiable by presence of a verb phrase and
- Different types of phrases like noun phrase and the prepositional phrase are often identified and defined in terms of their function in the clause.

A clause is analysed in terms of five elements of structure,

- Subject
- Verb
- Object
- Complement
- Adverbial

When we say that clause is analysable in terms of these five elements, we do not mean that a clause is always made up of these five elements, but that any clause can be described in terms of a combination of some or all of these elements. This becomes clear when we look at examples of different types of clauses.

With Subject			Without Subject		
SV	The door opened	1	V	Stop.	19
SV	The baby is crying.	2	V	Help.	20
SVO	MY Friend bought a new car.	3	VO	stop the car	21
SVO	Indians lost the match.	4	VO	Help me	22
SVC	That girl is smart.	5	VC	Be careful.	23
SVC	The journey was exciting	6	VC	Be good.	24
SVC	She is a police officer.	7	VC	Be the wicket keeper.	25
SVC	He is a social worker.	8	VC	Be the choir leader	26
SVOO	I bought her ice cream.	9	VOO	Get me some paint.	27
SVOO	They showed her the dresses.	10	VOO	Tell me a joke.	28
SVOC	We elected her our leader	11	VOC	Make him your assistant	29
SVOC	He called me snob.	12	VOC	Elect him your president.	30
SVOC	They found him dead.	13	VOC	Make it short.	31
SVOC	She bought the clothes very cheap.	14	VOC	Close it tight.	32
SVA	The children went home.	15	VA	Come home.	33
SVA	The question is about their loyalty.	16	VA	Write about the accident	34
SVOA	I took the flowers home.	17	VOA	Take him home.	35
SVOA	They parked the car on the road	18	VOA	Keep this in the box.	36

All the above examples have verbs. They are divided into two groups depending on whether they have a subject or not. The clause in both these groups differs in the number and type of elements that occur after the verb. Object, complement and Adverbial are the elements that occur after the verb. But as we see in the first two Examples in the groups, none of these three elements may be present in clause.

CHARACTERSTIC FEATURES

The different elements of clause structure, subject, verb, object, complement and adverbial have characteristic features that help us to identify them.

Subject

(a) The subject in a clause is generally a noun, a noun phrase or a clause that has a normal function. Examples are

Nouns

Computers are very useful.

Mangoes are my favourite fruits.

Noun Phrases

The tall slim pretty girl walked away with the goldnecklaces.

Noun Clauses

What *they* did was unimaginable

(b) In decorative clauses, the subject generally occurs before the verb, as in

The athletes from Africa have won many gold medals.

Fruits, in contract are very expensive here.

(c) The subject and the verb agree in number and person.

The doctor visits the patients twice a day

The doctors in this hospital work for very long hours.

Prathama likes reading books.

(d) Many of the pronouns have two different forms one used as the subject and the other as the object. For example, I and Me, we and us, she and her: he and him and they and them. In such cases, the form of the pronoun itself decides that it is the subject, as in

I (subject) appeared for the interview.

They (subject) invited me (object) to the conference.

We (subject) did not want to go.

She (subject) advised us (object) to work hard.

The public adored her (object).

He (subject) did not make any comments.

When the subject and object refer to the same person or thing, the form of the pronoun use in the object position is decided by the number, person and gender of the subject, i.e., the object in such cases agrees with the subject in number, person and gender. Examples are,

The management blamed itself for what had happened.

Suman bought *herself* a new flat.

Anil looked *himself* in the mirror.

You should give *yourself* a long holiday.

Please don't bother, *we* will serve *ourselves*.

The pronouns used in such sentences, *itself*, *themselves*, *herself*, *himself*, *myself*, *yourself*, and *ourselves* are called *Reflexive pronouns*.

(e) When we make an active sentence passive, we change subjects. The subject in the active sentence becomes the agent in the passive and the object in the active sentence becomes the subject in the passive. Examples are

Active The soldiers (subject) killed the terrorists (object).

Passive The terrorists (subject) were killed by the sol (agent)

VERB

Before we look at the characteristics of the verb, it is necessary to make clear the way this term “verb” is used here. The term “verb” refers to a class of words when we are grouping words into different grammatical categories like nouns, adjectives, adverbs, etc. But when we are talking about the various elements of clause structure, we use the same term “verb” to refer to a constituent of a clause and distinguish it from subject, object, complement and adverbial.

The verb as an element of clause structure has certain characteristic features that help us to identify it. Many of these features are with reference to the position and form of the verb in relation to the subject and therefore have been mentioned above in the list of features characteristic of the subject.

(a) The verb in a clause is either a verb (a single word) or a verb phrase (a verb with auxiliary verb/s). Examples are

It *rained* heavily yesterday.

They have *cancelled* the train.

He *may lose* his job.

I *will be driving* home.

(b) The verb generally occurs after the subject and before any object/s and complement present in the clause. For example

The young girls (subject) have left.

The train from London (subject) has arrived.

Santosh likes sweets (subject).

My brother studied economics (subject).

An adverbial can occur between the subject and the verb, as in

The old man (subject) quickly *shut* the door

The scientists (subject) carefully *examined* the samples

(c) In interrogative clauses with inversion, the verb is discontinuous, as the first auxiliary verb occurs before the subject and the rest of the verb phrase after the subject, as in

Have you (subject) *tried* this new brand of washing powder?

Are they (subject) *opening* more outlets in the city?

Has he (subject) *been sleeping* all the time?

In negative sentences with inversion too, the verb is split in a similar fashion

Never has the girl (subject) scored such low marks.

Rarely do the people (subject) protest against the price hikes.

(d) In imperative clauses, which do not generally have a subject, the verb occurs in the initial position. Examples are

Fill in the blanks with an appropriate verb.

Write on one side of the paper only.

(e) The verb agrees with the subject in number and person

The girls on the bus *were making* a lot of noise.

The parcel with the books *has reached* them.

Object and Complement

The object and the complement in a clause have some common features, and therefore comparing and contrasting them will be helpful in identifying and distinguishing between them.

Object

Kiran consulted a doctor

Kiran consulted her

Leela appointed a music teacher

Leela appointed him

I wrote these short stories

I wrote them

He drove himself to the bank

She drove herself to the bank

They drove themselves to the bank

I drove myself to the bank

We drove ourselves to the bank

You drove yourself to the bank

Complement

Kiran became a doctor

Kiran became sad

Leela is a music teacher

Leela is smart

These appear to be short stories

These appear to be good

My suggestion is this

The book is mine

Object

- (a) The object is a noun/noun phrase like *a doctor, a music teacher* or *short stories* or a pronoun like *her, him* or *them*
- (b) The object generally occurs after the verb
- (c) When a pronoun is the object, it is in the object form like *me, us, her, him* and *them*
- (d) Generally the object in a clause can become the subject of a corresponding passive construction. But passivization is not possible in the sentences where the subject and the object refer to the same person/s.
- (e) When the object refers to the same person or thing as the subject, the reflexive pronoun used as the object agrees with the subject in number, gender and person.

Complement

- (a) The complement is mostly a non/noun phrase like *a doctor, a music teacher* or *short stories* or an adjective like *sad, smart* or *good*. Sometimes it can be a pronoun like *this, mine*, etc.
- (b) The complement generally occurs after the verb
- (c) When the complement is a noun/noun phrase or a pronoun, it agrees with the subject in the number.
- (d) The complement in a clause cannot become the subject of a corresponding passive construction, because it refers to the same person or thing as the subject.
- (e) The complement generally refers back to the subject in the clause, whereas the object mostly refers to a person or thing other than the subject (except in the case of the use of reflexive pronouns as objects).

As the examples show, it is possible for either two objects, or one object and one complement to occur after the verb in a clause. In such cases too, the object and the complement can be identified and distinguished using the criteria listed above. For example

The children asked the teacher many questions.

There are two noun phrases *the teacher* and *many questions*, which occur after the verb. Either of these can become the subject of a passive construction that can be derived from this sentence, as in

The teacher was asked many questions by the children.
Many questions were asked by the children.

We can therefore decide that both the teacher and many questions are objects. Sentences with two objects like this one generally yield two passive constructions, since either of the objects can become the subject of a corresponding passive. Other examples of clauses with two objects are

I booked *my brother* (object 1) *a seat in the front row* (object 2)
 Suresh gave *Neetha* (object 1) *a new watch* (object 2)
 My grandfather taught *me* (object 1) *Biology* (object 2)

When there are two objects in a clause, the one that comes first is called the Indirect object and that which comes second is called the Direct object.

In many cases the indirect object can be changed to a phrase, beginning with to or for. For example we can rewrite as

I booked a seat in the front row for my brother.

Changing the indirect object my brother to for my brother.

Similarly, and can be rewritten as

Suresh gave a new watch to Neetha,

My grandfather taught Biology to me,

Changing the indirect objects Neetha and me to Neetha and to me.

When we have an object and a complement following a verb, we see that the object can become the subject of a corresponding passive construction, but the complement cannot. For example, in

The scientists considered *the show* a *hoax*.

There are two noun phrases, *the show* and *a hoax*, which occur after the verb. But only the show can become the subject of a corresponding passive, as in

The show was considered a *hoax* by the scientists.

The other noun phrase, a *hoax*, cannot become the subject of any passive construction derivable from. *The show* is therefore an object, whereas *a hoax* is a complement. Other examples, where an object and a complement follow the verb, are

The party made *the young man* (object) *its treasurer* (complement)

The journalists called *the dancer* (object) *the star* of the show
(complement)

The old woman appointed *her nephew* (object) *the CEO*
(complement)

As we have already seen, the complement can be either a noun/noun phrase or an adjective. Adjective complements too can occur with an object after the verb. Examples are

She found *the shoes* (object) *very comfortable* (complement)

I painted *the room* (object) *blue* (complement)

They consider *the match* (object) *very important* (complement)

Adverbial

The adverbial in a clause is distinguishable from other elements of clause structure because it differs from all of them in many respects.

- (a) The adverbial in a clause is realized by a number of different structures, whereas the other elements are realized by either one or two structures, as we have seen above. The adverbial can be an adverb, a noun phrase, a prepositional phrase or a clause. Examples are

The officer read the letter *slowly* (adverb)

We'll see them *next week* (noun phrase)

All the guests left *before 9 O'clock* (prepositional phrase)

She got married *before she could finish her studies* (clause)

(b) The adverbial can often occur in different positions in a clause, as in

They discuss environmental issues regularly

They *regularly* discuss environmental issues

Regularly they discuss environmental issues

The other elements of clause structures, subject, verb, object and complement, in contrast, occur in fixed positions and cannot be generally moved around.

(c) The adverbial is optional in many cases, in that it can be omitted without affecting the structural acceptability of the clause. Thus we can have

The officer read the letter

We'll see them

All the guests left

She got married

There are other instances where the adverbial is obligatory and cannot be omitted, as in

The students are *in the library*

He lived *with his parents*

Banaras stands *on the river Ganges*

She put the flowers *on the table*

Whether the adverbial is optional or obligatory depends on the kind of verb used in the clause. When the adverbial is dependent on the main verb, it is obligatory

and cannot be omitted. The verb BE has to be followed by a complement or an adverbial. Similarly, the verbs live and stand need adverbials to follow in the sense in which they are used here. The verb put needs an object and an adverbial to follow. However, when the adverbials are not governed by the main verb and they are optional. It is mostly when the adverbial is optional that it can be moved around and placed in different positions in a clause.

(d) Theoretically, any number of adverbials can occur in a clause, whereas with the other elements of clause structure this is not possible. A clause can have only one subject, one verb, one complement and one or two objects. The following examples show the occurrence of more than one adverbial in a clause.

- a. Anil shut the door *quickly* (1) *with a bang* (2)
- b. *During their holidays* (1) the children always (2) play games
the whole day (3)
- c. *Naturally* (1), he cannot drive *very fast* (2) *on these busy roads* (3)
in the evenings (4)
- d. *Next month* (1) I'll *probably* (2) attend the meeting in *London* (3)
to discuss the possibility of opening an office there (4), *unless something urgent comes up here* (5).

Clause Structure

Finite, Non- finite and Verbless Clauses

Types of Non-finite Clauses

Types of Verb less Clauses

FINITE, NON-FINITE AND VERBLESS CLAUSES

The importance of the verb in a clause is seen not only in determining its structure in terms of the elements which constitute it, but also in identifying and defining three types of clauses according to the form and the presence or absence of the verb in it.

One of the distinguishing grammatical features of verbs is finiteness. A verb is either finite or non-finite, and using this criterion, we can divide clauses into finite or non-finite, depending on the form of the verb present in the clause. For example in

When she was studying in the University, she was an important student union leader. There are two clauses, when *she was studying in the university* and *she was an important student union leader*. Both have finite verb phrases, *was studying* and *was*, and thus both are **finite clauses**. The sentence can be rewritten as When studying in the university, she was an important student union leader .

Here when studying in the university has a non-finite verb studying and the subject she is absent. But it is still a clause because we can analyse it in terms of elements of clause structure, the Verb, studying and the Adverbial, in the University. When functions as the marker of subordination. The facts that the

Subject has been omitted and that the Verb is non-finite do not affect the grammatical relationship between the two elements of clause structure, the Verb and the Adverbial. Therefore, we call this a non-finite clause. The sentence can also be written as

When in the university, she was an important student union leader.

Here when in the university does not have a verb or a subject, only when, the marker of a subordinate clause and the adverbial, in the University. It is equivalent to when she was in the University from which the subject she and the main verb was having been omitted. But this is the same relationship between when, the marker of a subordinate clause, and the adverbial in the University. We, therefore, call this a **verbless clause**. Thus, we can identify three types of clauses depending on the form and the presence of absence of the verb.

Definition of a finite verb

finite verb is verb which has a subject and which shows tense.

Example: He baked up a pizza (baked finite verb)

He eat the baked pizza (baked here is non finite)

(i) **Finite clauses** are clauses which have a finite verb, as in both the clauses in the following:

If they give us evidence, we will take action

She bought her air ticket when the fares were down

I begin my work after I have my breakfast

He telephoned me before he went for the interview

(ii) **Non-finite clauses** are clauses that have a non-finite verb, as in the underlined clauses in the following:

When living in London, I went to the theatre every week

Running out of the house, the child fell down on the steps

Having heard the witnesses, the judge adjourned the trial

They did a blood test to find out the reason for the recurring fever

- (iii) **Verbless clauses** are clauses that do not have a verb, as in the underlined clauses in the following:

She watched her son, her eyes full of love and pride

He walked care fully, a suitcase in each of his hands

Though shocked, they spoke quietly

Non-finite Clauses

When (marker of *subordination*) living (verb) in London
(adverbial)

(When I was living in London Running (verb) out of the house
(adverbial) (when the child was running out of the house) Having
heard (verb) the witnesses (object) (After the judge had heard
the witnesses) To find out (verb) the reason (object) for the
recurring fever (adverbial) (*so that they could find out the
reason for the recurring fever*)

Verbless clauses

Her eyes (subject) full of love and pride (complement)
(her eyes were full of love and pride)

(A suitcase was in each of his hands.)

Though (marker of subordination) shocked (complement)
(though they were shocked)

If (marker of subordination) possible (complement)
(if it is possible)

TYPES OF NON-FINITE CLAUSES

There are four types of non-finite clauses depending on the type of non-finite verb used.

(a) TO+ Infinitive clauses are non-finite clauses which have the infinitive form of a verb, i.e., to + Verb. These clauses may or may not have a subject,

-Without a subject

I want to buy a computer

His suggestion was to apply for a loan

-With a subject

She wants me (subject) to buy a computer

His suggestion was for us (subject) to apply for a loan

(b) –ing clauses are non-finite clauses which have the –ing form of a verb.

These clauses may or may not have a subject.

-Without a subject

Listening to the music I fell asleep.

She enjoys going for long drives.

-With a subject

My brother (subject) having retired, our family decided to move out of the city

My friend (subject) having submitted her thesis, I asked her to take a vacation

(c) –ed clauses are non-finite clauses which have the –ed form of a verb. These clauses are passive. They may or may not have a subject.

-Without a subject

Praised by all the teachers, the little girl collected her prize with a big smile

Driven by greed, he forgot all his principles and agreed to betray his country.

-With a subject

The machine (subject) repaired; the engineer gave his bill to the manager and left

The project (subject) completed, they decided to downsize their office staff.

(d) Clauses with the bare verb form are non-finite clauses when they have the bare non-finite form of a verb. They may or may not have a subject.

- Without a subject

All that she did was talk to her brother

They'd better keep all their documents ready

- With a subject

She helped me (subject) learn driving

We let them (subject) download the relevant information from the net.

TYPES OF VERBLESS CLAUSES

It is when the main verb is BE that it can be omitted and we can have a verbless clause. There are two types of these clauses depending on whether they are of the form SVC or SVA, when both the subject and the verb are inserted.

(a) Verbless clauses of the form SVC

-Without a subject

When upset, she says things she does not mean

When she is upset

They'll recruit doctors, if necessary.

If it is necessary

-With a subject

With her father (subject) ill she could not come to the party

As her father was ill

Her eyes (subject) wide open, she listened to everything

Her eyes were wide open

(b) Verbless clauses of the form SVA

-Without a subject

If in trouble, call me for help.

If you are in trouble

When in spirits, she sings to herself

When she is in spirits

-With a subject

With his father (subject) in debt, he could not go to the University

As his father was in debt

Her eyes on the lights, she accelerated and passed the other vehicle.

Her eyes were on the lights

SUMMING UP

A clause can be analysed in terms of five elements of structure, namely, **Subject, Verb, Object, Complement and Adverbial**. These elements are distinguishable in terms of the items/forms, that perform their functions, the positions they occur in, the grammatical features they exhibit and the relationships they have with one another.

The **Subject** is generally a noun/noun phrase/noun clause that occurs before the verb and shows number and person agreement with the verb.

The **Verb** consists of only a lexical verb or a verb phrase that has auxiliaries and a lexical verb and generally occurs after the subject but before the object and/or the complement. It agrees with the subject in person and number

The **Object** is a noun/noun phrase or a pronoun that occurs after the verb and that can become the subject in a corresponding passive construction. Its reference is generally different from that of the subject.

The **Complement** is a noun/noun phrase or an adjective that occurs after the verb and that cannot become the subject of a passive construction. It generally has the same reference as the subject.

The **Adverbial** is an adverb/a prepositional phrase/a noun phrase/a clause that can occur in different positions in a clause. It can often be omitted without affecting the structural acceptability of the clause. Further, any number of adverbials can occur in a clause.

The verb is the most crucial element of clause structure, since it is the type of verb that occurs in a clause that decides whether there is an object, a complement and/or an adverbial in the clause. Verbs can be classified into different types depending on the way they determine the structure of a clause.

Clauses are divided into three types, **Finite Clauses**, **Non-finite clauses** and **Verbless clauses** depending on whether there is a finite verb (She went to the university), a non-finite verb (Going to the University, she was stopped by a policeman) or no verb (*When at home, she does not take business calls*) in a clause.

Verbless clauses are of two types: those with the structure SVC (*Her hands full of books, she could not open the door*) or SVA (*His hands, in his pockets, he stood silent*). A subject may or may not be present in a verb less clause (*When angry, she throws things at people*).

EXERCISES

I. Answer the following questions briefly.

1. Describe the grammatical features that distinguish the object from the complement in a clause.
2. How is the adverbial different from other elements of clause structure?
3. How are verbs classified into different types depending on what elements follow them in a clause?
4. What are non-finite clauses? Describe the different types of non-finite clauses.
5. What are verbless clauses? Describe the different types of verbless clauses.

II. 1. Analyse the structure of the following clauses in terms of SVOCA.

- (i) The eye-ball is a little camera
- (ii) The orders came at dawn
- (iv) The sky was now over case
- (v) Science has multiplied the power of the war-makers
- (vi) Society makes human relationships superficial
- (vii) Mountaineering deepens them
- (viii) The gentleman asked me the directions to the railway station
- (ix) America is a man-made world
- (x) No one can view the world with complete impartiality
- (xi) A University is a home of learning
- (xii) The supplies of food are not increasing at the same rate
- (xiii) These two simple experiments have revolutionized our way of thinking about atoms.

- (xiv) I did not do well in the examinations
- (xv) They taught us English and Mathematics
- (xvi) The most valuable diamonds are large, individual crystals of pure crystalline carbon
- (xvii) The auctioneer must know fairly accurately the current market values of the goods he is selling
- (xviii) A dreamer's eyes often move rapidly from side to side
- (xix) The main objection to vegetarianism on a long term basis is the difficulty of getting enough protein—the body building element in food
- (xx) Slow and careful cooking of meat makes it more digestible
- (xxi) A well balanced diet having sufficient amounts of milk, fruit, vegetables, eggs, and meat, and fish or fowl usually provides adequate minimum daily requirements of all the vitamins
- (xxii) In one very long sentence, the introduction to the UN charter expresses the ideals and the common aims of all the people whose governments joined together to form the UN
- (xxiii) A series of injections of this new virus made dogs resistant to the common natural virus
- (xxiv) In rare cases, the vaccine will not prevent rabies in human beings
- (xxv) A good home makes this possible
- (xxvi) The beginnings of discipline are in the nursery
- (xxvii) Every parent watches eagerly the child's acquisition of each new skill
- (xxviii) A sudden awareness of a marked difference between their parents' ethics and their morals can be a dangerous disillusion
- (xxix) The establishment of rules for such matters prevented uncertainty and disagreement
- xxx) In the first category are consideration for the weak and respect for age

I Semester B.A
Model Question Paper
OPTIONAL ENGLISH (Paper – 1)

Time: 3 Hours

Max.Marks:100

Instruction: Answer all Sections

Section – A

I Annotate any three of the following:

(3X5 = 15)

- a) Ful often blessed was his myrie throte.
And thus this sweete clerk his tyme spent
After his freendes fyndyng and his rente.
- b) Then will I swear beauty herself is black,
And all they foul that thy complexion lack.
- c) What matter where, if I be still the same,
And what I should be, all but less then he
Whom Thunder hath made greater?
- d) But 'twas beyond a mortal's share
To wander solitary there:
Two paradises 'twere in one
To live in paradise alone.
- e) So perish all, whose breast ne'er learn'd to glow
For others' good, or melt at others' woe.
What can atone, O ever injured shade!

Section – B

(Poetry)

- II A) Answer any one of the following:** (1X15 = 15)
- Comment on Donne's paradoxical view of Death.
 - How does Marvel highlight the charm of a garden and the joys of solitude in the poem?
- B) Write a short note on any one of the following:** (1X5 =5)
- Description of Nicholas' room in 'The Miller's Tale'
 - Shakespeare's description of the dark lady's eyes
 - Picture of Satan in the extract from 'Paradise Lost'

Section – C

(Novel)

- II A) Answer any one of the following:** (1X15 = 15)
- Discuss 'A Midsummer Night's Dream as a comedy.
 - Describe the events that lead to confusions among lovers in the dream forest.
- B) Write a short note on any two of the following:** (2X5 = 10)
- Theseus and Hippolyta
 - The mechanicals
 - Titania's love for Nick Bottom
 - Puck's closing speech

Section – D (Essays and Short stories)

- II A) Answer any one of the following: (1X15 = 15)**
- i. Bring out the theme of friendship in Bacon's essay.
 - ii. What are the views of the Chinese Traveler on the British theatre?
- B) Write a short note on any one of the following: (1X5 = 5)**
- i. Humor in Goldsmith's Letter 21.
 - ii. Code of conduct in Wollstonecraft's essay.
 - iii. Hazlitt's observation on the attitude of youth.

Section – E (Facets of Language)

- 1) Write a short note on Indo Aryan languages. 3**
- 2) A) What are morphemes? 1**
- B) Mention whether the affixes in the following are Inflectional or derivational 4**
- i) talked
 - ii) unbound
 - iii) prettier
 - iv) ignoble

- C) Use these affixes to form new words** **4**
- i) -ment
 - ii) im-
 - iii) -ly
 - iv) co-
- 3) A) Analyse the structure of the following clauses in terms of SVOCA** **2**
- i) God is everywhere
 - ii) I found him suspicious this morning.
- B) A Define finite clause with an example.** **3**
- C) Identify a finite, a nonfinite and a verbless clause in the following sentences** **3**
- i) They cheered their friend
 - ii) Covered with confusion, she hurriedly left the room.
 - iii) A sleeping bag under each arm, they tramped off on their vacation.