



Manonmaniam Sundaranar University

*DIRECTORATE OF DISTANCE AND CONTINUING EDUCATION
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B.A ENGLISH (FIRST SEMESTER)

Introduction to Literature

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4.	https://www.bartleby.com/lit-hub/tales-from-shakespeare/twelfth-night-or-what-you-will/

UNIT I

INTRODUCTION TO POETRY

Poetry is a type of literature that uses focused, lyrical word arrangements to get a thought across, explain a scene, or tell a story. When you use meter, the rhythm and stress of a line based on syllabic beats, you can arrange your poem with lines that rhyme. Also, poems can be freeform, which means they don't have a set format. A stanza is a line of verse that makes up the main part of a song. A stanza is a group of lines that all have something to do with the same idea or subject. It's like a paragraph in writing. There are different parts of a lyric based on how many lines it has. As an example, a couplet is a line that has two words in it. There are many things that can be in a poem that give it shape. One of these elements that you may find most often is rhyme. Many poetic works, from limericks to epic poems to pop songs, use rhymes. But meter is just as important. Meter tells a poem what length and focus to give each line. Read on to find out more about meter in poems. Poets use a lot of different kinds of rhymes in their work, such as eye rhymes, slant rhymes, internal rhymes, and more. It is common for poems to rhyme when they use a system of consonants or vowel sounds that are the same.

In writing and poetry, imagery is the use of figure of speech to make the reader feel something. When a poet uses detailed language well, they play with the reader's senses by letting them know about sounds, sights, tastes, smells, and feelings, both inside and outside the body. Since the 1800s, free verse poetry has been popular. It doesn't have to follow any rules for rhyme or meter. Blank verse poetry really took off in the 1600s, and great writers like William Shakespeare, John Milton, William Wordsworth, and many more have used it. It has a strong metrical rhythm, unlike free verse.

TYPES OF POETRY:

There are three types of poetry: narrative poetry, dramatic poetry, and lyric poetry.

- **Narrative poetry** is poetry that tells a story. Like a short story, a narrative poem has a plot, characters, a setting, and a theme.
- **Dramatic poetry** is poetry in which the speaker is clearly someone other than the poet. Some of the best dramatic poetry consists of dialogue in which more than one character speaks.
- **Lyric poetry** writers express their thoughts and feelings about a subject in a brief but musical way. The reference of music in this definition is a key point.

DIFFERENT FORMS OF POETRY

THE SONNET:

The word “sonnet” comes from the Italian word “sonnetto,” which means “a little sound.” Petrarchan is the name of the Italian sonnet. It’s only 14 lines long. It has two parts: the octave and the sestet. It has eight lines, and a sestet has six. Their order is as follows: abba abba. It ends with two lines. You can split the octave into two groups of four lines each. The name for it is quatrains. But this break isn’t in the Italian stanza. The sonnet “On His Blindness” by Milton does not separate the octave and the sestet.

In the first half of the 1600s, Sir Thomas Wyatt and Henry Howard, Earl of Surrey brought Sonnet to England. This is the style of poems they wrote after their trip to Italy. The shape changed when they held it. Also, Surrey changed the way the lines rhymed from the way his Italian model did it. There were three quatrains in Surrey’s sonnets, and they rhymed in different ways. There was also a final couplet, which went like this: abab cdcd efef gg. In his sonnets, Shakespeare also used the same rhyme scheme. The breaks between the four parts mean that there is no stop and change of thought at the end of the eighth line. This last couplet shows what the author is thinking.

In Shakespeare’s sonnet “Remembrance,” the quatrains show how sad the artist is about bad things that happened in the past. He talks about complaints neglected in the second quatrain. Shakespeare is like the Elizabethans who came before him. In this way, he has restricted his ability to live. Giacomo da Lentini wrote the sonnet. He was in charge of the Sicilian School in Italy during the reign of Emperor Frederick II. In it, he talks about how close he is to a young friend named Mr. W.H. When Guittone of Arezzo started the Neo-Sicilian School in 1235–1294, he found it again and brought it to Tuscany, where he changed it to fit his language. He composed nearly 250 sonnets. At the same time, Dante Alighieri (1265–1321) and Guido Cavalcanti (c. 1250–1300) were also Italian writers who wrote sonnets. But Petrarca (known in English as Petrarch) was the most famous early sonnet writer. Michelangelo also wrote some other very good examples.

TYPES OF SONNET

There are two basic types of Sonnet depending on their rhyming scheme. These are Italian sonnet and English sonnet.

- 1) **The Italian sonnet:** The Italian Sonnet is also called as Petrarchan sonnet. It is named after the famous Italian Sonneteer Petrarch. The Italian sonnet is divided into two sections

by two different groups of rhyming sounds. The first 8 lines are called the octave and rhymes: abbaabba.

The remaining 6 lines are called the sestet and can have either two or three rhyming sounds, arranged in a variety of ways:

cdcdcd, cddcdc, cdecde, cdecde, cdcedc

Sestet Rhymes doesn't have a set pattern like octave Rhymes does. In strict practice, the only thing that should not happen at the end of a sestet is a couplet (dd or ee). This was never allowed in Italy, and Petrarch is said to have never used a couplet finish. However, in real life, sestets do sometimes end with couplets.

During that time, a normal Italian sonnet had two parts that worked together to make a tight "argument." The first part, the octave (two quatrains), is the "proposition," which talks about a "problem" or "question." The next part, the sestet (two tercets), is the "resolution." The ninth line usually starts the "turn" or "volta," which means the change from the proposition to the conclusion. The ninth line of a sonnet that doesn't exactly follow the problem/solution structure is often a "turn" that means the tone, mood, or stance of the poem has changed. Shakespearean sonnets and Petrarchan sonnets are both written in iambic pentameter as a standard way to write English sonnets.

Sir Thomas Wyatt and Henry Howard, Earl of Surrey wrote the first known English sonnets. They used this Italian scheme, as did other English writers like John Milton, Thomas Gray, William Wordsworth, and Elizabeth Barrett Browning. American author Edna St. Vincent Millay wrote most of her sonnets in the Italian style in the early 1900s.

2) The English love poem: The English sonnet, which is also called a Shakespearean sonnet after its most famous author, is made up of three quatrains and a final couplet that rhyme with ababcdcdefefgg. Thomas Wyatt was the first person to write English sonnets in the early 1600s. His sonnets and those of his contemporaries, like the Earl of Surrey, were mostly copies from Petrarch's Italian and Ronsard's French. Even though Wyatt brought the sonnet to English, it was Surrey who gave it a rhymed meter and the kind of structure that makes up a standard English sonnet today. Both writers' sonnets had only been available in manuscripts before they were published for the first time in Richard Tottel's *Songes and Sonnetts*, also known as *Tottel's Miscellany* (1557).

To be fair, Sir Philip Sidney's series *Astrophel and Stella* (1591) was the first English sonnet sequence that became popular. People like William Shakespeare, Edmund Spenser, Michael Drayton, Samuel Daniel, Fulke Greville, William Drummond of Hawthornden, and

many more wrote sonnet sequences over the next twenty years. This type of writing is often linked to the Elizabethan age and is called Elizabethan sonnets. The main idea behind all of these sonnets came from the work of Petrarch. Other than Shakespeare's 154 sonnets, most of them are about the poet's love for a woman.

There are two variants of English Sonnets. These are:

a) Spenserian sonnet: The Spenserian sonnet, invented by Edmund Spenser as an outgrowth of the stanza pattern he used in *The Faerie Queene* (a b a b b c b c c), has the pattern: ababbcbccdcdee.

Here, the "abab" pattern sets up distinct four-line groups, each of which develops a specific idea; however, the overlapping a, b, c, and d rhymes form the first 12 lines into a single unit with a separated final couplet. The three quatrains then develop three distinct but closely related ideas, with a different idea (or commentary) in the couplet. Interestingly, Spenser often begins L9 of his sonnets with "But" or "Yet," indicating a volta exactly where it would occur in the Italian sonnet; however, if one looks closely, one often finds that the "turn" here really isn't one at all, that the actual turn occurs where the rhyme pattern changes, with the couplet, thus giving a 12 and 2 line pattern very different from the Italian 8 and 6 line pattern (actual volta marked by italics and is bold)

b) Shakespearean sonnet: The English sonnet has the simplest and most flexible pattern of all sonnets, consisting of 3 quatrains of alternating rhyme and a couplet: Ababedcdefefgg. As in the Spenserian, each quatrain develops a specific idea, but one closely related to the ideas in the other quatrains. Not only is the English sonnet the easiest in terms of its rhyme scheme, calling for only pairs of rhyming words rather than groups of 4, but it is the most flexible in terms of the placement of the volta.

THE ODE:

The Ode has Greek origins. It's a very serious piece of writing. It looks like an address. It has a higher subject matter and an elevated tone. The artist is serious about both the subject and the way he or she writes about it. Even though an Ode may be full of strong feelings, it takes more work to share them. The address is usually straight to a person, thing, or environment. 'O Wild West wind' is the first line of Shelley's "Ode to the West wind," and 'Ode on a Grecian Urn' is the first line of Keats's poem.

There are two kinds of Greek odes. These are the Ode to Dorian and the Ode to Lesbian. People sang the Dorian ode choric while dancing. As a stanza form, it is called Strophe. The other two parts are Anti-Strophe and Epode. The Greek author Pindar did a great job with this form. The Pindaric Ode is another name for this Dorian form.

There are fewer lines in the Lesbian Ode than in the Pindaric Ode. It has a lot of short stanzas that are all about the same length and order. The service is honest and kind. It was Horace and Catullus who made this form famous. English poets who wrote odes looked to Horace's Odes for ideas. The song "Upon Cromwell's Return from Ireland" by Andrew Marvell is an example of a Horatian song.

When it comes to style and topic, the English ode has gone its own way. Shelley, Wordsworth, Keats, and Tennyson all wrote odes with stanzas that don't line up perfectly. They've stood the test of time.

THE ELEGY:

"Elegy" could mean a war song, a love poem, or a song of sorrow for the dead. These days, the word "elegy" comes from the theme of the poem. Most of the time, an elegy's theme must be sad. It may sometimes be sparked by a love that wasn't returned or the fall of a popular person. English poets can write in a lot of different styles. The formal elegy tries to make the listener feel respect and sadness without being fake. A well-known elegy is Gray's Elegy, which was written in a country graveyard. You can tell it's a work of art.

There are places in the elegy where the artist can think deeply about things. Talking about death opens up new places to explore. In his elegy "Lycidas," John Milton laments the decline of faith and poetry. However, the poem was really an elegy for his friend Edward King's death. In his poem "In Memoriam," written after the death of his friend Arthur Hallam, Tennyson talks about the mysteries of life and fate. Emblem "Ruby Chapel" by Mathew Arnold, which is about the poet's visit to his father's grave, makes you think about how people's lives go. We're getting off track with these philosophical thoughts. But they look like they are an important part of the whole system. An elegy usually ends with a note of hope or peace.

"Adonais," by Shelley, is an elegy about Keats's death. There is a new type of elegy in English verse. That's how the artist always talks about himself as a shepherd and his friend as a fellow shepherd. The setting is rural, which is why it's called "Pastoral elegies," which use pastoral feelings. "Astrophel," by Spenser, is a pastoral elegy about his friend and client Philip Sidney.

PROSE

The Latin word “*prosus*,” which means “straight,” is where the word “prose” comes from. In a broad sense, prose is writing that is clear and to the point. For the most part, poetry is written in verse, so the reader is free to make up their own stories. The point of everyday prose is to share one’s ideas and feelings. First, what you want to say is important. Then, how you say it is also important. How about saying? the subject or topic of the writing. It’s the style or way of saying something that makes it clear. Of course, the style varies a lot on the person we are writing for and our own style. There are various themes and writing styles. No matter how many things there are, they all fall into at least one type of prose, and each type may have its own style. So, what are the different kinds of prose? We put them into three groups for analysis: (a) description, (b) narrative, and (c) expository. But these three don’t rule out the others. A piece of work will sometimes have more than one type. It depends on how good the writing is and what they want to say. Novels and short stories, for instance, often use all of these types of writing together in new and interesting ways.

THE SHORT STORY:

The short story is a recent development in English literature. Chaucer’s ‘*Canterbury Tales*’ are short stories in verse. His “*Parson Tale*” and “*The tale of Melibee*” are attempts at prose stories. Boccaccio’s “*Decameron*” are collections of his short stories. Prose romances were translated and written in English during the 16th and 17th centuries. In the 18th century, Steele and Addison created a tale with a purpose to drive home a moral. This is different from the tale of idea. Scott’s “*Wandering Willie’s Tale*” was written in 1824. It was the first English short story. The modern theory of short story writing was formulated by Nathaniel Hawthorne and Edgar Allan Poe in America in 1830. The short story is not a greatly shortened novel. It shares the usual constituents of all fiction like the plot, character and setting. But it has to be reduced to the minimum. Any excess details retards the progress towards the final effect. Sometimes, one of these three elements may predominate over the other two. Sometimes, a write may construct a story of plot alone. For example, R.L. Stevenson’s “*The Bottle Imp*” is a story of plot. “*Dr. Jekyll and Mr. Hyde*” is a story of character. “*The Merry Men*” is a story of setting.

The language of the short story should be economical. Every word in it should contribute to its effect. The short story cannot afford to spend to coins in the place of a single coin. A short story is effective with apt word and the telling phrase. Descriptive passages are valuable as they contribute towards the total effect. In the present day world, a short story is a

favorable form of writing. From the period of Stevenson, the impact of short story is immense. It is popular in England, France, Russia and America. As a young man Kipling has been successful with his tales from India. The Russian writer Anton Chekhov exerted much influence upon other short story writers. Katherine Mansfield, Ernest Hemingway and William Saroyan are popular short story writers.

Kipling was a pioneer in describing life overseas. H.G. Wells has widened its scope by writing stories of scientific discovery. Oscar Wilde's short stories have elaborate prose style and themes remote from the issues of industrial civilization. Sherlock Holmes stories by Sir Arthur Conan Doyle are famous across the world. John Galsworthy, Joseph Conrad, D.H. Lawrence and James Joyce have written memorable short stories besides their novels.

THE NOVEL:

Novels have been around since the Middle Ages. It's a wonderful story about love and excitement. This is a collection of love stories that Boccaccio wrote in 1350. It had the name "novelle" on it. At first, the word meant a new story, but over time, it came to mean a story in prose instead of verse. "Morte d'Arthur" by Malory is a well-known romantic work. Some people have called Novel a "pocket theater." Specifically, it was described as "a long prose story about the actions of made-up people." "Anyone can write a novel who has pens and ink and a certain amount of leisure and patience," said W.H. Hudson. It does a good job of showing how people think and act.

A book has a story and people in it. The author of a book can show things that can't be shown on stage. It starts with a crisis and then shows how that crisis turns into something else. No set structure exists for novels. People say that English books don't have a sense of proportion. The English books, on the other hand, show life in all its glory.

The first books were action stories. Nash's "Unfortunate Traveler" is about interesting stories that happen. Novelists like Henry James and Virginia Woolf tend to focus on the mental states of their characters rather than what they do in their stories. The Spanish classic "Don Quixote" was the first work to connect plot and character. Anywhere in the world and at any time can be the setting for the book. Walt Scott's books are called Waverley stories because they are set in Waverley. Wessex tales are the books that Thomas Hardy wrote. You can read about the Yorkshire moors in the books that the Bronte sisters wrote. "The Potteries" is the name of an area that Arnold Bennet painted. These examples show how English novelists have reacted to things that happened in their own countries. "The Old Wives' Tales" and "Clay Langer" are two works by John Galsworthy that talk about the top middle

class and industrial life, respectively. Intellectuals are something that Aldous Huxley talks about.

Every book shows how the author sees life and the issues of the time. In modern literature, the author shows up as himself to explain the moral of the story and explain why the characters did what they did. Critics may say that novels should have a goal, but novels have been used to change society.

In this way, Charles Dickens's books showed how badly England's schools were being run. "Oliver Twist" is his attack on the bad things that happened in the workhouses and with the poor law. "It's Never Too Late to Mend" and "Hard Cash" by Charles Reade show how bad the beds are in jails and mental hospitals.

Fiction in prose that was similar to novels existed during the Elizabethan age. John Lyly's "Euphues" and "The Anatomy of Wit," Thomas Lodge's "Rosalynde," and Philip Sidney's "Arcadic" are some of the best examples. People say that "Pilgrim's Progress" by John Bunyan was the best book of its time. People think that Daniel Defoe's "Robinson Crusoe" was the first great English book. Many people think that "Gulliver's Travels" by Jonathan Swift is a great story.

Novels took on a more modern shape in the 18th century. A long story told through letters, Richardson's "Pamela" or "Virtue rewarded" is a complex work. There is a moral theme in both "Clarissa" and "Sir Charles Grandison" by Richardson. After that, writers like Henry Fielding, Smollet, and Lawrence Sterne made this style popular. "Vicar of Wakefield," by Oliver Goldsmith, became a model for family stories. In the 1800s, Jane Austen became a famous author by writing less shocking stories. Her book "Northanger Abbey" is an in-depth look at the posh English country life.

"Pride and Prejudice," "Emma," "Sense and Sensibility," and "Mansfield Park" are her other books about family life. All of these books are about the flaws and nonsense of a conventionally ordered home life. "Jane Eyre" by Charlotte Bronte and "Wuthering Heights" by her sister Emily Bronte are both Gothic books that don't have any silly parts.

Sir Walter Scott was the first person to write a historical book. He used to tell stories that were full of beautiful details and a romantic mood. Waverley, Guy Mannering, Old Morality, Ivanhoe, Kenilworth, and The Talisman are some of his well-known books. "The Cloister and the Hearth" by Charles Read and "Lorna Doone" by R.D. Blackmore are both well-known classic historical stories. Dickens's stories have complicated plots. In his books, he writes about things that happened to him when he was young and living in London. "David Copperfield," "Nicholas Nickleby," and "Great Expectations" are all autobiographies.

He can make people laugh and cry with the way he writes about specific personalities. Thackeray's "Vanity Fair" is one of his best works as an author of ideas. In his writing, George Eliot expanded the novel's themes. She writes about politics, faith, and social norms. The books she wrote best are Adam Bede, The Mill on the Floss, Silas Marner, and Middlemarch. Thomas Hardy's figures come from everyday life in the country. He makes a plot about pain. He makes his characters' deepest feelings come out. These are his most famous sad books: Jude the Obscure, The Return of the Native, and The Mayor of Casterbridge. People like Charles Kingsley, Benjamin Disraeli, and Mrs. Gaskell Wilkie wrote political and social novels. Others have said that Collins created the classic detective story. Both Sir Henry Rider Hoggard and R.L. Stevenson wrote adventure and exploration books that became very famous.

Henry James is the most famous Victorian author. The books "Roderick Hudson," "The Portrait of a Lady," "The Golden Bowl," and "The Wings of the Dove" are well-known. His book "The Turn of the Screw" was one of the first psychological novels written in modern times. The two World Wars have caused a lot of changes in books written today. H.G. Wells, John Galsworthy, Joseph Conrad, and current authors who still follow old-fashioned ways of writing. Some authors who have used new ideas in their books are D. H. Lawrence, Virginia Woolf, and James Joyce. Researchers who studied awareness were able to show how people were characterized. In his books "Sons and Lovers" and "Women in Love," D.H. Lawrence used this tactic. Freud and Jung's ideas about psychology also had an effect on the way the book was written. It is "the art for art's sake" that James Joyce's "Ulysses" shows. Virginia Woolf doesn't like how realistic Victorian novels are. "To the Lighthouse" and "Mrs. Dalloway" are two of her books that use the stream of consciousness style. Post-war books exist. Margaret Drabble, Edna O'Brien, and Elizabeth Bowen have all written books about women's rights. There are problems with women that they wrote about in their books.

PROSODY

Prosody is the study of versification, covering the principles of metre, rhythm, rhyme and stanza forms. Rhythm and metre are different, although closely related. Metre is the definitive pattern established for a verse, while rhythm is the actual sound that results from a line of poetry.

Metre depends on two factors:

- 1) The accentuation of syllables
- 2) The number of accented syllables in a line.

METER

Rhythm is how the words in a line of verse or stanza of a poem fit together. This pattern might have something to do with the amount of syllables, the weight of the syllables, or the stressed and unstressed syllables in a language. A lot of older, more formal poems have tight meters, which either stay the same throughout the whole poem or change rhythms in a certain way. Prosody is both the study of different types of meters and the use of meters in writing.

The Rigveda, a collection of Vedic Sanskrit texts from around 1700 to 1100 BC, has the oldest known use of meter. Numerous other examples of meter from different countries date back to the Iron Age. There was meter in all medieval poetry, from Chinese poetry from the Tang Dynasty to classical Persian poetry to European bardic poetry. No one knows why meter became so popular at this time in history, but this fact alone leads many literary students to believe that meter is an important part of poetry. These days, especially more recently, not all writing has meter. It does, however, give the line a rhythmic unity and show how the elevated language of poetry is different from everyday speech.

In many types of meter, feet, which are a certain group of syllables, keep the beat going. There are two to three stressed and unstressed words that make up these feet in English. They are then repeated to make a line of verse. There are both long and short words in a metrical foot in Classical Latin and Classical Greek. These are the metric feet that people in English use most often:

- Iamb: Two syllables, the first of which is unstressed and the second of which is stressed. For example, comPUTE, disPEL, aGREE.
- Trochee: Two syllables, the first of which is stressed and the second of which is unstressed. For example: ARgue, BISHop, DOctor.
- Spondee: Two syllables, both of which are stressed. For example: ICE CREAM, HOT LINE, CELL PHONE.
- Dactyl: Three syllables, the first of which is stressed and the next two of which are unstressed. For example, ELEphant, POSSible, TRINity.
- Anapest: Three syllables, the first two of which are unstressed and the third of which is stressed. For example: of a KIND, souvenIR, underSTAND.

UNIT II

WHEN I CONSIDER HOW MY LIGHT IS SPENT – JOHN MILTON

About the Author:

John Milton (December 9, 1608 – November 8, 1674) was an English poet and intellectual who wrote during a period of political and religious turmoil. He's best known for his epic poem *Paradise Lost*, which depicts the fall of Lucifer and the temptation of mankind. Milton was born in London, the eldest son of John Milton, a skillful composer and professional scrivener (a professional who wrote and copied out documents, as literacy was not widespread), and his wife Sarah. Milton's father was estranged from his own father, since the older generation was Catholic and Milton Sr. had become a Protestant. As a boy, Milton was privately tutored by Thomas Young, a well-educated Presbyterian whose influence was likely the beginning of Milton's radical religious views. After leaving private tutoring behind, Milton attended St. Paul's, where he studied classical Latin and Greek, and eventually Christ's College, Cambridge. His first known compositions are a pair of psalms written when he was only fifteen years old. Although he had a reputation for being especially studious, he came into conflict with his tutor, Bishop William Chappel. The extent of their conflict is disputed; Milton did leave the college for a time—either as punishment or because of widespread illness—and when he returned, he had a new tutor.

In 1629, Milton graduated with honors, ranking fourth in his class. He intended to become a priest in the Anglican church, so he stayed at Cambridge to get his master's degree. Despite spending several years at the university, Milton expressed a fair bit of disdain for university life—its strict, Latin-based curriculum, the behavior of his peers—but did make a few friends, including the poet Edward King and the dissident theologian Roger Williams, better known as the founder of Rhode Island. He spent some of his time writing poetry, including his first published short poem, “Epitaph on the admirable Dramaticke Poet, W. Shakespeare.”

“On His Blindness / When I consider how my light is spent” is a sonnet written by John Milton, an acclaimed seventeenth century English poet. As a sonneteer, Milton widened the range of the sonnet and revived the classical or the Petrarchan sonnet form, falling into parts: the first, an octave (eight lines) rhyming abba abba, reveals the poet's fears and complaints; and the second, a sestet (six lines) rhyming cdecde, teaches us total submission to God's design. This poem was written in 1655; three years after Milton become completely blind, and was marked by a brooding sense of despondency arising out of his blindness. It was

written when Milton was in his forty-fourth year. The poem can be divided into two parts. In the first half of the poem, he expresses his sadness at the loss of his eye-sight.

He finds himself alone in this dark and wide world. God has given him the talent of writing poetry. This gift is lying useless within. He is expressing his unhappiness about the fact that the best part of his life would go waste without producing any work of creative importance. It is like death for him to hide his talent. He fears that God will rebuke him for not using his talent because he want to serve God with this gift. He grumbles against God and he, thus, raises the question of the justness of God's ways to man in relation to his own loss of sight. He foolishly asks himself whether God demands work from him although the God has made him blind. Thus the first half of the poem reflects the poet's mood of sadness and murmuring.

However, the second part of the poem expresses Milton's feeling of resignation and his undiminished faith in God's justice. He accepts total submission to the will of God. The poet's inner faith consoles him and stops his murmur. He realises that God does not need anyone's praise or work. Those who bear the duties given by God served him best. God only want complete faith in him. Those who patiently serve God and wait for his orders are also his true servants. The sonnet teaches us to be content with our lot in life and also that it is man's duty to stand in readiness to serve God without any complaint or protest.

Text

When I consider how my light is spent,
Ere half my days, in this dark world and wide,
And that one Talent which is death to hide
Lodged with me useless, though my Soul more bent
To serve therewith my Maker, and present
My true account, lest he returning chide;
“Doth God exact day-labour, light denied?”
I fondly ask. But patience, to prevent
That murmur, soon replies, “God doth not need
Either man's work or his own gifts; who best
Bear his mild yoke, they serve him best. His state
Is Kingly. Thousands at his bidding speed
And post o'er Land and Ocean without rest:
They also serve who only stand and wait.”

Outline of the poem:

“On His Blindness” is one of John Milton’s most famous and important sonnets. There is a mention to his blindness in this very personal poem, which made him feel hopeless and despairing. There are two parts to this sonnet by Petrarch: the Octave and the Sestet. The poem starts off sad, but it ends with hope, happiness, and a strong faith in God’s will.

The Sonnet On His Blindness by Milton is a Petrarchan Sonnet. The first part shows Milton’s fear, worry, and sadness over losing his sight and being worried about the death of his God-given talent. In the second part, Milton’s patient thoughts lead him to believe that God does not expect him to work after denying him “light,” and he comes to the conclusion that “they also serve who only stand and wait.” In this way, the poet “justifies the ways of God to men” through the sonnet form and other literary techniques.

Milton wrote “On His Blindness” because he was a very religious poet who wanted to write great poems to thank God. When he was 43, he slowly went blind, which crushed his hopes of writing great works. Milton was very sad about losing his sight. The first line of the poem shows how deeply sad he is about losing someone. He talks about his fear that he has already lived half of his “light” (life) and that his world is now dark because he can’t see.

The author Milton was very good, but he feels that he can’t use this “talent” to its fullest because he has lost his sight. He is very sad that hiding this gift from God is the same as burying it, which kills his ability. Milton feels bad that he can’t write poems that praise God now that he can’t see. He fears that God will scold him on the Day of Judgment for wasting the “Talents” that He gave him. When he is feeling stressed, Milton asks himself if God would expect a blind man to do the same amount of work as he would other people.

Milton feels very sad when he thinks about how God might expect a blind person to work just as hard as someone who can see. He thinks about this fact again and slowly tries to figure out what it means. This helps him realize that God doesn’t really need any of that work. “God doth not need” is what patience tells him in this case. Either Man’s work or his own skills are the best at bearing his gentle weight and serving him. Milton is now sure that God doesn’t need work or gifts from people.

Taking on God’s easy task is the best thing anyone could do for him. Milton says that God’s beauty is like a king’s, and that he has thousands of people waiting to do what he says. They are ready to work over land and sea without stopping. At the end of his sonnet, Milton expresses great happiness that everyone serves God, even those who stand and wait to hear God’s orders. Milton says that people who wait patiently to hear God’s orders also do him a real service, just like other people do their service.

Explanation:

Stanza – 1

When I consider how my light is spent,
Ere half my days, in this dark world and wide,
And that one Talent which is death to hide
Lodged with me useless, though my Soul more bent
To serve therewith my Maker, and present
My true account, lest he returning chide;

This passage comes from John Milton's poem "On His Blindness." Writing it happened in 1655, three years after Milton went blind for good. The looming sadness in this poem comes from the fact that he is blind. It makes him sad that he won't be able to use his poetry skills to serve God.

This poem shows how unhappy and sad Milton is because he lost all of his sight when he was 44 years old. He is all by himself in this dark and huge world, which makes a blind man feel even more powerless. He was good at writing poems because God gave it to him. But this gift doesn't help him because God made him blind. He thinks it's killing his soul to hide the fact that he can write beautiful poems. He is ready to use his skills to help God and give the truth about himself. But he doesn't think he can because he is blind. He is afraid that God will punish him for not using this skill. So, these lines show Milton's sadness over losing his sight too soon.

Stanza – 2

"Doth God exact day-labour, light denied?"
I fondly ask. But patience, to prevent
That murmur, soon replies, "God doth not need
Either man's work or his own gifts; who best
Bear his mild yoke, they serve him best.

This passage comes from Milton's poem "On His Blindness." This is where the author talks about how unhappy and sad he is about losing his sight. He also complains that he won't be able to use the best part of his life to make any important art.

Milton is very upset that he can't see anymore. In his pain, he complains and asks silly questions like how God could be so unfair as to expect even a blind man to work hard. That is, until the poet's patience eases his agony. It tells him that god is in charge of everything

and doesn't need man's work or the return of his gifts. A huge number of angels work for God and do what he tells them to do all over the world. God's real workers are those who do what he tells them to do with patience. These lines show that Milton still had faith in God and his ways, or Justice.

Stanza – 3

His state is Kingly. Thousands at his bidding speed
And post o'er Land and Ocean without rest:
They also serve who only stand and wait.”

In this poem, the author talks about how sad he is that he can't see. He talks badly about God. But his patience and firm belief in God's judgment make him feel better.

Milton's patience calms him down and tells him that God made the world in a good way. He doesn't need work from people. God is like a strong king. A huge number of angels are helping him. They don't stop as they rush over land and sea to do what he says. But some angels don't do their jobs. As he speaks, they stand there and wait. They also do his best work. He feels better when he realizes that the best way to serve God is not with material things, but with true dedication. The artist uses the phrase “stand and wait” at the end of the poem to show patience, devotion, and submission to God.

Critical Essay

When I consider how my light is spent
Ere half my days in this dark world and wide,

At the beginning of the poem, the speaker imagines his “light” reflecting on how he has spent his years. Even though this light is a metaphor for life, it also stands for the days in Milton's life when he could see. The second line adds to that by saying that the speaker has to live in a “dark...and wide” world before even half of his life is over. Since Milton went blind at age 42, he had used his “talents” (writing skills) as an Oliver Cromwell employee. Most likely, he had reached the greatest level of success possible. He was now the best writer in England could hope to be. He didn't know at the time that writing his best work would happen while he was blind. These are some of the hardest lines in the whole piece where his “talents” come into play. And that one talent which is death to hide.

Lodg'd with me useless, though my soul more bent
To serve therewith my Maker, and present
My true account, lest he returning chide,

When Milton talks about his “talent,” he means his skill with words and love of writing. He had this ability his whole life. His way of life and sense of self-worth relied on it. It’s this word “talent” that helps you understand these lines. Milton knew a lot about the Bible because he was a biblical scholar. He decided to use The Parable of the Talents from Matthew 25 in this piece. Milton compares his inability to read and write to the servant in Matthew 25 who bury the money God gave him in the desert instead of investing it carefully. This is what Milton means by “talent.” It is “death” to Milton that he had to hide his skills behind his blindness and not choose to do so. The next few words start to talk about how much Milton loved God. According to him, his skills are still a secret, even though “his soul is more bent” to serve God and write his stories. He only wants to serve God and do what is right. “Account” here refers to both his written records and his money, which is another link between his problem and the one in “The Parable of the Talents.” For God’s sake, he must say everything he can, “lest he returning chide.” He did this so that when God comes back, he won’t scold Milton for not using the gifts God gave him.

“Doth God exact day-labour, light denied?”

I fondly ask.

At this point, Milton is finishing the sentence that he began at the beginning of the poem with the word, “When.” In short, he asks, “does God require those without light to labor?” He wants to know whether when he cannot continue his work due to his blindness, will God still require work of him.

But Patience, to prevent
That murmur, soon replies, “God doth not need
Either man’s work or his own gifts; who best
Bear his mild yoke, they serve him best. His state
Is kingly; thousands at his bidding speed
And post o’er land and ocean without rest:
They also serve who only stand and wait.”

As Milton goes on, the next line makes Patience into a person. It looks like patience can “prevent that murmur” and calm things down. The person speaking would ask God questions (as noted above). The rest of the song is the answer that patience gives to the speaker’s inner question.

Patience says that God doesn't need special things or works from people, like Milton's books. Instead, he loves those who "Bear his mild yoke." People used to put a "yoke," which is a wooden frame around the neck and shoulders of plowing animals, to make this complicated term. The animals could then be led around the field this way. In the end, God loves the people who give up their lives and trust that he is in charge. It's that that God wants, not "gifts" or "work."

Patience comes to the final point of the poem in the next lines.

Bear his mild yoke, they serve him best. His state
Is kingly; thousands at his bidding speed
And post o'er land and ocean without rest:
They also serve who only stand and wait."

Patience compares God to a king, saying that his "state is kingly" with "thousands at his bidding." In the state that is the world, these people are part of the unlimited resources of the king, God. The "post" (or move quickly) over "Land and Ocean" without pausing for rest. The poem ends with the answer to the speaker's unasked question that those who cannot rush over land and ocean, like Milton, also serve God.

"ODE TO A NIGHTINGALE" – JOHN KEATS

About the Author

John Keats Born on 31st October, 1795, John Keats is the first child of Frances Jennings and Thomas Keats. His father died in an accident in 1804. His mother passed away in 1810 from a lung disease. In 1811, Keats joined as an apprentice in an apothecary in London. It was during this time that he first tried his hand at writing. Keats wrote short poems entitled "Imitation of Spenser" from here which was inspired by Edmund Spenser's Faerie Queene. His first volume of poems was published in March 1817. Endymion: A Poetic Romance was Keats' next work to be published in May 1818. The first of his great odes, namely, Ode to Psyche, Ode to a Grecian Urn and Ode to a Nightingale were published in 1819. In the latter half of the same year, Keats produced his only drama, Otho the Great. His third and last volume, Lamia, Isabella, The Eve of St. Agnes and Other Poems were published in July 1820. Keats left for Italy on an invitation from the poet P.B. Shelley. Keats passed away in Rome in 1821 at the age of twenty-five.

Explanation

An ode is a traditional form of Greek poetry that generally praises a person, thing, or event. Keats praises the nightingale and its beautiful voice in this song. At the start of the poem, the speaker says that the nightingale's song is almost enticing. He's almost paralyzed, and the song has made his heart feel so happy that it hurts. So, the song has an effect on the poet's body as well as his mind. "My Heart Aches" and "numbness Pains" are both oxymorons that show the physical reaction. The person speaking wants a certain kind of wine that comes straight from the earth. He would like to sip this wine and then disappear into the forest with the bird. By referring to a fountain connected with muses, the phrase "blushful Hippocrene" makes a vague reference to poetic inspiration. In the world of the nightingale, the artist wants to forget about how harsh this world is. It's important to note that the strength decreases from poison to drug to wine, which means things are back to normal.

The speaker just wants to fade away in the beauty of the nightingale's song and forget about all the "frets" of the world. The speaker also talks about how short life is in this world compared to the nightingale's song, which lasts forever. In this case, the author may also be making a comparison between poetry and the nightingale's song, since poetry is something that people make (art) and the song comes from nature. Compared to the rest of the poem, the next stanza is probably the only one that is totally de-enchanted and written in a very simple, matter-of-fact way. In this case, the words "spectre-thin" and "gray" refer to the thin, unreal times that an addict fears or dreads when they are not high or high-class. "Where youth grows..." could be a reference to Keats' brother's death, and "leaden-eyed despairs" could be a reference to his failed relationship with Fanny Brown. In a nutshell, the author is saying that this world is full of sadness, worry, and unhappiness, and that even natural beauty dies a natural death. He then swears that he will not use alcohol to get to the world of nightingales, but rather poetry or poetic fantasy.

Poetry, after all, can take you to a different world. Logical thought, on the other hand, makes people confused and slows down progress. His mind takes off on a flight of fancy to reach the beautiful world of the nightingales. He then says that he has reached the world of nightingales and is amazed at how quickly and easily he got there by using his creative imagination. He also says that the speaker can still smell the flowers and trees around him, even though it's too dark to see anything. According to the speaker, the nightingale's song is so beautiful that he wouldn't mind dying in the bush at night while listening to it.

In this case, death is a person, and he wants to die before it calls him. He has reached the peak of his life, and right now, in this state of happiness, it seems like the best time to die.

He then talks about the difference between his own death and the song (and the bird). The artist thinks that the nightingale will never die because people have heard its song since the beginning of time. Through the years, a huge range of people have probably heard this song, from lower-class clowns and rulers to Biblical characters and people from stories. The speaker can't see the bird, though, because it flies away, leaving them alone. The word "forlorn" brings the artist back to the real world all of a sudden. When he wakes up, he says goodbye to the beautiful world of the nightingale.

The mind can't always fool someone, after all. This gives fancy or fantasy a person form. The speaker feels alone and let down because his mind isn't strong enough to make its own reality. He finally doesn't know if the song really made him happy, sad, or both, and he can't tell the difference between his thoughts and reality. The poet wonders which world is more real: the world of the birds or the real world? This is because poets often feel that their imaginations are more real than the real world. At the end, the poem raises the question of whether poetry or imagination can help us understand or get away from the real world or our life events.

ELEGY WRITTEN IN A COUNTRY CHURCHYARD – THOMAS GRAY

About the Author

Thomas Gray (1716-1771), one of the predecessors of Romanticism, was born in Cornhill, as the son of a Scrivener. Gray was educated at Eton and there formed a friendship with Horace Walpole, Richard West and Thomas Aston which was nicknamed the 'Quadruple Alliance'. In 1734 he was admitted to Peter House, Cambridge, and considered embarking on a legal career, but was undecided. In 1739-41 he toured France and Italy with Walpole, but they quarreled at Reggio and Gray returned to England.

Gray began seriously writing poems in 1742 mainly after the death of his close friend Richard West. He spent most of his life as a scholar in Cambridge. At his mother's house in Stock Poges he wrote the Sonnet on the Death of Richard West, his ode On Adversity, the Ode on a Distant Prospect of Eton College and the unfinished Hymn to Ignorance. Graduating as bachelor of Laws in 1743, he became reconciled with Walpole the following year, and in 1747, on the death of Walpole's cat, Gray sent him the Ode on the Death of a Favourite Cat, Drowned in a Tube of Gold Fishes. However, it was with the publication of the Elegy written in a country Churchyard (1751) that he reached the peak of his fame. His two Pindaric odes Progress of Poesy and The Bard were published in 1757. Honours and

titles had little charm for him, so he declined the designation of Poet Laureateship in 1757. In 1768, he became Professor of Modern History and Modern Language at Cambridge. Gray enjoyed a final expedition to the Lake District in 1769. While Grays' circumstances improved, his health declined and he died at Cambridge in 1771.

Gray's poetic career falls into three phases: he began as a classicist, passed through a conventional lyric phase and ended up as a romantic. He is the chief poet of the transition phase between Augustan age and Romanticism. *Elegy Written in a Country Churchyard* bears many traces of the early traces of romanticism, like the celebration of rural life, the view of nature as the back drop of human destiny, the concern with human values and a philosophical reflection on the transience of material achievements.

Summary:

In *Elegy Written in a Country Churchyard* Thomas Gray mourns the death of the poor and simple forefathers of the villagers. Nothing can wake them from their everlasting sleep. The central idea of the poem is that death is inevitable. The rich and the poor, the great and the low, in other words, every human being moves on the road to death- "The paths of glory lead but to the grave".

As he stands alone in the country churchyard, the artist talks about the evening. If you hear the evening bell, you know that the day is almost over. It's a slow, zigzag pattern as the cattle make their way back home from the woods. The farmer, who worked hard all day, is going home with heavy, tired steps. As he walks, darkness falls over the land around him, and then there is silence. It seems like the author is very alone. As the sun goes down, the scenery gets darker and less clear to see. There is silence and sadness in the air. You can only hear the bug humming as it flies around in circles and the bells on the sheep's necks. People in a faraway sheepfold can hear these bells ringing at random times and in a dull, monotone way.

Owls hoot from the ivy-covered tower, which is where the owls nest, making the only other sound in the deep quiet. It's rude of people to walk near the owl's secret bower, so she complains to the moon about them. In those narrow graves, the simple ancestors of the town sleep in the shade of those rough elm trees and that big yew tree. Large piles of dirt that are slowly falling apart mark their graves. No amount of morning breeze, swallows twittering from their nests, cocks honking, or huntsman's horns can wake them up. They can no longer enjoy the happiness at home. They will no longer be able to use the fire. In the evenings, their women will no longer do their chores for them. Their children will no longer run up to meet

them when they get home, and their children will also no longer try to get on their knees and kiss them out of jealousy.

People in this town often picked their crops at the right time and worked very hard to till their fields. They were happy to pull their horses through the fields. As they cut down trees, the trees bowed down. Rich and ambitious people shouldn't look down on the simple farming work that these poor peasants do, and they shouldn't look down on the innocent fun they have with their families. No matter how boring and simple their lives have been, important and wealthy people shouldn't look down on the past of these peasants' lives. When you die, you lose the pride that comes with being a nobleman, as well as the beauty, power, and wealth that come with them. Man has to die at some point, no matter how great his work was. You can stay alive and avoid dying.

When the poet tells the proud people that the peasants don't have a monument in their honor along the church hallway, the poet says that it is not their fault that they didn't live lives that made them worthy of such memorials. Monuments with personal writing on them or statues that look like real people can't bring the dead back to life. They will never be happy with talks praising them or words of flattery again. It's possible that the graves in this country plot that no one wants to visit are those of men who had truly great thoughts and feelings when they were alive. Other people could have been great rulers as well. Yet another could have set themselves apart as great artists whose lyres could make music that sounded like it came from heaven.

Poor folks like these could never become famous as great people. This might be because they never had the chance to use their skills. Due to a lack of opportunities, their skills stayed undeveloped and stifled forever. They were not able to set themselves apart as politicians, soldiers, or artists. They were no longer able to use their talent. There are many beautiful and shiny gems in the deepest part of the ocean that no one can reach. But there are also many flowers that grow in the middle of nowhere, where no one can see them or enjoy their lovely scent. No one sees them wither.

This churchyard is probably the resting place of a village farmer with the courage to stand up to a tyrannical owner like Hampden, or maybe the grave of a villager with the poetic talent of Milton. But he hadn't written any songs because he hadn't had the chance. There may have been someone in the village who was just as good at war as Cromwell but didn't have to deal with the guilt of killing his neighbors in a civil war.

Because their fate was unclear, they were never able to become great political speakers whose talks were admired by their country's national assemblies. Also, they never turned into

heroes or victims who were so devoted to duty or truth that they didn't care about being killed or tortured. For the same reason, they never rose to become great leaders who brought peace and wealth to their country and made the people who lived there look happy and content. Their sad situation kept them from developing their good traits. One good thing about it was that it kept them from becoming slaves to crime, corruption, and other bad habits that come with being rich.

Because of their situation, they couldn't hide the pain of telling the truth or being honest, and they also couldn't become polite and witty writers. They never tried to hide the blush that comes from naturally feeling ashamed, and they never tried to flatter the rich and powerful in the hopes of getting something in return. In this line, the author says that the villagers lived a simple, honorable life because they were free from the chaos of pointless fights and struggles for money and power.

Even though they don't have fancy coffins and their lives are very mysterious, there is some kind of simple memorial built over their graves near where they lived. A monument like this is meant to make people feel sorry for the person who made it, even though it is made of a temporary material and has only a rude text and a simple effigy. Unlike the tombs of the great, which have complex epitaphs, the tombs of these poor peasants only have a simple inscription with their names and how old they were when they died, along with a few rude Bible verses. The inscription was clearly written by someone who isn't very smart because many of the words are spelled wrong and the Bible texts used were chosen to teach the villagers how to die in a good Christian way.

There are monuments at the graves of even these poor people because, even though everyone will be forgotten, everyone wants to be recognized after they die. No one can accept that they will never remember anything after they die; no soul can leave their home without longingly remembering life. When someone is dying, they need the help of some caring friends and the kindness and grief of their loved ones. The natural need for caring memories of someone stays with them even after they are dead and buried. Even after the body has turned to dust and ashes in the grave, the desire to lovingly remember them lives on in the writing on their graves.

The poet told a simple story about some simple people in the village. There's a small chance that someone else with a similar personality will be led to this grave and ask about his death. In the same way that the artist remembered the poor country people, a farmer with white hair may mourn him or tell others about his life. As he walked quickly to the high lawn

before sunrise, he may say that he often saw the author in the early morning sweeping the dew off the grass.

His usual thing to do at noon was to lie down and stretch his body out under the beech tree, which was swaying in the wind and had its roots twisted together in a strange way on the ground. Besides that, he often looked at the small stream that runs nearby. For some reason, the poet also liked to walk around near the bushes. Sometimes he would say odd thoughts that were hard to understand. Other times he would smile, and other times he would look sad and pale, like a man who is in a terrible situation, someone whose worries are making him desperate, or a lover who has been hurt by broken love.

The farmer woke up one morning and couldn't find the artist on the hill where he often walked. He wasn't there, in the trees, or under his favorite beech tree. The poet wasn't there the next morning either. He wasn't on the banks of the stream, on the yard, or in the woods. The next morning, the peasant saw the poet's body being slowly carried along the road that led to the churchyard. People were singing funeral songs as they always did. Here, the artist talks about his own death and thinks about how the peasant will remember it. The artist wants the common people to visit his grave and read the writing on the stone.

There is a grave here for a young man who was poor and unknown, but the goddess of knowledge liked him because of his humble beginnings. He was a young man who was the very son of sadness. He gave a lot and was honest. In return, God gave him a gift that was just as good. He gave everything he had to the poor; all he had was comfort. He had gotten everything he had asked for from God: a real friend. Now that he is dead and buried, don't try to list all of his wonderful and terrible qualities. His good qualities are buried with the hope of being rewarded, and his bad qualities are shaking with the hope that God will forgive them.

Critical Essay

One of the best and most well-known English songs is The Elegy of Thomas Gray. It's about the subject of death. The poet is sad about the deaths of the low-class ancestors who lived in the town.

It is in these simple, unassuming graves that the poet thinks about the simple, unassuming lives and equally unremarkable deaths of the village's poor peasant relatives. The artist is talking about the things they lost because of death. They are no longer able to enjoy simple pleasures at home with their wives and kids or go to work and do useful things.

These village people often picked their crops at the right time of year and worked hard to till their fields. But they can't work the land or help with the crops anymore.

Poet tells wealthy and ambitious people not to make fun of the farmers' simple and innocent lives. They would not have been able to become great people like Hampden, Cromwell, or Milton. That doesn't mean they were mean people, though. The poet says that the poor people have some problems, but they also have some good things about their lives. They say that they don't lack talents, just chances to shine in life. They didn't have enough chances to build their genius.

Gray shows that death is inevitable and doesn't care about how big or small someone is. No matter their social status, beauty, or wealth, everyone has to die at some point. No one from the village was famous, and no one has written long elegies or death poems for them. But the fact that their tombstones are so simple shows that their lives were noble and holy. So, they show not so much how to live life, but how to deal with death, the end of life.

UNIT – III

OF STUDIES – FRANCIS BACON

About the Author

Francis Bacon was born on January 22, 1561, in London in an aristocratic family. His parents were members of the court of Queen Elizabeth I. He attended Trinity College, entered the practice of law in his late teens, and became a member 11 of the House of Commons at the age of 23. He went to France and learnt the art of diplomacy. He was equally proficient in English and French. After the death of his father who held high position during his life time in the country, Francis Bacon returned to England to join politics. He got elected to parliament for a number of times and was a popular figure in the country.

Francis Bacon was an English philosopher, statesman, scientist and essayist. He had a great love for literature, science and philosophy. Bacon was a philosopher/scientist by nature and one of the most admired thinkers of his days. Bacon was a founder of the modern empirical tradition based on closely observing the physical world, conducting controlled experiments, and interpreting the results rationally to discover the workings of the universe. He is best known for leading the scientific revolution with his new observation and experimentation theory.

He is a famous essayist and is known as the father of the English essay. His essays are full of common sense and epigrammatic wit. The range of topics in his essays was so wide

that he is said to have treated every aspect of life and every field of activity in his essays. He is known for his aphoristic and condensed style. He practiced utmost economy in the use of words for the expression of ideas. He is one of the most quotable of the literary figures. Of his many published works, he is best remembered for his Essays (collected from 1597 until after his death), brief meditations noted for their wit and insight. His major works include:

Essays (1st edition, 10 essays, 1597)

The Advancement of Learning (1605)

Essays (2nd edition – 38 essays, 1612)

Novum Organum (1620)

Essays, or Counsels Civil and Moral (3rd/final edition – 58 essays, 1625)

New Atlantis (1627)

Outline of “OF STUDIES”

Bacon’s “Of Studies” is one of his best-known writings. The author wants the reader to believe that whatever he or she says about books comes from a man who has read a lot and also had real-life experience to back up what they said. In the article, Bacon talks about how to read and understand books. He says that reading too many books is bad. The article is a great example of Bacon’s style, which is short and to the point. They use very few words to get their point across, but there is no confusion. A few of the lines sound like maxims or proverbs.

Bacon talks about how and why it’s important to study. In everyday language, he shows how important it is to know things. He is more interested in how useful they are in real life than in what they could do in theory. His writing is clear and to the point. For example, in the first line, he says, “Studies serve for delight, for ornament, and for ability.” He goes on to explain these three ways that studies are important. One interesting thing about Bacon’s essay is how well he uses parallel sentence structure. The first sentence of “Of Studies” is a good example of this. As in “crafty men condemn studies, simple men admire them, and wise men use them,” this style gives the writing clarity and order. Its directness shows confidence and elegance, as well as clarity and emphasis.

TEXT OF THE ESSAY “OF STUDIES”

Studies serve for delight, for ornament, and for ability. Their chief use for delight is in privateness and retiring; for ornament, is in discourse; and for ability, is in the judgment, and disposition of business. For expert men can execute, and perhaps judge of particulars, one by one; but the general counsels, and the plots and marshalling of affairs, come best,

from those that are learned. To spend too much time in studies is sloth; to use them too much for ornament, is affectation; to make judgment wholly by their rules, is the humor of a scholar. They perfect nature, and are perfected by experience: for natural abilities are like natural plants, that need pruning, by study; and studies themselves, do give forth directions too much at large, except they be bounded in by experience. Crafty men contemn studies, simple men admire them, and wise men use them; for they teach not their own use; but that is a wisdom without them, and above them, won by observation. Read not to contradict and confute; nor to believe and take for granted; nor to find talk and discourse; but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention. Some books also may be read by deputy, and extracts made of them by others; but that would be only in the less important arguments, and the meaner sort of books, else distilled books are like common distilled waters, flashy things. Reading maketh a full man; conference a ready man; and writing an exact man. And therefore, if a man write little, he had need have a great memory; if he confer little, he had need have a present wit: and if he read little, he had need have much cunning, to seem to know, that he doth not. Histories make men wise; poets witty; the mathematics subtle; natural philosophy deep; moral grave; logic and rhetoric able to contend. Abeunt studia in mores. Nay, there is no stound or impediment in the wit, but may be wrought out by fit studies; like as diseases of the body, may have 14 appropriate exercises. Bowling is good for the stone and reins; shooting for the lungs and breast; gentle walking for the stomach; riding for the head; and the like. So if a man's wit be wandering, let him study the mathematics; for in demonstrations, if his wit be called away never so little, he must begin again. If his wit be not apt to distinguish or find differences, let him study the Schoolmen; for they are cumini sectores. If he be not apt to beat over matters, and to call up one thing to prove and illustrate another, let him study the lawyers' cases. So every defect of the mind may have a special receipt.

Critical Essay

Bacon discusses how books should be studied in his essay "Of Studies." Bacon says that people study for three reasons: first, to have fun, like by reading a book about a favorite author; second, to please others and draw attention to themselves, like by showing off their academic achievements; and third, to get better at what they're doing.

Reading too many books is not a good thing. Rather than looking for reasons, he says, people should read books to compare different arguments for an idea. It's like food: just the right amount is good, but too much is bad. People with many kinds of mental sickness can get better by reading books. The first edition of this article came out in 1625, so many of the words have changed meanings since then. As he puts it, studies are for fun, decoration, and skill. Their main use for pleasure is when people are alone or in a quiet place; for decoration, when people are talking; and for skill, when people are making decisions and planning how to do business. Because skilled men can carry out plans and maybe even judge specifics one by one, but learned people are best at giving general advice, making plans, and keeping track of things.

It is lazy to spend too much time on studies, fake to use them too much for show, and funny for a researcher to judge everything by their rules. Another problem with studying too much is that people might think the person is self-indulgent or even lazy if they only seem to be studying and not doing much else. An intellectual or bookish person will only do what the books tell them to do and nothing else. It's not enough to just study; you need to combine your studies with real-life practice to get the most out of both. They make nature better, and nature is better because of experience. Because natural skills are like natural plants that need to be pruned by study, and studies give too many general directions if they aren't limited by experience. Men who are sneaky dislike studies, men who are simple love them, and men who are smart use them. This is because studies don't teach how to use them; that's something you can learn by observing. Not to argue against and disprove, not to believe and take as true, not to find talk and debate, but to think about and weigh. You should read some books quickly, others slowly, and a few carefully. This means that you should read some books in chunks, others not just for fun, and a few carefully and thoroughly.

Bacon talks about the effects of reading, talking, and writing again. He also says that a man must have a great memory to make up for the fact that he doesn't write much. A man must be very smart if he can't talk to other people properly. He also needs to be able to "fake it" to look like he knows more than the other kids, even if he doesn't read much. The deputy may also read some books and others may write excerpts from them, but only for less important points and average books. Otherwise, distilled books are just fancy words for ordinary distilled waters. Reading gives a person all the skills they need to be a full man, a ready man, and an exact man. Because of this, a person must have a great memory if they don't talk much, a sharp mind if they don't read much, and a lot of cunning if they don't read much to look like they know things they don't.

Bacon says that history makes people smart, poetry makes them clever, math makes them mentally sharp, and logic and rhetoric make them good at arguing. Also, Bacon 16 thinks that there is no problem that can't be solved by the right study, just like the right exercise can heal physical illnesses. For example, if a person can't use one set of facts to show or prove the truth of a different set of facts that aren't connected, Bacon says that person should study law. So, a type of study can fix any flaw in the way you think. In general, it was a great piece of writing.

THE FINANCIAL CAREER – STEPHEN LEACOCK

About the Author

Born in Swanmore, England in 1869 Stephen Leacock is one of Canada's great writers of humorous fiction. After many failed attempts at farming in England, South Africa and the United States, his father took the family to the Lake Simcoe area of Ontario. Leacock's father eventually abandoned the family, leaving his mother in charge of eleven children. Leacock was educated locally, and then at Upper Canada College. He went on to the University of Toronto, and then to the University of Chicago where he studied political economy. In 1903 he took a position as lecturer at McGill University, where he eventually became head of the Department of Economics and Political Science.

Leacock wrote much non-fiction, but he is best known for his humorous fiction. His first collection of humorous stories appeared in 1910, *Literary Lapses*. They were musings, parodies, satires, funny anecdotes and conversations. Since they were collected from various sources, the stories shared very little in common other than Leacock's sharp sense of humor. His two most important books of humor are *Sunshine Sketches of a Little Town* (1912) and *Arcadian Adventures with the Idol Rich* (1914). In the former, Leacock takes us to small-town Ontario, and while the people and practices of this town are clearly satirized, it is done with a great deal of affection. The latter takes place in a large American city and is much more scathing in its criticism of what Leacock saw as a hypocritical, self-serving and ultimately destructive economic upper-class.

Leacock also wrote extensively about humor, which he saw as the ultimate expression of human kindness and progress. He wrote about Mark Twain, Charles Dickens and others, and his thesis is most fully developed in *Humour and Humanity* (1937). While some critiqued his reliance on a "lesser" genre, Leacock remained dedicated to his first love, humor. (Lee Skallerup)

Overview

Stephen Leacock is a Canadian author. In the humorous piece “My Financial Career,” he writes about a person’s first experience with a bank. The author makes the readers laugh by showing how anxious and silly the storyteller is in the bank. There is a lot of happiness and laughter when the speaker acts and talks like a clown. The bank is filled with the sound of the workers laughing loudly as he quickly withdraws the money he had put in.

Since his pay has gone up by \$50 a month, the narrator wants to put the extra money in the bank. He doesn’t feel safe going into the bank because of the workers and the seats. Things he does and says are confusing. One of the clerks tells him to go see the boss “alone.” Once he sees the boss, he wants to see him “alone” again. The boss gets scared when he hears the word “alone” because he thinks the narrator is a detective. The narrator says he’s not a sleuth, but he had planned to keep all of his money in the bank. The boss then thinks that the narrator is a multimillionaire, just like Rothchild or Gould did. It turns out that the storyteller had planned to put fifty dollars in the bank every month.

The boss, who is getting angry, points him toward Montgomery, a clerk. The storyteller opens an iron safe because they think it is a door. The boss tells him to leave. Because of this, the storyteller seems stupid. It’s hard for him to get fifty-six dollars into the bank. His next request is to take out \$6 to use right away. He writes “fjfty six” on the check instead of “six.” The worker is startled and asks him if he really wants to take out the money he put in. He chooses to get all of his money back by saying that he was insulted at the bank. This is to hide the fact that he made a stupid mistake. He quickly leaves the bank after getting his money back. He makes everyone in the bank laugh.

UNCLE PODGER HANGS A PICTURE – JEROME K. JEROME

About the Author

Jerome Klapka Jerome was born in Caldmore, Walsall, the fourth child of Jerome, an ironmonger, and Marguerite. He had two sisters, Paulina and Blandina, and a brother Milton, who died at an early age. Due to bad investments in the local mining industry, the family incurred debts, and Jerome was brought up in poverty.

The death of both his parents in 1872 when he was 13 forced the young Jerome to quit his studies and find work to support himself. He was employed at the London and North Western Railway, initially collecting coal that fell along the railway, and remained there for four years. In 1877, he joined a repertory troupe, but after three years on the road with no

evident success, decided he'd had enough of stage life and tried other occupations. Over the next few years, he was a journalist, teacher, packer and solicitor's clerk. Finally, in 1885 he had some success with *On the Stage-and Off*, a humorous book, which opened the door for more plays and essays.

On 21st June 1888 Jerome married Georgina Marris (known as Ettie), nine days after she had divorced her first husband. She had a daughter, also christened Georgina, but known as Elsie. The honeymoon was spent on the Thames and Jerome began writing *Three Men in a Boat* on his return. The book appeared in 1889 and made him rich and famous. He became part of the literary establishment and was good friends with J.M. Barrie, H.G. Wells, and Rudyard Kipling. He went on to write a number of plays, essays and novels; edited a monthly satirical magazine *The Idler*, and founded and edited the weekly *To-Day* until 1898.

At the outbreak of The First World War, he volunteered for active service, but was rejected because of his age. He then enlisted in the French army as an ambulance driver. The war experience was said to have changed him, as did the death of his stepdaughter, Elsie, in 1921. He published his autobiography *My Life and Times* in 1926, but makes little mention of his family and domestic details. However, there is some evidence from correspondence to suggest that he lived at a house called Monks Corner, near Marlow, between May 1910-December 1916; Wood End House, Marlow, between August 1919-February 1920; and Ridge End, Marlow Common between August 1920-April 1923. He also lived at a farmhouse near Ewelme. He died in June 1927 and was cremated at Golders Green. His ashes were buried at St. Mary's Church, Ewelme.

Though a relaxed, urbane man, Jerome was a relentless explorer of new ideas and experiences. He travelled widely throughout Europe, was a pioneer of ski-ing in the Alps, and visited Russia and America several times. He was a prolific writer, whose work has been translated into many foreign languages, but as he himself said, "It is as the author of *Three Men in a Boat* that the public persists in remembering me."

Critical Essay

"Uncle Podger Hangs a Picture" is an excerpt from Jerome K. Jerome's *Three Men in a Boat*. Whenever Uncle Podger undertook a job there was only confusion. Once he tried to hang a picture and the result was chaos.

The picture had been framed and Uncle Podger offered to hang it. He took off his coat. First sent a girl to buy some nails and boy after her to tell her the size. Gradually the whole house was engaged to help him.

Will would bring the hammer and Tom the ruler. He also needed a step ladder and a stool. He sent Tim to Mr. Giggles and borrowed the spirit level. Maria was asked to hold the tight. The girl who had returned with the nails was sent again to buy some cord. Tom handed the picture to Uncle Podger who dropped it and broke the glass. Trying to save the picture he cut his finger and searched for his handkerchief to bandage it. The whole house was ordered to find it. At last it was in Uncle Podger's own coat pocket and he was sitting on it.

The picture was brought back with a new frame and the whole household including the servants were gathered to help him: two held the chair, one helped him up the chair, one handed him a nail and another the hammer. But Uncle Podger dropped the nail and all were ordered to find it. While everyone searched for the nail, Uncle Podger stood still and blamed all for being foolish.

When the nail had been found Uncle Podger had lost the hammer. By the time the hammer had been found the mark for the nail on the wall had been missed. Everyone tried to locate the mark and each located it at a different place. Uncle Podger called everyone a fool and tried to remark the spot. So he measured the wall from the corner and worked out the arithmetic mentally. Everyone tried it and each arrived at a different answer. In this confusion the original number was forgotten and Uncle Podger had to remeasure the wall. He used a string to measure and stretched out to search the corner and fell down on the piano and produced a unique music.

Uncle Podger at last fixed the spot and placed a nail on it and hit it with the hammer. But he only hit his thumb and yelled. In pain he dropped the hammer on someone's toes.

Aunt Maria by now had lost her patience. She said that the next time when Uncle Podger tried to hand a picture she would go to live with her mother for a week. But Uncle Podger only mocked at her for being fussy.

Uncle Podger did not give up; with another try he almost broke the wall and the mark was gone. So the process was repeated: the ruler was found, the wall measured and the spot fixed. The picture was finally hung. But it was about midnight by now and the picture hung crooked. Everyone was dead tired and felt miserable except Uncle Podger. He walked around, surveyed his work and stepped on the charwoman's corn and said that he had done a good job.

UNIT – IV:

LAMB’S TALES FROM SHAKESPEARE – A MIDSUMMER NIGHT’S DREAM

About the Author

Charles Lamb (February 10, 1775 – December 27, 1834) was an English poet, fiction writer, literary critic, and essayist of the English Romantic period. A close contemporary and personal friend of Samuel Taylor Coleridge and William Wordsworth, Charles Lamb was considered a critical member of the Lake Poets, but unlike Wordsworth and Coleridge his poetry never achieved lasting fame. Eventually, Lamb redirected his energies away from verse to prose, and in the process, he became one of the most valuable and enduring essayists of the Romantic period.

As an essayist, Lamb is best known for two collections: The first, *Essays of Elia* consists of a series of deeply autobiographical memoirs and essays written from the pseudonymous perspective of “Elia” and originally published as a serial for *London Magazine*. *Essays of Elia* are acclaimed as some of the finest early examples of the essay form in English, as well as exemplary masterpieces of English prose. The second work, *Tales from Shakespeare*, is perhaps more unusual: commissioned as a retelling of Shakespeare’s plays for children, Lamb retold Shakespeare’s works while interspersing his own critical commentary on the plays. Some of Lamb’s criticisms would go on to influence the later development of nineteenth-century Shakespearian criticism.

Charles Lamb had a deep love for the works of William Shakespeare and is also celebrated for his adaptations of Shakespeare’s plays for children, including “Tales from Shakespeare,” which he co-authored with his sister Mary Lamb. One among them is the *A Midsummer Night’s Dream*.

Outline of the Story

A Midsummer Night’s Dream is a story about love and marriage, truth and appearance, and order and chaos. There will be a lot of fun at the wedding of Theseus, Duke of Athens, and Hippolyta, Queen of the Amazons.

His daughter Hermia is acting up, so Egeus brings her in front of the Duke. Hermia doesn’t want to marry Demetrius because she loves Lysander more, but Egeus wants her to. According to Athens law, Hermia must follow her father or face the death penalty or go to a convent, which is what the Duke tells her.

Lysander and Hermione decide to run away together that night. They tell their friend Helena something. She is privately in love with Demetrius, though, so she tells him about Hermia's plan to win his love. That night, all four of the lovers went into the forest.

In the meantime, Peter Quince is in charge of a group of Athens' tradespeople called the Mechanicals who want to put on a play to celebrate the Duke's wedding. In the same forest, they practice *The Tragic Story of Pyramus and Thisbe*.

Oberon and Titania, the fairy king and queen, are fighting in the forest because Titania won't give Oberon her page-boy. He tells his helper Puck to find Titania a magic plant so that he can put her under a spell.

If you squeeze the plant's juice into someone's eyes while they are asleep, they will fall in love with the first animal they see when they wake up. While Titania sleeps in her bower, Oberon puts the juice on her.

Puck hears the workmen practicing and magically changes Bottom's head into an ass's. The other guys are scared and run away from the forest. Bottom is the first thing Titania sees when she wakes up, and she falls deeply in love with him. Helena is chasing Demetrius through the bush, and their fight makes Oberon angry. He also tells Puck to use the magic plant on Demetrius to make him love Helena. This time, Puck mixes up the two Athenians and uses it on Lysander instead. Lysander then falls in love with Helena. Both women are confused, and Hermione strikes her friend very violently.

Oberon finally breaks all the spells and puts the people to sleep. Titania is shocked that she's been in love with a jerk, and she and Oberon make up. When the lovers wake up, they decide that everything that happened that night must have been a dream. Things are back to normal between Lysander and Hermia, and Demetrius says he loves Helena after all. Bottom wakes up and talks about his "weird dream."

As more people get married, Theseus and Hippolyta's wedding turns into a triple party. The groups of Quince and Bottom make the couples laugh with their shaky performances of the play. Oberon, Titania, and the fairies bless the pairs as they leave, and Puck asks the crowd to applaud if they liked the show.

Summary

The story *A Midsummer Night's Dream* begins with in the city of Athens. In Athens there was a law that allowed its citizens to force their daughters to marry "whomsoever they pleased." According to the law, the daughters will be sentenced to death if they do not

consent to the marriage. Usually the young ladies of the city of Athens were not threatened by their parents in this regard, and there was no harm to anyone.

There was an old man called Egeus in the city of Athens. He commanded his daughter Hermia to marry Demetrius, a young man of a noble Athenian family. But his daughter Hermia refused to marry Demetrius. Theseus was the Duke of Athens at that time. Egeus arrives at the court of Theseus and demands justice. Egeus wanted the cruel law to be enforced upon his daughter Hermia.

Hermia excused that Demetrius had already asserted his love to Helena, her friend. And later after seeing Hermia, he falls in love with her. Hermia, in turn loves Lysander, another young Athenian. Hermia pleads to Theseus, the Duke to help her. Theseus, being a merciful prince, had no right to change the law in order to save Hermia. However, he offers four days to Hermia, to revise her decision and if not, she will be executed.

Lysander understands the perilous situation. He wanted to save Hermia from the punishment and marry her. So he plans to elope with Hermia to his aunt's place far away from Athens, where the cruel law is no more in practice. Hermia joyfully accepts the proposal and decides to meet him in the woods where they meet very often. Hermia shares the secret plan of meeting Lysander in the woods to her dear friend Helena. Helena on the other hand discloses the matter to Demetrius, whom she loves dearly. Demetrius with his new love for Hermia, decides to follow her in the woods and Helena, in turn plans to follow Demetrius, her faithless lover to the woods.

The woods were haunted by the fairies. Oberon is the king of fairies and Titania is the Queen of fairies. The tiny train of fairy followers occupy the woods. Oberon and Titania develop a sad disagreement between them and quarrel with each other. Titania refuses to give Oberon a little changeling boy whom he desired to keep with himself as a page boy. Oberon gets angry as Titania refuses to give him the boy. So he decides to take a revenge upon his Queen Titania.

Puck is a tricky fairy, a little wanderer of the night, otherwise called Robin Goodfellow. Oberon, the king requests Puck to bring him the juice of a purple flower which maids call "Love, in Idleness." The juice of this flower, when laid on the eyelids of those who sleep will make them fall in love with the person whom they first see on waking up. Oberon plans put a few drops in Titania's eyelids and trick her, and also to take the page boy in the mean time.

Puck joyfully runs to fetch the juice from the flower. As Oberon waits, he observes Helena running behind Demetrius. Oberon finds that Demetrius says unkind words to Helena who runs behind him in true love. Oberon is kind towards lovers, and having seen Demetrius

and Helena in the woods before as true lovers, decides to help Helena. When Puck brings the juice, Oberon orders him to put a few drops of it on the lover whom he saw in the woods.

As Puck is unaware of that, Oberon directs him to seek a “sweet Athenian lady” (Helena) who was in love with a “d disdainful youth” (Demetrius) and to pour a few drops of the love juice into his eyes (into the eyes of Demetrius), so that next morning Demetrius will fall in love again with Helena. Meanwhile Oberon applies the love-juice in the eyelids of Titania when she falls asleep.

Giving the orders to Puck, Oberon leaves the place to trick Titania. Puck goes in search of the Athenian lovers. Meanwhile Hermia and Lysander meet in the woods and decides to rest there till morning. Lysander takes good care of Hermia and makes her rest on the soft moss. Then Lysander lies down on the ground, at a little distance. Puck, on the way, observes Lysander and Hermia sleeping. He mistakes them to be Demetrius and Helena and therefore pours a few drops of love juice on the eyelids of Lysander.

Helena crosses the woods while chasing Demetrius and sees Lysander sleeping. As she goes near him to check on him, he wakes up, the love charm being so powerful, Lysander is forced to run after Helena, forgetting about his love towards Hermia. Poor Hermia is shocked to see her lover running behind Helena, her friend. Helena is also shocked as Lysander praises her beauty and runs in anger, thinking that she is being mocked.

Hermia is all alone and sadly wanders in the wood. Meanwhile Oberon again observes Demetrius who sleeps in the woods and learns from Puck that the love juice was applied on the wrong person. So now Oberon applies the love juice on the eyelids of Demetrius. Demetrius wakes up and now sees Helena and loves her. Further, poor Hermia runs after her lover, whereas Lysander and Demetrius start chasing Helena, as both the young men are under the influence of the same potent charm.

Lysander and Demetrius go to seek a convenient place to fight for the love of Helena. Oberon observes the quarrel and orders Puck to overhang the night with a thick fog so that the quarrelsome lovers do not find each other. And as soon as they fall asleep, Puck drops an antidote on Lysander’s eyelid to break the love- charm. So that when Lysander wakes up, he will be forgetting his love for Helena and return to his love passion for Hermia.

Meanwhile Oberon finds a clown lost in the woods and places him near the sleeping Titania. He clip’s an ass’s head over the clown to make him look horrible. Titania wakes up to see the clown and to the effect of the love charm, starts admiring the clown and loves him. Besides, Oberon mocks the stupidity of Titania and then demands the changeling boy. Titania immediately granted Oberon’s wish. After getting the changeling boy, whom he wished for,

Oberon put the antidote to effect on Titania and to relieve her from the love charm. Recovering her senses, Titania screams looking at the monster like clown.

Oberon and Titania reconcile with each other. Titania comes to know about the quarrel between the lovers and Puck's trick over them. Puck, to amend his mistakes bring the lovers together to the same spot. Lysander falls in love with Hermia once again. Demetrius also loves Helena dearly. The lovers are clueless and whatever happened previously looks dreamy. Hermia and Helena become friends again. Egeus, Hermia's father understands that Demetrius is in love with Helena. So he consents to Hermia's love affair. The invisible fairy king and queen witnesses the happy ending of the lovers.

Character Analysis

Hermia

Many critics say that Hermia and Helena are alike because they both show how hard it is to love as a teenager. One thing that makes these two young women different is that they are not at all like Lysander and Demetrius, who are male. These two young women's exchanges not only show the ups and downs of young love, but they also show how important female friendship is and how gender norms can make life hard for women. Hermia is being tried at the beginning of the play. While she loves Lysander, her father wants her to marry Demetrius, who he likes better. Her father tells the crowd that Hermia has no choice: she is his property, and the law says he can do whatever he wants with her, even if that means killing her. Theseus agrees and says that Hermia's father should be like a god to her. With her father's power etched on her, she is only a shape in wax. Not only does Theseus give her the option of living as a nuntery instead of dying, he won't let her choose her own husband. Her "fancy" goes against her father's "will," which shows that a teenage girl can't go against the law's will.

Later in the play, Helena is called "light," while Hermia is called "dark," because she is an Ethiope. Hermia's "darkness" is important because it makes us think of the racist slurs that are still common in our society. Also, her worries that Lysander has left her because she is shorter than Helena show that women have had body image issues for a long time: Even in the 1600s, women thought that being physically fit made them more attractive, which meant that they often came up short. Hermia's opinion that Lysander has left her because of her body type also shows how love can change quickly and isn't always based on deep qualities of character but on superficial things like looks.

Helena

Helena's character, who is crazy about Demetrius, shows how love can change quickly and go too far. Helena knows she's looking silly by chasing after Demetrius, but she can't stop. She says that love is blind and that she is just as beautiful as Hermia, so there is no good reason for Demetrius' quick change of heart. Two men's attraction to her because of the love drug makes this point even stronger. We learn from these encounters that love is blind, doesn't make sense, and seems to happen through magic tricks instead of honesty. Like kids, loves are often fooled by small things rather than deep qualities in a person. The blandness of Lysander and Demetrius adds to this message even more. Lysander makes it clear to Egeus in Act I that there are no obvious differences between the two men. This means that Helena could love either of them.

Helena not only talks about how random love is, but she also talks about the differences between men and women that bother women. Instead of actively seeking love, women must wait for the guy of their dreams to notice them. Men, on the other hand, can pursue love with anyone they want. Helena breaches the norms of her sex by chasing Demetrius through the woods, switching roles from the chased to the pursuer. She compares herself to Apollo, who chased Daphne through the woods even though she didn't want to be followed. Helena's choices of cases are important because they show how men (or gods in this case) have hurt women a lot: Apollo also wanted to rape Daphne after he caught her. She says she is taking on Apollo's part by chasing after Demetrius, but Demetrius is the one who threatens violence when he says he will "do [her] mischief in the wood" if she doesn't stop. A woman not only has to wait calmly for her chosen lover to call, but she is also constantly threatened with sexual violence by men if she doesn't give in to their advances.

What do women have to do? Getting together. Helena is angry because she thinks Hermione betrayed her by going with Demetrius and Lysander. Women should be able to count on their childhood ties more than their men's love. We find ourselves wondering about the role of all the women in the play after hearing what she said. Think about Hippolyta. Why does she act so passive in the play? So has Daphne; a male warrior has caught her and raped her. Did she lose her strength when she stopped being around other women? What about Titania? Oberon has charmed her and stolen her precious Indian boy. Why isn't she mad when she finds out? The play makes it clear that women should be more involved by focusing on these cases of male abuse. It's important to note that Helena is rewarded for constantly going after Demetrius.

Bottom

Shakespeare probably wrote Bottom's part as a showcase for one of his favorite players. He dances, sings, and laughs. Bottom seems brave and friendly from the very beginning. He is sure that he can play any or all of the parts in "Pyramus and Thisbe." He says that his act of Pyramus will make people cry a lot of tears, for example. Bottom is just a cocky fool, as the audience learns when Puck pulls a joke on him.

Bottom's words makes him more funny. One example is when he says that if he played Thisbe, he would say her lines in a "monstrous little voice," which is obviously not true. Then he would "aggravate" his voice if he played the lion so that the women in the audience wouldn't be scared. Again, Bottom's choice of words shows how silly he is and makes the play funnier. Bottom doesn't worry about how well he's playing; instead, he thinks about which beard would work best for the part of Pyramus.

Bottom, who is a typical Shakespearean clown, is the center of comedy in the play. But he also draws attention to important issues, like how reality and imagination relate to each other. As the actors get ready for "Pyramus and Thisbe," Bottom keeps bringing up the question of how gullible the audience will be: Will the women be upset when Pyramus kills himself? Will they figure out that the lion is just a fake? Bottom asks Quince to write an introduction that explains Pyramus is not really dead and that Pyramus is actually Bottom the weaver. This will fix the first problem. Bottom is trying to get people to think about how hard it is to tell the difference between truth and perception. His answer shows that he thinks the actors will be too convincing, which is the point of theater. To keep the women from being scared of the lion, he tells the actor who plays the lion to show half of his face and say that he's a man, not an animal. He also came up with ways to include alcohol and a wall in the play because he believes in the power of theater. He thinks that covering a man with plaster and some soil will be enough to convince people that the wall is real. Bottom thinks that his audience will be just as open to the power of art as he is, always ready to be shocked and amazed by the world.

Bottom is open to the strange things that happen in the world, and this includes his trip to the fairy realm, which could be seen as just another dream world like the theater. Bottom is the most everyday character in the play, but he is the only one who meets any of the fairies, which is funny. Bottom is only mildly surprised when Titania falls in love with him. But he knows that Titania is lying when she says things about him like "he is an angel" or "his looks make people confident." He knows that love and reason don't always work together. Again, his comments are about a main idea that keeps coming up in the play: how do love and reason

fit together? Should love be based on facts or on dreams? Additionally, Bottom's exchanges with Titania show how different the characters' social classes are; as an artisan, Bottom was in a completely different world than the Queen of the Fairies.

After his time in the fairy world, Bottom would like to talk about what he saw and did when he gets back to the real world. He's not able to. He usually talks a lot, but he can't talk about the fairy-inspired images he has. He wants Peter Quince to write a song instead, because poetic language can handle things that everyday language can't. Theseus doesn't believe that art can record visionary experiences, but Bottom does. Through him, Shakespeare implicitly backs up the artist's idea.

Puck

Oberon's jester and assistant, Puck is a powerful supernatural being who can go around the world in 40 minutes or cover normal people in a thick fog. People in England in the 1600s would have known Puck, who was also known as Robin Goodfellow, as a popular household spirit who was also often linked to travelers. But he's also a "puck," which is an elf or monster that likes to trick people. Even though Puck is more naughty than mean, he shows us that the fairy world isn't always kind and generous. In another sense of his name, he is like a Norse monster that is sometimes linked to the devil. It might not be a surprise that he adds a bit more danger to Titania and Oberon's fairy world, which seems to be a good place to be. He calls on the "damned spirits" that go to graveyards after a night of doing bad things. Oberon tells him that his group of fairies are connected to the morning dew, sunshine, and happiness. Oberon really wants to make people happy, but Puck doesn't seem to care about people's pain. When he makes Lysander and Demetrius fall in love with Helena by accident, Puck likes the fun their stupidity gives him. Even though he puts the true lovers back together, it's only because Oberon asks him to, not because he feels bad about what he did. In the same way, Oberon feels bad about Titania's stupid love for Bottom, but Puck doesn't. In Act V, Oberon and Titania bless the newlyweds. Meanwhile, Puck warns the audience about the risks of the night, where graves are open and wolves howl at the moon. Like many other Shakespearean fools, Puck shows us the darker side of life, the underground of magic, shadows, and death.

Oberon

There are two sides to Oberon, the King of the Fairies. In one way, he makes sure that the real lovers get together at the end of the play. He feels sorry for Helena, who is being badly treated, and makes Demetrius fall deeply in love with her. He blesses the new couple's

families with peace and health because he is a good spirit who rules the spirit world. But Oberon isn't always nice; when he deals with Titania, he shows a meaner side of himself. When they first meet in the play, they get into a fight. It all started when Titania took an Indian boy and made him her own. Oberon wants the boy to be a servant, even though Titania seems to be raising the child properly. He is the only son of one of her valets who died in childbirth. Why? We never find out from Shakespeare. Oberon may want to show Titania that he is the manlier one; he may also think that Titania is spoiling the boy too much and wants to teach him some discipline. Because Shakespeare doesn't say what drove Oberon, any answer the audience comes up with is just a guess. There doesn't seem to be a good reason for Oberon's cruel behavior in trying to get the boy to leave Titania, though. Oberon tricks her into falling in love with Bottom, the ass. Although many critics agree that Oberon was kind when he freed her from the spell once he got the boy, he was still dishonest.

Theseus

Oberon is another figure like Theseus who is contradictory. At the same time, he is the ruler of Athens and the voice of law and power in the real world, just like Oberon is in the fairy world. His job as a judge is clear from the beginning of the play, when he talks to Hermia and Egeus. It's true that Theseus understands Hermia's position better than her father did, but he still threatens to kill her if she doesn't marry Demetrius or join a convent. Many times, Theseus tells Hippolyta that she should follow her father, even when Hippolyta is clearly upset with his decision. As the leader of Athens, Theseus' first duty is to uphold the city's rules, even if they seem unfair.

It looks like Theseus' view of love is in line with law and reason based on this case. His famous speech in which he says that the imaginations of artists, crazy people, and lovers are all the same: they can all go beyond what is reasonable supports this idea. Don't you think Theseus is also a lover? His words make it sound like he doesn't think of himself as Hippolyta's lover. Is he really a lover, though? But even Theseus, who is logical, says that time goes too slowly while he waits for his wedding, which shows how much he wants something that doesn't make sense. But the love he has for Hippolyta is not as pure, new, and free as the love between Hermia and Lysander. Many times, Theseus tells his bride, "I won her by hurting her." She was one of the war's prizes. Oberon and Titania tell us that this is not the first time that Hippolyta and Theseus have been together. People have tied Theseus' name to Titania's and said that he raped and left Perigouna, Ariadne, Antiope, and other women. Hercules and Cadmus have also spent time with Hippolyta, who has been Oberon's

“buskin’ mistress.” While Theseus and Hippolyta are not young lovers, they do show what love is like as it grows.

Theseus’ famous speech seems to put down the poet’s creative ability by comparing him to lovers and crazy people. He says that the author “gives to airy nothing / A local habitation and a name,” which is a trick that people with strong imaginations do. His theory says that craft and discipline are not important in making art, which means that artistic ability is just a fantasy. He doesn’t pick the most skilled performers for the wedding events; instead, he picks those who do their art with duty, simplicity, and modesty. While Hippolyta doesn’t like how silly the actors are, Theseus says that both good and bad actors only make “shadows,” and the audience has to fill in the blanks with their own ideas. In general, Theseus’ view of imagination puts more responsibility on the viewer than on the audience.

TWELFTH NIGHT -- CHARLES LAMB

Outline of the Story

Viola and her twin brother Sebastian are both missing after their ship capsized. They both think the other has drowned. Viola dresses up as a young guy and works as a servant for Duke Orsino under the name Cesario.

Olivia is sad about the death of her brother, so she has turned down all of Orsino’s attempts so far. To get Olivia to fall in love with him, he sends Cesario (who is really Viola) love notes. Cesario’s mask works, and Olivia falls in love with him. This is bad news for the Duke.

Viola is secretly in love with Orsino, and Orsino doesn’t understand why he feels this way about his new “male” helper. The story goes that Viola loves Orsino, Orsino loves Olivia, and Olivia loves Cesario/Viola.

Olivia’s drunk uncle Sir Toby Belch, his friend Sir Andrew Aguecheek, and her maids Maria, Feste, and Fabia are all people that Olivia’s butler, Malvolio, doesn’t like. They are sick of Malvolio ruining their fun all the time, so they decide to pull a practical joke on him.

The others make Malvolio think that Olivia feels the same way about him, even though he really does love Olivia. Maria sends Malvolio a fake letter from Olivia that says she loves him and that he should always smile and wear yellow socks. Malvolio does what the letter says, and Olivia locks him up because she thinks he’s crazy.

Sebastian, Viola's brother, thinks his sister is dead when he comes with Antonio, his friend and guardian who saved him from the shipwreck. Olivia and Sebastian meet. She thinks he is Cesario and asks him to marry her, which he does.

There is a lot of misunderstanding about who Sebastian and Cesario really are and who they are getting married to. Everything is finally shown, the brother and sister are rejoined, and the love triangle is broken up into two pairs: Sebastian and Olivia and Viola and Orsino. After finally figuring out what the trick was, Viola frees Malvolio from his chains.

Critical Essay

Charles Lamb's *Twelfth Night* is a fast-paced romantic comedy with several loosely linked stories about love, identity theft, and practical jokes. This story is based on a play by William Shakespeare. Italy is the setting for the story. Viola is the name of the main character. Before the show starts. In a terrible storm, Viola and her twin brother Sebastian are on a ship that has sunk. Viola and Sebastian are both sure that their twin died in the storm.

At the start of the play, Viola is afraid to live alone in the world as a woman, so she chooses to dress up as a young man. She goes by the name Cesario. Viola goes to Orsino, Duke of Illyria, to ask for a job as a singer. She quickly learns that Orsino is deeply in love with Lady Olivia. Olivia doesn't love him back, though. Viola asks Orsino to make Olivia like him. Orsino likes Viola's idea and agrees to it.

It's hard to meet Lady Olivia in real life. A lot of guys want to marry her, but none of them have been able to do it yet. Olivia's brother died not long ago. Because of this, she is sad and won't see anyone.

Olivia is interested in meeting the cute boy at her gate, which is good for Viola. Olivia lets Viola into her home and quickly falls in love with her because she sees Cesario in Viola. Viola doesn't know what to do. She can't let anyone know that she's a woman.

Olivia is in love with Viola Cesario, but Viola is in love with Duke Orsino, who is her boss. Viola doesn't tell Duke Orsino that she loves him, of course. He believes she is a young guy named Cesario. The Duke doesn't get Viola's hints that she loves him, but she tries them anyway. There are three people who want to marry Viola.

Someone named Sebastian and his friend Antonio are looking for Viola in a different part of Illyria. Sebastian thinks she may have drowned in the storm. Those people want to help him. He is scared that Duke Orsino's troops will arrest them, though. He doesn't like the Duke. Sebastian and Antonio go their different ways. It takes Antonio a while to figure out who Viola is because she is dressed up. When he was young. He gets mad because he thinks

Sebastian is lying and saying he doesn't know him when she really is. That's when the guards of Duke Orsino arrested Antonio.

In the end, as Viola dresses as Cesario, Sebastian, everyone starts to mix them up. After all, they are twins, and when they dress up as guys, they look alike. Olivia gets married to Sebastian, but she really wanted to marry Viola (Cesario). Because he thinks, the Duke gets very angry. This man got married to the woman he loves. Sebastian and Viola finally meet, and Viola proves to everyone that she is a woman.

They can now understand why Viola (Cesario) had been acting so strange now that they know she is a woman. Olivia knows why Viola wouldn't love her back, and the Duke also begins to love Viola. They both decide to marry each other. Everyone had a good finish because the twin brother and sister got married on the same day. Viola is now married to Orsino, the duke of Illyria, and Sebastian is married to Olivia, a rich and noble countess.

Character Analysis

Theseus

Both Oberon and Theseus are contradictory characters. At the same time, he is the ruler of Athens and the voice of law and power in the real world, just like Oberon is in the fairy world. His job as a judge is clear from the beginning of the play, when he talks to Hermia and Egeus. It's true that Theseus understands Hermia's position better than her father did, but he still threatens to kill her if she doesn't marry Demetrius or join a convent. Many times, Theseus tells Hippolyta that she should follow her father, even when Hippolyta is clearly upset with his decision. As the leader of Athens, Theseus' first duty is to uphold the city's rules, even if they seem unfair.

It looks like Theseus' view of love is in line with law and reason based on this case. His famous speech in which he says that the imaginations of artists, crazy people, and lovers are all the same: they can all go beyond what is reasonable supports this idea. Don't you think Theseus is also a lover? His words make it sound like he doesn't think of himself as Hippolyta's lover. Is he really a lover, though? But even Theseus, who is logical, says that time goes too slowly while he waits for his wedding, which shows how much he wants something that doesn't make sense. But the love he has for Hippolyta is not as pure, new, and free as the love between Hermia and Lysander. Many times, Theseus tells his bride, "I won her by hurting her." She was one of the war's prizes. Oberon and Titania tell us that this is not the first time that Hippolyta and Theseus have been together. People have tied Theseus' name to Titania's and said that he raped and left Perigouna, Ariadne, Antiope, and other

women. Hercules and Cadmus have also spent time with Hippolyta, who has been Oberon's "buskin' mistress." While Theseus and Hippolyta are not young lovers, they do show what love is like as it grows.

Theseus' famous speech from Act V also seems to put down the poet's creative ability by comparing him to lovers and crazy people. He says that the author "gives to airy nothing / A local habitation and a name," which is a trick that people with strong imaginations do. His theory says that craft and discipline are not important in making art, which means that artistic ability is just a fantasy. He doesn't pick the most skilled performers for the wedding events; instead, he picks those who do their art with duty, simplicity, and modesty. While Hippolyta doesn't like how silly the actors are, Theseus says that both good and bad actors only make "shadows," and the audience has to fill in the blanks with their own ideas. In general, Theseus' view of imagination puts more responsibility on the viewer than on the artist.

Olivia

Playing music at the beginning of the comedy makes the duke think of Olivia. The first scene talks about how beautiful the lady is, and the second scene talks about how she lost a brother. It's easy for Viola to relate to someone who has lost a brother because she thinks that her own brother drowned. In the third scene, Olivia's house is the setting, and in the fourth scene, Olivia is once again the main character. Because of this, we learn a lot about this important woman before we meet her.

At first glance, Olivia seems to have the same feelings as the duke. She feels sad like him, and she has sworn to stay away from everyone for seven years to remember her dead brother, which is a very sad act. Olivia is also different from Viola in a lot of ways. Olivia is interested in Viola as Cesario, who is the opposite of Olivia. Viola will also be interested in Duke Orsino, who is the opposite of Olivia.

Olivia strikes an over-the-top pose at the start of the play, but she quickly drops it when she wants to flirt with Cesario, so we know it's just a pose. Other than that, Olivia is shown to be a smart woman with many good traits. Her knowledge is always clear when she is taking care of all the things around the house. She has to deal with her drunk uncle Sir Toby Belch, and when Malvolio shows up dressed as a madman, she feels sorry for her stupid servant. On the other hand, Olivia could understand Feste's wit when he made fun of Malvolio, the overly serious servant.

Olivia's quick love and strong declaration of it may be the one trait that defines her the most. The way she goes after her love is much more bold than the way Duke Orsino goes

after Olivia. The lady who doesn't feel sorry for the duke is adamant in her refusals, even though she knows the duke has good traits. It is part of the comedy that she falls so desperately in love with a young girl dressed as a young boy. Once she realizes she is married to young Sebastian, Viola's twin, she quickly gives her love to him, just like Duke Orsino can give his love to Viola.

Duke Orsino

"If music be the food of love, play on" is the duke's first line, which pretty much sums him up: he is the saddest figure Shakespeare ever wrote about. His whole starting speech is full of words like "surfeiting," "excess," "appetite," "sickening," and "dying fall," which show that the duke is deeply in love with love. He has seen Olivia, and the sight of her has captured his attention so much that his loving mind tells him he will die if she doesn't agree to marry him. So, this beautiful and sad indulgence is what the play is all about because the Duke sends Cesario (Viola) to court Olivia.

But the duke is as changeable as the "sea" and as unpredictable as "an opal in the sunlight." Lying back on a fancy couch and asking attention are both metaphors for his slow desire for music. But then he gets bored with what he just asked for. But because the duke is so changeable, we think that at the end of the play he can instantly switch his love from Olivia to Viola.

Olivia and other people say that the duke is a perfect gentleman, though. He is good-looking, brave, polite, honest, wealthy, kind, devoted, loyal, and wealthy. In short, he is everything a young woman could want in a mate. In the end, this is what makes it plausible that Viola does fall in love with him right away.

Malvolio

It's harder to figure out what Malvolio does in this comic. He is definitely different from Sir Toby and Sir Andrew, who like to have fun. He is a dark reflection of the aristocratic world and a serious warning to Feste that the world is a serious place. Malvolio is always sad, while the other characters are mostly happy. His words about how important it is to be dignified, decent, and in "good order" are very clear. But when he sees Olivia as a possible way to move up in his career, he stops being so polite and acts like a complete fool.

At the beginning of the play, Maria calls him a puritan. He always wears the black, strict clothes of a puritan from that time, which most people in the play would find disgusting. Even so, Olivia respects him, and she wants to keep his good work.

People who like to play jokes on people find Malvolio easy to target because he is so self-centered. Before they leave him the fake letter from Olivia, he is walking around in the yard and daydreaming about how great life would be if he were married to Olivia. Because he is so full of himself, he is easy to trick. The crowd doesn't like anyone who is so against having fun, even though the trick is pretty mean.

Sir Toby

When it comes to intelligence, Sir Toby is the exact opposite of Sir Andrew. It turns out that Sir Toby is smart and funny, and even when he's drunk, he can make a good pun or come up with a clever and funny story twist. He likes Maria, for example, not because she's pretty or because she's interested in him romantically, but because she can make up such a good joke about Malvolio. We're not shocked when he marries her at the end of the play.

Sir Toby is a lot like Sir John Falstaff, a funny figure from one of Shakespeare's earlier plays. Many things about both figures are the same. For instance, they both like to eat and drink too much, enjoy pulling jokes on people, and like bothering serious people like Malvolio. So, even though Sir Toby is a knight, he is still a pretty bad person. He only keeps Sir Andrew Aguecheek around to steal his money, after all. He is mostly interested in using Sir Andrew's money to keep drinking, so making fun of and tease him is not very important to him. Even though he uses his niece's house and workers inappropriately, Sir Toby is one of Shakespeare's funniest characters, maybe even more so than Sir John Falstaff.

Sir Andrew Aguecheek,

Sir Andrew Aguecheek, on the other hand, is a simpleton who is easily duped and is unaware that he has been duped. Really, only a very stupid person would think that Olivia, a rich and beautiful woman, would be interested in this skinny, balding, and ugly guy as a potential suitor. Furthermore, he is a coward, and a lot of the fun in him comes from how he is tricked into fighting with Cesario and then what happens when he meets Sebastian. There is a funny knight, and Sir Toby describes him as "an ass-head, a coxcomb, and a knave; a thin-faced knave, a gull."

William Hazlitt, a famous Romantic writer from the early 1800s, wrote charmingly about these wonderful comic figures. He loved how different they were. Sir Toby was happy, had a red nose, was big, liked to play practical jokes, and was always ready for "a hair of the dog that bit him." He is a good match for Sir Andrew because he is pale like he has the plague and has thin, smooth, straw-colored hair. Hazlitt found this miserable little jerk very

funny because he takes pride in his dancing and fencing skills while also being irritable and shy at the same time and ugly in every way he moves. Sir Andrew is nothing more than a reflection of the heroes he looks up to. He was made to be his friends' entertainment, their puppet, and the punchline of their jokes. He is so naive that he thinks he might be able to win Olivia's love, but he also has a healthy suspicion of how stupid he is: "I think sometimes I'm no smarter than a Christian or an average man, but I love beef, and, Most of the time, he doesn't understand the basic words he hears. He is such a reflex and a parrot that "I too" is like the watchword of his life. One way to describe him is this: "For Andrew, if you open him up and find as much blood in his liver as will clog a flea's foot, I'll eat the rest of the body."

UNIT – V

PRIDE AND PREJUDICE - JANE AUSTEN

About the Author

Jane Austen was born on December 16, 1775 and into a middle-class family in Steventon, Hampshire. She was the seventh of eight children born to Rev. George Austen and his wife Cassandra. Austen was taught briefly by Mrs. Cawley in 1783, and later, accompanied her sister to the Abbey Boarding School in Reading from 1785-1786 (Pemberley); Aside from one year of formal schooling, she was educated at home. Her father's library consisted of about 500 books, which she regularly perused, and reputedly, she was particularly fond of works by Henry Fielding, Samuel Richardson, Fanny Burney and William Cowper.

Austen started writing at an early age and completed her first novel, *Love and Friendship*, at age 14. The book was succeeded by *A History of England by a partial, prejudiced and ignorant Historian*, which was never published. Although her father greatly encouraged and supported her writing, Austen was very self-conscious and, supposedly, hid pages under the desk plotter if anyone came into the room and discovered her writing.

When Austen wasn't engaged in reading and writing, she frequently attended parties and balls in Hampshire, and she visited London, Bath and Southampton to see concerts and plays. Although she never married, Jane did have love interests—most noteworthy Thomas Lefroy. A law student, who later became the Chief Justice of Ireland, Lefroy is frequently mentioned in Austen's letters to her sister Cassandra. However strong the attachment was between them, Lefroy couldn't afford to marry Austen, and the relationship dissolved.

In addition, when Austen and her sister stayed with a friend in Manydown in December 1802, she was proposed to by her friend's brother, a wealthy landowner named Harris Bigg-Wither. Austen accepted, but a day later, thought better of her decision. She and her sister Cassandra ran away from Manydown and to her brother James, who was residing at the old, family home in Steventon. Austen's unexpected departure ended the engagement and Austen's romantic life as viewed by most scholars.

After the death of her father in 1806, Austen, her mother, and Cassandra moved about the country, settling for some time in Bath, Clifton, Southampton, and Portsmouth. Faced with financial difficulties, the women eventually moved in with Austen's brother Edward at the Chawton Estate in Hampshire. At some point after, she later returned to Steventon and lived with her brother James.

While Jane stayed at Chawton and Steventon, she published the following novels: *Sense and Sensibility* (1810-1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), *Emma* (1815), *Persuasion* (1816), *Northanger Abbey* (1817), *Sandition* (Unfinished). Between 1815 and 1817, Jane became increasingly ill and eventually moved to Winchester for medical treatment. Her last novel, *Sandition*, was left unfinished, the writing interrupted by her death on July 18, 1817 from Addison's Disease.

Outline of the Story

Mrs. Bennet's main goal in life was to find suitable spouses for her five children. Because of this, she was thrilled to hear that Mr. A from London had rented Netherfield Park, one of the best homes in the area. Rumors that Mrs. Bennet liked said that he was a young, wealthy, and completely suitable bachelor. Mr. Bennet was as usual cool and collected when he heard the news. He gently suggested that Bingley might not be moving to the county just to marry one of the Bennet girls.

At a ball, Mr. Bingley made his first public showing in the neighborhood. Bingley's friend Mr. Darcy was with him, along with his two sisters and the husband of the older sister. Bingley became popular right away in the lane and in the community. They fell in love right away with the oldest Bennet daughter, who was pretty and had a kind personality. Darcy, his friend, made a bad impression, though, because he seemed cold and very proud. He insulted Elizabeth Bennet in particular, who was smart and full of energy and was her father's favorite daughter. He wouldn't dance with her when she was sitting down because he didn't have a partner, and he told her that he wasn't in the mood to like young women who were being

screwed over by other men. But over time, he started to like Elizabeth despite himself. At a later ball, she felt good about not asking him to dance.

Family calls, meals, and balls helped Jane and Bingley's relationship grow slowly but steadily. His sisters pretended to really like Jane, and she thought they were telling the truth. Elizabeth was more critical and wise, and she had a good reason to think they were lying because they made fun of Jane's family, especially her rude, chatty mother and her two ill-bred, officer-mad younger sisters. Miss. Caroline Bingley made fun of the Bennet family a lot because she wanted to marry Darcy and was smart enough to know that he was falling more and more in love with Elizabeth. While Elizabeth was sick with a cold at Netherfield Park after riding through the rain to accept an offer from the Bingley sisters, Caroline made her her main target. Elizabeth had to walk three muddy miles to get to Jane. Liz 70 stayed with Jane until she was well enough to go home. During her visit, Elizabeth got enough attention from Darcy to make Caroline Bingley really want Jane to get better. She also had good reasons to be afraid. If Elizabeth didn't come from a less important family, Darcy told himself, she would put him in some danger with her beauty.

A ridiculously haughty clergyman named Collins became Elizabeth's new admirer. Collins was a distant cousin of the Bennets and would someday inherit Mr. Bennet's property because that gentleman didn't have a male heir. Mr. Collins's patroness, Lady Catherine de Bourgh, urged him to marry, and he quickly did what she said. In order to make things easier for the Bennet sisters after the will gave their father's land to him, Mr. Collins first asked Elizabeth to marry him. To her mother's dismay and her father's delight, she quickly and strongly turned him down. He quickly changed his mind and fell in love with Elizabeth's best friend Charlotte Lucas. Lucas, who was 27 years old and a bit shy, accepted his marriage proposal right away.

The younger Bennet girls met an interesting new police officer on one of their many walks to Meryton while Mr. Collins was there. Wickham was stuck there with the troops. Because he seemed so nice, he became popular with the women, even Elizabeth. His story that his godfather, Darcy's father, had cheated him out of an inheritance made him was something she was ready to believe. She thought Darcy was cocky and needy based on the times Wickham didn't show up to a ball the Bingleys were throwing and Darcy was there.

Soon after the ball, all of the Bingleys left Netherfield Park all of a sudden. As Caroline wrote Jane a short goodbye note, which hinted that Bingley might soon get engaged to Darcy's sister, they left with no plans to return. Jane took this news at face value and thought her friend Caroline was being kind when she told her that her brother loved someone else and

that she should give up hope. But Elizabeth was sure that Darcy and Bingley's sisters were planning to keep him from being with Jane. She got Jane to believe that Bingley did love her and that he would go back to Hertfordshire before the Christmas holiday. Jane almost believed her until Caroline wrote her a letter telling her that they were all safe and sound in London for the winter. Even after Jane told her this, Elizabeth was still sure that Bingley loved her sister and was upset that the lack of closure made him easy prey for his friend who was a designer.

Around that time, Mrs. Bennet's sister, Mrs. Gardiner, 71, came to visit for Christmas. She was a nice, smart woman who loved her two oldest nieces very much. She told the Bennets that Jane should go back to London with her for a break and a new environment, and that Mrs. Gardiner and Elizabeth thought it would be a good time for Jane to get to know Bingley again. Elizabeth, who wasn't sure the plan would work, said that Darcy, who was very proud, would never let his friend call on Jane on the dowdy London street where the Gardiners lived. Jane did accept the offer, though, and she and Mrs. Gardiner left for London. Soon, Charlotte Lucas, Elizabeth's friend, would be married to Mr. Collins, who was a pain. She asked Elizabeth to come see her in Kent. Even though Elizabeth thought that the visit wouldn't bring her much pleasure, she promised to go. She thought Charlotte was marrying someone like that just for the sake of setting up a family, which was true.

Critical Essay

In the literary style known as "comedy of manners," which is about the social norms of a certain class in a certain time and place, Jane Austen set the standard. The novel of manners goes into great depth about the rules, behaviors, habits, and expectations of a certain group of people at a certain time and place. Usually, these rules affect how the main characters act, and sometimes they even stop them from doing what they want to do. The book of manners is often satirical, but it always shows things as they really are.

When you first look at *Pride and Prejudice*, you might think it's just a funny look at English social norms in the late 1700s and early 1800s, especially those of the elite. At the same time, Austen criticizes the political, economic, and social situations of her time in a more delicate way by using irony.

In *Pride and Prejudice*, Jane Austen wrote about the lives of the upper class people in the English countryside. These people lived in rural England and were in the top middle class. They had enough money and free time to enjoy balls, dinners, and other similar

activities. It was against the rules for women to move to a society other than the one they were born into.

Within the world of *Pride and Prejudice*, a woman's image is very significant. People expect women to act in certain ways. Being socially outcast is a risk for her because she doesn't follow the rules. In the book, this theme shows up when Elizabeth walks to Netherfield and shows up in muddy skirts, which surprises Miss Bingley and her friends who care a lot about their image.

At other times, Mrs. Bennet's rude and silly behavior makes her look bad in the eyes of the more polished and snobbish Darcys and Bingleys. While Austen makes light of the snobs in these examples, she takes Lydia's image very seriously later in the book, when she runs away with Wickham and lives with him without being married. By dating Wickham without getting married, Lydia clearly steps outside of society norms, and her shame puts the whole Bennet family at risk.

In her own mocking way, Jane Austen shows how people in the 18th century were silly, inconsistent, mean, and thick-skinnedly vulgar by writing about this. Being high on the social ladder is very important in this world. In the dating world, being socially inferior comes with its own shame. Snobs are very protective of rules and differences between classes. It is very rare for people from a simple, rural family like the Bennets to marry someone from a wealthy, upper-class family like the Bingleys or the Darcys.

Jane Austen makes fun of this kind of class awareness through her character Mr. Collins, who spends most of his time pandering to Lady Catherine de Bourgh, her wealthy patron. Mr. Collins is an extreme case, but he is not the only one who thinks this way. Some people who agree with him about how important class is are Mr. Darcy, who believes in the honor of his family tree; Miss Bingley, who doesn't like people who aren't socially acceptable; and Wickham, who will do anything to get money to move up in society. The ideas of Mr. Collins are just the most extreme and clear.

Aside from making fun of Mr. Collins, the satire is also quietly criticizing the whole social order and how everyone in it thinks it's right, regardless of other, more important virtues. Austen shows that love and happiness can get past class differences and prejudices through the marriages of Darcy and Elizabeth and Bingley and Jane. This suggests that prejudices are empty, heartless, and pointless.

Character Analysis

Elizabeth Bennet

Elizabeth is not as gorgeous as Jane, but she is graceful and lovely. Finding the right words to describe her beauty is impossible because it is so elusive and hard to pin down. Maybe it's in the way her beautiful dark eyes look at you, making your face look incredibly smart. It takes a moment to notice how beautiful she is, but she's the kind of woman whose charm comes from being close, not far away. When he first meets her, Darcy doesn't think she's very pretty: "She's fine, but not attractive enough to tempt me." Elizabeth has a great way of seeing things in general. She says she fully understands Bingley, and she's right. She sees right through the Bingley sisters' polite front to find that they are haughty and full of themselves. From the first letter Mr. Collins sends to her father, she knows he is a fake fool. On their first meeting, she gets a good look at Lady Catherine de Bourgh. Even her father can't believe how smart she is when she tells him that Lydia's flirtations could be dangerous. She can see how rude her mother is, how clever and fun Jane is, how boring and serious Mary is, and how silly and careless Kitty and Lydia are. Elizabeth is aware of all of them, and it doesn't take her long to realize that her father is being cynical and irresponsible. Charlotte is a close friend. They naturally feel kind and affectionate toward each other, which makes Elizabeth blind to her flaws.

Elizabeth turns down two marriage offers that are both bad ideas but also kind of appealing. As a young girl, she doesn't have much. Mr. Collins has to pay for her father's estate. Her friends and family are very low-class and rude. In the next 72 futures, it's not certain that she will ever get another good marriage deal. Her mother tells her that she won't be able to take care of her after her dad dies. She also lived in a society where old maids were afraid of a terrible future full of poverty and shame. Mr. Collins's plan at least offers a safe and comfortable home, but not love. Even she agrees that Mr. Darcy's offer is more appealing because she knows that being the mistress of Pemberley would be an interesting experience. It took a lot of moral and mental strength to say no to these ideas in this situation. But Elizabeth didn't want to get married if she didn't love the person she was going to marry. She stands up to the pressure and the urge to give in.

But these marriage proposals aren't the only times she shows how strong she is. She is born with a sharp and uncontrollable sense of humor and wit. Elizabeth's kindness and lack of selfishness are also things that make her stand out. She walks all the way to Netherfield because she cares about Jane while she is there. This says a lot about her. She is worried

about Bingley moving out of the neighborhood and is really happy that Jane is going to marry him.

Fitz William Darcy

It is appropriate to consider Darcy, the owner of the Pemberley estates, as the protagonist of the novel. It's interesting that we see him through Elizabeth's eyes. From the beginning to the middle of the book, we share her bias against him, and we only let go of our bias when Elizabeth learns the truth about him. From the middle of the book to the end, we see that His character keeps getting better. Whenever we see him, we feel a deep sense of respect for him.

Darcy is lovely, young, energetic, good, and interesting. He's also proud. Lizzy dislikes and hates him, but not as much as she loves him. He always talks about money and power. People are less important to him than himself. The book starts with Darcy's character's pride. His pride takes up half of the book. What we think about Darcy turns out to be false. Near the end, we learn that Darcy, like Elizabeth, is a smart, learned young man with a high, aristocratic view of the world.

Darcy does not believe that the Bennets are a good family for his friend Bingley to marry into. He thinks Jane doesn't care about his friend. He tells her not to marry him because it would be shameful. He is happy with how smart he was to stop Bingley from marrying Jane. Even he doesn't tell Bingley that Jane is going to London. Because he was so focused on himself, he never questioned his judgment.

Unfortunately, Darcy quickly learns that he is not only controlled by his mind. He loves Elizabeth even though he knows it's not right. But even when he's in love, he's still an egoist who can't see himself clearly. He is sure that Elizabeth will say yes to his proposal. Elizabeth turns him down right away. Darcy is very upset and shocked. His career takes a big turn when she turns him down. He gets better as a person.

The housekeeper at Pemberley tells us that Wickham is a bad person. She also tells us that Darcy is the kindest boss to his workers and the most loyal brother to his sister. Some people in his well-known group really like and care about him. When we learn this, we have a lot of respect for Darcy. His character, which was already good and without any faults, gets even better. When Elizabeth says mean things, Darcy takes them in a humble way and tries to change. Because of his love for Elizabeth, Darcy learns to be kind, considerate, and selfless. Even giving up his own pride to go to Wickham, the person he hates the most, is something

he does. He gets Wickham to agree to marry Lydia. This makes him the most desirable character in Jane Austen's books.

George Wickham

There is only one knave in *Pride and Prejudice*, George Wickham, despite the fact that the play contains numerous morons. Even though he is bad, he is a very nice and believable person. Not only does Austen say that Bingley liked him a lot, but she also says that he had all the best parts of beauty: a fine face, a good body, and a very nice manner. He is too cute to resist in his glamorous military outfit.

Wickham is the son of the person who was in charge of the Pemberley farm. In Wickham's early years, the older Mr. Darcy gave him a lot of help as a way of showing appreciation for how well his father ran things. He helped him in school and then at Cambridge afterward. Besides that, he said in his will that Wickham could get a good family living if he did what he said.

At one point, Hamlet says that someone can smile a lot and still be a bad guy. Of course, Wickham does that. He is a master of cunning. He is angry at Darcy and wants to shame him and make 74 million pounds for himself. He tries to run away with her with the help of Mrs. Young, who is Georgiana Darcy's maid and an heiress to thirty thousand pounds. Luckily, Mr. Darcy finds out in time and stops the couple from running away. Next, Wickham uses Elizabeth to make Darcy look bad in the neighborhood. Lizzie is so crazy about him that she flirts with him and even thinks about marrying him.

Lydia will be Wickham's next target. He does not have any money, beauty, or brains, so it is hard to understand why he is acting this way. He also doesn't love her at all. His gambling and careless spending have left him with a lot of unpaid bills of honor, and he has to leave the neighborhood because of it. Lydia's strong love for him leads them to run away together. He doesn't have any plans to marry her at all.

What makes even a normal reader most angry about him is how rude it was for him to go back to Longbourn after getting married. He doesn't show any signs of feeling bad about what he did. He doesn't lose any of his style. Even though he has always had good manners, no one, not even Elizabeth, had ever thought he was as sure of himself as he is now. The way he talks and smiles makes Jane and Elizabeth blush, but Lydia and Wickham blush even more. In the book, Wickham plays a very important part. He is one of the complicated figures, just like Elizabeth, Darcy, and Charlotte. Compared to Darcy, he is very different.

Mr. Bennet

The Bennet family lives in the town of Longbourn in Hertfordshire, and Mr. Bennet is the head of the family. Almost all of his property is an annual inheritance of \$2,000 that falls on a distant cousin, Mr. Collins, if he doesn't have a male child. When he was young, he married for the sake of youth, beauty, and the good mood that comes with being young and beautiful. Real love for Mrs. Bennet quickly ended, though, because she didn't understand or care about other people. Respect, respect, and trust were taken away forever, and all of his ideas about how to make his family happy were thrown out. But Mr. Bennet liked the country and reading books, and that's where he looks for comfort at the beginning of the story.

If you can get past the fact that he didn't see at first how weak Mrs. Bennet's character was, Mr. Bennet is a very smart and perceptive character judge. Soon, he realizes that Elizabeth is the only one of his daughters who is truly smart and strong in character. The other three daughters, on the other hand, are three of the dumbest girls he has ever met. His attitude toward his family has a strange mix of carelessness and cynicism to it. He treats Elizabeth with love, and she appreciates it, but Elizabeth is always aware that his actions as a husband and father are wrong and not good enough. If he had used his skills correctly, they might have kept his girls' honor, even though they couldn't make his wife smarter. But he doesn't care about marriage duties or manners. He enjoys yelling at his wife and makes her children laugh at her. Lydia's running away makes him feel bad enough that he wakes up and realizes who he is. His skills are no longer useful, and he can't be happy in a relationship. He doesn't respect his partner, so he knows what he's talking about. It's clear that Mr. Bennet is a character that we should both like and dislike at the same time. He is smart and perceptive, but he easily gives in to a woman who is much less smart than her.

Charles Bingley

Bingley has "a pleasant countenance and easy, unaffected manners." He is handsome and acts like a gentleman. Jane tells Elizabeth, "He is just what a young man should be—sensible, good-natured, and lively. And I've never seen such happy manners—so much ease and perfect good breeding." Everyone in Jane's neighborhood, even the picky Elizabeth, admires Bingley. Elizabeth later grows to dislike his willingness to bend the rules and not make a decision. It is important to look at both Bingley's and Darcy's personalities in order to get a good idea of him. Even though they are very different people, they are very close friends. Darcy likes Bingley because of "the ease, openness, and malleability of his temper." Even though both of them are smart, Darcy has the better sense. It's important to Bingley that

he trusts his reasoning in everything. Bingley is good at making friends quickly, but Darcy is shy and picky, and even though he is well-behaved, he is never friendly. It doesn't matter where Bingley goes; Darcy is always making people angry.

Another big problem with Bingley is that he is too laid-back. He makes choices without much thought, and because he is so open to outside influences, they are easy to change. An unintentional suggestion makes him want to look at the Netherfield house. He's happy with it and takes it right away.

It's also wrong that Mr. Bingley's will is so easily bent, or rather that he is so weak. People should be able to make their own choices and have the strength of will to stick to them. But Mr. Bingley is too dependent on Darcy's views, which is a bad thing. As a result, he gives in to the idea that Jane's love for him is only temporary and leaves Netherfield, leaving Jane to pine and suffer in her loneliness. Elizabeth has lost a lot of respect for him because he can't make up his mind.

Bingley loves Jane with all his heart, and he is very relaxed about it. Their relationship is based on unity, which comes from having similar personalities. Bingley loves Jane deeply and naturally, but his love isn't strong. Jane loves you deeply, even though she doesn't show it much.

Collins

Mr. Collins is the funniest character in the novel. He was entertaining and really stupid. He was naturally quite stupid, and there was no positive influence to help him at home. He had harsh treatment from his father. As a result, he acted submissively toward those in positions of authority above him. He exuded arrogance and pride. He possesses a combination of "pride, self-importance, and humility," according to Jane Austen.

He frequently brought up his role as a clergyman in conversations with others since he was really proud of it. He addressed this topic in an inappropriate speech that he gave at Mr. Bingley's ball dance. The funniest scene in all of English literature is the one in which he pops the question to Elizabeth. He gave a lengthy speech outlining his reasons for wanting to wed her. First and foremost, he intended to marry in order to serve as an example for his parishioners. He desired for others to get married. In addition, he believed that being married would bring him happiness, and lastly, he was following Lady Catherine's advice in getting married. He also brought up the issue of the lengthy Bourn Estate. This was an extremely formal and stupid proposal. He had no idea how to ask a woman to marry him. Elizabeth was aware that Collins was an idiot and couldn't compete with her. She turned him

down as a result. Mr. Bennet expressed his disapproval of Elizabeth and Collins' match in no uncertain terms. His goal was to keep the wise Elizabeth from getting married to the dumb Collins. Collins eventually married Charlotte Lucas after finding her to be a suitable match.

He was always submissive to the wealthy Lady Catherine, who treated him like a servant. He was delighted to hear any counsel that lady Catherine would have to offer. She suggested, for instance, that he wed a productive, energetic person who was "brought up high." She was implying that he was uninterested and that he was not in love. Collins lacked the intelligence to comprehend this. Collins was egotistical and heartless at times. He went to the Bennets' home in an attempt to win a girl over for marriage. Everything in the Bennets' home was something he admired. He spoke highly of the drawing room's furnishings. He made an attempt to get along with Jane, but he was unsuccessful. Elizabeth turned down his proposal when he made it.

He was deeply offended by this and later expressed his fury. When he wrote to the Bennet family over Lydia's elopement, he let out his frustrations. He expressed his happiness at Elizabeth's rejection, saying he would have contributed to Lydia's shameful elopement if she hadn't rejected him. Despite being a Christian priest, he was unwilling to extend forgiveness to anyone. He knew that Lydia and Wickham had paid the Bennets a visit following their marriage. The Bennets should not have let Lydia into their house, he wrote to them afterwards. Collins was quite cruel. When Elizabeth rejected him, he acted cruelly against her. His pride was hurt, and he was upset with her. He was able to transfer his affection for Charlotte with ease. She accepted him, which made him happy. For him, love was not even a question.