Manonmaniam Sundaranar University

DIRECTORATE OF DISTANCE AND CONTINUING EDUCATION

TIRUNELVELI - 627 012, TAMILNADU

B.A. ENGLISH (FOURTH SEMESTER)

British Literature - II

(From the Academic Year 2024 - 2025 onwards)

Prepared by

Dr. U. Kethrapal

Assistant Professor, Department of English,

St. John's College, Palayamkottai - 627 002

Most student friendly University-Strive to Study and Learn to Excel

for More Information Visit : http://www.msuniv.ac.in

BRITISH LITERATURE II

UNIT I

Alfred Tennyson- Tithonus

Robert Browning- My Last Duchess

Christina Rossetti- The Goblin Market

T. S. Eliot - The Wasteland (1 – 144 Lines)

W. H. Auden – The Unknown Citizen

Philip Larkin - The Whitsun Weddings

UNIT II

G. K. Chesterton - Piece of Chalk

Charles Lamb - Dream Children

Joseph Addison -Sir Roger at Church, Sir Roger in London

William Hazlitt - Indian Jugglers

UNIT III

G.B. Shaw – Arms and the Man

John Osborne - Look Back in Anger

UNIT IV

Jane Austen - Persuasion

Charlotte Brontë - Jane Eyre

UNIT V

Arthur Conan Doyle – Hound of Baskervilles

Agatha Christie (Graphic Novel) – Murder on the Orient Express

Text Books

1. Renard, Virginie. The Great War and Postmodern Memory: The First World Warin Late 20th -Century British Fiction (1985-2000). Peter Lang AG, Internationaler Verlag Der Wissenschaften, 2013.

2. David Green - Winged Words – Mac Millan

UNIT I

TITHONUS - ALFRED, LORD TENNYSON

About the Author:

Alfred, Lord Tennyson was born on August 6, 1809, in Somersby, Lincolnshire, England. He is a famous Victorian author. Tennyson, the fourth of twelve children, was good at writing from a very young age. He wrote a 6,000-line epic song when he was twelve years old. His father, the Reverend George Tennyson, taught his kids both old and new languages. By the 1820s, though, Tennyson's father was having more and more mental problems, which were made worse by his drinking. One of Tennyson's brothers got into a fight with his father that turned physical, another brother ended up in a mental hospital, and a third brother started using opiates.

Tennyson ran away from home in 1827 to go to Trinity College, Cambridge. He and his brother Charles put out Poems by Two Brothers that same year. The poems in the book were mostly silly childish things, but they caught the eye of the "Apostles," an undergrad literary club run by Arthur Henry Hallam. Tennyson, who was very shy, found friendship and faith in himself as a poet in the "Apostles." This led to Hallam and Tennyson becoming very close friends. In 1830 and 1832, they went on tours of Europe together. The young poet was deeply moved by Hallam's sudden death in 1833. "In Memoriam," Tennyson's long poem of grief, and many of his other works are tributes to Hallam.

Poems, Chiefly Lyrical was Tennyson's first book. In 1832, he released Poems, which was just Poems. Some reviewers called these books "affected" and "obscure," which hurt Tennyson so much that he didn't write another book for nine years. He asked Emily Sellwood to marry him in 1836. That same year, Sellwood lost his inheritance on a bad bet, so his family called off the wedding. But in 1842, Tennyson's Poems in Two Volumes was a huge hit with both critics and readers. When "In Memoriam" came out in 1850, it made Tennyson one of the most famous writers in Britain. He was chosen to take over as poet laureate from William Wordsworth. He married Emily Sellwood that same year. He had a son named Lionel and a boy named Hallam.

Tennyson was the most famous author of the Victorian era by the time he was 41 years old (1918). He could buy a house in the country and write in peace with the money he made from his poems, which sometimes amounted to over ten thousand pounds a year. His

looks—he was big, had a beard, and always wore a coat and a wide-brimmed hat—made him more famous. He read his poems out loud with a deep voice, which Dylan Thomas later did too. Tennyson put out the first lines in "Idylls of the Kings" in 1859. They sold over 10,000 copies in just one month. He took a peerage in 1884 and changed his name to Alfred, Lord Tennyson.

He was laid to rest in Westminster Abbey after his death on October 6, 1892.

About the Poem:

Alfred, Lord Tennyson's "Tithonus" is a dramatic monologue in which a single person tells the whole story. Because the rhyme scheme and metre aren't uniform, the piece is written in blank verse, also known as free verse.

In 1833, "Tithonus" was written for the first time under the name "Tithon." Many people didn't see it until 1859, when it was released under its full name. Even though it's not one of Tennyson's most famous or well-known works, "Tithonus" is typical of his style and a great example of how he could add to myths and tales that already existed.

Edgar Allan Poe's poem "Tithonus" is about a man named Tithonus who is cursed to live forever but keeps getting older.

At the start of the poem, Tithonus, the speaker, wants the trees to make him as sad as they naturally do. In contrast to everything else in the world, he can't die. He can't go back to earth and change into something new like they can. The hours of his life that will never end are slowly taking over him. He is stuck in the "East" with Eos, the woman he used to love, who is making him so sad.

The speaker says that he is no longer a man but just a shadow that has to look at his beloved's face every morning, which never ages. In the next few lines, he quickly talks about how he became this way. He talks about how he asked Eos to make him ageless, and she gave it to him without thinking about how young he was. He will never get to the "goal of ordinance" or death, which is what other men do. Now it's clear to him what he did wrong.

For the rest of his life, Tithonus has to watch the sunrise and see Eos' chariot take her up into the sky, where he used to love her. He asks her every day to return what she gave him, but she never does. He is afraid that she won't be able to take back something she said.

The speaker of the song then talks about an old lover he used to have and the simple times they spent together. He should have had this kind of life. As they lay there together, they touched lips and eyebrows without acting or feeling the pull of death.

At the end of the song, the speaker begs Eos to free him from the East, where he is stuck, and let him die. He could join the other guys in the grave if he wanted to, and she could always look down at his grave.

About the Myth

Tithonus is a figure in Greek mythology. He is the son of Laomedon, the King of Troy. The river Scamander gave birth to his mother. Aurora, who was Eos or Aurora, fell in love with Tithonus in the story. They had two kids together.

After this, Eos asks Zeus to give Tithonus endless life so that she can be with her lover forever. Zeus agreed with this idea, but Eos hadn't been clear enough. Tothonus was to live forever, but he was also to keep getting older. He wouldn't stay young like Eos would. Tithonus lived a very long time and kept getting older. He never reached the point where he would die.

Tennyson's version of this story says that Eos, not Zeus, gives people the power to live forever.

Analysis

At the start of the poem, Tithonus, the speaker who is the poet's son and a King of Troy, complains about living forever as he walks through the woods.

He can see the "woods decay" all around him. He says the phrase twice to make it clear that he doesn't understand this easy act of life ending and death beginning. When the trees die, they "fall," and a "vapour" or mist covers the ground. This vapour is a part of the process of rebirth, which all living things go through. "The vapours weep their fuel to the ground," and then the men come along and work the field and everything in it. Except for Tithonus, everything that lives on earth goes through this process.

Tithonus is the only person in the world. He feels alone because he is eternal, and he hates it. Many people in the world have wished they could live forever. Tithonus was no different, and the speaker will tell the story of how he came to hate his own endless life throughout the poem.

He is “consumed” by the fact that he will live forever and is “slowly” dying in his own arms. Since no one else is there to comfort him or understand what he’s going through, he has to find peace in himself. He then says that he is a “white-haired shadow” who is moving around the world in his dream. He has been everywhere and seen everything. He is stuck in the East with Eos at the “end of the world.” The speaker has seen every beautiful thing the world has to offer and is now sad and alone.

In the second line of this poem, the speaker talks about how he got to be this bad. “Thy” picked him to live forever because he was “So glorious in his beauty.” Now he is just a “grey shadow.” Based on the above summary of the original story, it is clear that the word “thy” in this poem refers to Eos or Aurora, who represents dawn as a person. When she fell in love with Tithonus, he begged her, “Give me immortality,” just like any weak person would.

This version of the story says that Eos gave Tithonus’ wish, just like a “rich man” would who doesn’t have to worry about their own health. To be forever was not what Tithonus was hoping for, though. He was given endless life by Eos, but not eternal youth. Tithonus has been getting older like any other man since he was made eternal. At this point in the story, the “Hours” have “cleaned up” and “wasted” him so much that he is nothing like the person he used to be.

It was impossible for time to force him to die, but it did keep him getting older. Eos is the one who makes Tithonus “dwell in the presence of immortal youth” while he is “in ashes.” His age that never ends is made worse by the fact that Eos has never aged.

Over the next few lines of the poem, the speaker begs Eos to “take back thy gift.” He wants to show her that he would be better off dead right now. As she hears his plea, tears are running down her “tremulous eyes.” He tells her that no-one would “desire” to be so different from other people and that no one would want to hide from death if they knew how miserable this was. He now knows how important the cycle of life is, as shown in the first stanza. He will never make the same mistake again.

As the third line goes on, the speaker looks up at the sky just before the sun rises and Eos comes. The sky looks like the “dark world” where all people lived before they were born. At this point, Tithonus thinks he will never be able to figure out what it means.

He talks about what Eos looks like as she rises above the horizon in the next few lines. She has “pure brows and shoulders” that he can see. Her cheeks turn red, and she looks into

his eyes. She then shakes off the “darkness from their...manes” with her team of horses, “the wild team. Which love thee.” They charge forward and lift Eos into the air.

At the end of this part of the poem, the speaker says that whenever he makes his new request to her—that she give him back his immortality—she “Departest.” He is miserable and can’t even get a yes or no answer from the god who used to love him.

During the fourth line, he asks Eos if she will ever answer him, even if it is through tears. The Gods can’t remember their gifts, he knows this because he would know it if he saw her crying. The person speaking is scared that Eos can’t take back what she gave.

In the next lines of the poem, the speaker thinks back to the better times in his life, when he laid down next to another lover “with...another heart.” After thinking about better times in his life before he met Eos, he feels better. He might have had a better, fuller life if this had been the path he had taken, he thinks. He can remember how this lover’s hair curled in the sun and how her “outline” was pressed up against the light. At that point, he was the most active. As he lay with her, Tithonus could feel his “blood glow with glow.” They pressed their lips, foreheads, and eyes together and kissed each other warmly.

While the city of Troy, or Ilion, was being built, Tithonus dreams of a better time when an unknown lover whispered, “That strange song I heard Apollo sing.” These thoughts about a past life are mixed up with his thoughts about Eos. He can’t even see this ex-lover without her being there as the light behind the lover’s body.

Tithonus asks Eos not to hold him “in thine East,” where the sun always rises, in the last line of the song. They can’t mix because of their “nature.” They may both be eternal, but his face and body are not the same as they used to be. Tithonus doesn’t love Eos as much as he used to. He says that her light makes his feet feel like they are in a cold bath. He feels this every morning as the sun comes up and goes down. “Steam” rises from the fields around him.

He begs her to “Free” him and let him go back to the “ground.” He really wants her to let go, but she will still be able to “renew” her beauty every morning and see his grave in the ground. When he dies, “earth in earth forget these empty courts,” which means that the days he has been living will be forgotten.

MY LAST DUCHESS - ROBERT BROWNING

About the Author:

Robert Browning was born on May 7, 1812. His dad worked as a clerk at the Bank of England in London. Browning didn't go to school very often. But his dad taught him Latin and Greek. In 1828, he went to the University of London for half a session and then quit. In 1834, he went to St. Petersburg with George de Benkhausen, who was the Russian consul general.

He took two short trips to Italy in 1838 and 1844. Besides these trips, Browning lived in London with his family until 1846. He wrote most of his plays and the early long works Paracelsus, Pauline, and Sordello during this time. They came out in 1835, 1833, and 1840, respectively. A lot of people liked his poem "Pauline and Paracelsus." But Sordello was turned down by everyone because it used language that was hard to understand.

Charles Macready, a friend and actor, told him he should write a play. A lot of his time and energy went into writing verse dramas, and he had already written Strafford in verse, which came out in 1837. He wrote seven plays in verse between 1841 and 1846. Some of them are Pippa Passes, Luria, and A Blot in the Scutcheon. Besides Strafford, all of his other books were released at no cost to him or his family. Even though Browning liked writing plays, his plays were not praised when they were put on. He saw for himself that there was more action in character than action in character.

In 1845, the first part of Browning's life came to an end. He fell in love with Elizabeth Barrett that same year. Because Elizabeth's father was crazy about Robert Browning, Elizabeth and him got married in secret in September 1846. After a week, they went to Pisa to get Elizabeth better.

After getting married, they lived in Florence, Italy, but they took trips to England and France during the summer. When their son Robert was born in 1849, they didn't have much money. Keyon, Elizabeth Browning's cousin, gave them a yearly allowance of £100. He left them £11,000 when he died in 1856.

He wrote less poems after he got married than before. In 1849, he put out a collection, and in 1850, he put out Christmas Eve and Easter Day. He looked at different views on Christianity in these works, which began after the death of his mother in 1849. In 1852, he wrote an introduction to some fake letters that Shelley sent. Browning only wrote this one piece of writing.

Men and Women, a collection of dramatic and lyrical songs, came out in 1855. It had poems like “Love among the Ruins,” “Memorabilia,” and “A Toccata Galuppi’s.” “How It Strikes a Contemporary,” “Fra Lippo Lippi,” and “Bishop Blougram’s Apology” are some of the monologues that are in it. “By the Fireside” and “One Word More” are two songs that are also in it. He broke his rules in these works by writing about himself and his love for his wife. Men and Women was a collection that sold very well, even though it didn’t get good reviews. He didn’t write many things in the years that followed. Elizabeth Barratt passed away on June 29, 1861. That same year, Browning went back to London with his young son.

As soon as he got to London, he got his wife’s Last Poems ready to be published. At first, he tried to stay away from people, but over time, he started mixing with other people. There was another collection of his poems that came out in 1863, but Pauline was left out. He wrote “Caliban upon Setebos,” “Mr. Sludge, “The Medium,” “Rabbi Ben Ezra,” and “Abt Vogler,” which were all released in 1864 in his book Dramatis Persona. There are two versions of this book, which shows how much people admire and respect Robert Browning.

The most famous work by Browning, The Ring and the Book, came out between 1868 and 1869. The book was based on a true story about a murder trial that happened in Rome in 1698. Because of this book, he became one of the most important writers of his time. Everyone in London wanted to be with him for the rest of his life. With his friends, he went to France, Switzerland, and Scotland. In 1878, he finally settled down in Italy.

He wrote a lot of famous and important long narrative and dramatic poems during this time. Some of the most well-known are Prince Hohenstein-Schwangau (1871), Red Cotton Night-Cap Country (1873), and two sets of Dramatic Idylls in 1879 and 1880. He also wrote poems about ancient works, like Aristophanes’ Apology and Balaustine’s Adventure. He also put out a poem in honour of his friend Anne Egerton-Smith. He also wrote a book called Parleying with Certain People of Importance in Their Day, which came out in 1887. His writing in this piece talked about the ideas and books that had been important to him since he was young. Browning got a very bad cold while he was in Venice in 1889. He passed away on December 12, 1889.

Introduction of the Poem:

Robert Browning wrote a lot of poetry. Sometimes it was very different from the poetry of his famous wife, Elizabeth Barrett Browning, who was a more gentle poet. His dramatic

speech “My Last Duchess,” which paints a dark and brave picture of a controlling man, is a great example.

The poem is very sexist, which is very different from Browning himself, who wrote sweet love poems to his own wife Elizabeth while writing about men like the duke who controlled and barely loved their wives.

John Keats called Browning’s behaviour “negative capability.” This is the ability of an artist to become lost in his figures and not show any of his own personality, political views, or philosophical ideas.

“My Last Duchess” takes place in the 1600s, even though it was written in 1842. Even so, it says a lot about how women were treated in Victorian times, when the Brownings lived. In order to criticise the oppressive, male-dominated society of his time, Browning often created evil figures who were the exact opposite of what he believed.

Analysis

“My Last Duchess” is a dramatic monologue presented in a single stanza. It is compiled predominantly of iambic pentameter and contains a lot of enjambments (sentences that don’t end at the end of the lines). As a result, the Duke’s speech seems always flowing, never inviting a space for any response; he is the one in complete charge.

Additionally, Browning uses heroic couplet as a rhyming scheme, yet the real hero of the poem is silenced. Similarly, the title and the Duchess’ “spot of joy” seem to be the only places where the Duchess is entitled to some power.

The predominant theme of “My Last Duchess” is the speaker’s obsession with control. The Duke exhibits an arrogance rooted in an audacious sense of male superiority. He is stuck on himself—full of narcissism and misogyny.

As suggested by the character heading at the beginning of the speech, the speaker’s name is Ferrara. Most scholars agree that Browning derived his character from a 16th-century Duke of the same title: Alfonso II d’Este, a renowned patron of the arts who was also rumored to have poisoned his first wife.

Being of a higher society, the speaker automatically possesses a large amount of authority and power. This is reinforced by the structure of the poem itself—in the monologue,

with no response from the courtier, let alone the Duchess, the Duke is allowed to present himself and the story in whichever way suits him best.

His need for control, along with his jealousy, are also perceptible when the Duke decides to uncover the painting for the courtier. By being the only one with the power to reveal his wife's portrait, constantly hidden behind a curtain, the Duke obtained the final and absolute power over his wife.

It is also interesting to note that the Duke chose a holy member of the church as part of his plan to capture and control his wife's image. On one hand, it is a twisted plan, coupling evil and holy together. And on the other hand, one could also speculate that someone as committed to God as a friar would be the smallest temptation for the Duchess' smiles and thus Duke's jealousy.

It has become clear that the Duke didn't like his wife to smile at anyone else but him and required her to elevate him above everyone else. As a result, he "gave commands; / Then all smiles stopped together." The Duke couldn't bear not being the only one for Duchess' smiles, and thus, presumably, had her killed.

Finally, at the end of the monologue, there is a reference to another of the Duke's acquisitions—Neptune taming a sea-horse—which he points out is a rarity, cast in bronze specifically for him. As it is rarely random for elements like this to be without significance, we can draw a metaphor between the portrait and the statue. Just like the sea-horse, the Duchess was a rarity to the Duke, and just like with the statue, he desired to "tame" her and have her all for himself.

THE GOBLIN MARKET - CHRISTINA ROSSETTI

About the Author:

Christina Rossetti was one of the most important women writers of the 1800s. Her sharp love poems, lively ballads, and nursery rhymes are still remembered today. Most people today know her for writing the Christmas song "In the Bleak Midwinter."

Rossetti was born in London in 1830 into a family of artists, teachers, and writers who were all very bright. Her father was an Italian artist and revolutionary who had to leave his home country. Her brothers, William and Dante Gabriel Rossetti, were among the founders of the art movement known as the Pre-Raphaelite Brotherhood. The first book of poems Christina

wrote was printed by her grandfather when she was 12 years old. Under the name Ellen Alleyn, she sent poems to the Pre-Raphaelite magazine The Germ when she was 19 years old.

The women in her family were devout High Church Anglicans, and Christina had a nervous breakdown as a girl that was called "religious mania" at the time. Rossetti had several partners, but she turned them all down because they didn't share her strong religious beliefs. She put out her first full book of poems, Goblin Market and Other Poems, in 1862, when she was 32 years old. A sensual fairy tale, Goblin Market is a heady story about sexuality that is pushed down and friendship. Rossetti worked as a volunteer for ten years at St. Mary Magdalene's penitentiary in Highgate, which houses prostitutes and single moms. This showed how much she cared about female friendship.

Rossetti's work is mostly about religion, but she never preaches. Instead, she looks at the conflicts between human emotions and divine love. Graves Disease got worse for Rossetti as she got older, and the loss of beauty was a recurring theme: "Youth gone and beauty gone, what doth remain? / The longing of a heart pent up forlorn" (Youth Gone, And Beauty Gone). In 1894, she passed away.

About the Poem:

One of Christina Rossetti's best-known and most-studied works is "Goblin Market." Different people have different ideas about what this poem means, which makes it interesting.

It's hard to say whether the poem is poetry or prose because it almost reads like fiction without the rhyme scheme and use of stanzas. The rhythm of rhyming is present throughout. It's used all over the place, but it gives the poem a lovely, almost nursery rhyme-like character.

Christina Rossetti's "Goblin Market" is a story about two sisters, Laura and Lizzie, and their experiences with goblin merchants.

In the opening lines of "Goblin Market," the author talks about the goblin men's calls and cries as they try to get people to buy their fruits. As wonderful as these fruits are, Lizzie, the smarter sister, knows they should stay away from them. Laura doesn't listen, though, and pays for one fruit with a lock of her hair. Laura becomes hooked on the taste as soon as she eats it.

She wants more, but the goblin won't give it to her. Without the food, Laura would be happy. Lizzie is a lot stronger than Laura, and she finds a way to make Laura look and feel like

she did when she was younger. These last lines often compare Lizzie's willingness to give up things for others to Christ. At the end of the song, the author tells the readers that both sisters got married and had children. The Goblin Market taught them a lesson.

Analysis

Christina Rossetti's most well-known song is "Goblin Market." Goblins sell fruit in the first line of the poem. Goblins are usually bad monsters that tempt people to do bad things. In the second line, sisters Laura and Lizzie hear the cries of goblins. Lizzie tells Laura that they shouldn't look, but Laura doesn't listen. But Lizzie sticks a finger in each ear, maybe to block out her sister's calls as well as the goblins' sounds. It is important to note that Lizzie refused to let herself be sexually dominated. On the other hand, Laura lets herself be filled with sound and sight. Laura "lingers," while Lizzie runs away.

In each stanza, the goblins offer Laura their fruit straight, but she says she doesn't have any money. What do the goblins say? A golden lock of her hair will do as payment. Laura gives in, and she eats the fruit over and over again. Lizzie warns Laura about her sister's return by telling her about Jeanie and how she had pined away after eating the monster fruit. Laura talks about how her eating hasn't changed who she is.

After that comes a beautiful verse that shows how the sisters are one, but the next day it's clear that their paths are going in different directions. Laura really wants more of the monster fruit but can't get it. Lizzie is happy in her life. The goblins' cries can now only be heard by Lizzie. Laura suffers every day, her health getting worse and her work not getting done.

In her sadness over Laura, Lizzie wants to buy the fruit for her, but she thinks of what happened to Jeanie. But because Laura said no, she has to make the hard choice. She meets some monsters who want her to eat with them instead of just buying things. She refuses, which makes them angry. They hit her and curse at her while pushing the fruit against her mouth. Finally, the goblins break up because Lizzie's fight has worn them out.

When Laura gets back, Lizzie begs her to suck the goblin juices out of her mouth. Laura, on the other hand, says that these leftover juices taste like wormwood. Lizzie watches over Laura as she falls into a deep sleep. As soon as she wakes up, she no longer wants the goblin fruit.

At the end of the poem, it is said that Laura and Lizzie told this story of the goblins and the love between sisters to their own children to show them that "there is no friend like a sister" to help them through life. It's funny that the same book that has "Goblin Market" also has two songs called "Sister Maude" and "Noble Sisters" that talk about and criticise a sister's betrayal.

THE WASTELAND (1 – 144 LINES) - T. S. ELIOT

About the Author:

Thomas Stearns Eliot Born in St. Louis, Missouri, in 1888, Eliot came from a family with roots in New England. He died in 1965. He went to Harvard for school and then did graduate work in philosophy at Harvard, the Sorbonne, and Merton College, Oxford. He moved to England and worked as a schoolteacher and a bank clerk for a while. Eventually, he became a literary editor for Faber & Faber and later became the head of the company. He started the exclusive and important literary magazine Criterion and was its editor for seventeen years, from 1922 to 1939. Eliot became a British citizen in 1927 and joined the Anglican Church around the same time.

In the 20th century, Eliot was one of the bravest poets who tried new things. He has never given in to pressure from the public or from language itself. He has stuck to his view that poetry should try to show how complicated modern society is through language, even if that means writing difficult poetry. Even though it was hard for him, he had a huge impact on current poetic language. From Prufrock (1917) to the Four Quartets (1943), Eliot's writing shows how he changed as a Christian writer. His early work, especially The Waste Land (1922), is mostly negative and expresses the horror that makes him want to find a better world. This better world is more clear in Ash Wednesday (1930) and the Four Quartets, but Eliot has always been careful not to become a "religious poet." poetry as a sacred force, and they often put it down. His plays Murder in the Cathedral (1935) and The Family Reunion (1939), on the other hand, are more openly Christian apologies. Eliot supports traditionalism in faith, society, and literature in his essays, especially the later ones. This seems to go against what he did as a poet, who was a pioneer. But while the Eliot of Notes towards the Definition of Culture (1948) is older than the poet of The Waste Land, it is important to remember that for Eliot tradition is a live thing that includes both the past and the present and is always interacting with each other. Eliot's plays "Murder in the Cathedral" (1935), "The Family Reunion" (1939), "The Cocktail Party" (1949), "The Confidential Clerk" (1954), and "The Elder Statesman" (1959) were all collected into one book in 1962. On January 4, 1965, T.S. Eliot passed away.

About the Poem

It is thought that T.S. Eliot's "The Waste Land" is the most important poem written in the 20th century. At first, it was in the magazine The Dial. After winning the poem award for the year at that magazine, it was turned into a book in 1922. Soon after it came out, the poem was analysed in great detail by many critics, who had mixed feelings about it. Some critics called it a masterpiece that spoke for an age of lost souls, while others said it was too vague and should not have been published.

Cleanth Brooks calls The Waste Land a "modern epic that has been sped up." The poem really shows how people lived in London after the First World War. Eliot paints a very clear picture of the terrible things that happened during the First World War. The Waste Land is made up of 433 lines that are split into five parts. The song is very hard to understand because it has a lot of complicated ideas. Still, because of how important the idea is and how well the writing is done, it is one of the most important works of modern literature.

The Waste Land to connect the present with the past. With the help of allusions, symbols, quotes, and phrases, he has used different stories and legends. In fact, the poem is a mix of different types of writing styles, such as story, dramatic, lyric, and allusive. Through the main character of the poem, Tiresias, Eliot talks about how he feels about current people. He is a kind of all-knowing general person who is both in the present and the past. He watches everything that happens in the poem.

The Waste Land is a place where people live who are spiritually dying and falling apart. The first line of the poem paints a picture of the world after World War I. This picture shows how frustrated and broken modern society is.

Detailed Summary

Section I: "The Burial of the Dead"

"The Waste Land" starts with a Latin and Greek passage from Petronius Arbiter's Satyricon that reads: "Once I saw the Cumean Sibyl hanging in a jar with my own eyes, and when the boys asked her, "Sibyl, what do you want?'..." she replied, "I want to die." After the quote, there is a dedication to Ezra Pound, who was Eliot's coworker and friend and had a big impact on the final version of the poem.

The real poem starts with an account of the seasons. April turns out to be the "cruellest" month because it goes over a barren land that winter is much nicer to. Eliot moves from this general mention of time and nature to what sound like more specific memories: a rain shower by the Starnbergersee; a lake outside of Munich; coffee in the Hofgarten of that city; sliding with a cousin as a child.

The second stanza goes back to the mood of the first few lines by talking about a land of "stony rubbish" that is dry, lifeless, and sterile—the literal "waste land" of the poem's title. Bible passages from Ezekiel 2.1 and Ecclesiastes 12.5 are used by Eliot to create a conversation between the narrator, who is called the "son of man," and a greater power. For the first person, all he can find are dry stones, dead trees, and "a heap of broken images." He is desperately looking for "roots that clutch" and "branch that grow." This is a deserted plane that doesn't give any shade from the sun and doesn't have any water on it.

All of a sudden, Eliot changes to German and quotes straight from Tristan und Isolde by Richard Wagner. "Fresh blows the wind / To the homeland / My Irish child / Where do you wait?" is what the passage says in English. Isolde, who is on her way to Ireland in Wagner's opera, hears a sailor singing this song. It makes her think of love that has been promised and a future full of prospects. Once this sidetrack is over, Eliot gives the reader a short speech, this time from the "hyacinth girl." This girl, who might have been one of the narrator's (or Eliot's) first loves, talks about how the narrator gave her hyacinths a year ago. In a different personal account, the narrator talks about coming back late from a hyacinth garden and feeling empty. This is different from the more poetic descriptions of the waste land, the seasons, and spiritual connotations that came before it. When he saw the girl he loved, he "knew nothing." That is, he saw only "silence" when he saw love, beauty, and "the heart of light." Now Eliot quotes Wagner again with the line "Oed' und leer das Meer," which means "the sea is lonely and empty." A watchman tells Tristan, who is dying, that Isolde's ship can't be seen on the horizon. This line is also taken from Tristan und Isolde.

After this, Eliot quickly shifts to a more everyday style by introducing Madame Sosostris, a "famous clairvoyante" that is mentioned in Crome Yellow by Aldous Huxley. People all over Europe know this psychic for how good she is at reading Tarot cards. The person telling the story remembers meeting her when she had "a bad cold." They met, and she showed him the card of the drowned Phoenician Sailor. "Here is your card," she said. Next is "Belladonna, the Lady of the Rocks." After that are "the man with three staves," "the Wheel,"

and “the merchant with one eye.” It’s important to note that only the man with three staves and the wheel are real Tarot cards. Belladonna is often linked to da Vinci’s “Madonna of the Rocks,” and the one-eyed trader is thought up by Eliot.

Finally, Sosostris finds a blank card that shows something the one-eyed trader is carrying on his back, but she is “not allowed to see.” She also can’t find the Hanged Man among the cards she shows, which leads her to believe that the narrator should “fear death by water.” Another thing Sosostris sees is a large group of people “walking around in a ring.” As her meeting with the narrator comes to an end, she quickly tells him to tell Mrs. Equitone that Sosostris will bring the horoscope herself if he sees her.

The last line of the first part of “The Waste Land” starts with a description of a “Unreal City,” which sounds like Baudelaire’s “fourmillante cite.” In this city, a crowd of people—maybe the same crowd Sosostris saw—flows over London Bridge while a “brown fog” hangs over everything like a winter cloud. While writing about this dreamlike scene, Eliot uses Dante twice: “I had not thought death had undone so many” (from Canto 3 of the Inferno) and “Sighs, short and infrequent, were exhaled” (from Canto 4). The first quote is about the place right outside the Gates of Hell. The second quote is about Limbo, which is the first circle of Hell.

The people who live in London today seem to remind Eliot of the people who were never baptised and now live in Limbo in Dante’s famous vision. These people are sent to the Gates of Hell and can’t be blamed or praised. Each member of the crowd keeps his eyes on his feet; the mass of men flow up a hill and down King William Street, in the financial district of London, winding up beside the Church of Saint Mary Woolnoth. The reporter sees a man named Stetson that he knows. They seem to have fought together in a war because he calls out to him. Logic would suggest World War I, but the narrator refers to Mylae, a battle that took place during the First Punic War. He then asks Stetson whether the corpse he planted last year in his garden has begun to sprout. Finally, Eliot quotes Webster and Baudelaire, back to back, ending the address to Stetson in French: “hypocrite lecteur! – mon semblable, – mon frère!”

Section II: “A Game of Chess”

As the second part of “The Waste Land” starts, a woman is shown sitting on a beautiful chair that looks “like a burnished throne.” This is a reference to Antony and Cleopatra’s Cleopatra. She lives in a beautiful living room with coffered ceilings and lots of fancy decorations. It’s clear that the setting is very fancy. Who is the woman? It could be Eliot’s wife Vivienne, a stand-in for all upper-class people, or just an unnamed character passing the time

in a country lit by candles. “Vials of ivory and coloured glass,” “the glitter of [...] jewels,” and “satin cases poured forth in profusion” are some of the things that Eliot talks about. The woman and the room are both dressed very nicely, maybe even too nicely.

The rape of Philomela is shown in one of the works in the room. The scene is from Ovid’s Metamorphoses. The first story says that King Tereus’s wife tells him to bring her sister Philomela to her. When Tereus meets Philomela, he falls deeply and completely in love with her. He must conquer her no matter what. She is raped in the woods, which is what Eliot calls the “sylvan scene.” He steals away with her and does it. He then ties her up and cuts off her tongue so she can’t tell anyone what happened. He goes back to his wife, but Philomela is able to make on a loom what has happened to her. She gives the loom to her sister, who gets Philomela back, kills Tereus’s son, and serves his body to the king. When Tereus finds out that his son was served for dinner, he gets very angry. He chases Philomela and his wife out of the house and turns them all into birds. Philomela, who can’t speak, turns into a sparrow.

There are then bits of conversation. It makes sense that the woman in the room is talking to the person telling the story. She tells him that her jitters are bad and wants him to stay with her. He tells her, “I think we are in rats’ alley/Where the dead men lost their bones,” when she asks him what he is thinking. After a few more quick questions, the woman wants to know if the narrator knows “nothing.” She then asks what she should do now and what they should do tomorrow. The narrator gives a routine answer: “The hot water at ten. If it rains, a closed car at four. And we’ll play chess while pressing our eyes shut and waiting for someone to knock on the door.”

The repeated phrase “HURRY UP PLEASE IT’S TIME” comes from the last stanza of the part, which is about two Cockney women talking in a pub right before it closes. The person being talked about is Lil, whose husband Albert was just released from the army after the war. He gave Lil money to get new teeth, but she wasn’t sure. “You should be ashamed to look so old,” he told her. “I can’t help it,” she said with a long face. Lil is taking pills, her marriage isn’t happy, and she doesn’t have any kids. The conversation gets more broken up, and the announcements of the end time happen more often. Finally, the stanza turns into a quote from Hamlet: Ophelia’s last words to Claudius and Gertrude were, “Good night, sweet ladies. Good night, good night.”

Section III: "The Fire Sermon"

Eliot starts this part with a picture of a river with the wind blowing quietly above it. Eliot quotes from Spenser's "Prothalamion": "Sweet Thames, run softly, till I end my song." We are on the banks of the Thames. They have left, along with "their friends, the loitering heirs of city directors" from Spenser's song. The river is now empty. By talking about what isn't in the river, Eliot brings up images that make us think of modern life, like "empty bottles, sandwich papers, silk handkerchiefs, cardboard boxes, cigarette ends." To put it another way, the Thames has turned into a kind of still sheet, empty of both trash and life. As the narrator remembers, the author rested and wrote "The Waste Land" while sitting by "the waters of Leman," which is French for Lake Geneva. His tears remind us of Psalm 137, in which the Israelites who have been sent to Babylon cry by the river as they think of Jerusalem.

All of a sudden, the modern world's death-life shows itself. A "cold blast" is heard, bones are shook, and a rat moves "through the vegetation/Dragging its slimy belly on the bank." Rats show up several times in "The Waste Land," and every time they do, they bring with them the fear of death and decay in cities. Unlike the deaths of Christ, Osiris, and other male gods, these rats' deaths don't bring about life. At this point, the narrator takes on the part of the Fisher King by "fishing in the dull canal." This is a reference to From Ritual to Romance by Jessie L. Weston, which tells the story of the Grail. Significant to the whole of "The Waste Land," this study says that the Fisher King, who is named after fish because they are seen as Christian fertility figures, gets sick or can't have children. Because of this, his land starts to die; something like a drought happens, and what used to be a fruitful country turns into a desert. For the king and his land's sake, only the Holy Grail can break the spell. An often-added detail to this story is that the Fisher King's illness is caused by a crime or violation that happened in the past. By association, the rape of a girl could be at the root; this is why Eliot used the story of Philomela in "A Game of Chess."

In Wolfram von Eschenbach's Parzival, a version of the Percival stories, the brother of the Fisher King (Anfortas) tells Parzival, "His name is known as Anfortas, and I will always cry for him." This could be a reference to both the Grail and Parzival. While thinking about the king, my brother's wreck, and my father's death in front of him, Eliot's lines "Musing upon the king my brother's wreck" and "The Tempest," Ferdinand says, "Sitting on a bank, weeping again the King my father's wreck." (North, 11) Eliot has already quoted from The Tempest twice, in "The Burial of the Dead" and "A Game of Chess": "Those are pearls that were his

eyes." Here, he connects Shakespeare's fantastical play with Grail lore, using the image of rough water to do so.

As the helpless Fisher King, Eliot talks about the empty land in front of him. "Naked white bodies lie on the low, damp ground," and bones are spread out "in a little dry crypt, rattled only by the rat's foot, year to year." It sounds like lines 115 and 116 from "A Game of Chess": "I think we are in the rats' alley/Where the dead men have lost their bones." Both stories take place in a place of death and ruin, a kind of modern hell. Eliot then makes a reference to John Day's The Parliament of Bees, a work from the 1600s that tells the story of Actaeon and Diana. Actaeon approaches Diana while she is swimming and, to her surprise, turns into a stag and is killed by his own dogs. In this poem, Diana is Mrs. Porter and Actaeon is "Sweeney," a figure you may know from other Eliot poems. In Eliot's version, springtime is a time of love and fertility, but it is also a time of cruelty, and Sweeney sees the person he likes using "horns and motors." Once more, old myths are brought up to date, remade, and reshaped. At the end of the line is a quote from Verlaine's sonnet "Parsifal," which is about the hero's successful search for the Holy Grail.

After that come four strange lines: "Twit twit twit / Jug jug jug jug jug jug / So rudely forc'd. / Tereu." We remember the onomatopoeia "Jug jug jug" from "A Game of Chess," which said that Philomela's sound was like a sparrow. "Twit twit twit" also sounds like a bird's call. So, we're back to the story of the woman who was raped and got back at the person who did it by saying "So rudely forc'd." So, "Tereu" means Tereus.

The line from "The Burial of the Dead" is used again in "Unreal City," which brings the reader back to present London and to Baudelaire. A Turkish businessman named Mr. Eugenides (likely the one-eyed businessman Madame Sosostris we heard about earlier) asks the narrator to lunch at a hotel and to go on a trip with him to Brighton over the weekend. The next line says that the storyteller is no longer himself or the Fisher King. Instead, he or she is Tiresias, the blind prophet who has been both a man and a woman and is now "throbbing between two lives." A "young man carbuncular," or a young man who has or looks like he has a boil, pays a female writer a visit. The young man is full of lust, just like Tereus, and she is "bored and tired." After they sleep together, he leaves, leaving her to think to herself, "Well, that's over. I'm glad it's over." The turntable is what she plays music on.

It looks like the music takes the storyteller back to the city below. Another quote from The Tempest is “This music crept by me upon the waters.” Eliot then goes on to talk about a busy pub on Lower Thames Street that is full of “fishmen.” This story sets the stage for a different view of the river itself: as a body of “oil and tar” sweating, full of ships and “drifting logs.” In Wagner’s opera Die Gotterdammerung, maidens on the Rhine who have lost their gold sing a sad song called “Weialala leia / Wallala leialala.” Eliot uses this song. In James Anthony Froude’s History of England, there is a brief mention of Queen Elizabeth’s boat ride with her suitor, the Earl of Leicester. This mention includes the rich woman from “A Game of Chess” (“A gilded shell”) and the sounds of the city (“The peal of bells/White towers”).

Finally, one of the “maidens” speaks up and tells her own story of tragedy. “I didn’t like Highbury. Virginia and Kew / Did me” means she was born in Highbury and lost her innocence in Virginia and Kew. She remembers with anger how the man who did it promised “a new start” afterward. But now, the girl “can connect / Nothing with nothing.” At the very end of the stanza, there are references to both St. Augustine’s Confessions and Buddha’s Fire Sermon, specifically to a piece that talks about how dangerous lust is in young people.

Section IV: “Death by Water”

In just eight lines, “Death by Water” describes “Phlebas the Phoenician” lying dead in the sea. It is by far the smallest of the poem’s five parts. Like Madame Sosostris, the “drowned Phoenician” in “The Burial of the Dead,” Phlebas is probably a trader because he talks about “the profit and loss.” His bones are now being picked up by “a current under the sea.”

Analysis

In his modernist poem “The Waste Land,” T.S. Eliot writes about how society is falling apart after World War I and how people are losing hope. The poem is split into several parts in the first 144 lines. Each part is full of references to folklore, religion, literature, and history. This is an outline of the first part:

“The Burial of the Dead”

An excerpt from the Satyricon starts the poem and brings up ideas of death and rebirth. The speaker talks about seeing the “dull roots” of a dead land, which stands for a spiritual and cultural wasteland. Spring, which is usually a sign of rebirth, is shown as a time of “dead” growth, which supports the idea that society is falling apart. It seems like even the natural

cycles don't give people hope because the speaker talks about "April," which is the cruellest month.

The images change to ones of chaos and destruction. The person is described as having scattered memories of a past life. Symbols from mythology and religion are mentioned, such as Tiresias (the blind prophet) and the Holy Grail. These scattered references point to a world that is having a hard time making sense of things.

"A Game of Chess"

This part is about a friendship, which can be seen as a metaphor for how society works as a whole. A couple is having a tense, broken talk that includes sexual tension, disappointment, and doubt. The scene is full of allusions to myths and books, which is typical of Eliot's modernist style of putting past and present side by side. The images are harsh and unsettling. The chess game represents power battles and relationships where people can't talk to each other anymore.

"The Fire Sermon"

This part shows how bad life is in the current world. The fact that Eliot brought up the Buddha's "Fire Sermon" makes me think that the "fires" of lust, greed, and desire are consuming the world. The images of a river and falling apart cities show how civilisation is falling apart. The speaker also brings up the myth of Tiresias, who is a key figure in the poem and sees how people's lives are a mess today, showing how moral and spiritual they are becoming. As the part goes on, it goes from being a metaphor for sexual desire to showing a society where people have lost touch with each other and with any higher purpose. The voice of an outside viewer adds to the overall feeling of being alone.

"Death by Water"

This short part is all about the idea of water destroying things. Drawing on symbols from different cultures, such as sailors who die, Eliot shows water as a force of death. The "death by water" is a metaphor for the end of all life in the wastes and the fall of morals and religion.

In these first lines of The Waste Land, Eliot sets up the theme of a broken world where people deal with loneliness, disappointment, and a lack of purpose. Eliot uses a lot of references

to literature, mythology, and religion to show how modern life is a wasteland with no spiritual life.

THE UNKNOWN CITIZEN - W. H. AUDEN

About the Author:

Have a He was born on February 21, 1907, in York, England. As a child, he moved to Birmingham and went to school at Christ Church, Oxford. In his youth, he liked the writing of Thomas Hardy, Robert Frost, William Blake, Emily Dickinson, Gerard Manley Hopkins, and Old English poems. At Oxford, it was clear that he was a poet ahead of his time, and he became friends for life with two other writers, Stephen Spender and Christopher Isherwood.

Auden's collection of poems, Poems, was privately printed in 1928. But it wasn't until 1930, when a different collection of poems with the same name came out, that Auden became known as the leading voice of a new age.

Since then, Auden has been admired for his unmatched technical skill and his ability to write poems in almost every verse form you can think of. He was also admired for how he used popular culture, current events, and everyday speech in his writing, as well as for how easily he could draw from a huge range of literatures, art forms, social and political theories, and scientific and technical information. Besides being very funny, he often copied the ways that writers like Dickinson, W. B. Yeats, and Henry James wrote. His poetry often tells of a journey or quest, either physically or figuratively, and his travels gave him a lot of material for his verse.

Auden lived in Germany, Iceland, and China, and he fought in the Spanish Civil War. In 1939, he moved to the United States and met his future husband, Chester Kallman. He also became an American citizen. His own views changed a lot between his early years in England, where he was a strong supporter of socialism and Freudian psychoanalysis, and his later years in America, where he became most interested in Christianity and the work of modern Protestant theologians. In addition to writing a lot of essays, Auden was also known for writing plays and music libretti. People generally agree that he was the best English poet of the 20th century, and his work has had a big impact on writers from both sides of the Atlantic.

From 1954 to 1973, W. H. Auden was Chancellor of the Academy of American Poets. He spent most of the second half of his life living in both New York City and Austria. On September 29, 1973, he passed away in Vienna.

About the Poem:

There are several different ways that W.H. Auden's poem "The Unknown Citizen" rhymes. The poem has both well-written rhyming couplets and parts of lines that don't seem to follow a pattern and have different ending rhymes.

In The Unknown Citizen by W.H. Auden, the life of an unknown man is told in the form of a bleak report.

At the start of the song, the speaker says that there has never been a single "complaint" against the citizen in his whole life. He was liked by everyone; in fact, he was more like a "saint" than anything else. The next part of the song talks about how well-known the man was. His friends liked him, he was social enough to be normal, and he worked hard at his job. He had worked for the "Community" all his life. When he went to fight in the "War," he didn't do any work for his company. Now that he's dead, no one will use his work.

Also, the person speaking says that the man read the newspapers enough. He only went to the hospital once and left quickly, "cured," as he should have been. Because he was a "Modern Man," the citizen used all the newest technologies and had the right gadgets.

The speaker ends his story in the last part of the poem. The person was "for" war when the government told him to be and "for" peace when they told him to be. The last few lines make you think about the things you might have been thinking the whole time. Was this person pleased? Was he free? The person thinks these things are "absurd." He says that if the man wasn't happy, the government would have "known" about it.

Analysis

In his poem "The Unknown Citizen," Auden makes fun of modern society, which doesn't have any religion or other ideals. People today are very focused on material things, which makes them sad. Social critics want to change the values of today's society, so they call for a revolution. Auden believes that the people and society are both to blame for the bad things happening in this world. The number JS | 07 | M | 378 stands for the name of the unknown man. We live in an age of numbers, and every problem is looked at by putting together data from different sources. The unknown citizen was found by the Bureau of Statistics to be a man who fit right into the system.

The Unknown Citizen also read newspapers every day, which is how he formed his opinions. While there is peace, the news makes war look like a terrible thing, so he backed the cause of peace. On the eve of war, the same press tells everyone to fight for their country, and our unknown individual did the same. Like many modern men, he can't think for himself and has become a part of society's machinery.

With only a hint of irony, The Unknown Citizen draws some details about the normal man. It is impossible for bureaucracy to care about a person's happiness or any of the other things that make him unique. At the end of the poem, there is a question that makes you think. The question is whether the man was free. The answer is no, though. Because freedom means being able to believe what you want. Unfortunately, it is tough for people to follow their morals in today's world. People who have become parts of society's machinery (newspapers, unions, insurance companies, etc.) can't be happy, especially if they don't have their own identity or morals. In light of this, these two questions are very ironic and sum up what has already been said.

It is clear from this poem that Auden is saying that a man's individuality is lost in a society where he has to live for the "Greater Community." People are reduced to machines that work with different economic and social systems, which manage them without them even realising it. Auden uses a sly irony here by saying that these kinds of duties are what give modern man's life meaning and structure. The "union" at work, social psychology, and "The Press" all make men do silly things that are against their will.

Happiness and success don't go hand in hand in a society that prizes things over people. In fact, the idea of happiness is quickly thrown out as "absurd," because in this kind of world, the only thing that counts is how closely and blindly you can follow its rules.

The idea of uniformity and not being unique that Auden wrote about in the poem is a common one in modern literature and is explored by many contemporary writers.

The Unknown Citizen is written in a clear and simple way, and it doesn't have any of Auden's convoluted references that we often find in his poems. The simplicity, directness, and funny tone of the piece work well to make it appealing. This is an honest and true reflection on a part of modern man's life that he needs to give some real thought to before it's too late.

THE WHITSUN WEDDINGS - PHILIP LARKIN

About the Author:

Philip Arthur Larkin was born in Coventry on August 9, 1922. He was Sydney and Eva Larkin's only son and second child. Between 1922 and 1944, Sydney Larkin was in charge of the city's money. Thirty years his junior, Larkin's sister was named Catherine but went by the name Kitty. Between 1930 and 1940, he went to the City's King Henry VIII School and regularly wrote for the school magazine.

Once he was done with King Henry VIII, he went to St. John's College, Oxford. Even though it was wartime and Larkin failed his army medical because of his bad eyesight, he was able to finish his degree without any problems and graduated with First Class Honours in English in 1943. Kingsley Amis and Bruce Montgomery were his best friends at Oxford.

"Ultimatum," one of his songs, was the first to be printed in a national weekly. It was in the Listener on November 28, 1940. Then, in June 1943, Oxford Poetry (1942-43) had three of his works print. These were "A Stone Church Damaged By A Bomb," "An Introduction to Mythology," and "I Dreamed of an Out-Thrust Arm of Land."

Larkin stayed with his parents for a while after graduating from high school before being hired as a librarian in Wellington, Shropshire, in November 1943. He learnt here to become a professional librarian, but he still wrote and published. A collection of ten of his poems called Poetry from Oxford in Wartime came out in 1945. Later that same year, these poems were included in The North Ship.

Jill and A Girl in Winter, two books, came out in 1946 and 1947, respectively. Larkin got a job as an assistant librarian at the University College of Leicester in 1946. When he was done with his studies, he became an Associate of the Library Association in 1949. He was hired as a sub-librarian at Queen's University, Belfast, in October 1950. In Belfast, he got back into writing poems with a vengeance. In 1951, he had a small collection called XX Poems privately printed in an edition of 100 copies. Also, the Fantasy Press put out a pamphlet with five of his works in 1954. The Marvell Press, which is based in Hessle, which is close to Hull, put out "Toads" and "Poetry of Departures" in Listen. He would put out his next book, The Less Deceived, through the Marvell Press.

It was in October of that year that Larkin's book The Less Deceived came out. He had become Librarian at the University of Hull on March 21, 1955. This book would become the

basis of his status as one of the most important poets of the 20th century. His next collection, The Whitsun Weddings, didn't come out until 1964. It was again a very well received and praised book, and the next year Larkin was given the Queen's Gold Medal for Poetry.

Larkin wrote monthly reviews of jazz albums for the Daily Telegraph from 1961 to 1971. These reviews were collected and released in 1970 as All What Jazz: a record diary 1961–1968 of his work. The Oxford Book of Twentieth Century English Verse, which came out in 1973, was edited by him as well. In 1974, his most recent book, High Windows, came out. It proved that he was one of the best poets in English literary history. His last great work, "Aubade," came out in December 1977 in The Times Literary Supplement. Larkin would still have a place in English verse even if this was the only poem he ever wrote.

It got the W.H. Smith Literary Award for 1984 and came out in November 1983 as Required Writing: miscellaneous pieces 1955–1982. It was a collection of his essays and reviews. Many awards were given to Larkin for his work, especially as he got older. The CBE was given to him in 1975, and the German Shakespeare-Pries was given to him in 1976. Between 1980 and 1982, he was on the Literature Panel of the Arts. In 1977, he was chair of the Booker Prize Panel. In 1978, he was made a Companion of Literature. In 1980, the Library Association made him an Honorary Fellow. It was the University of Hull that made him a Professor in 1982. In 1984, Oxford University gave him an honorary D.Litt. and put him on the Board of the British Library. In December 1984, he was offered the chance to take over as Poet Laureate from Sir John Betjeman, but he turned it down because he didn't want the fame and media attention that would come with the job.

In the middle of 1985, Larkin went to the hospital because he had a sore throat. On June 11, his oesophagus was surgically removed. It was getting worse for him, and when he was given the prestigious Order of the Companion of Honour, he couldn't go to the investiture at Buckingham Palace on November 25 because he was too sick. The formal notice got to him thanks to the Royal Mail.

Philip Larkin passed away at 1:14 a.m. on December 2, 1985, from cancer. He was 63 years old.

Outline of the Poem

This is the title poem from Philip Larkin's collection of songs from 1964. The poem is about a trip from Hull to London over the Whitsun weekend, and Larkin sees wedding parties getting on the train at every stop. It is one of his longest and most famous great poems.

"The Whitsun Weddings" is about a train trip from Hull to London during the Whitsun weekend (Whit Sunday is the seventh Sunday after Easter). However, the poem was based on Philip Larkin's own train trip between Hull and Loughborough, the midlands town where his mother lived, over the August Bank Holiday weekend in 1956.

This real journey is turned into a story by Larkin, who changes the starting point of his trip from Loughborough to London so that he and we both end up in the nation's capital. Larkin started writing the poem in 1956, but he didn't finish it until October 1958.

In conclusion, Larkin talks about how he left Hull and then took the train on a sunny Whitsun weekend Saturday. The first two lines talk about the beginning of the trip, with Larkin listing the things he saw from his train window. Larkin doesn't notice until the third stanza that every time the train stops at a station, newlyweds get on board, accompanied by friends and family who cheer them on.

In those days, many newlyweds would take the train from their wedding to London so they could start their honeymoons. They might have taken a connecting train in London to a resort on the south coast, or, in the less common days before cheap package holidays, they might have taken a plane at Heathrow to their honeymoon destination abroad.

Larkin admits that he thought the happy sounds of the wedding guests were actually whoops and other noises from the station porters. It takes him a while to figure out that there are wedding parties at every train station.

The next few lines continue the list, but this time Larkin is more interested in the people in the wedding parties: the fathers with their "broad belts," the mothers who are "loud and fat," and the uncle who is "shouting smut."

This may be high poetry, but it sounds a lot like a Peter Kay stand-up comic routine about wedding guests that everyone knows. "Unreally from the rest" refers to the colours of the women's dresses. This is similar to Larkin's criticism of women's clothes and how we see

beauty in “The Large Cool Store,” which we’ve looked at here. At the end of the poem, the train gets to its goal in London.

Analysis

One of Larkin’s longest poems, “The Whitsun Weddings,” is known for its slow, reflective writing that represents the poet’s train ride from Hull to London. In its initial dismissive tone and ultimate change of heart, it sounds a lot like “Church Going.” The author first looks at the newlyweds (who got married on a Whitsun Saturday) with disinterest and irony. Later, he or she comes to reluctantly accept marriage as a reality. The poet casually and unhurriedly observes the countryside and then reports with disdain on the weddings of working-class people. This disdainful tone is later replaced by an insightful reflection on the sights he has seen. Throughout the poem, the author takes on different roles. He starts as an uninterested observer and then changes into a wise commentator. The poet’s slowly changing mood becomes a long-term metaphor for how people’s views on life change over time.

There are times when the “I” in the poem seems like an extension of Larkin himself, and he talks to the reader directly instead of using one of his poetic characters. Harvey Hallsmith writes, “The Whitsun Weddings” seems to be the only poem in which Larkin lets himself be directly involved with other people without the shield of a character. By the end of the poem, “we” has replaced “I” or “I” has become a part of “we” (77–78). Larkin’s writing about the countryside also becomes very personal, and it’s full of pictures of the England he thought was perfect. However, the poet really enjoys the beautiful scenery, and the sudden arrival of civilisation in the form of the wedding parties bothers him. He shows his dislike by making fun of their looks and behaviour. In this piece, Larkin writes from the point of view of a middle-class intellectual whose “finer sensibilities” are rudely disturbed by the busy crowds. Phrases like “mothers loud and fat” and “an uncle shouting smut” make it clear how annoyed the author is. It’s almost as if the poet wants to stay away from all of these emotional shows that make him feel alone. After that, though, the use of “we” in the sentence “We hurried towards London” suggests that the author accepts that they are all human and wants to be with them.

One of the most interesting things about “The Whitsun Weddings” is how its tones and details change. The beginning of the poem is almost casual, which sets the tone for telling a story. Soon, the tone goes from being casual to annoyed as he sees his peaceful trip being interrupted. Still, the author quickly becomes a willing part of the huge crowd of people in

front of him, and his tone stops being so harsh. It gets more ironic as he thinks about marriage from the point of view of a single man. But as the poem comes to a close, the tone changes again to one of reconciliation, which gives the poem a soft sadness. and as the brakes got tighter, there was a How it feels to fall, like an arrow shower Send out of sight, somewhere it's raining.

At the end of the poem, the author contrasts the image of war (an "arrow shower"), which means death, with the image of rain, which means growth and renewal. It's clear that the author doesn't like marriage because he looks at the newlyweds with a strange lack of interest because they represent a part of life that he doesn't understand. The artist shows that he or she doesn't care about marriage or what happens after it by describing the boring life the couple will soon have. He thinks that marriage ends an exciting life without much fanfare because married people don't seem to think about "the others they would never meet." He makes it sound like marriage comes with "a sense of falling," which reinforces the negative picture. In a dramatic change of tone, he then brings up the image of rain. The poem ends on a note of ambivalence because the last image shows the power of life in contrast to the earlier image of tiredness. With a sudden gust of rain, the monotony is washed away, and Larkin shocks the reader with this sudden change in tone and meaning.

UNIT – II

PIECE OF CHALK - G. K. CHESTERTON

About the Author:

Born on May 29, 1874, in London, England, G.K. Chesterton died June 14, 1936, in Beaconsfield, Buckinghamshire. He was an English critic and writer of poems, essays, books, and short stories. He was also famous for being very happy and having a big body.

Chesterton went to St. Paul's School for his early education and then went on to study art at the Slade School and writing at University College, London. Before 1910, he wrote three different types of things. First, his social criticism, which was mostly found in his huge body of work as a journalist, was collected in The Defendant (1901), Twelve Types (1902), and Heretics (1905). He spoke out strongly in favour of the Boers in the South African War. At first, he was a Liberal politician, but after a short time as a rebel, he became a Distributist, supporting the sharing of land, along with his Christian and medievalist friend Hilaire Belloc. The book What's Wrong with the World (1910) shows this part of his thought.

The second thing that interested him was analysing literature. After Robert Browning (1903), he wrote Charles Dickens (1906) and Appreciations and Criticisms of the Works of Charles Dickens (1911), which are like introductions to each book and are some of his best literary criticism works. He wrote about George Bernard Shaw in 1909, The Victorian Age in Literature in 1913, William Blake in 1910, William Cobbett in 1925, and Robert Louis Stevenson in 1927. These books are more spontaneous than many academic reviewers' work.

Chesterton was also very interested in religion and religious arguments. In 1922, he changed his faith from Anglican to Roman Catholic. Even though he had written about Christianity before, like in his book Orthodoxy (1909), his conversion made his writing more controversial. For example, The Catholic Church and Conversion (1926), his columns in G.K.'s Weekly, and Avowals and Denials (1934). He also wrote about St. Francis of Assisi (1923), The Everlasting Man (1925), The Thing (1929; also known as The Thing: Why I Am a Catholic), and St. Thomas Aquinas (1933). All of these books were inspired by his conversion.

As the moving poem "Lepanto" (1911) shows, Chesterton was a master of ballad styles in verse. His poetry was often very political and taught us things when it wasn't very funny. His writings took his smart, contradictory irreverence all the way to the point where it was really serious. "On Running After One's Hat" (1908) and "A Defence of Nonsense" (1901), in which he says that nonsense and faith are "the two supreme symbolic assertions of truth" and "to draw out the soul of things with a syllogism is as impossible as to draw out Leviathan with a hook," show him at his happiest.

A lot of people really enjoy Chesterton's stories. The Napoleon of Notting Hill (1904), a love story set in suburban London during the Civil War, was the author's first book. The Club of Queer Trades (1905), a collection of short stories, and The Man Who Was Thursday (1908), a famous allegorical novel, came next. But Chesterton's series about priest-sleuth Father Brown—The Innocence of Father Brown (1911), The Wisdom (1914), The Incredulity (1926), The Secret (1927), and The Scandal of Father Brown (1935)—is the best example of how fiction can be used to judge people. Chesterton was friends with a wide range of men, including H.G. Wells, Shaw, Belloc, and Max Beerbohm. In 1936, his autobiography came out.

Analysis

A Piece of Chalk by G. K. Chesterton is about wanting something, being smart, being strong, being happy, being independent, and being creative. From the very beginning of the article, it's clear that Chesterton may be writing about desire. Chesterton wants to go for a walk in the fields and draw. Not just a normal drawing of animals in the fields, but one of more magical beings that he can remember. The only problem is that Chesterton doesn't have any brown paper, so he has to ask his landlady for some. She is more than happy to give it to him. Who has a different kind of scenery in mind that he wants to draw. It's possible that this is important because Chesterton is showing how independent he is by drawing or pulling from the mystic. He doesn't see the point in drawing the scenery. He'd rather draw other things. He wants things that he thinks are more important and useful for him. Under no circumstances does Chesterton just want to draw the scenery the way everyone else does.

Chesterton does have one small problem, though: he doesn't have any white chalk with him. But he is resourceful and breaks off pieces of rock and starts to draw the sky on the small piece of brown paper in front of him. Others might say that Chesterton is going against his plan to avoid painting the scenery, which would be wrong. He doesn't have any other choice. That could be the point Chesterton is trying to make. This could mean that he thinks men should sometimes just do the best they can with the tools they have. Instead of going on a search for a piece of white chalk that he knows he won't find, Chesterton is being smart. It looks like Chesterton is doing his best in a very tough position, which might lead some readers to think that Chesterton is strong. If anything, Chesterton doesn't let the fact that he doesn't have white chalk get to him.

It's interesting to see how driven Chesterton is not to paint a landscape like the great artists who came before him. It's important to him that his art is unique and stands out. A piece that some people might look at and not understand what's drawn on it. A step towards many works of art. People need some time to figure out what was drawn. This is how Chesterton shows how unique he is. He is doing what he wants and letting himself be free from other people. It's a different matter whether other people will like Chesterton's picture. The reader gets the feeling that Chesterton only cares about himself when he is happy. Chesterton really goes his own way, one that isn't affected by what other people do. This would support the idea that Chesterton is separate from other people even more. He doesn't always depend on what

they say or what they might think. He doesn't mind being himself. This is shown even more by Chesterton's desire to walk alone in the fields.

It's also interesting how the story ends, because Chesterton may give up on his crazy ideas when he draws the scenery with the white rock pieces. He has to fill up his page for the picture to make sense. It's possible that this is important because Chesterton might think that an environment is an important part of the imagery in a drawing. If the picture doesn't have a landscape, it might look like doodles, and Chesterton whitens the sky with rocks to make it look perfect. He knows that he has to do it, and the field is full of white rocks that are perfect for what he wants to do. His drawing now has the shape it needs, and he hopes that people who look at it will understand it better. Chesterton is so pleased with his drawing that he looks at the white rock next to the white chalk and doesn't notice any change. At first, he didn't have any white chalk, but now things are different. Chesterton was able to finish his drawing thanks to his creativity and determination. Someone made a drawing that they are proud of and thinks other people will be too. Someone like Chesterton could have made a bad day worse, but instead they made it fun and creative.

DREAM CHILDREN - CHARLES LAMB

About the Author:

Charles Lamb was born on February 10, 1775. He is the bright star of essay writing. His work as an English poet, writer, and historian is known all over the world. People think that his writings are the best pieces of English prose. People like him because of the warmth, humanity, wisdom, and deep sadness that come through in his work. The first collection of his writings, called writings of Elia, came out in 1828. The second collection, called The Last Essays of Elia, came out in 1833. His writings are one of a kind because they have a mix of wit, reflection, story, and fantasy. He passed away on December 27, 1834.

Outline:

In the beginning of "Dream Children," Lamb tells his children, Alice and John, a story about his grandmother, Mrs Field. The great-grandmother of Lamb's children lived in a "great house in Norfolk." This house was a hundred times bigger than the one they live in now.

Lamb tells his kids the story of the sad scene that was carved into the wood on the chimney piece of the great hall in his grandmother's big house. However, the owner later changed the wood chimney with a marble one. Mrs. Filed, Lamb's grandma, wasn't really the owner of the house, but everyone respected her because she was kind and humble, and she was very religious. The homeowner paid her to take care of the house and gave it to her while he lived in another one. The great house felt like Mrs Field's home to her. Later, the valuable decorations from the great house were moved to the home of the real owner, but they didn't fit with the modern house.

Also, Lamb tells his kids about the death of his grandma and the funeral, which a lot of people, rich and poor, came to. People who lived many miles away had come to show their sympathy and respect for her. The late Mrs Field was a humble and religious woman who knew the Psalms and a lot of the New Testament by heart.

Lamb then starts to talk to his kids about when their grandma was young. She was tall and straight, and she had a beautiful attitude. Up until cancer took away her dancing skills, she was the best in the country. But the illness couldn't take away her good mood. Lamb also tells Alice and John that his grandmother used to sleep alone in a room that was away from the rest of the house. She also thought she saw two baby ghosts in the middle of the night, but she was sure they were just normal people who wouldn't hurt her. Lamb was scared of ghosts because he wasn't as religious as his grandma, even though his maid slept with him.

Lamb also told his kids about how much their great-grandmother loved and cared for her grandkids. Lamb, his siblings, and his cousins went on vacation to see his grandmother. He and his siblings and cousins spent most of the time looking at the old sculptures of the Emperors of Rome.

He would look at them until the sculptures seemed real to him, or he would turn into marble. He would also walk around the house all day without getting tired. As he walked around the empty rooms, worn out and tapering, etc., he would be by himself unless a lonely gardener came along and saw him. He would also walk around the grounds and look closely at the plants and flowers. He was happier with this way of spending his vacation than with the normal things kids do and the sweet smells of peaches and nectarines.

Now, Lamb talks to his kids about their uncle John Lamb. Even though Lamb's grandmother loved all of her grandkids, she loved John the most. John was brave, good-looking, and full of life. He was a very different person. People like Charles Lamb, for example,

would corner themselves, but John would get on horses, ride around the town, and mix with hunters. Being brave over time won John the respect and admiration of almost everyone in his family and even some people outside the family.

John was a few years older than Charles Lamb. When Lamb couldn't walk, John would carry him on his back for many miles. Lamb had flat feet. On the other hand, John got weak feet in the future. Lamb still fears that he wasn't understanding enough to put up with John's intolerant discomforts or even to remember the times when John helped him when he was young. But Lamb would miss John so much when he died. He thought about how kind and silly he was and wished he were alive again. His goal was for him to come back to life so that they could fight again. It made Lamb feel as bad without him as John did when the doctor cut off a part from him.

At this point, the kids start to cry over the death of their uncle and tell Lamb to tell them something about their mother's death. Then he started telling them about how he (Lamb) dated the beautiful Alice Winterton without any problems for seven years. When Lamb was telling his wife about his experiences, all of a sudden he realised that the old Alice was talking to him through the eyes of the little Alice sitting in front of him. As Lamb keeps staring, it looks like his kids, John and Alice, are running away from him.

Finally, the two empty buildings are left out, telling him that they are not children at all and are neither Alice nor you. Bartram is known as dad by Alice's kids. That's why they are just dreams. Out of the blue, Lamb wakes up in the bachelor armchair, where he had fallen asleep with Bridget by his side.

Analysis

This important essay was written by Charles Lamb, who is known as "The Prince of English Essayists." People think this autobiographical essay is one of the best writings ever written in English. Lamb was getting close when he wrote this great piece. At that time, the death of his older brother was still fresh in his thoughts. There were many sad things in his life, and he was always alone. His parents died soon after he was born, and his grandma, Mrs Field, raised him.

The author of “Dream Children,” Charles Lamb, tells the story of a dream he had in this narrative piece. In this dream, he saw his dream children, who became less real as the dream went on.

This essay talks about the pain and sorrow of losing people we loved very much. People who read this article are taken to a dream world where they can remember happy times from the past. The sad tone of the essay makes it clear how important youth and loved ones are to a person, without whom life seems dark and suffocating.

What the kids do and say in the essay shows how the story affected them, which makes the essay emotional. Also, what they did showed that the story their father told them had a big effect on them and touched them.

There are different points in the writing where the tone changes. When the author talks about the scene of his grandma and beloved brother’s deaths, the tone changes from funny to sad. It seems like Lamb was feeling homesick and missed his family and friends throughout the article. He is sad because his beloved Alice died, and he feels bad that he didn’t marry her.

At the very end, the story’s events are revealed to be dreams, which is a change in the plot. With an open ending, this makes the piece more exciting.

SIR ROGER AT CHURCH, SIR ROGER IN LONDON - JOSEPH ADDISON

About the Author:

Joseph Addison was a famous English poet, author, writer, politician, and classical scholar who lived in the 18th century. He started the daily newspaper The Spectator with his friend Richard Steele and is known as one of the best monthly essayists. At that time, “The Spectator” became a well-known and read newspaper. Besides writing pieces for “The Tatler,” he also wrote over 274 essays for “The Spectator.” “Cato, a Tragedy,” the famous play he wrote, is thought to have sparked the American Revolution through literature. He has also written “The Campaign,” “Dialogue on Medals,” “Account of the Greatest English Poets,” and the failed opera text “Rosamund.”

In the government of the 1st Earl of Halifax, he was the Under-servant of State and Commissioner of Appeals. He was also a Member of Parliament, the new Lord Lieutenant of Ireland’s servant, and the Secretary of State for the Southern Department. He was known for

being kind and having a cool attitude. He also helped to create the English literary group known as the “Kit-Cat Club,” which had strong political ties.

His most famous work was the play “Cato, a Tragedy,” which was a hit in England, the New World, and Ireland. Many people think that the play was one of the literature sources that led to the American Revolution. He helped start the daily newspaper “The Spectator,” which was a famous and well-reviewed publication at the time. About 10% of people in the country read the paper, making it the most read newspaper.

He passed away at the Holland House in London when he was 48 years old. He was buried in London at the Westminster Abbey in the City of Westminster.

Summary and Analysis of Sir Roger at Church

If you want to read Joseph Addison’s article Sir Roger at Church (1711), it can be found in The Spectator’s essay section. The main goal of Addison and Steele was to teach people, especially middle-class people. In the essays, Steele came up with the idea for the fictional character Sir Roger de Coverely, but Addison quickly made the character better until he or she hit the level of character writing maturity.

In Sir Roger at Church, Sir Roger writes about his thoughts on Church and the seventh day of Sunday. The author said that he or she thinks Sunday is a good day for everyone to relax and start a good conversation with the Supreme Being.

The essay also talks about Sir Roger and gives a sketch of his life. Sir Roger came to the town to show people the right way to live. In a critical way, the article focusses on teaching morals. The author made it clear that virtue only shows up on Sundays.

To start the article, Addison says that keeping Sunday as a holy day keeps people civilised and well-groomed. Sunday is the best day for people. They look clean and talk about dull things with other people. The people of the parish talk about the parish’s business, just like a trader talks about exchange rates.

Sir Roger has and will keep putting a lot of money into the church. A lot of the people in the church are his tenants, and he has some power over them. Sir Roger pays a singer to help them do it right when they sing songs in church. The services at the church are much better now because of this. But Roger is different in many ways. He usually nods off during the service, but no one else is allowed to.

He also sings even when everyone else has stopped, which is another habit of his. He also keeps saying “Amen” over and over if he is happy with how religious he is. He stands to count the number of people in the church to see who isn’t there while everyone else kneels. The church’s priest doesn’t mind Sir Roger because he gives money to help make the church better.

Things are not so easy in the nearby town, though. Because the priest and the squire don’t agree on many things, the squire doesn’t go to church. In addition, they don’t let their renters go to church or give money to it. Neither the parson nor the squire are ready to make peace. As Addison says, these kinds of feuds hurt regular people who live in parishes in the country.

Summary and Analysis of Sir Roger at London

A popular essay by Joseph Addison called “Sir Roger at London” came out for the first time in The Spectator on February 20, 1711. In this piece, Addison writes about a character named Sir Roger de Coverley, who is a strange country gentleman. Sir Roger is one of the main characters in The Spectator writings. He is known for being simple and kind, as well as for acting funny and sometimes silly.

Sir Roger, who lives in the country, goes to London for the first time with the essay’s narrator, who is usually thought to be Addison himself. The essay is mostly about Sir Roger’s responses to living in London, comparing his life in the country to life in the city.

Sir Roger is amazed and lost in the city at the same time. He is amazed by how grand it is, but he is also very innocent, like a child, and doesn’t understand how people live in cities. Things that seem silly or normal to people who live in London make him happy, like looking at the busy streets or the buildings.

The people of London blow Sir Roger away and make no sense to him. He tries to talk to people in the city, but he often does it in an awkward or too polite way. His country ways are very different from the more refined or sometimes cynical ones of people who live in cities.

Through Sir Roger’s eyes, Addison shows how country life is different from city life, highlighting the tension between the ease of country life and the complexity of city life. Sir Roger is a good example of a country gentleman, while London is a more crooked and self-centred place to live.

Addison makes fun of both the people who live in the city and the idea of ease that people in the country have by making Sir Roger awkward and confused. Addison also shows the good things about both ways of life by comparing them. This shows that neither living in the country nor living in the city is perfect.

With Sir Roger's figure, Addison can look at the differences between life in the country and life in the city and also criticise both. Sir Roger is still liked because he has good manners and is old-fashioned. Class, manners, and social standards are some of the things that the essay talks about. The essay shows how complicated city life can be from the point of view of someone who doesn't live there. This makes it both interesting and a reflection of English society in the early 18th century.

There was a larger goal for Addison to mix moral theory with humour in his essays, and "Sir Roger at London" is one of the most memorable of those works.

INDIAN JUGGLERS - WILLIAM HAZLITT

About the Author:

William Hazlitt was a British essayist, literary critic, and social analyst who lived from 1778 to 1830. He was known for his strong opinions and beautiful writing. Hazlitt was born in Maidstone, England, and first tried to make a living as a painter. When he switched to writing, he quickly became known for his sharp wit and biting criticism. His essays were about a lot of different things, like literature, politics, and philosophy. He was famous for how strongly he defended individual freedom and democratic ideas. People love Hazlitt's writing style and deep understanding of people, especially in his works like "The Spirit of the Age" and "Table Talk." Even though Hazlitt had money problems and personal problems, his reputation as a leading figure in English Romanticism and a fearless supporter of intellectual freedom lives on and has influenced many writers and thinkers over the years.

Summary and Analysis

An important English writer and literary critic named William Hazlitt wrote "Indian Jugglers" in the early 1800s. It is in this piece that Hazlitt writes about what he saw and felt while watching a group of Indian jugglers perform at a London fair. The article shows how interested Hazlitt was in strange things and how much he admired the skill and artistry of the Indian jugglers.

At the start of the essay, Hazlitt talks about the fair and how he sees a group of Indian jugglers putting on a great show that draws a lot of people. Right away, their skills and powers, which are unlike anything he has seen before, hold his attention.

Hazlitt then talks about the different tricks and feats that the Indian jugglers did. He is most impressed by how quickly, accurately, and deftly they can juggle many things at once. He is amazed at how easily and gracefully they can balance and move things around.

As Hazlitt sees the performance, he thinks about how different the jugglers' actions seem compared to how hard they must have worked to get good at what they do. His attention is drawn to how hard the jugglers are working to improve their skills.

The essay also talks about the exotic and culture parts of the Indian jugglers' show. Hazlitt talks about how the Indian jugglers' show makes the fair more interesting and draws a wide range of people who are interested.

All through the piece, Hazlitt shows how much he admires the Indian jugglers' skill. He compliments their skill, speed, and hard work, and he seems amazed by how unique and interesting their show is.

In conclusion, William Hazlitt's "Indian Jugglers" is a descriptive and appreciative essay about seeing a group of Indian jugglers act at a fair in London. In his vivid accounts and thoughtful thoughts, Hazlitt praises the skills and artistry of the Indian jugglers and shows how amazed and interested he and the audience are in them.

UNIT III

ARMS AND THE MAN - GEORGE BERNARD SHAW

About the Author:

George Bernard Shaw was born in Dublin in 1856 and died in 1950. His father worked for the government. Because he didn't like organised learning, he didn't go to school regularly. After working for a while in an estate agent's office, he went to London when he was young (1876). There, he became a well-known member of the Fabian Society and became a leading music and theatre critic in the 1980s and 1990s. He started writing books as novels and was a strong supporter of Ibsen's new theatre. In order to show how he felt about the English stage, he chose to write plays. Plays Pleasant and Unpleasant (1898), the name of his first play, was a good choice. Widower's Houses and Mrs. Warren's Profession are two plays that are very harsh on

social injustice. Arms and the Man and The Man of Destiny, on the other hand, are not as harsh. Shaw's extreme rationalism, complete disregard for conventions, keen interest in dialectics, and sharp wit often turned the stage into a place where people could talk about ideas. This was most obvious in his famous speeches about the Life Force, Don Juan in Hell, and the third act of Man and Superman (1903), which was a dramatisation of a woman's love chase of a man. In his later works, like Back to Methuselah (1921), talk can get in the way of the drama. However, he was also working on his masterpiece, Saint Joan (1923), in which he rewrites the famous story of the French maiden and brings it up to the present day.

Shaw also wrote Caesar and Cleopatra (1901), a historical play with references to modern times, and Androcles and the Lion (1912), a play that looked back at history and used modern events to draw conclusions about the Christian era. While reading Major Barbara (1905), one of Shaw's most popular "discussion" plays, the clever case that man can only find aesthetic salvation through political action and not on his own is what keeps the audience's attention. Shaw made fun of the fact that The Doctor's Dilemma (1906) is a tragedy when it really is a comedy that makes fun of doctors. Some of Shaw's best plays were Candida (1898), in which he made fun of how people behaved in sexual relationships, and Pygmalion (1912), which was both a clever look at phonetics and a clever look at middle-class morals and class difference. What makes Shaw's plays unique is that they are a mix of the dramatic, the comic, and the social commentary.

The whole of Shaw's writings came out in 36 books between 1930 and 1950, the year he died.

Outline

Formed in 1894, Arms and the Man is a romantic comedy with three acts written by George Bernard Shaw. It was released in 1898. The play takes place in the Petkoff family's home in Bulgaria and makes fun of romantic ideas about war and bravery. A Swiss military officer who is tired of fighting for the Serbian army hides in Raina Petkoff's bedroom, where she agrees to keep him from the police. During his honest account of the war, he disproves her fiancé Sergius's claims of being a hero. At first, Raina makes fun of the intruder for being weak, but in the end, she respects his honesty. Captain Bluntschli, the soldier, comes back some time after the war is over. At the end of the play, Sergius has agreed to marry the maidservant Louka, and her fiancé, the manservant Nicola, gives up his claim on her. At the same time, Raina has engaged

Bluntschli, who has just inherited a number of Swiss hotels. The title of the play comes from the first line of Virgil's epic work The Aeneid.

The story takes place in Bulgaria in 1885, near the end of the Serbo-Bulgarian War. The news reached Raina Petkoff and her mother Catherine that Raina's fiancé Sergius led a successful cavalry charge against Serbian troops. The housekeeper, Louka, comes in and tells everyone that the windows need to be locked because Serbian troops on the run are being chased through the streets. Later that night, a Serbian cop climbs up the drainpipe outside Raina's balcony and goes into her room. When Bulgarian troops come in to check out the room, Raina feels so sorry for the enemy soldier that she hides him behind her curtains. The only person who can see through the lie is Louka, but she just smirks and walks away.

After being hidden for a while, the man comes out and says he is a Swiss hired gun for the Serbian army. He tells Raina that he doesn't carry gun cartridges with him, just chocolates, because they are easier for a soldier who is hungry to take. Raina thinks the soldier is acting like a child, so she gives him some chocolate treats, which he eats quickly. He says that the cavalry charge led by Sergius, Raina's fiancé, only worked because of bad luck. Raina finally tells him to leave, but the Swiss soldier says he is too tired to move. Raina feels sorry for him and agrees to take him in while she runs to find her mother. When the other two women come back, Raina's "chocolate cream soldier" is already asleep in her bed.

At the start of the second act, Nicola, an older servant, tells his fiancée Louka how to properly treat their bosses. As they talk, Raina's dad, Major Petkoff, comes back from the front. He says that a peace treaty has stopped the war, which makes his wife Catherine angry because she thinks that Bulgaria should have taken over Serbia. Soon after, Sergius, Raina's fiancé, shows up. The man, who used to be very idealistic, has become cynical. He quit the military and is now moaning about how professional soldiers don't show honour or bravery. He tells a story about a Swiss soldier who was running away and went into the bedroom of a Bulgarian woman who was very interested in him. This story scares Raina and Catherine. When Raina and Sergius are by themselves, they talk about how much they love each other in a way that sounds both holy and silly.

Sergius hugs Louka and moans about how tiring his relationship with his fiancée is as soon as Raina goes to get her hat. Louka says she doesn't get why the upper class is so dishonest. She says that Sergius and Raina both act like they love each other while chatting with other people. Sergius grabs Louka and hurts her arm because he wants to know who Raina has been

seeing. Sergius refuses to kiss it to say sorry, just as Raina walks into the yard. As the couple gets ready to go for a walk, Catherine calls Sergius to the library to help Major Petkoff plan how the troops will move.

Catherine and Raina talk about what it means that Sergius told the story about the soldier who escaped. To her mother's dismay, Raina says she wants Sergius to know about her part in the story because she wants to shock his fake respectability. Louka walks in as Raina leaves and says that a Swiss cop is at the door. The chocolate-cream soldier Captain Bluntschli has come to return the coat that was used to sneak him out of the house. Major Petkoff recognises him from the peace talks, greets him warmly, and asks him to help manage the movements of Bulgarian troops as Catherine tries to send him away. He walks down the hall, and Raina gasps when she realises it's the chocolate cream soldier. After a quick thought, she tells her father and fiancé that she made a soldier-shaped chocolate cream decoration, but Nicola accidentally broke it.

Later that afternoon, Captain Bluntschli quickly takes care of the business jobs. Major Petkoff is curious about what happened to his old coat that he lost. Nicola gets the coat that had gone missing at Catherine's request, which surprises the Major. Bluntschli tells the Major, Sergius, and Catherine to carry out his directions. They leave, leaving the Captain alone with Raina. Raina starts to act up and say that having to lie for him hurts her morals. Captain sees through her act and questions her; he is the first person to get what she is trying to hide. Raina says that she is acting, and she thinks Bluntschli must dislike her. Bluntschli, on the other hand, finds her acting fun but can't take it seriously. Bluntschli suddenly gets a telegram telling him that his father has died and that he will be leaving him a large income.

Raina and Bluntschli leave as Louka and then Sergius come in. Sergius looks at Louka's bruised arm and offers to kiss her, but she turns him down. Louka makes him think about what it means to be brave, saying that anyone can be brave in war but not many people can stand up to social expectations. She asks Sergius if he would marry someone lower than him out of love. Sergius says he will, but he can't because he is engaged to Raina. Louka makes fun of him because she knows that Bluntschli is really in love with Raina.

Bluntschli is challenged to a fight by Sergius. Raina walks in and starts arguing with Sergius. She tells him that she saw him hug Louka. Bluntschli tells Sergius that Raina made him stay in her room under threat of violence. Sergius drops out of the fight because he feels a little down. Louka is asked to join the talk by Bluntschli. Sergius goes to find her but finds her listening in the hallway. Major Petkoff walks in and asks who the chocolate cream soldier is because he

knows something is wrong. Bluntschli says it is indeed him. Raina tells Sergius that she is no longer engaged because he loves Louka. With a kiss on Louka's hand, Sergius promises to marry her. Nicola, Louka's first fiancée, politely backs out. Bluntschli does what Sergius does and asks Raina for her hand. Major Petkoff agrees to the marriage because the Captain is getting a successful chain of hotels as a gift. Bluntschli goes to take care of his father's estate and says he'll be back in two weeks.

Analysis

George Bernard Shaw wrote the well-known play Arms and the Man. This play was performed on April 21, 1894, and it was first released in 1898 in Shaw's "Pleasant and Unpleasant" Volume of plays. This play is both funny and scathing about society. It shows how unrealistic it is to think of war as something good. It's also a jab at romantic and false ideas about love. The play's title comes from the first lines of Virgil's Aeneid, a Roman poem that praises war and the bravery of those who fight in it. In this way, the title should be seen in a funny way, since the play is a spoof on how silly it is to praise something as terrible as war.

The play makes fun of the idealistic views of war and love. It starts with Raina, a young, pretty girl who praises the beauty of something as horrible as war. Catherine, her mother, does it too. They both show how people thought about Bulgarian society at that time. In spite of the fact that war is just killing people, they see it as something brave. This play tells the truth about war.

Sergius, who is seen as a hero because he beat the Serbs, is also shown to be stupid and have two sides to his story. Bluntschli shows how war and soldiers really are. The smartest person in the play is the one who acts like a fool and a coward at first. He knows that war is going to happen and thinks it is stupid and dangerous.

In addition, the figures show what ideas about love are really like. Though Raina says she loves Sergius, she's really in love with the idea of love. She falls in love with Bluntschli the moment they meet. On the other hand, Sergius is seen calling his love for Raina the "higher love," but he is not being honest with her. It shows that someone isn't sure about their feelings and isn't loyal to anyone.

The play also shows how society is materialistic, how people are prejudiced, and how the lower class struggles. Bluntschli is not seen as a gentleman when he is middle class, but when he receives a lot of money from his father, the Petkoff family sees him as more of a gentleman. Materialism and bias against lower-class people are shown.

Louka is another character who shows the fight between classes. She wants to move up in society and finally succeeds when she marries Sergius. The play not only shows how people lived in Bulgaria back then, but it also shows how people live now. All of these things can be seen in current life. Most people have a different view of war now, but there is still class discrimination, materialism, and class warfare.

Characters

Raina Petkoff:

The play's main character is Raina. She is a British woman who is 23 years old, beautiful, and wealthy. She is the only daughter of Catherine and Major Petkoff. She says she is an example of "higher love" but cheers on war. For her, war is a good thing and a sign of bravery. She is always posing, daydreaming, or making a big entry. She is going to marry Sergius and thinks of him as a hero. When she falls in love with Bluntschli right away, even though she is seeing Sergius, it shows what kind of person she really is. People don't see her as bad; they see a person with a complicated personality.

Captain Bluntschli:

This man is a trained soldier from Switzerland. He is 34 years old and is a Captain in the Serbian Army. He is a sensible guy who doesn't praise war because he knows it's stupid. An army officer who has gotten away tries to hide in Raina's room in his first role in the play. He tells Raina the truth about war and the men. Even though he isn't idealistic enough for Raina, she falls in love with him anyway. Finally, at the end of the play, he tells Raina how much he loves her, and she and her parents say yes because he is rich from his late father.

Sergius Saranof:

Sergius is the young Bulgarian officer who leads the attack on the Serbs and wins the fight. People look up to him as a hero because of this huge win. He is going to marry Raina Petkoff, who always sees him as a brave hero. At first, he seems like a dedicated and committed partner, but when he starts flirting with the maid, Louka, we see the real him. He has many sides to him and isn't always in a relationship. According to Bluntschli, he is also not smart and is a romantic fool who won the fight because of luck and not because he was brave and heroic.

Major Petkoff:

It is his job to lead the Petkoff family. Raina and Catherine are married to him. He is also a Captain in the Bulgarian Army, but he doesn't read much and only cares about material things. In rural areas, he cares a lot about keeping up his social standing and position. He also thinks Bluntschli is a good match for her daughter when he learns about how rich and well-known he is, which shows that he is a selfish person.

Catherine Petkoff:

Catherine is the mother of Raina. In the same way as her daughter, she has an old-fashioned view of war and thinks it is noble. She also cares about her social standing and wants to marry off her daughter to a wealthy guy. She picks Sergius, but as soon as she learns how rich Bluntschli is, she changes her mind. It shows how selfish she is.

Louka:

Louka works for the Petkoff family as a helper. She takes advantage of the fact that she is young and pretty to get what she wants. She is going to marry Nicola, a head worker, but she doesn't love him. She wants to join the top class by getting married to a nobleman. She has an affair with Sergius, which shows how cheating and sneaky she is. In the end, when she marries Sergius, her wish to get rich comes true.

Nicola:

Nicola is a head worker for the Petkoff family. She is middle-aged. He's engaged to Louka and loves his masters very much. Louka tells him he should be happy with his life and not try to change his social place. At the end of the play, he finally breaks off his engagement to Louka and lets her marry Sergius. Bluntschli hires him to take care of his hotels because he likes how loyal he is.

LOOK BACK IN ANGER - JOHN OSBORNE

About the Author:

John Osborne, whose full name was John James Osborne, was born December 12, 1929, in London, England and died December 24, 1994, in Shropshire. He was a British playwright and film producer. His play Look Back in Anger, which opened a new era in British theatre, made him famous as the first of the "Angry Young Men."

Osborne went to boarding school at Belmont College, Devon, after his father died in 1941. His father was a commercial artist and his mother was a barmaid. He didn't like it and hit the teacher before leaving. He went to live with his mother in London and tried trade writing for a short time. It wasn't until he got a job teaching a touring company of young actors that he discovered the theatre. Soon, he was playing himself. Later, he became an actor-manager for several repertory companies in small towns in the country and also tried writing plays. His very first play, "The Devil Inside Him," was written in 1950 with Stella Linden, an actor who was also one of Osborne's first loves.

In 1956, Osborne made his first showing as an actor in London. That same year, the English Stage Company put on the play Look Back in Anger. There was nothing new about the way the play was put together, but what it was about was. Great Britain's 20- to 30-year-olds who had not been in World War II and thought its aftermath was shabby and full of potential were on stage for the first time. While Jimmy Porter comes from a working-class family, he has uncomfortably straddled the middle class through the state school system. From this vantage point, he can see the privileged people who have the better jobs and pose a threat to his ascent. He keeps working in a street market and takes out his anger on his middle-class wife and her friend. There is no suggested answer to Porter's problems, but Osborne makes the readers really feel them.

In his next play, The Entertainer (1957), Osborne shows a Britain that has lost some of its former self-confidence. Its hero is a comedian who is losing his audience, and Osborne uses the death of the music hall as a metaphor for the death of a nation's energy. Woodfall Film Productions was started by Osborne and director Tony Richardson in 1958. They made the films Look Back in Anger (1959), The Entertainer (1959), and Tom Jones (1963), which was based on a book by Henry Fielding and was based on a screenplay by Osborne that won an Academy Award.

Luther (1961), a big play about the leader of the Reformation, showed Osborne's skill at making a main character who is actually rebellious. His two Plays for England (1962) are a satire on royalty called "The Blood of the Bambergs" and a study of an incestuous couple who play games of control and submission with each other.

In Osborne's Inadmissible Evidence (1964), an angry lawyer picks up where Jimmy Porter left off, but in a different key. Based on the true story of Alfred Redl, A Patriot for Me (1965) is about an Austrian soldier who is gay and lives in the years before World War I. It

shows Osborne's interest in the fall of empire and the dangers of being different. In West of Suez (1971), there was some pity for a type of British coloniser whose time has passed, but there was also dislike for his ideological opponents, who were made to look confused and crazy. In Osborne's last play, Déjàvu (1992), which is a follow-up to Look Back in Anger, Jimmy Porter is seen again after 35 years have passed.

A Better Class of Person (1981), the first part of Osborne's book, shows that a lot of the anger in Look Back in Anger came from Osborne's own childhood. In it, he criticises the poverty of lower-middle-class English life, which he saw in his mother, whom he hated, and talks about how unstable he is. In 1991, the second part of his book came out. It was called Almost a Gentleman. A lot of times, Osborne got married.

In his early years on stage, Osborne was known for creating parts that actors could play. He is also important because he brought back the rant, or angry speech, to its rightful place as a dramatic element. The most important thing he did, though, was change British theatre from well-made plays about upper-class life to dramas that were very true to modern life.

Outline of the Play:

It took a while for John Osborne's "Look Back in Anger" to change the way British theatre looked, but it did. Michael Billington, a theatre reviewer for The Guardian, said that the play "energised a generation," but that was only after a scene from it was shown on BBC.

Osborne wrote his play when he was 26 years old. It was an angry yell against how limited and divided England was in the 1950s. The play looks at the relationship between Jimmy Porter, the original "angry young man," and his wife Alison. Jimmy is smart but unhappy. Class is a big part of why the Porters got married. Jones comes from a working-class background, while Alison comes from a military family of the upper middle class.

The play takes place in the Midlands in the Porters' small one-room house. While Alison does the ironing, Jimmy and their lodger Cliff talk about politics. Jimmy's anger is getting worse, and he is now mad at Alison and her family. In the end, the ironing board falls over, and Alison's arm gets burned.

The actor Helena, who is Alison's friend, comes to stay. Jimmy can't stand her, which makes him even more angry. It turns out that Alison is also pregnant. Helena thinks Alison needs to be saved from a relationship that she sees as nothing more than a way for her to fight

against her family. Alison's colonel father comes to take her home after she sends a message to her parents. She shows the difference between generations and social classes by telling him, "You're hurt because everything has changed." It hurts Jimmy that everything is the same.

Jimmy keeps getting mad at Helena after finding Alison's goodbye note. Act 2 ends with them kissing and falling asleep together. Helena and Jimmy are living together in Act 3, and the scene with the ironing board is played over and over to show how they feel about each other. Helena feels bad about what she did and decides to leave too when she learns that Alison has lost the baby. A scene at the end of the play shows Jimmy and Alison getting along again.

Osborne was very influenced by the way people talked back and forth in the music hall, which you can hear and see in a lot of the dialogue and relationships between characters. Some people say that Look Back in Anger is a play "all about waiting and the agony of hope endlessly deferred," just like Samuel Beckett's Waiting for Godot.

Act wise Summary:

ACT I: The first part of the play talks about the scene and its setting. The first act takes place in the evening in April. The scene takes place in the Porters' attic room. The room is small and the furniture is simple and not very many. It's full of things like "books, neckties, and odds and ends, including a big, broken-up teddy bear and a soft, woolly squirrel." Is there a big window in the attic? No, there is only a roof, so the room is pretty dark. Jimmy Porter and Cliff Lewis are sitting in two worn-out seats when the curtain goes up. People can only see their legs because they are reading newspapers that hide the top half of their bodies. Jimmy is dressed in a tweed jacket and flannel trousers and chewing a cigar.

At the beginning of the play, each character's mood is described in great depth. Jimmy, who is about 25 years old, is called "a disconcerting mixture of sincerity and cheerful malice, of tenderness and freebooting cruelty; restless, pleading, and full of pride—a mix that turns off both sensitive and insensitive people." Jimmy and Cliff are about the same age, but Cliff is very different from Jimmy. He seems to be "almost asleep" and is very calm. Cliff wants other people to love him, but Jimmy mostly pushes them away.

Jim Porter's wife, Alison Porter, is also in the attic. The audience doesn't get a sense of her personality right away because she is tall, thin, and dark. "She's tuned in a different key—a key of well-bred malaise that gets lost in the big orchestration of the other two," he said. She has a bunch of clothes to iron.

Jimmy is so mad that he throws down his paper. He says that the papers don't challenge his mind and that all the book reviews sound the same. He asks Cliff in a mean way if the papers make him feel stupid. He calls Cliff a "slave." Through the story, the audience learns that Cliff has not had the same schooling as Jimmy. Jimmy then gets angry with Alison, who is only partially paying attention to his rants. Cliff tries to take Jimmy's attention off of her, but Jimmy just keeps going on and on. Jimmy clearly doesn't think Alison is as smart as she and other people do. After that, Jimmy gets mad that no one is paying attention to him, so he takes Cliff's newspaper.

Jimmy tells the other two that he's hungry, and Cliff makes fun of him for always wanting food. Cliff tells him that he will get fat someday, but Jimmy tells him, "We just burn everything up." He tells Cliff to make him some tea, but Cliff says no because he's already had a pot that day. Cliff then says that Jimmy creased his paper. Jimmy replies, "In this house, I'm the only one who knows how to handle paper or anything else."

Cliff treats Alison well. Cliff tells her to stop doing the laundry and come sit down. She does, and Cliff flirts with her by biting her fingers and telling her she's beautiful. This doesn't worry Jimmy. "That's what they all tell me," he says, giving her a blank look. They start to talk about the Bishop of Bromley's articles in the paper, in which he urges all Christians to back making the H-bomb and says there are no class differences. Jimmy talks about some of the other strange stories in the paper. When people rushed to the stage at an American evangelist's meeting, they hit a woman in the head and broke several ribs. For fun, he makes fun of a piece with love tips for young women. Amy suggests that they go to the movies, but Jimmy says he doesn't want to ruin his evening. After that, he goes on a rant about a reporter who wrote a bad story for the paper. Jimmy says, "Nobody can be bothered," which means that no one reads the paper. No one is able to get out of their lovely slumber.

Alison offers to iron Cliff's pants because they are wrinkly. Cliff wants a pipe but can't stand the smell of it, so he lights up a cigarette instead, even though Jimmy tells him that cigarettes will make his sores worse. Jimmy starts to think about how the English people are doing. He thinks of an old English proverb that goes, "Our morals come from Port Said, our politics from Moscow, and our food from Paris." He knows he shouldn't be too patriotic, but he says in a mocking way that he can't help but admire Alison's dad's time in the British army in India. His thought is, "It's pretty dull living in the American Age—unless you're an

American, of course."

Jimmy and Cliff talk about whether Webster, Alison's friend, might come over to visit. Alison tells Jimmy that he is the only person who gets him, but Jimmy hopes not. He says that Webster makes him feel the same way that one of his ex-girlfriends, Madeline, did. Jim talks about Nigel, Alison's brother. Nigel used to be in the British army and is now moving up in the world. He also thinks that Nigel "seeks sanctuary in his own stupidity." Jimmy thinks that he'll be in Parliament one day. Jimmy keeps saying bad things about Alison and her family. In his words, they are "sycophantic, phlegmatic, and pusillanimous." He then tries to explain what it means to be "pusillanimous." He tells her it means "wanting of firmness of mind, having little courage, having a small mind, being mean-spirited, cowardly, and timid of mind." He tells her that this word is a great fit for her. Alison gets angry and twists her face, but the rage goes away and she goes back to ironing.

As Jimmy's favourite show plays on the radio, Alison finishes ironing Cliff's trousers. Jimmy is upset that he can't hear the music because of all the noise, and Alison keeps ironing. He screams and turns off the radio. Alison tells him he's acting like a child. He starts yelling about how loud women are and how wrong she is by comparing her to "a dirty old Arab with his fingers in a mess of lamb fat and gristle." Outside, church bells start to ring, which makes Jimmy even more angry. Cliff tries to make Jimmy feel better by pretending to dance with him to the bells while holding him in a vice. Jimmy screams and makes a scene.

Jimmy shoves Cliff into Alison and her ironing board during their fight. Alison hurts her arm on the iron when they both fall to the ground. Alison yells at Jimmy to leave the room when he tries to say sorry. He takes out his trumpet and starts to play in his room. Cliff takes a seat next to her and gets soap to clean the wound. He hears Alison tell him, "I don't think I can take much more..."“I don't think I want to be in love anymore."

She tells Cliff that she is too young to give up, but Cliff says she can't remember what it was like to be really young and happy. Jimmy also feels the same way, she knows. Cliff keeps putting the wrap on her arm, and she tells him that she is pregnant and hasn't told Jimmy yet. As he puts it, "is it too late to stop the situation?" she replies, "I don't know." He tells her to tell Jimmy because Jimmy loves her, even though he is mean. She thinks Jimmy will figure out that she is trying to get him to spend the rest of his life with her. She tells Cliff that Jimmy has "his own private morality" and that he was mad that she wasn't a virgin after they slept together on their wedding night. He felt like "an untouched woman would defile him."

Cliff lets her know that he gets Jimmy in some way. Jimmy likes that they both come from working-class families. He said it's because Cliff is "as common as dirt." Jimmy walks back into the room and sees Cliff and Alison on the couch, touching and close to each other. He doesn't say anything and instead starts reading the paper. He makes fun of how close they are to each other and how loving they are. Cliff acts like a mouse when Jimmy calls him a 'randy little mouse'. Cliff then runs and dances around the flat like a mouse. He grabs Jimmy's foot and starts to fight. After the game is over, Alison gives Cliff half a crown to buy smokes, and he leaves to go to the store.

Jimmy comes back in and says sorry. He says sorry to Alison for putting her down. "There's hardly a moment when I'm not watch you and want you," he tells her. He admits that he does take her for granted sometimes, and Alison feels loved by him. Jimmy suggests that they have sex, but Alison tells him in a shy way that Cliff will be back soon. Jimmy thinks that Cliff is probably the only friend he has left, even though he remembers all of his school friends. Both of them make fun of the other by calling her a squirrel and her a bear. She sounds like a squirrel while they hug.

Cliff walks in and tells them that their owner, Mrs. Drury, wouldn't let him leave the house, not even to go to the store. Cliff tells Alison that Helena Charles is calling. She gets up to answer the phone. Jim calls her a "bitch" and tells Cliff that this person is an old friend of Alison's. He says that she is "naturally hostile" to him. When it comes to women, Jimmy thinks, "I've had enough of this 'expense of spirit' lark." He believes they have a "cause" and many women have "revolutionary fire" in them. A "strawberry mark" on him as a "right-wing deviationist" makes most people not like him. He finds a letter from Alison's mother in her bag. Alison and her mother write letters to him, but they never say his name because they think it's a "dirty word." This makes him mad.

Helena is coming to stay with them while she is in town, Alison tells Jimmy when she comes back in. I'm mad at Jimmy. He starts yelling at his wife, telling her that she "could have a child, and it would die..."Let it grow, and a real person's face will appear from that small lump of India rubber and wrinkles. Only then would she understand how the world works. He tells her that she eats up his love like a snake eats an animal. Alison is shaking as she stands over the stove and Cliff watches the scene.

Act II : opens after two weeks. This is Alison, making tea on a Sunday afternoon. They are once more spread out on the floor of the attic flat. Alison is only wearing a slip, and Helena walks in as she starts to get dressed. Helena is Alison's age and build, but she has a "sense of matriarchal authority" that "makes most men who meet her anxious, not only to please but to impress." Jimmy is totally against her in every way. "The strain of this is beginning to tell on her a little," even though she always keeps her cool when Jimmy hits her.

She sets out a bowl of salad on the table. Alison tells her she appreciates her help over the past few weeks. She tells her it's been nice having another woman help her around the house. It looks like "everything is very different" when Helena is there.

Cliff is playing his trumpet really loudly in his room. Alison is afraid that Mrs Drury will turn them out of the flat. Helena says that even the way he plays the trumpet sounds angry. She thinks Jimmy's anger is "terrifying." and strangely exciting."

Helena moves the subject to Cliff. Helena asks Alison if they are in love, and Alison says no. But she does say that they feel "relaxed, cheerfully affectionate towards each other, like being warm in bed." Helena then asks Alison if Jimmy sees their affection, and Alison says it's hard to explain. Jimmy wants everyone around him to be loyal to him, his beliefs, and things from his past. He even thinks Alison will be loyal to the women he dated before. Jimmy says that she just can't feel the way she does about some people and things, even though Alison has tried.

She tells Helena about the first few months of her marriage. They went to live with Jimmy's friend Hugh Tanner because they had no money or work. Hugh and Alison knew right away that they didn't like each other. It was the first time in Alison's life that she felt cut off from everyone she knew because Hugh was even more angry and rude than Jimmy. They made her give Jimmy all of her money and property when she married him because they thought he was "utterly ruthless." At the time, her brother Nigel was running for Parliament and didn't have time for anyone but his voters.

Alyson tells her about the time they spent with Hugh. They would go to London and show up at the parties of rich people they knew. They would invite themselves to the party and eat, drink, and smoke cigars as much as they wanted. Out of all the parties they went to, only one family kicked them out because Hugh tried to kiss a girl. These wealthy families were too nice to turn them away, and Alison thinks they felt bad for them too. She tells Helena about the party where she and Jimmy met for the first time. Her mother and father had just

come back from India. Because they didn't know each other well, she was drawn to this young man right away. "Everything about him seemed to burn," she said. "His face, the edges of his hair glistened and seemed to spring off his head, and his eyes were so blue and full of the sun." She thinks that Jimmy did everything he could to steal her from her family and marry her. Hugh decided after a few months that he wanted to move abroad to work on his book. He thought, "England was done for us anyway." Jimmy didn't want to go and told Hugh not to leave his sick and poor mother, but Hugh chose to go anyway. They got into a very bad fight.

She then changes the subject and tells Alison that she needs to either tell Jimmy that he is going to be a dad or break up with him. Helena looks to the corner of the room and sees a toy squirrel and teddy bear. Alison tells her that those animals stand for those two people. She tells him about the game they play where she acts like a squirrel and he acts like a bear. "It was the only way to get away from everything. We could turn into little furry creatures with little furry brains." Full of simple, stupid love for each other, Helena tells her that she needs to fight Jimmy or he will kill her. Cliff comes in.

James should go get his tea, Cliff yells. The girls tell Cliff that they are going to church when he asks them where they are going. When they ask him to come, he stumbles and says that he hasn't read the news yet. Jimmy walks in and starts joking around with Cliff. He tells him that he is "Welsh trash" and doesn't understand why he would want to read the papers. Cliff agrees with him in a friendly way. Jim then vents his anger at Alison's family and friends, calling them "old favourites, your friends and mine: sycophantic, phlegmatic, and, of course, top of the bill—puissant."

He tells the group that he wrote a song called "You Can Quit Hanging Around My Counter Mildred, You'll Find My Position Is Closed." He then starts to sing the first line. The song is about how he's fed up with women and would rather drink and be alone than deal with their things. He tells Helena that he also wrote a poem called "The Cess Pool." He says that she will like it because "it's soaked in the theology of Dante, with a good slosh of Eliot as well." As Jimmy puts it, he is "a stone dropped in it."

She talks to him about it and asks him why he has to be such a bad person all the time. Jimmy is happy that she fell for his trick and keeps trying to get her to do what he wants. He looks around and sees Alison getting ready in the corner mirror. He asks her where she is going. Jimmy is really shocked when she tells him she's going to church. He asks her if she's crazy. When Jimmy says, "When I think of what I did, what I went through to get you out—

” Alison gets angry and jokes that she remembers how he saved her from her family so she would never have to suffer with them again.

Jimmy then yells at Alison’s mum. He tells Alison, “There is no limit to what the middle-aged mummy will do in the holy crusade against ruffians like me.” He is trying to get her mad. He talks about how Alison’s mother was worried about him because he had long hair and paid detectives to keep an eye on him. Jimmy tells Cliff that the only thing he can do now is fight. Cliff tries to cool down the situation. Jimmy says Helena is to blame for Alison’s actions, calling her a “genuflecting sin jobber.” Helena tries to calm Jimmy down, but this only makes him want to fight more. When Alison asks him why, he says that her mother should die and that the worms will get really sick after eating her. When he looks at Helena and asks what’s wrong, she tells him she’s “sick with contempt and loathing.” Jimmy tells them that when he’s done running his candy store, he will write a book about everyone in the room, remembering their time together “in fire and blood.” “My blood.”

Helena asks Jimmy why he won’t give in. She asks him if he thinks the world has been unfair to him. Alison cuts her off and tells her not to take away his pain because “he’d be lost without it.” Jimmy tries to figure out why Helena is still staying with them after her play ended eight days ago. He thinks she is up to no good and trying to get Alison to do something bad. He tells Helena that the last time she was in a church was the day they got married. So they could get married in secret, they had to sneak off to a church where the priest didn’t know Alison’s dad. She did find them, though, and they were the only ones in the church when they got married. Jimmy tells Alison that Helena is just a cow, and that she is a “sacred cow” too. Cliff tries to tell Jimmy that he’s gone too far, but Jimmy doesn’t listen.

Jimmy then talks about Helena’s life by himself. He calls her a “expert in the New Economics—the Economics of the Supernature.” People like her have thrown out “Reason and Progress” and are looking to the Dark Ages to find solutions to the problems of the 21st century. He says that her faith separates her “from all the comforts we’ve fought to get for hundreds of years.” She is full of “ecstatic wind.” She tells him quietly that she will.

slap him in the face, and Jimmy gets up and slowly moves his face towards her as a dare. He wants to know if she has ever seen someone die. He stops her when she tries to move away. He tells her that he will hit her back if she hits him and tries to “take advantage of what she thinks is my defenceless chivalry by lashing out with her frail little fists.” He then asks her again if she has ever seen someone die. Her answer is “no.” Jimmy then tells her that when

he was ten years old, he saw his father die for a year. His dad came home from the war in Spain where “some god-fearing gentlemen...had made such a mess of him, he didn’t have long to live.” Jimmy talks about how his family had left the old man alone, and only he had been there to listen to his dad’s ramblings, which had “the despair and the bitterness, the sweet, sickly smell of a dying man.” He tells Helena, “When I was ten years old, I knew more about love, betrayal, and death than you will probably know all your life.” Helena gets up, tells Alison it’s time to leave, and leaves.

In a whisper, Jimmy talks to Alison. He wants to know why her pain doesn’t matter to her. When Alison has had enough, she throws a glass across the room and it breaks. He calls her a “Judas” and a “phlegm.” When he keeps going on and on, she tells him that all she wants is peace and goes to the bed to put her shoes on. Jimmy tells her, “My heart is so full, I feel sick, and she wants peace!”Jimmy wants to know which one of them is really upset and angry. That’s when he turns to Cliff and says, “I wish you would try loving her so you could know how hard it is.” She tells him that she wants him to be there when she comes back to him and begs for forgiveness. When Helena walks in with two prayer books, she tells Jimmy that he has a call. Jimmy leaves.

She now asks Cliff why he doesn’t do anything when Jimmy is so mad. He tells her that things have been worse since she got there, even though they were bad before. He tells her that life is like “a very narrow strip of plain hell” most of the time. And we’re used to fights and energy where I come from. He tells her that he loves both Alison and Jimmy a lot and feels bad for everyone involved.

Alison is told by Helena that she has sent a message to her father to come get her. Abi says yes when she asks her if she will agree to leave Jimmy and go home. Helena knows she needs to take charge because Alison seems numb and far away. Jimmy walks in gravely. Cliff hears that Hugh’s mother has had a stroke and is dying. Cliff has to leave to go see her. Cliff packs up and heads off to plan Jimmy’s trip. Jimmy starts to miss his wife and remembers how Hugh’s mother had told him how beautiful Alison was after they got married. Amy tells Jimmy that she needs to go with him. Alison stands in the middle of the room as church bells ring. She isn’t sure whether to leave with Helena or stay with Jimmy. She goes to the table, takes her prayer book, and then leaves. Jim is shocked, so he leans on the chest of drawers and grabs the teddy bear. It goes across the room, and he then falls asleep on the bed and buries himself in the covers.

The next night, the second scene of Act Two starts. Alison is putting together a bag at her vanity. Colonel Redfern, her dad, is sitting in a chair on the other side of the room. The Colonel is a good-looking guy in his late 60s. He keeps to himself a little. The forty years he served as a soldier were hard and strict, but now he seems kind and soft. Everything that is happening to his daughter makes him upset and confused.

When the Colonel asks Alison where Jimmy is, she says that he's gone to London to see Mrs. Tanner. She talks about how Mrs. Tanner set Jimmy up with the candy stand and how he has liked her ever since. The Colonel asks Alison why Jimmy, a smart young man, chose to work at a candy stand. Alison replies that Jimmy tried many jobs, including writing, advertising, and even vacuum cleaners for a few weeks. It looks like this made him just as happy as anything else.

Alison and her dad start to talk about Jimmy and her life. She tells him that Jimmy hates them all and thinks Alison talking to her family is "high treason." Alison is told by the Colonel that he thinks her mother was too harsh with Jimmy. He tells her that Jimmy's mother hated him and thought he was a bad guy. He says, "All those questions, the private investigators, and the accusations." Alison says she thinks her mother was only trying to keep her safe, and the Colonel says he wishes they had never gotten involved with their daughter's life.

That he and Alison might be to blame for everything that has happened, the Colonel says. The Colonel tells Alison that she is like him, which makes her shocked. He tells her that she likes "to sit on the fence because it's more comfortable and peaceful." She reminds him that he had threatened her, but she married him anyway.

Jimmy said some bad things about Alison and her mother, so Alison tells the Colonel. She tells the Colonel that Jimmy called her mother an "over-privileged old bitch" and the Colonel a "plant from the Edwardian wilderness that can't understand why the sun isn't shining anymore." The Colonel asks her why he married her if he felt this way. As an answer, Alison says, "This is the famous American question—you know, the sixty-four dollar one!" She thinks that he might have married her to get back at her. She thinks Jimmy might have thought, "He should have been another Shelley, and can't understand now why I'm not another Mary and you're not William Godwin." She says that when she met Jimmy, he challenged her and she felt she had to step up and meet it. The Colonel only says that he doesn't get why young people can't just married for love.

Alison is told by the Colonel that Jimmy might be right when he calls him an old Edwardian. He tells her about how he left England in 1914 to lead the Majesty's army in India. He loved India so much that he didn't come back to Britain until 1947. He found that the England he had left behind was no longer there. "The last day the sun shone was when that dirty little train steamed out of that crowded, suffocating Indian station...I knew in my heart it was all over then," he says. When Alison hears the story, she can't help but compare the two men in her life: "You're hurt because everything has changed." Jim is upset that things are still the same. And neither of you can handle it.

She starts to put the squirrel in her bag after picking it up from the dresser, but stops and puts it back. "She seems to be standing on the edge of choice" for a moment. She makes up her mind and goes to her dad to cry while leaning against him. She is going to leave with him, the Colonel tells her, which is a big step. Alison is done putting her bag away. Alison and the Colonel are getting ready to leave as Helena walks in. After being asked by the Colonel if Helena is coming with them, she says she is not. She has a job interview in Birmingham the next day and will stay one more night. When Cliff walks in, Alison introduces the two guys. The Colonel leaves with Alison's bag.

Cliff asks Alison if she wants to stay and tell Jimmy that she is leaving. Cliff says it's "normal" for her to hand him a letter, and she walks away. Cliff and Helena are in the flat by themselves. Cliff tells Helena that the flat is now going to look "really cock-eyed." Cliff doesn't think Jimmy will look up Madeline, one of his old lovers, but Helena does. Cliff loses his cool for the first time, and he gets angry with Helena. He tells her, "I've never seen so many souls stripped to the waist." She says this because of Jimmy. He says he might have a few drinks or even pick up a prostitute and bring her back to the flat. Cliff plans to meet Jimmy at the train station. He tells Helena to give Alison's letter to Jimmy after throwing it at her.

Helena gets the bear from the cabinet. She grabs the bed as she falls on it. Jimmy walks in the room all of a sudden, "almost giddy with anger." He yells at her that the Colonel almost hit him with his car and that Cliff left him on the street without saying anything. He opens the letter Helena throws at him. He reads the first few words. Alison says she needs time and peace much more than anything else. At the end of the letter, she writes, "I will always need you deeply and lovingly." "

Jimmy is very angry. He says she's not real. He wants to know why Helena is still at

the flat. She tells him that Alison is expecting his child. Once he gets over being shocked by the news, he tells Helena he doesn't care. He tells Helena that he watched Hugh's mother die for eleven hours and dares her to hit him in the face. He tells her that he will be by himself at the funeral because "that bitch won't even send her a bunch of flowers." He doesn't care if Alison has a baby because he thinks Alison didn't take Hugh's mother seriously. She hits him in the face when he tells her to leave. At first, he is shocked, but then he lets the painful feelings of the situation take over. He lets out a "muffled cry of despair," and Helena grabs him. They kiss fiercely.

A few months have passed since the scene starts. Jim and Cliff are reading the Sunday papers in their recliners. Helena is ironing in a corner with her things that are taking up the whole flat. Jimmy has a pipe in his mouth. He is told by Cliff to put it out. Jimmy is happy when Helena says she likes the pipe. In one of the tabloids, Jimmy tells them about a crazy cult in the Midlands that is doing "grotesque and evil practices" like drinking the blood of a white cockerel and making "midnight invocations to the Coptic Goddess of fertility." Jimmy starts to wonder if this is what their landlord, Mrs. Drury, does in her spare time. Jimmy starts to wonder if someone is casting bad spells on him, and then he makes the funny suggestion that Alison's mother is using voodoo to hurt him. Helena tells Jimmy that he should do the work on her, and Jimmy says that Cliff might be the magic doll.

James says in a "brooding excursion" that most people only give up things they didn't want in the first place, so sacrifice isn't that big of a deal. "We shouldn't be admiring them," he thinks. We should feel bad for them. Getting back to the jokes, Jimmy suggests they make a love cup out of Cliff's blood, which is a bad idea because it's so common. Instead, he says, make the cup out of Helena's blood, which would be a "pale Cambridge blue."

When Jimmy looks back at the paper, he tells Cliff to finish his because he doesn't get what the writers are saying otherwise. His story is about a Yale professor who goes to England to show that Shakespeare changed his sex while writing The Tempest. Jimmy asks Helena what's wrong and she laughs. She only says that she isn't used to being around him and isn't sure if he is real or not. She tells him she's not going to church unless he wants to go with her. Jimmy gives her a cold look and asks her if she thinks living with him is wrong. He quickly goes back to bothering Cliff. He then asks Helena if he saw her the other day talking to the Reverend. Jimmy asks, "Would this spiritual jerk turn me into a man?' She says she did talk to him."I used to be a liberal obese weakling, but now everyone is jealous of my great body,"

he says. “I can do any kind of press there is without giving up the slightest bit of passion or kindness,” says Cliff. Helena asks if they can go one day without talking about politics or religion, and Cliff agrees.

“My mother’s in the madhouse—that’s why I’m in love with you” is the new title Jimmy came up with for a song for a travelling act. He had already thought of a name for his act with Helena, Jock and Day, but he doesn’t like it because he thinks it sounds too brainy. He suggests that “T.S. “Eliot and Pam” instead. When Jimmy starts his act, everyone in the room knows it very well. Cliff and Jimmy start a comedy scene about “nobody.” Cliff is looking for “nobody,” and Jimmy keeps telling him that he hasn’t seen “nobody.” Helena joins in as a character, and when Jimmy asks her who she is, she says “nobody,” which is the joke’s punch line. There’s a song that Jimmy and Cliff sing that goes like this: “So don’t be afraid to sleep with your sweetheart, just because she’s better than you.” “

Jim stops Cliff and tells him that he hurt his ankle and that the exercise is not good. During the push, Cliff makes him fall. Jimmy jumps up, and the two begin to fight until Cliff pushes Jimmy off. Cliff is upset that his only clean shirt is now dirty, and Helena offers to wash it for him.

Cliff thinks for a moment, then takes off his shirt and lets Helena wash it. Jimmy notices that Cliff doesn’t like Helena very much when she leaves. Cliff says that Jimmy didn’t like her either at one point.

After that, Cliff tells Jimmy that he might leave. He tells Helena that he is sick of the candy stand and that he would be less of a bother if he left. This doesn’t bother Jimmy. He tells him that he might be able to get care from one of Helena’s “posh girl friends with lots of money and no brains.” His friend Jimmy tells him that he’s ready for him to leave because they have been good friends. Jimmy asks, “Why, why, why do we let these women bleed us to death?” He tells him that he wants something from Helena that she could never give him and that he’s worth “a half-dozen Helenas to me or to anyone.”I don’t think people our age can die for good reasons anymore,” he says. All of that was done for us when we were kids, in the 1930s and 1940s. He believes that if they all die in a nuclear blast, it will “just be for the Brave New-nothing-very-much-thank-you.”

Cliff gets his shirt from Helena when she walks in. He needs to dry it fast, Jimmy says, so they can all go get drinks. Jimmy tells Helena to feel better and that he wished her look at him would make his “heart stir a little.” She tells him that it does, and she knows Cliff is

going. Jimmy tells her that he's been a good friend and that "he's had to learn how to take it and he knows how to hand it out." Helena walks over to Jimmy and sits on the arm of his chair, running her hand through his hair. He tells her that she has made a good enemy because she has always been there for him. He says, "But then, just because people put down their weapons doesn't mean they've stopped fighting." Helena tells him she loves him.

Helena and Jimmy hug and have a sweet moment. He tells her they need to leave and start their show, "T.S." Helena tells him this is great: "I'll close that damned candy stand and...Start everything from scratch." When the doorbell rings, she goes to take off her shirt and Jimmy goes to hurry up Cliff. Jimmy opens it and sees Alison standing there in a mackintosh. She looks sick. He tells Helena that she has a guest and then leaves the room, leaving the two women alone.

The second scene starts just a few seconds after the first one. Jimmy is playing his trumpet in Cliff's room. Alison is getting a cup of tea from Helena. He smokes his pipe, and she puts the ashes in a box. Alison says that people need to get used to Jimmy smoking. Helena gives her the tea to make her feel better. Alison tells her that she is mad that she is coming and that she couldn't believe she was going to this place even as she bought her train ticket. She tells Helena that she came "to convince myself that everything I remembered about this place had really happened to me once." Alison cries out in despair that Helena must want her to be a thousand miles away.

She says that this isn't true and that she has more right to be here than she does. She tells Alison not to bring out the rule book because, "Even I gave up believing in the divine rights of marriage a long time ago. They have something different now," she says. You chose to be where you are. You're also out if you try to do anything with your strong arms. Alison tells Helena that she knows she did something wrong by going to their flat and doesn't want a rift to form between her and Jimmy. Helena tells her that she believes her and that Alison should tell her off for being bad. Alison says, "You talk about him as if you stole him from me." Helena replies, "You talk about him as if he were a book or something you hand out to anyone who wants it for five minutes." Helena says she knows what she is doing is wrong, but at least she has a sense of right and wrong.

Alison asks her if calling her dad all those months ago was because she liked Jimmy. Helena tells her it's true. Alison says it was hard for her to believe at first, but then she got it. Jennifer says she knows what's wrong with Jimmy: "he was born out of his time." Alison

agrees. Helena says Jimmy should be “in the middle of the French Revolution” and that “he’ll never do anything, and he’ll never amount to anything.” Alison calls him “an Eminent Victorian.” Helena then tells Alison that she and Jimmy are no longer together. She still thinks there is good and bad, and she knows she can’t live with him in this way. As they tell her, “it’s a pretty new scientific belief these days.” “What I’ve been doing is wrong and evil by everything I own or have ever believed in.”

They beg her to stay because Jimmy won’t have anyone else. Helena tells her she can do what she wants, but she shouldn’t go back to Jimmy because he’ll find someone to care for him like “one of the Renaissance popes.” She also tells Alison that the fact that she lost her baby is “like a judgement on us.” Alison begs her again not to leave, and Helena starts to yell at Jimmy to stop playing the trumpet so loudly. She tells Jimmy he has to join them.

Jimmy sees Alison when he walks in. As he asks her if she needs anything from being sick, his voice is cold with worry. Helena starts to say that she lost the baby, but Jimmy stops her and tells her that he already knows. Helena stops Jimmy and starts to tell him that she’s going just as he starts to gain power in the room. She tells him that she knows what they’re doing is wrong and that she loves him but can’t be a part of “all this suffering.”

Jimmy talks in a “low, resigned voice.” He tells them that they are both trying to escape the pain of being alive and that you can’t fall in love “without dirtying up your hands.” He tells her that she should give up life “and become a saint” if she can’t mess up her “nice, clean soul.” As Helena walks away, Jimmy leans against the window and cries, “Oh, those bells!”Alison gets up to leave, but Jimmy stops her. He tells her that she lied to him when she didn’t send flowers to the funeral. It’s unfair that the wrong people are going hungry, getting love, and dying!”

He questions whether he is wrong to think that there is “a kind of burning virility of mind and spirit that looks for something as powerful as itself,” like a bear looking for its own group of cubs. She is asked to remember the night they met. He tells her that he liked how calm she was and that he knew she was the one he wanted. But he knew that to relax, you have to tear “your guts out,” and she had never worked for anything in her life. Alison sits down at the table and cries in silence.

Alison screams that it doesn’t matter. She wants to be “a lost cause” and “corrupt and useless.” She tells him that she wishes he could have seen how “stupid, ugly, and ridiculous” she was when she lost the child. I’m in the fire and all I want to do is die. This is how he wants

me to feel.She tells him, “Finally I’m in the mud!”When he feels her pain, he stops her and gets down on one knee with her. He tries to make her feel better and then starts to say that they’ll be together like a bear and a squirrel with a “mocking, tender irony.” He tells her he’s “a bit of a soppy, scruffy sort of a bear,” but he’ll keep her safe from the cruel traps because she’s “not too bright.” She laughs a little and then says, “Oh, poor, poor bears!”As the curtain goes down, they hug.

Critical Essay:

“Look Back in Anger,” by John Osborne, looks into and shows the world of the 1950s, which was filled with the sadness of post-war disappointment. For example, Jimmy Porter, the main character in the play, shows how hopeless, frustrated, angry, and anxious people are. But it’s through the mirrored performance of his wife Alison that the play becomes more broad. Alison’s appearance is very important in exploring the play’s main idea, which is protest, though not in its most active form. The writer says that she is “the most elusive personality.” The woman is pretty, and she is tall and slim. Her face is long and delicate. “It’s strange that she doesn’t trust me. Her eyes are so big and deep that they should make it impossible for me to be confused.” The woman is pretty, and she is tall and slim. Her face is long and delicate. “It’s strange that she doesn’t trust me. Her eyes are so big and deep that they should make it impossible for me to be confused.”

Alison is a representative of society in her own way because she comes from a wealthy family. Her husband hates the ideals of the upper middle class because she lives by them. In turn, this makes her an easy target for Jimmy’s insults. He constantly hurts her to get her to say something important. When Jimmy finds out that her only security is being calm, he gets annoyed by her passive resistance: “She is a great one for getting used to things.” Alison’s ironing board turns into a tool that helps her stay strong. It’s possible that she can smooth out her own wrinkles while she irons the clothes. Doing housework turns into her main way of staying alive. But she has a different kind of strength: the strength of passive refusal. People might say she’s just sitting on the wall, not taking a stand, or not actively participating in Jimmy’s intellectual fights.

Alison is a pretty well-mannered person who won’t get down on Jimmy’s level to get back at him for what he did. She loves the responsibilities and traditions that came with being raised in a certain way. She follows a moral code that everyone agrees on. But she married Jimmy even though her folks didn’t want her to. Maybe her love came from feeling sorry for

him and wanting to help him. She might have thought of him as a knight in shining armour because of a silly dream she had as a child. The way she talks to Helena about Jimmy makes these points clear: “He seems to have a lot of sun on him.” He looked really weak and young. Alison thought Jimmy, the extrovert who spoke his mind loudly and clearly, “riding roughshod” over everyone’s feelings, was very different from her own calm, introverted self. It’s hard for her to tell him she’s pregnant at the beginning of the play. There’s no doubt that they’ve grown apart over the years. It’s also possible that they were never really close. When it comes to being human, they don’t really have the power to reach out and talk to each other. On the one hand, Jimmy makes fun of her for being middle-class and practicing traditional values. On the other hand, he calls her a python and ignores his passionate approaches. She could never agree with Jimmy’s sexual code and attitude towards it. “He would call it a question of allegiance, and he expects you to be pretty literal about them,” she tells Helena. “It’s not easy to explain.”

On a level below human, at the level of animals, Alison comes to terms with Jimmy without much thought or expectation. When they can’t get together with a person, their world of bears and mice helps them stay alive. This makes you wonder if Jimmy, like Alison, is a child who believes in dream worlds because the real world never makes him feel better. But the world of bears and mice doesn’t hold on to things. It can only give you a short break. But Alison knows Jimmy deep down, even though she doesn’t care about him. She knows that Jimmy has been through a lot of pain and that his pain has changed him. If the pain could be taken away, he She has a good reason to think that Jimmy married her out of anger; by making her suffer, she thinks that Jimmy is punishing and reacting against the society that she represents. Her friendship with Cliff helps her take it easy.

The way her husband says she is inactive is not true. “Every time I think about the past, I can’t remember what it was like to be young.” People may think that Alison is pulling away with a mask of disinterest, but her lack of interest doesn’t have to be seen as a sign of acceptance and tolerance. In contrast to most women her age, she is neither bossy nor eager. She has chosen to be poor, willingly giving up the comforts of her home. She has chosen to be with someone who makes a poor living. But Jimmy’s life would have been better if he was a sane person. She leaves him to find peace. After four months, she comes back crying and falls at Jimmy’s feet. For the first time, Jimmy picks her up with loving care. After her baby

dies, Alison realises that Jimmy has always been lonely, and it's only then that they can find comfort in each other's arms and escape the jail of pain. This is when they can really talk to each other, without the false world of beasts getting in the way. They reach out to each other as people, not angry, but in love.

UNIT IV

PERSUASION - JANE AUSTEN

About the Author:

The English author Jane Austen wrote books about the middle and upper classes in England. Her books are famous for being funny, observant of society, and giving readers a look into the lives of women in the early 1800s.

Jane Austen was born in the Hampshire town of Steventon on December 16, 1775. A priest had eight children, and she grew up in a close-knit family. She began writing when she was a teen. The family went to Bath in 1801. Jane, her sister Cassandra, and their mother moved around a lot after Jane's father died in 1805 until they finally settled in Chawton, which is close to Steventon.

Henry, Jane's brother, helped her work out a deal with a printer, and her first book, "Sense and Sensibility," came out in 1811. The reviews for her next book, "Pride and Prejudice," which she called her "own darling child," were very good. "Mansfield Park" came out in 1814, and "Emma" came out in 1816. "Emma" was written for the prince regent, who liked her work. All of Jane Austen's books were released without her name on them.

Jane began to feel sick in 1816, most likely because of Addison's disease. She went to Winchester to get help, but on July 18, 1817, she died there. "Persuasion" and "Northanger Abbey," two more books, were released after the author's death, and a third book was left unfinished.

Outline

At the beginning of Persuasion, a short account of the Elliot family is told from Sir Walter Elliot's favourite book, The Baronetcy. We learn that the Elliots are a well-known, wealthy, and well-respected family who owns land. His wife of forty years, Lady Elliot, died four years ago, leaving him with three daughters: Elizabeth, Anne, and Mary. Marie, the youngest, is married to

a rich guy named Charles Musgrove and lives close by. Elizabeth and Anne are both single. The family is in a lot of debt because Sir Walter spends too much. Sir Walter is shocked when Lady Russell, a trusted family friend, tells the Elliots that they should spend less. He is very vain and can't stand the thought of living without his normal comforts. They have no choice but to move to a house in Bath where their costs will be lower because they have no other choice. They plan to rent Kellynch Hall, the family home.

They quickly find great renters for their house. Admiral and Mrs. Croft are rich, well-behaved Navy people who have a great marriage. The fact that the Admiral is good-looking makes Sir Walter feel better. Sir Walter doesn't like how the Navy makes "men of obscure birth too famous," but he is happy to have Admiral and Mrs. Croft living in his house. The middle daughter, Anne Elliot, is also excited to meet the Crofts. Mrs. Croft is related to the man Anne loves. She was going to marry Captain Frederick Wentworth eight years ago, but Lady Russell told her that Captain Wentworth wasn't important enough, so Anne broke off the engagement. Anne hopes to see Captain Wentworth again while the Crofts are at Kellynch.

Sir Walter, Elizabeth, and Mrs. Clay, a friend of the family who is widowed and from a lower class, leave for Bath. Over the course of two months, Anne stays at Uppercross Cottage with her sister Mary. Anne listens to her sister's fears with patience when Mary complains a lot. Anne thinks the Musgrove family is great at Uppercross. Their three older children are Charles (Mary's husband), Henrietta, and Louisa. While Anne is there, she is amazed by how busy the house is and how much the Musgroves love their kids. Soon, word gets out that Captain Wentworth has come back from sea and is now staying at Kellynch with his sister. After becoming friends with Mr. Musgrove, Captain Wentworth starts coming to Uppercross every day. At first, Anne is excited to see him again after a long time, but he is only distant and polite towards her. He seems to like Henrietta and Louisa Musgrove more. Anne gives up and accepts that she will never love Captain Wentworth again.

A plan from Captain Wentworth is for everyone to go to Lyme to see his friends the Harvilles. While they are there, a handsome man notices Anne. It turns out that the man is Mr. Elliot, Anne's cousin and Sir Walter's heir to Kellynch. They choose to take a walk on the beach in the morning. Louisa Musgrove takes a bad fall and passes out. Anne doesn't lose her cool and does everything she can to take care of Louisa. The doctor thinks Louisa will get better, but she will have to stay in Lyme for a while. The captain thinks he caused Louisa to fall and wants to

help the Musgrove family. When Anne goes back to Uppercross, she helps Mr. and Mrs. Musgrove with their younger children. She goes after a few weeks to stay with Lady Russell.

Lady Russell and Anne decide that they need to go back to Bath to be with the rest of the Elliot family after Christmas, which makes Anne very sad. He and Elizabeth don't really care about her, but they're glad she's coming to Bath. She meets her nephew Mr. Elliot for the first time in Bath. He has made peace with his uncle Sir Walter after a long fight. She doesn't understand why Mr. Elliot suddenly said sorry, but she accepts him as a nice person. There is no doubt that Mr. Elliot loves Anne very much, and it is clear that he wants to marry her. While Anne is in Bath, she runs into an old school friend named Mrs. Smith, who has recently lost her husband and is having a hard time. Anne learns about Mr. Elliot's secret past from Mrs. Smith. She learns that he has hurt Mrs. Smith and that he wants to marry Anne so that he is the only heir to the Kellynch baronetcy. Mr. Elliot is afraid that Sir Walter will marry Mrs. Clay, have a son, and then take away his title. He makes plans to make sure that Sir Walter will keep him as his son. This news makes Anne very angry.

The Crofts come to Bath with news of two proposals. Henrietta is going to marry Charles Hayter, who is her cousin, and Louisa is going to marry Captain Benwick, who she met at Lyme while she was recovering. Captain Wentworth is no longer bound to Louisa, which makes Anne very happy. He is now free. Captain Wentworth will soon get to Bath. He is much wealthier now than he was eight years ago, and Sir Walter doesn't want to include him in their group of friends. Wentworth feels envious because he thinks Anne is seeing her cousin Mr. Elliot. Still, he sends Anne a love letter in which he talks about how much he loves her and how it will never end. Anne is thrilled, and they decide to get married. He is shocked that his plan to marry Anne didn't work out. He and Mrs. Clay leave Bath. People say that they are together. There is no longer any chance that Sir Walter will marry someone below him. Both Sir Walter and Lady Russell agree that Anne and Captain Wentworth should get married.

Analysis

Jane Austen wrote the book "Persuasion" in 1816. There is a girl named Anne Elliot in this book. Her family is very wealthy, and she lives with her older sister and father. Her younger sister got married and moved in with her new husband. It's almost time for the Elliot family to file for bankruptcy, so they're doing everything they can to improve their finances. Anne Elliot is the main character, and the book is about her love story. Seven years ago, she was engaged to a sailor named Frederick Wentworth. At the time, he didn't have any money or friends. That is,

she was a simple sailor who didn't fit with Anne's social class. Because of this, Anne's friend from her late mother's side pushes her to call off the engagement (Austen). During this time, Anne couldn't forget about her lover, who had made a name for himself over the past seven years. Also, the book is funny and makes fun of high society and their hopes for the future. By making fun of the material values of a social institution like family, the book criticises the morals of high society and how willing people are to give up what they value for the sake of their reputation.

Walter Elliot, Anne's father, is a very dishonest figure in the book because he puts money above all else. Because of this, the man cares most about how he looks and the things that show he is from a better social class. Austen says, "Vanity of person and situation was the beginning and end of Sir Walter Elliot's character" (Austen 3). Being from a noble family, he only cares about what can be seen in a person, not what's going on inside. The father's habit of showing off how he looks every morning is a great example of how he acts. Besides that, he writes a book about his family and himself. The author makes fun of Sir Walter's hypocrisy by leaving out a description of his middle daughter Anne because Walter thought she was ugly but wrote her name down as fact. It's likely that he wanted to make his family look good, leaving out family members who might not fit with the image he wanted to project. Also, Anne's dad, Walter, says out loud that he did this because she's not special (Austen). This kind of behaviour shows that the author makes fun of people from high society. This means that Walter is the most typical example of all high-class people who judge love and respect by how they look.

Furthermore, Walter's family shows their love and respect for him because of his position. In other words, the family didn't care about the person's mind or respect because their situation and place in society were much more important. After that, when the family tried to get to know distant cousins that no one else knew, their meanness showed. The main character tells a silly joke when they first meet, which makes the girl's family look bad in front of other people (Austen). But when the other people laughed and joked, Walter laughed too, to please the most important women in society. It's funny when someone can go beyond their own needs to please others and be sad at the same time.

A meeting with Mr. William Elliot, a distant cousin and Mr. Walter's heir to his wealth, was another way that Austen made fun of the material value of Walter's family. While they were together, they didn't stay together for long, and Anne's father didn't like William. It was because the young guys didn't meet this standard. When William gets close to being rich, things change.

Walter suddenly changes how he feels about William, as if they don't have a problem. It shows how hypocritical the Anne family is and proves once more that they don't have any morals when it comes to each other or other people.

Setting the story in the setting of Walter's family, Austen shows the values that people in high society hold. They have nothing to do with morals or ethics, which is a shame. Everyone wants something good from each other. For most people, material things are the best way to meet their needs and keep up their social standing. By making fun of funny situations, the author shows what worth means through satire. In exchange for money and a place in society, Walter's family can step on the honour and pride of their loved ones. If people from high society believed in moral and ethical standards and worked to meet them, they would become more well-known as good people, not just people from high society. Though someone is in the highest place and has a lot of money, they should get a moral education to fully live up to their status.

In the end, "Persuasion" by Jane Austen shows how many people at that time valued material things more than family and ties with loved ones. It also shows that these people, like the main character Anne's father, are not as righteous as they seem. The author also shows how family members can treat each other badly because of how they look, even if they are related, like a father and a daughter. So, they respect other people not because they are kind, but because of how important they are in society.

Characters

Anne Elliot

Like most of Austen's heroines, Anne Elliot is bright, smart, and kind. She is the main character in Persuasion. Austen wrote in one of her letters, "a heroine who is almost too good for me." While Austen is honest about the fact that Anne isn't the most beautiful young woman in the book and that she has lost her youth's bloom, Anne becomes much more attractive when her better traits are brought to light. Anne is very proud of how she looks, and it hurts her a lot to hear that Captain Wentworth thinks she has changed for the worse. Anne, unlike her father, is proud of being smart, sensible, and patient.

Anne is feminine, but she doesn't have any of the traits that Austen clearly thinks are bad for women. Anne isn't spoilt, flighty, or crazy. On the contrary, she stays calm in tough situations and is always there for you. Because of these things, she is the sister that Charles Musgrove, Captain Wentworth, and Mr. Elliot all want to marry.

It's clear that Anne has her own thoughts because of how she fights against her father and older sister's pride. But Anne doesn't try to avoid her duties as a member of the top class. She knows and appreciates how important it is to find a "suitable" match, and the thought of Mrs. Clay becoming a member of her family through marriage offends her. She is aware of the social framework in which her relationships work. She might want a little more freedom, but she doesn't want to seriously question ideas of class.

Anne comes to the conclusion that Lady Russell was right to show her the way, even though the advice she gave her was wrong. The conclusion makes it sound like Anne's flaw, which might be her ability to be swayed by others, isn't really a flaw at all. You, the reader, can decide if you agree or not. Though Anne is respected for her sense of duty and her independence, she strikes a good balance between emotion and practicality.

Captain Wentworth

Captain Wentworth is the perfect example of a "new gentleman." While Wentworth keeps the older type's manners, care, and sensitivity, he also adds the bravery, freedom, and gallantry that come with being a respected Naval officer. He turned his title into money, but Sir Walter has only lost the money that came with it. He has made his own wealth through hard work and good sense. Like most men, Captain Wentworth is not the right match for Anne Eliot because he does not own land or come from a wealthy family. But in true Austen style, his good qualities as a person are enough to get past the difference between his situation and Anne's.

In the book, Captain Wentworth grows and changes, and he finally gets over his pride and shame at being turned down once to make another passionate proposal to his chosen bride. This change is a good sign for their bond going forward. Admiral Croft lets his wife drive the carriage with him and help him guide. Similarly, Captain Wentworth will always give Anne the upper hand in their marriage. Austen thinks that this kind of fair partnership is the best way to get married.

Elizabeth

Elizabeth Elliot is the oldest daughter of Sir Walter Elliot. The reason he loves her so much is that she shares his beauty and his self-centred love of nice things. Queen Elizabeth and Sir Walter care most about their image and want to keep it in good shape. Elizabeth is very concerned about her image and is proud of how she looks. Sir Walter is a widower and hasn't married anyone else since his wife died, so Elizabeth runs the Elliot home. People thought that

Mr. William Elliot, the Elliot heir, would propose to Elizabeth when she was younger, and that she would stay as the mistress of Kellynch Hall. Instead, Mr. Elliot turned down Elizabeth and married someone more wealthy. So, Elizabeth can only be the head of her home until her father either gets married again or dies, in which case Mr. Elliot will inherit the property. Although Elizabeth is pretty, she is not pleasant to be around, so she is not a very good candidate for a bride.

Anne and the narrator think Elizabeth is shallow and vain, but Elizabeth herself sees herself as smart and aware. Liz doesn't believe Anne when she says she thinks Mrs. Clay is trying to marry Sir Walter with their family's permission. She says Mrs. Clay knows who she is and where she lives. Elizabeth tells Mrs. Clay over and over that she values Anne more than Mrs. Clay, but when she needs to defend Mrs. Clay's place in the family, she stresses how stupid Mrs. Clay is. Elizabeth may not be good at figuring out what people she thinks are below her are up to, but she is very good at trying to move up in the world. She clings to her friendship with Lady Dalrymple and tries to hide the fact that her family is having money problems. Elizabeth isn't very smart or nice in general, but she is very good at keeping up her social image, no matter what.

Mr. Elliot

Mr. Elliot is the owner to Kellynch Hall and is related to Anne. He is rich, charming, and fast on his feet. His current wealth came from his late wife, and he looks forward to the extra money he will get when he receives the Elliot estate. He looks great, knows a lot of people, and perfectly plays the gentleman.

At the start of the book, Mr. Elliot and the Elliot family are not friendly with each other because Mr. Elliot was once supposed to marry Elizabeth. People thought that the next child would marry her because she is the oldest and most sought-after of Sir Walter's daughters. This would make them closer to the family. Elizabeth was shocked and hurt when Mr. Elliot didn't ask her to marry him. Instead, he married a richer woman and stopped hanging out with the Elliots of Kellynch Hall. The family might have forgiven him if he had only turned down Elizabeth, but Mr. Elliot also said bad things about the family and Sir Walter in particular. He told Mr. Smith, his friend, that he didn't like Sir Walter very much and was taking "Walter" out of his name to go by William Elliot instead.

After his wife dies, Mr. Elliot talks to the Elliots again at Bath and has a strange change of heart. It's not true what the rumours say; he never said bad things about the family. He wants to be with them. Sir Walter and Elizabeth are happy to believe him and think he is a gentleman.

Elizabeth gives hints that she thinks Mr. Elliot might still ask her to marry him. But Mr. Elliot is most interested in Anne, not Elizabeth. Lady Russell tells Anne that if she marries Mr. Elliot, she can go back to Kellynch Hall, where her family lives, as the lady of the house. Anne doesn't fully trust Mr. Elliot, though.

For most of the book, it's not clear what Mr. Elliot really wants, but Anne's friend Mrs. Smith finally proves that he is just looking out for himself. Anne is told by Mrs. Smith that she and her husband were friends with Mr. Elliot and his wife. She also says that Mr. Elliot pushed her husband to spend money they didn't have, which put the Smiths in debt. When Mr. Smith died, Mr. Elliot didn't help Mrs. Smith like he had promised. Instead, he left her in shame. Mrs. Smith thinks that Mr. Elliot and Sir Walter are back together just so Mrs. Clay won't marry Mr. Elliot. Mr Elliot is currently the heir to Kellynch Hall, but Mr Elliot would be pushed out of line if Sir Walter remarried and had a son. He used to say he didn't care about the title, but now he knows it will help him get ahead. Because of this, Mr. Elliot doesn't stay in Bath and pursue Elizabeth. Instead, he courts Mrs. Clay, moves to London, and keeps her away from Sir Walter. Mr. Elliot makes sure he will be the Elliot heir for sure by making sure Sir Walter won't have any more children.

Mary Elliot Musgrove

The newest Elliot sister is Mary Elliot Musgrove. Charles Musgrove is her husband, and they have two little boys. Mary plays several important parts in Persuasion. In the beginning, she talks about how badly Anne's family treats her. Mary, who is easily upset and often cries, asks Anne to come to Upper Cross not because she wants to see her sister, but because she is bored and needs someone to help her run the house. So that she and her husband can go to a dinner, she quickly leaves Anne at home with her hurt son. Austen also compares the slights Mary thinks she gets from her sisters and parents to the real abuse Anne gets from her father and sisters. In a funny turn of events, Mary says near the end of the book that she is "always the last of [her] family to be noticed." This is completely wrong; Anne, not Mary, is the one who suffers in quiet all the time because no one thinks her needs and wants are important, or even that they exist at all.

Mary also helps set the tone for the book's main theme, which is class and social movement. Status and social climbing are very important to her. She doesn't like it when people hang out with people from a different class, and she is very critical of people who try to marry someone above or below them in rank. Mary's social awareness shows up most in the way she

doesn't like Charles Hayter or the Hayter family in general. He is a wealthy eldest son and a cousin of the Musgroves. He will one day receive his father's property. He also wants to marry Henrietta Musgrove, which makes Mary very sad. Mary thinks that this kind of match would be beneath Charles because the Hayter family has a "inferior, retired, and unpolished way of living," which puts him in touch with people from a lower social class. She is so sure of what she believes that she wants to leave when the walking party comes across the Hayter estate in Chapter 10. Because Mary doesn't like the Hayter family, Austen can show how society doesn't like it when people from different social classes get married.

Mary also plays an important part in Anne's marriage plan without meaning to. Anne is asked to stay at Upper Cross instead of going to Bath right away with Elizabeth and their father. This forces Anne and Captain Wentworth, who used to be together, to see each other for the first time in eight years, which leads to their eventual marriage.

Charles Musgrove

Mary is married to Charles Musgrove, and Anne is married to Charles Musgrove. At first, Charles wanted to marry Anne, but she turned him down. Charles, on the other hand, doesn't dislike Anne and treats her like a sister. Charles is very different from his wife in many ways. He is usually happy, but she gets angry easily. He is gentle, but she gets impatient easily, and he is good with their kids, but she has trouble controlling them. As you might expect, they don't always agree. At the start of the book, Anne says that the two "might pass for a happy couple" when they weren't fighting, but that doesn't happen very often. While Charles is understanding of his crazy wife's mood swings and whims, she notices that he likes to tease Mary and get her worked up for his own pleasure. During the Bath section of the book, Charles and Mary argue about what they should do that night. Charles has bought tickets for the whole family to see a play, but Mary wants them to go to her father's party instead so they can meet their important cousins, the Dalrymples. The problem is solved when everyone agrees to go to the dinner that night and the play on Tuesday. But Charles insists that he is still going to the play that night just to make Mary mad. Charles and Mary's fights in the middle of their marriage are funny, but they also show how important it is to find a partner whose personality matches your own. It's clear from the book that matches like the one between the Crofts and Anne and Captain Wentworth work out because the two people get along so well. Charles and Mary will never be able to get along because they have different personalities and goals.

JANE EYRE - CHARLOTTE BRONTE

About the Author:

A British author and artist named Charlotte Bronte lived from 1816 to 1855. Her most famous book is "Jane Eyre." Charlotte was born in Thornton, West Yorkshire, England. She was the third of six children in the Brontë family. Charlotte grew up in a literary family with her sisters Emily and Anne. They were all pushed to read and write from a very young age. Even though Charlotte had to deal with personal tragedies like the deaths of her mother and two older sisters, she followed her dream of becoming a writer and began an amazing literary career.

Charlotte became famous as a writer when her first book, "Jane Eyre," came out in 1847 under the name "Currer Bell." Many people loved the book because it had an interesting plot, complicated characters, and looked at social and moral problems. It made Charlotte a famous author in Victorian literature. Before her unexpected death at the age of 38, she wrote several more books, including "Shirley" (1849) and "Villette" (1853).

Introduction:

Charlotte Brontë's famous book Jane Eyre came out for the first time in 1847. As the title suggests, it is a Bildungsroman, or coming-of-age story, about the main character, Jane Eyre. The book looks at love, independence, social class, and morality, which makes it a classic work of literature that will last for a long time.

Jane Eyre may have been the first "plain Jane." She isn't beautiful, and she doesn't have any money. Being plain and not having any money would make her marriage chances much better as an adult. When her parents died, her uncle Mr. Reed took her in. But after he died, Mrs. Reed took care of her, but she didn't like Jane and treated her differently than her own kids.

When Jane's stepbrother John Reed picks on her, she hits him back. John then locks Jane in the "red room" of the house, which is where her uncle died. When she is done, she is sent to Lowood, an orphanage run by Mr. Brocklehurst, a strict Calvinist minister. Jane becomes friends with Helen Burns there, but Helen soon dies of typhus. After some time, things get better at school, and Jane goes on as a teacher. But when Miss Temple, the teacher who had been nice to her, leaves, Jane decides to apply to be a governess.

Jane is given the job of babysitter at Thornfield Hall, which is owned by Mr. Edward Rochester but is currently out of town on business. Jane meets the young girl she will be training and watching over. The girl is a patient in Mr. Rochester's care, and Mrs. Fairfax helps Jane get to know her. When Mr. Rochester comes back, Jane feels drawn to this dark, haunted, Byronic figure. She saves him from dying of burns one night when she sees smoke coming from his room. He tells her that the fire was probably started by Grace Poole, a seamstress who lives in the house.

Jane sees she was fooling herself when she thought Mr. Rochester might love her, since she is just a plain governess, when he brings home the beautiful Blanche Ingram. A man from the West Indies called Mr. Mason comes to Thornfield Hall and is attacked while he is in the upper floors of the house. Jane thinks that Grace Poole did it again. Mr. Rochester tells Jane that he is going to marry Blanche Ingram.

Mrs. Reed is calling Jane because she is dying. Jane finds out that Mrs. Reed told her that another uncle, Mr. Eyre, had written to her because he wanted Jane to be his daughter. Mrs. Reed lied to him and told him in her reply that his niece was dead. Then, when Jane goes back to Thornfield, she finds out that Mr. Rochester doesn't want Blanche to marry him but wants her to be his wife instead. Jane agrees, but she also writes to her uncle to let him know she is still living so that she can get her inheritance and be able to live on her own.

A strange woman breaks into Jane's bedroom before the wedding and tears her bridal veil in half. Then, on the day of their wedding, Mr. Mason ends the service by saying that Rochester is already married and that his wife is hiding in Thornfield Hall.

When Jane finds out that Rochester married Bertha Mason while they were in Jamaica, she did so because her family told her to. The family has a past of crazy people, and Bertha was the one who burned down Rochester's bed and tore Jane's veil. While Bertha is being watched by Grace Poole, she is not the one who did these acts.

Jane doesn't want to be Rochester's lover, so she leaves Thornfield Hall and becomes poor. She almost dies of hunger until she is taken in by a priest named St. John Rivers and becomes friends with his sisters, who are also poor.

Jane hides who she really is, but St. John finds out when she reads in the paper that her rich uncle has died and left her his money. It seems like a strange accident, but St. John Rivers' sisters are Jane's cousins, and Jane offers to share her wealth with them.

St. John wants to go to India as a Christian missionary, but before he does, he asks Jane to marry him. He does this not because he loves her, but because he wants her to help him. In a love plot that is similar to Rochester's attempts to win her over, St. John slowly wears her down until she is about to accept his offer. Then she hears Mr. Rochester's voice calling her name from outside.

When Jane goes back to Thornfield Hall, she finds that Rochester has been living alone since the news about their wedding day. Bertha set the house on fire, which destroyed it and killed her when she fell from the roof. Rochester moved to a different house because the fire made him blind.

Rochester gets better after Jane gets married and takes care of him. He gets some of his sight back, and Jane gives birth to their first child. Jane hears from St. John Rivers in India, where he is working hard to spread the Christian faith.

Analysis

Jane Eyre is mostly about Jane's search for a home and a place to join. The story can be broken down into five separate parts: her early life in Gateshead, her schooling at Lowood, her time at Thornfield, her trip to Moorhead, and her return to Rochester at Ferndean. Jane tries to find a home in all of these places until the end of the book, but she is moved in the end, either by social forces or because she won't give up her sense of self. This fight starts with Jane's fight with John Reed and her sentence of being locked up in the red room. This event shows how Jane's status as an orphan makes her dependent on people with more power, even if those people don't show her love or respect. Because the Reeds are so cold, she can't find a place to live in Gateshead. The red-room event also shows Jane's short temper and stubbornness as things that could get in the way of her happiness and as strengths that help her stay true to herself when things get tough. It's also hard for Jane to act like a thankful, nice kid who would fit in at Gateshead because of her pride.

When Mrs. Reed sends Jane to Lowood, Brocklehurst's cruel teaching makes it possible for her bad feelings about Jane to follow her there. Jane is lucky to meet Ms. Temple and Helen, who teach her Christian beliefs that help her control her anger. By holding Jane to the truth, Ms. Temple clears her name, which helps Jane see that justice and kindness are possible according to true Christian teaching. Because of these things and the fact that Brocklehurst is no longer there, Lowood can temporarily feel like home. Jane learns that she can't depend on one person for home when Ms. Temple leaves Lowood. Jane can't support herself financially,

so she has to be a governess and depend on a rich family for support. Jane feels drawn back to the strong emotions she felt as a child while she is at Thornfield. This time, the emotion is love. Even after they tell each other they love each other, Jane and Rochester's time together is full of ominous signs, like Bertha's pranks and the tree being cut down. It's unsettling to think about their connection because of these scary undertones. Still, Jane thinks Rochester is her home because he values both her morals and her heart.

When Richard Mason stops the wedding, Jane leaves because she doesn't want to give in to the desire of becoming Rochester's mistress. Rochester now has both financial and emotional control over her, and Jane needs to leave to take back mental control of her life. Jane has time to think about herself after the Rivers brothers save her. She can buy Moorhead and make a home with the Rivers with the money she got from her fortune. When St. John makes his offer, he ruins Jane's happiness by telling her she has to give up all her passionate nature and marry someone she doesn't love in the name of Christianity. The tension builds up until Jane sees Rochester and finally turns down St. John's request. Jane makes up her mind that she can't live without Rochester, who also makes her feel passionate. People who read the book can see that Rochester tried to take responsibility for his marriage to Bertha by trying to save her from the fire when she found him at Ferndean. Rochester is now blind and needs Jane's help, which means Jane is no longer submissive. So, Jane's marriage to him shows that she chose a home with love and morals, where she is the only one who owns herself.

Jane Eyre

Jane Eyre is the main character and narrator of the story. She starts out as an angry, defiant 10-year-old orphan and slowly changes into a sensitive, artistic, caring, and highly independent young woman. At every point in the book, Jane faces strong resistance from the people around her, often because she is poor and can't support herself financially. Although Jane is a governess, she stays strong in her beliefs and goals and grows stronger with each conflict. In fact, her lower status only makes her want to be independent even more, both financially and emotionally. She turns down marriage proposals from both Mr. Rochester and St. John because she knows that if she gets married, she will have to give up her freedom. Jane won't let herself marry Mr. Rochester and start a life of love until she is financially stable and has enough self-esteem to keep her marriage fair. Jane feels good about herself because she has made a difference in many places, including Lowood, Thornfield, and especially Moor House, where people value her for being human and having good values. Jane's search for the right

religious ideals is similar to her desire to be free. She turns down Brocklehurst, Helen Burns, and St. John's extreme ideas and finally chooses a faith based on love and connection. Jane has a happy ending to the book. She stays independent and lives with the man she loves. She also overcomes the social pressures of being a governess and becomes a heroine that all readers can connect to.

Edward Rochester

The owner of Thornfield Manor and Jane's boyfriend. Mr. Rochester is an interesting take on the tragic Byronic hero. He isn't very good-looking, but Jane finds him very attractive and sensual because of how passionate and powerful he is. Because of the mistakes he has made in the past, Mr. Rochester is also a likeable character. He is constantly thinking about and refusing the darkness of his choice after being fooled by Bertha Mason's beauty. Though they come from different places and have different social statuses, Mr. Rochester and Jane feel like they have a lot in common, and being with her makes him feel calm. Another important thing for Jane about Mr. Rochester is that he gives her the kind of pure love and family feeling she has never had before. Even though Mr. Rochester is shown to be smarter and more knowledgeable about the world than Jane, the fact that he is married to the crazy Bertha Mason shows that Jane is morally and ethically better than Mr. Rochester. When Jane learns about Bertha's marriage, she turns down Mr. Rochester's marriage proposal, not only because she thinks it would be against the law, but also because she thinks Bertha's marriage is a warning sign of Victorian marriage: even if Mr. Rochester means well and thinks Jane is just as smart as Bertha, he may still end up locking her up in his own way through marriage, just like he did with Bertha. It's funny that when Jane finally agrees to marry Rochester after becoming independent, Thornfield can't see because Bertha set fire to him. So, all of a sudden, he needs Jane, which goes against the normal unfairness of marriage at the time and tips the scales in her favour. On a happier note, Brontë ends the book with Mr. Rochester being able to see again in one eye. This means that the marriage is now fair, and Mr. Rochester and Jane can be happy together.

St. John Rivers

The minister who takes Jane in at Moor House. He is Diana and Mary's brother and, it turns out, Jane's cousin. The last of the three main Christian figures that Jane looks up to in the book is St. John. St. John's faith is too distant for Jane because it is cold, stern, and devoted to Christianity. Because he feels he has to be good to God, he won't give in to his love for

Rosamond Oliver. Jane thinks this shows that he still doesn't understand God's love very well. Even though St. John doesn't love Jane, he thinks she would be a good missionary in India, so he asks her to marry him. Jane says she would be happy to go with him as his cousin or adopted sister, but she knows that if she married him now, she would lose her chance at a life full of love and passion. She doesn't want to lose her independence in this way, and St. John thinks it's wrong for her to be with him without getting married. When Jane turns down St. John's advances, she seems to be pushed to go back to Rochester, which is her only chance for spiritual love. Rochester is always linked to fire and flames, but St. John is always linked to ice and cold, which makes the lack of emotion and joy that would come with marriage to him even worse. Jane and Mr. Rochester have a happy ending in the book, but St. John's finish is much less clear. Bronte makes it seem like St. John's life could have been more important if he had ever given in to love, even though he went to India to do what was right as a Christian.

Helen Burns

Jane's school friend at Lowood. Helen may be the fourth-most important figure in the book because of what she stands for, even though she dies early on in Jane's time at Lowood. Helen is the opposite of both Mr. Brocklehurst, who is cruel and doesn't care about others, and Jane, who is angry at people who hurt her. She stands for the extreme Christian teaching of tolerance and forgiveness at all costs. Helen follows a form of Christianity that says people who are good and faithful will be rewarded in heaven. She thinks that her real family is waiting for her in the kingdom of Heaven because she is an orphan like Jane. Because of this, she always turns the other cheek when she has to take all the harsh punishments at Lowood. She is particularly tormented by Mrs. Scratcherd, and Helen is upset by this, but she stays firm in her views. Jane learns from Helen's death that the meek will not inherit the world. Although Jane doesn't agree with Helen's religion at first, she does use it later on, especially when she needs the spiritual help of strangers after leaving Thornfield.

Mr. Brocklehurst

The Lowood boss who is cheap. In his evangelical sermons, Mr. Brocklehurst talks about Christian morals, but in real life, he is mean and disrespectful to the kids at Lowood. The school's poor conditions and meagre meals are very different from Brocklehurst's family's lavish and well-fed lifestyle. It is later found that Mr. Brocklehurst has been stealing school money to pay for his own things. In the end, someone else takes over as head of the school.

Mrs. Fairfax

She is the kind maid at Thornfield. Mrs. Fairfax is not connected to the Rochester family at all, but she is very friendly to Jane when she comes to Thornfield and acts as another mother figure for Jane in the book. Jane shouldn't marry Mr. Rochester, she tells her, because they are too young and from different social classes. After Jane leaves Thornfield, Mrs. Fairfax quits and Mr. Rochester gives her a nice pension.

Bertha Mason

Rochester's crazy wife and sister of Richard Mason. Bertha was a beautiful Creole woman from a wealthy family in the West Indies. She married Mr. Rochester so that the wealth of their two families could grow together. Bertha went crazy and violent soon after they got married. She had a genetic disorder that made her crazy, but Mr. Rochester didn't know about it. In the end, Bertha is locked up in the attic at Thornfield while Grace Poole watches over her. This is done to keep her safe and to keep the other people in the house safe as well. Bertha sometimes gets out of her cell and causes trouble in the house. In her most recent rage, she sets Thornfield on fire and then jumps to her death. As the standard Gothic figure in "The Madwoman in the Attic," Bertha is both pitiful and scary. She also supports Bronte's criticism of the unequal treatment of women and Victorian marriage at the time.

Mrs. Reed

Jane's aunt. Mrs. Reed told Mr. Reed that she would treat Jane like her own child, but she treats her own spoilt children better and punishes Jane badly for what seems like being rude, even locking her in the "red-room." Jane is sent to Lowood by Mrs. Reed when she is ten years old. Later, Mrs. Reed tells John Eyre that Jane died at school from typhus fever. Mrs. Reed says on her deathbed that she hated Jane because Mr. Reed loved her more than any of his actual children, and she won't say sorry for hurting her.

Bessie Lee

A worker at Gateshead. While Jane is at Gateshead, Bessie is the only person who makes her feel better. She sings her songs and tells her stories from time to time. She takes care of Jane as if she were her own mother and is extra nice after what happened in the red room. She even gives Jane a tart on her favourite plate. Bessie goes to see Jane at Lowood many years after she left and is struck by how kind Jane is. She gets married to Robert Leaven, a coachman from Gateshead, and has three children. She names the youngest one Jane.

John Reed

He is Jane's cousin and Eliza and Georgiana's brother. John is the spoilt brat of his mother, and he is always picking on Jane. He is eventually to blame for her being locked up in the red room at Gateshead. As an adult, John starts drinking too much and gambling too much. He ends his own life to get out of his huge gambling bills.

Georgiana Reed

Eliza's sister and Jane's cousin. Georgina is the prettier of the two Reed girls. Because of this, she is a spoilt and self-centred child, but she makes friends with Jane when Mrs. Reed dies. She thinks Eliza is to blame for her failed plans to marry Lord Edwin Vere, and she doesn't care about her mother's illness either. She ends up marrying a rich man.

Eliza Reed

The sister of Georgiana and cousin of Jane. Jane says that Eliza is stubborn and self-centred, and she is envious of her sister's beauty. To get back at Georgiana for breaking off her engagement to Lord Edwin Vere, Eliza does it. It turns out that she becomes a devoted Christian, but instead of promoting kindness and compassion, she only values "usefulness." After her mother dies, Eliza stops talking to Georgiana and goes to live in a convent in France. She becomes Mother Superior in the end and gives all of her money to the church.

Adèle Varens

The scampish, French-speaking child of Mr. Rochester that Jane is hired to teach. Adèle is the child of opera dancer Céline Varens and a guy who has not been named. Adèle gets a lot better with Jane's help, even though she isn't very smart or disciplined and has a lot of "French" features. She goes to a school that Jane picks and grows up to be a smart, obedient woman who is good to have around.

Grace Poole

Keeper for Bertha Mason at Thornfield. As the guard for the jail on the third floor, Grace's love of gin and occasional naps caused by alcohol let Bertha escape and cause chaos in the house, such as setting fire to Mr. Rochester's bedroom, ripping Jane's wedding veil, and starting the fire that destroys Thornfield. Jane is led to think that Grace Poole is to blame for

all the strange things happening in Thorn. Jane doesn't know what Grace's real job is at Thornfield until Mr. Briggs and Richard Mason tell her that Mr. Rochester is already married.

Blanche Ingram

The pretty young woman in society who is Jane's main love rival. Jane thinks that Mr. Rochester would not get along with the proud Miss Ingram, but she thinks that Mr. Rochester likes Blanche's good looks more than her own. Even though Mr. Rochester knows Blanche is only interested in him for his money, he acts like he loves her to make Jane jealous. Jane is very upset by Blanche's words about governesses while she is visiting Thornfield. These comments show how people thought about governesses in Charlotte Bronte's time.

Miss Temple

The lovely and beautiful top boss at Lowood. Mr. Brocklehurst is shown to be mean and cheap, but Miss Temple is shown to be the opposite. She tries to be kind to the students at Lowood and even gives them extra bread and cheese to go with their small meals. Miss Temple is especially nice to Jane and Helen. She gives Helen a warm bed to die in and serves them seedcake at tea time. Miss Temple is one of the book's substitute mothers for Jane. She has the ladylike manners and inner strength that Jane wants to have as an adult.

UNIT V

HOUND OF BASKERVILLES - ARTHUR CONAN DOYLE

About the Author:

Arthur Conan Doyle is best known for creating Sherlock Holmes, but he also worked as a journalist, author, and public figure. His family was very wealthy, and he was born in Edinburgh on May 22, 1859. He went to school to become a doctor and got his degree from Edinburgh University in 1881. He worked as a doctor on a whale ship and as a medical officer on a steamer that went from Liverpool to West Africa. His next home was Portsmouth, which is on the south side of England. He split his time between writing and being a doctor.

Sherlock Holmes first showed up in "A Study of Scarlet," which was in "Beeton's Christmas Annual" in 1887. It did well, so Conan Doyle wrote more stories with Holmes. But in 1893, he killed off Holmes so he could focus on writing more serious tales. After the people complained, he brought Holmes back to life. Conan Doyle also wrote a number of other books,

including “The Lost World” and a number of non-fiction pieces. He was knighted for writing a pamphlet that defended Britain’s role in the Boer War. He also wrote histories of the Boer War and World War I, in which his son, brother, and two nephews were killed. Conan Doyle also ran for parliament twice but lost both times. As time went on, he became very interested in spiritualism.

He had a heart attack and died on July 7, 1930.

Outline

Sir Arthur Conan Doyle, who wrote the most famous mysteries and detective stories, wrote a third book called “The Hound of the Baskervilles.” Its main character is the famous British detective Sherlock Holmes, who first showed up in 1902. Sir Doyle began working on it in August 1901, though, so that it could be published in parts in The Strand Magazine, which was a famous magazine at the time. The book’s plot is based on Sherlock Holmes’s skill and accuracy in solving the most difficult crimes. The book has been named the best English book more than once. This book has been turned into about 20 films and TV shows.

At the start of the story, Sherlock Holmes and Dr. Watson are trying to figure out who left a cane in Sherlock’s office and who their owner is. Holmes is sure that the owner will come back and get his thing. It turns out to belong to Dr. James Mortimer, who comes to see him to talk about his friend Sir Charles Baskerville, who has died in a mysterious way on his Devonshire farm. He goes into great depth about what happened, talking about the story of a strange black dog that is connected to the family and the manor, as well as how Sir Charles died in the hedge alley.

He also goes into great detail about the horrible things that were seen on Sir Charles’s face and the dog’s tracks that could be seen from a distance, which makes Sherlock Holmes very interested. James Mortimer also tells them that the next of kin has arrived in London to start working at Baskerville Hall, but has already been threatened by the theft of a shoe and an unidentified letter. After telling Sherlock what he wants to do, Dr. Mortimer says that he wants to save Sir Henry, the heir to the manor, from dying and give him the manor.

Holmes agrees to look into the story and riddle surrounding Sir Charles’s death, and he does as Sir Henry asks and meets him when he gets there. After making notes about what’s going on, Holmes and his partner find that Sir Henry is being followed in London by a strange

guy with a beard. Holmes asks Dr. Watson and Dr. Mortimer to keep an eye on what Sir Henry is doing in Devonshire since he can't be there himself. After he's done watching, Dr. Watson tells everyone what he saw about the strange things people were doing around his hotel. Holmes tells Dr. Watson to stay close to him because he thinks his life is in danger. First, Holmes gets permission from Sir Henry to visit his house before taking official charge. Then, he tells Watson again that he should stay with him to protect him from possible life-threatening threats.

When Sir Henry, Dr. Watson, and Dr. Mortimer visit the estate, Baskerville Hall, they meet the butler and his mysterious wife as suspects, listening for animal sounds and making notes about the Grimpen Mire. They also hear that Selden, a notorious criminal in the area, has escaped from Dartmoor Prison. At night, they sometimes hear the groans of a woman, but during the day, they talk to people in the area and try to figure out what the strange people doing around the estate are doing. They will soon meet the Stapleton family, the brother and his "sister."

Beryl, Sir Henry's sister, tells him that his life is in danger. Dr. Watson also hears howls and other sounds, and he thinks the moor is very dangerous, even though the Stapletons live a calm and peaceful life. Even though Dr. Watson has doubts about Barrymore, the butler, and Beryl, Jack Stapleton's sister, has warned him not to, Sir Henry meets her and tries to win her over. But Mortimer is determined to show Sir Henry that he is in immediate danger by using the grumpy old man, his runaway daughter, and the Stapletons as examples.

Holmes is also hiding on the moor during all of this chaos. He is taking his time to look into the case. He tells Dr. Watson about the mystery so that he can make a final choice about how to catch the criminal. Also, he says that the Stapletons are not brother and sister, but husband and wife with a real dog. They have told Laura they are planning to kill Sir Charles to make it look like the legend that haunts the family home killed him. Holmes also found out that Jack is related to the Baskerville family and is trying to claim the house after Sir Henry has died or escaped.

After taking stock, the three of them decide to arrest Jack and break into his house. Before attacking, they send Sir Henry to arrest him, but the fog stops them right away, and Jack runs out of the house. There is also Inspector Lestrade from Scotland Yard, and together they kill the dog that was biting. Jack, however, dies while crossing the mud.

Analysis

In The Hound of the Baskervilles, the famous detective Sherlock Holmes has to use his modern methods of reasoning and reason to fight against old-fashioned superstition and supernatural beliefs. He needs to show that the things that are happening at Baskerville Hall are caused by a real person and a real dog. This will put an end to all rumours of a curse. The story takes place in two different places: London, which is the centre of progress and civilisation in Britain, and the Devon moors, which are full of superstitions. As Holmes leaves Watson to his own ways at Baskerville Hall, Watson is confronted by strange events that go against everything he knows about science. He is afraid that the layers of doubt and belief will keep him from seeing the truth. Holmes just makes it in time to bring the killer that was hiding behind the idea of a supernatural dog to light, shedding some rational thought on a strange case.

The main event of the book is when Mortimer goes to 22B Baker Street and asks Holmes and Watson if a crime really happened. He doesn't have a clear case to present to them. Even though Mortimer is very sure that Sir Charles Baskerville died of natural causes, the story of the Baskerville family, the big dog footprints, and the fact that the body was found close to the moors make him wonder if evil is at work. Still, everything Holmes and Watson find in London—the warning letter, the lost boot, and the stalker—points straight to a person as the killer. The criminal, on the other hand, is always smarter than Holmes, which makes it clear to Holmes that he is up against a very smart enemy. These early events make it clear that Sir Henry's life is in great danger, which raises the stakes and builds drama.

As Watson goes to Devon with Sir Henry, the creepy mood of the moors slowly makes it harder to tell the truth. Doyle builds tension by leaving Holmes out of the story. Watson tells Sherlock Holmes stories most of the time, but Holmes's cryptic notes, like saying that the stolen boot will probably be returned, help the reader figure out which clues are the most important. Watson's faithful but less insightful notes also put the reader right in the middle of the moors, where a bog can eat a pony alive or a murderer on the loose can hide in the dark. Also, the people who live in the moor seem to be acting in a shady and odd way. John Barrymore tells Sir Henry all of a sudden that he is leaving the Baskerville family after years of service. After being friendly for a while, Mr. Stapleton suddenly gets angry at Sir Henry for innocently courting Miss Stapleton, whom Sir Henry thinks is Mr. Stapleton's sister.

Watson tries very hard to find out what the dog is really up to, but all he finds are false leads and more confusion. Even after the Barrymores say they know the prisoner, Watson and Sir Henry still can't catch him. Instead, they hear the strange sound of the hound and see another unknown figure hiding on the moor. Watson's study into Laura Lyons seems to be going nowhere at first. Watson finds Holmes hiding on the moors, which is a good turn of events in the case. Even though Holmes thinks Mr. Stapleton killed Sir Charles, he can't prove it because he doesn't have enough proof. The dog and local legend were Mr. Stapleton's tools in this crime, and the moor's power to make people think of bad things helped him do it.

In an exciting and climactic scene, Holmes's last fight with Mr. Stapleton sets modern detective work against superstition. Holmes sends Inspector Lestrade from London to keep an eye on Mr. Stapleton so that he can be sure of what he is doing. Then he gets Sir Henry to walk alone on the field, which sets Mr. Stapleton in a trap he can't escape. Yes, Mr. Stapleton does let the dog loose on Sir Henry. As if the land were on Mr. Stapleton's side, a thick fog comes in and hides him and his dog. Holmes finally catches up to Sir Henry and the dog that is after them and kills it. As soon as the smoke clears, it's easy to see that the hound is real and is a dog painted with phosphorescent paint. Nobody is cursed or a creature from hell. There is just a person, a dog, and wealth. So, the mysterious and mythical lose to reason, scientific reasoning, and civilisation. After their victory, Holmes and Watson go back to London. There, far from Baskerville Hall, Holmes can once again fill in the blanks for Watson, ending another exciting journey.

Character Sketches

Holmes

The book doesn't go into a lot of detail about Holmes's appearance, but he is usually shown to be tall and thin, with sharp, angular features. His eyes are very sharp, and he seems very smart and intense in general.

Holmes is famous for how smart he is, how well he can observe things, and how logically he can think things through. He is very focused on his work and puts intellectual interests ahead of personal feelings or relationships most of the time. Holmes is sure of his skills, sometimes to the point of being cocky. He is cold and systematic, which can make him seem distant or cold, but he is always committed to justice and the truth. Holmes likes to solve problems, and he sees each case as a test of his skills. A lot of the time, he may seem rude or

condescending, especially to people who aren't as smart as he is, but he really feels good about solving puzzles.

Holmes' job in The Hound of the Baskervilles is to figure out how Sir Charles Baskerville died and what the scary story about the magical dog is. Holmes doesn't show up in the story until much later, but his methods of deduction and approach to the case are important throughout. His reasonable investigations lead him to the real villain and the answer to the mystery, putting an end to the supernatural fears that were surrounding the case.

Dr. John Watson

Watson is said to be a middle-aged man with a strong build and a normal but friendly face. He doesn't stand out in terms of how he looks, but he is the perfect example of a sensible, trustworthy guy.

Watson is brave, honest, and devoted. He cares deeply about his friend Holmes, and his respect for Holmes's intelligence is clear throughout the book. Even though Watson isn't as smart as Holmes, he is observant, realistic, and has a good grasp of how people work. He often acts as a contrast to Holmes, keeping his friend from being too cold by being nice and friendly. Watson gives the reader an emotional view by showing that he is often confused, amazed, and amazed at Holmes's ability to figure things out. He cares more about what's going on than Holmes does, and he's often the moral centre of the story.

With Watson as the main character, the reader hears about what happens and sees things from his point of view. He is very important to the investigation because he spends time at Baskerville Hall gathering information and finding many clues that help with the case. Holmes's intellectual method is balanced by Watson's understanding and human point of view.

Sir Henry Baskerville

Sir Henry is described as a tall, strong guy in his thirties who has a strong presence. Even though he seems strong and sure of himself, his time in the moorland and his close calls with danger show a more sensitive side of his personality.

Sir Henry is brave, sure of himself, and strong. Even though he comes from a noble family, he doesn't seem to care much about his position and the Baskerville family curse. Sir Henry is more practical than superstitious, but the strange things that are happening at his family's farm make him look uneasy. Also, he is stubborn and won't listen to other people's

advice very often. Because he is both brave and dumb, Jack Stapleton can easily take advantage of him.

When Sir Henry shows up at Baskerville Hall, it means that the Baskerville curse is back to scaring people. As the heir, he becomes the main character in the story, and the supernatural forces that are said to have killed his ancestor are now after his life. How he interacts with other characters and the search for his safety are important parts of figuring out the real mystery behind the curse on the Baskerville family.

Dr. Mortimer

People say that Dr. Mortimer is a mild-mannered man who is a little nervous. The intelligent, thin look of him stands out against the scary atmosphere of the moorland.

Dr. Mortimer is smart, wants to do what's best, and worries about Sir Henry Baskerville's safety. But he keeps some things to himself and is clearly scared by the story of the Baskerville curse. Because of his stress and fear, he can't be completely honest with Holmes and Watson, which causes confusion at first. He seems reasonable, but the fact that he knows about the curse and the Baskerville family past makes him more mysterious.

Dr. Mortimer is the first person who connects Holmes and Watson to the Baskerville case. He tells them about the story of the dog and Sir Charles's death. He gives important background information about the Baskerville family and the rumoured curse on them, which sets the stage for the investigation. He's not the main bad guy, but his part in the puzzle is very important for Holmes and Watson.

Jack Stapleton

The man Stapleton is tall, has dark hair, is slim, and looks intense and a little worried. His polished and well-mannered behaviour lets him fit in with society while hiding who he really is.

Stapleton is charming, smart, and skilled at getting what he wants. His first impression is that he is a friendly and knowledgable naturalist, but he is actually a sneaky and dangerous man. He wants the Baskerville fortune so badly that he is ready to do anything to get it. He is cruel and dishonest, and he uses the magical story of the hound to make Sir Henry and other people leave Baskerville Hall. As the story goes on, it becomes clearer how cold and immoral he is, especially when it turns out that he planned the whole thing.

How it Fits into the Story: Stapleton is the book's main bad guy. The main parts of the mystery are his fixation on the Baskerville family wealth and how he messed with the hound story. What's going on at Baskerville Hall is caused by his planned activities and criminal behaviour. His final reveal as the bad guy shows Sir Henry what the real threat is, putting an end to the mysterious fears that had been plaguing the Baskerville family.

Beryl Stapleton

It is said that Beryl is a beautiful and striking woman whose beauty stands out against the harsh moors.

Beryl is a sad character who is shown to be scared and upset at first. It becomes clear as the story goes on what kind of person she really is and that she is stuck in a cruel marriage with Jack Stapleton. It's easy to feel sorry for Beryl because she is afraid of her husband and wants to get away from his control. She is smart, caring, and has a strong sense of right and wrong, but at first she can't do what her husband wants.

Beryl is a very important part of solving the puzzle. She helps Watson because she tells him about her husband's true nature and gives him the information that helps him figure out that Jack Stapleton is the bad guy. A big turning point in the book is how brave she is to leave her husband's control.

Sir Charles Baskerville

There aren't many details about Sir Charles's appearance, but he is shown to be an older, rich man who is clearly affected by the superstitions surrounding the Baskerville curse.

People think of Sir Charles as a good person, but the fear of the Baskerville family curse keeps him from living a normal life. His fear and anxiety ended up being what brought him down. The story of the dog really bothers him, and the look of fear on his face when he died makes it look like he gave up because of his fear of the supernatural.

The mystery surrounding Sir Charles's death sets the scene for the investigation, which is based on his fear of the dog and the curse. Holmes and Watson need to figure out how he died because that is a key part of the riddle. His death makes it possible for Sir Henry to get involved and for the dark secrets of the Baskerville family to be revealed.

MURDER ON THE ORIENT EXPRESS - AGATHA CHRISTIE

About the Author:

Agatha Christie was an English author who wrote crime and romance books. She was born on September 15, 1890, and died on January 12, 1976. People know her most for her detective stories, which featured the unique characters of Miss Marple and Hercule Poirot. Many people think she is the best-selling author ever. Only the Bible is known to have sold more books than her total of about four billion around the world. Her books have been adapted into more languages than those of any other author.

After moving to Paris in 1905, she went to finishing schools to learn how to be a singer. However, she soon realised that her voice wasn't good enough to make that a job. She tried writing short stories, but it didn't work out very well. In the years before the First World War, she sent her work to several companies but was turned down several times. Agatha Christie met Archibald Christie in 1914. He was a pilot in the Royal Flying Corps, and they got married in December 1914, just a few months after the war started. Roselind was born to them in August 1919. During the First World War, while her husband was in France, she learnt to be a nurse and helped treat soldiers who were hurt. She also learnt about the field of medicine. She remembered her time as a nurse with great affection and said it was one of the best jobs she had ever had.

The first Agatha Christie book came out in 1920. The Mysterious Affair at Styles, her first book, came out in 1920 and was about a detective named Hercule Poirot who was a Belgian refugee from the First World War. Poirot is one of the most famous fictional figures in English literature. He is known for his sense of self-importance, his broken English, and his perfect looks and moustache. People really liked the book, and it helped satisfy their hunger for mystery stories. Since the early 1900s, Arthur Conan Doyle's Sherlock Holmes stories have made this type of story very famous. The book "The Murder of Roger Ackroyd," which came out in 1926, was her big break. This book sold a lot of copies and made Christie popular as a writer.

Outline

An ex-Belgian police officer and private detective named Hercule Poirot gets on the Taurus Express train to Stamboul (Istanbul). Mary Debenham and Colonel Arbuthnot are the other two people on the train. Even though they act like they don't know each other, Poirot sees

signs that they do. Poirot doesn't trust the couple. When the train gets to Stamboul, Poirot goes to the Tokatlian Hotel to check in. As soon as Poirot gets there, he gets a letter telling him to go back to London. During his time at the hotel, Poirot runs into an old friend, M. Bouc, who is in charge of the Waggon Lit. M. Bouc makes sure Poirot has a seat on the Orient Express. Ratchett and Hector McQueen are having dinner in the dining room of the Tokatlian Hotel when Poirot first sees them. Poirot tells M. Bouc that Ratchett is like an animal because he knows Ratchett is a bad person.

Poirot gets on the Orient Express. There are so many people on the train that he has to ride in second-class. On the train with them are Ratchett and Hector McQueen of course. Politely asking Poirot to work for him, Ratchett tells Poirot that he has been getting death threats and that someone is trying to kill him. Poirot turns down the job. The last first-class cabin is taken by M. Bouc, but he makes plans to be moved to a different coach so that Poirot can have his own room in first class. Some strange things happen the first night Poirot sleeps in first class. In the early hours of the morning, a cry from Ratchett's room next to Poirot wakes him up. When the wagon-lit driver knocks on Ratchett's door, a voice inside says, "Ce n'est rien." It's a trick, I'm telling you. I'm not right). There is an odd silence on the train that makes it hard for Poirot to sleep. She rings her bell and tells the conductor that a man is in her room. The driver tells Poirot that the train is stuck in a snow bank when he rings his bell for water. Poirot hears a big bang next door.

The next morning, while the train was still stopped, M. Bouc told Poirot that Ratchett had been killed and that the killer was still on board. Poirot tells M. Bouc that he will look into it. Poirot starts by looking at Ratchett's body and room. There are twelve stab marks on Ratchett. Ratchett's compartment window is left open, probably to make the police think the killer got away through the window, but there are no tracks in the snow outside the window. In the section, you can find a pipe cleaner, a handkerchief with the letter "H" on it, a round match that is not the same as the ones Ratchett used, and a burned piece of paper with the name "Armstrong" on it.

Poirot uses the piece of paper with the word "Armstrong" on it to figure out who Ratchett really is and why someone would want to kill him. A man named Cassetti took Daisy Armstrong, who was three years old, a few years ago. The rich Armstrong family paid a ransom, but Cassetti still killed the child. It's clear to Poirot that Ratchett is Cassetti.

It starts with the Waggon Lit operator and then moves on to Hector McQueen. Poirot knows McQueen has something to do with the case because he knows about the Armstrong note that was found in Ratchett's box. Hector is shocked that Poirot found the note because he thought

it was completely lost. He talks to Masterman first, and then Mrs. Hubbard. The killer was in Mrs. Hubbard's house, she says. In their interviews with Poirot, all of the passengers give good reasons, but some things that seem fishy come to light. For example, many of the passengers saw a woman in a red kimono going down the hallway the night of the murder, but no one says they own a red kimono. Mrs. Hubbard tells Poirot that she had Greta Ohlsson lock the door that she and Ratchett use to talk to each other. A stranger in a Waggon Lit jacket ran into Hildegarde Schmidt.

Poirot looks through the bags of every traveler. There are some interesting things he finds during the check: Countess Andrenyi's luggage has a wet label, Hildegarde Schmidt has a Waggon Lit outfit in her bag and Poirot has a red kimono in his luggage.

After Poirot, Dr Constantine, and M. Bouc check their bags, they talk about the case and make a list of questions. Poirot thinks about the case while being aware of the facts and questions. Poirot has found the answer to the case by the time he comes out of a trance-like state. Before he gives the whole answer, he calls a few people in and tells them who they really are. Poirot finds out Helena Goldenberg is Countess Andrenyi. She is Daisy Armstrong's aunt. She tried to hide who she was by wetting the bag tag and covering up her name. Also, Daisy Armstrong was taught by Mary Debenham, served by Antonio Foscanelli, had a servant named Masterman, and was nursed by Greta Ohlsson. There is a handkerchief in Princess Dragomiroff's box that she says Poirot gave her.

Poirot calls everyone in the dining car together and suggests two possible options. The first idea is that Ratchett was killed by a stranger who got on the train at Vincovci. The second possibility is that everyone on the Orient Express had something to do with the murder. There were thirteen people on the plane, and twelve of them were connected to the Armstrong case. He says they killed Ratchett to get back at him for killing Daisy Armstrong. Mrs. Hubbard, whose real name is Linda Arden, agrees that the second answer is right. Poirot tells M. Bouc and Dr. Constantine to tell the cops that the first option is the best way to keep the family safe. Poirot's idea is taken up by M. Bouc and Dr. Constantine.

Analysis

In Murder on the Orient Express, Hercule Poirot is a classic detective because he moves through the story with a sense of self-assurance that makes the reader think the finish will be typical of the genre. Most of the time, classic mystery novels end with the detective solving the case, the police catching the criminal, and the community getting along again. Christie, on the

other hand, breaks the rules of this standard structure to look at what justice really means. She changes the roles of the criminal and the victim by putting a vigilante act at the centre of the story. This choice makes Poirot and the reader think about what it means to kill a killer, which creates tension between the legal and moral aspects of justice. In the last few pages of the book, Poirot makes a choice about this important question, but until then, his main goal as the book's main character is to find out the truth about Ratchett's death. Being an independent detective means that Poirot can handle the case in any way he chooses, without having to give a certain result. This gives him the freedom to think of the mystery as a puzzle, and the main struggle of the book is to find the real answer to the puzzle of Ratchett's murder, no matter what happens.

Christie creates a remote setting and scenario for Poirot so that he can approach the case without bias. This makes it clear that Poirot's main goal is to find the truth. Murdering Mr. Ratchett is the crime that starts Poirot's investigation and the main event of the book, but it doesn't seem to affect anyone right away except the dead man. This decision emphasises how small the crime was and lets Poirot keep an outsider's view the whole time. Christie keeps her agent even safer from being bribed by putting the investigation in a train car that is stuck. This decision separates Poirot and the other passengers from the rest of the world and keeps all the clues about the crime in one place. It also makes it seem like Poirot is not tied to the values of a certain group or place. When the train stops in the middle of its trip from one country to another, it's in a place between, and Poirot doesn't know what rules to follow. He should instead keep an open mind about all parts of the puzzle because of this one-of-a-kind setting. As he starts to look into Ratchett's death, this point of view becomes more and more important, especially as the details of the crime make it seem more and more impossible.

It gets more exciting as the book goes on because Poirot talks to people on the train and looks at the physical evidence at the crime scene. The thorough way he does his investigation shows that he is determined to find the truth. Poirot doesn't make snap judgements about any of the guests like M. Bouc and Dr. Constantine do. He pays close attention to each of them during their conversations and watches how they act to get a sense of who they are. By focussing on psychology instead of just physical evidence, Poirot is able to look at the case as a whole, which helps him find the truth about the crime more quickly than a more surface-level study would. Among other things, he gets a sense of Mary Debenham's analytical mind, which helps him figure out how she fits into the crime puzzle.

After having all the proof in front of him, Poirot starts to see through the passengers' lies and false clues. After one last round of questioning, he learns the complicated truth of the case. The most exciting part of the book is when Poirot finds out that Ratchett's killer is not a single bad person, but a group of people who feel they have to do the right thing. Each passenger says that they are actually Armstrong family members, and they all say that they want Ratchett to be punished for killing an innocent girl by beating her badly.

Poirot's research doesn't give him nearly the result he was hoping for, which makes the next step of making sure justice is done even more difficult. He can either tell the cops the truth and send the passengers to jail, or he can lie and protect them, knowing that what they did brought back the social order that Ratchett's crime had destroyed. This question is what drives the falling action in the book, as Poirot tells the group on the train about two possible solutions—the real one and a false one. Christie's point about the validity of moral acts of justice, even when they change the truth, is emphasised by Poirot and M. Bouc's final choice to lie to the police.

Character Sketches

Hercule Poirot, One of the most famous fictional detectives is a figure who appears many times in Christie's books. Poirot is a Belgian private detective who used to work as a police officer. He solves murder riddles all over Europe and the Middle East as a private detective. Shecule Poirot is a private detective and doesn't seem to have a family, so he is very free. Besides being rich, he doesn't have to follow any rules or laws when making choices. Poirot doesn't always follow the rules; in Murder on the Orient Express, he lets the real killers go. In two of Christie's books, the killer is let off the hook. Poirot doesn't always follow the rules, but he always follows his morals and conscience. It's a general sense of what is right and bad that rules made by people can't change. "Moral Law" is similar to religious law or the law of God. Poirot put morality first in the case of the Armstrong family. The private detective is a moral police officer and has the brains and strength to fight evil.

Poirot is both a moral and intellectual hero. It's clear that he's smarter than everyone else on the plane, especially M. Bouc and Dr. Constantine. As the third section starts, Christie makes a funny connection between the three men's thoughts. Poirot is sitting still and thinking about the case. M. Bouc is thinking about fixing the train, and Dr. Constantine is thinking about pornography. Poirot's most important job as a detective is to be smarter than everyone else; he has to beat the killer in a mental battle. The Armstrongs are trying to trick and confuse Poirot on purpose. There are a lot of clues and false proof set up to keep Poirot from finding the truth, but

he still wins. At the time he "thinks" with Dr. Constantine and M. Bouc, Poirot already knows how to solve the case; all that's left is to prove his suspicions.

Even though Poirot is a very smart and decent person, he is a very likeable character. He cares too much about how he looks, his beard distracts him, and he likes strong-willed British women (like Ms. Debenham). He's not very tall, a little rude, and possibly feels lonely sometimes. It's good that Christie gives him jobs all the time. Through Christie's books, Hercule Poirot is said to have lived to be 105 years old.

Monsieur Bouc, Poirot has known the head of the Compagnie Internationale des Waggon Lits for a long time, since they were both in the Belgian Police Force. When they meet again, it just so happens that Poirot is planning to take the Orient Express back to London. Bouc becomes an important part of Poirot's investigation into Ratchett's murder. Bouc and the coroner, Dr. Constantine, are there for the whole investigation and give their thoughts and views as new information comes in. He doesn't think things through as well as Poirot does, though, and comes to conclusions too fast. Bouc has been sure for a long time that Antonio Foscarelli, an Italian man, is the killer because he thinks false stereotypes that link Italians with violence and knives. He also thinks that Mary Debenham couldn't have been involved in the crime because she is so charming and doesn't show any feeling. These are the qualities that help Poirot figure out that she was the mastermind behind the plan. Because Poirot cleverly shows Bouc to be wrong so often, his many "I didn't know that!" makes him a pretty funny character. Poirot's investigation and subsequent solving of the mystery look even more impressive from Bouc's simpler point of view. This contrast adds to the rhythm of the book as a whole.

Bouc is not only a funny contrast to Poirot's serious and careful personality, but he also decides what kind of justice is done at the end of the book. Even though Poirot comes up with two possible solutions to the mystery—one that the cops can believe and the other that is actually true—Bouc is the one who decides that the people on the train were right to kill Mr. Ratchett. He is usually a funny guy, but the fact that he has the power to make such a moral choice gives him more meaning. The fact that he used to work as a police officer like Poirot means that he knows how the justice system works, but he is no longer involved with it. Because of this job and the fact that his reputation as the head of the train business is on the line, Bouc feels morally free to break the law in order to do what is right.

Mrs. Hubbard, The role that famous actress Linda Arden played on the Orient Express is a comedy of the "American woman." Daisy Armstrong's grandmother is played by Arden. It looks

like Mrs. Hubbard is the only American woman on the train. Linda Arden makes the character more American; Mrs. Hubbard is loud, needs attention all the time, and believes in Western values. When Poirot meets Mrs. Hubbard for the first time, she is talking about the US. "You can't just use American methods in this country," she says. It's normal for people here to be lazy. They don't have the drive...It's up to us to teach the East how to understand our Western values. Mrs. Hubbard doesn't use as much slang as Hardman does, but she does say "folks" every once in a while.

The murder is planned and carried out with the help of Mrs. Hubbard's character. Mrs. Hubbard's house is right next to Ratchett's and has a door that lets them talk to each other. Mrs. Hubbard tells Poirot that she is afraid of Ratchett and that he is a monster the night of the murder. She wants Poirot to think that Ratchett is a bad person. The reader already knows that Poirot thinks Ratchett is up to no good, but Mrs. Hubbard doesn't. It's also important to the case that Mrs. Hubbard called the conductor early in the morning. Because she was the one who was attacked, Mrs. Hubbard took herself off the radar by saying there was a guy in her compartment. It's easy to rule Mrs. Hubbard out as a possibility because she acts so crazy. Such crazy speeches as Mrs. Hubbard's could only be made up by an actress with a lot of ability. Mrs. Hubbard falls because of one simple mistake: the story about the door lock on the communication door. Things might not have gone as planned if Linda Arden hadn't said the bolt was under her bag. This piece of proof, this blatant lie, made her look suspicious and proved she was involved in the crime.

Mary Debenham, The unhappy and troubled spinster stock figure is actually the most beautiful and interesting woman on the Orient Express. Poirot says that Mary is "cool and efficient," which means that she is a formal and somewhat uncaring English lady. However, Mary turns out to be a very emotional woman. Poirot likes Mary's boldness and quick mind. When she comes into the dining car to be questioned, he describes her by saying, "She wore not hat." She threw her head back...The way her hair fell back from her face and the way her nose curve made me think of a brave ship diving into rough water. She was beautiful."

Mary is a weird mix of a cool, plain teacher and a femme fatale. Poirot is toughest on Mary when he is questioning her. He doesn't give her breaks or say sorry, and he acts very differently with her than with the other guests because he knows how strong she is and how hard it will be to break her. If anyone is Poirot's match, it's Mary, who planned the murder in the most detailed way. Before Poirot can beat her, he has to ask her again. You could say that this second

round is like Mary's last fight because she is "beautiful." She finally seems to be giving in to the pressure, and Colonel Arbuthnot has to stand up for her.

There is something more than usual about Mary than a spinster because she is in love with Colonel Arbuthnot. Most of the time, the woman isn't easy to like, but Mary shows that she can be loved and wants to be loved. When a woman has a male partner, she seems kinder and easier to handle. Since Mary starts to cry and Colonel Arbuthnot has to help her, the reader feels sorry for her because she is not too strong or masculine.

Even though the whole book takes place after she was killed by Mr. Ratchett, also known as Cassetti, she is very important to the story's plot. The theft and murder of a three-year-old girl from a famous American family shocked the whole country and shattered the Armstrong family's lives. Murder on the Orient Express is based on the important effect her death had on those around her. The twelve people on the train swear to bring Ratchett the justice she escaped in America. Christie creates the details of the Armstrong case so that she can talk about the morality of vigilante justice. The crime itself is based on the real-life capture of Charles Lindbergh Jr. in 1932. It was reported that Charles Lindbergh's young son was stolen from his family's home in New Jersey, and a $50,000 payment was asked for his return. Like Daisy, Lindbergh Jr.'s body was found after the family paid the ransom, and the story was all over the news. Christie uses the public's pity to make her readers care more about her fictional characters by drawing from a real-life event that her readers knew about in 1934.

Besides the connections between the Armstrong case and the Lindbergh case, Christie uses very specific details all through the book to make Daisy seem like a good and innocent person. Daisy is a simple, white flower that is often used to represent purity, so the name itself is a sign. She is different from Ratchett's corrupt world because she has a natural, unburdened spirit. Everyone in the Armstrong family loves this about her. Almost every train passenger who talks about Daisy goes into great depth to show how important she was in their lives. Antoinio Foscarelli, Daisy's family chauffeur, starts to cry as he tells a story about Daisy trying to drive the car. Countess Andrenyi, who is actually Daisy's aunt Helena Goldberg, talks about her beautiful curls.

These specific facts about Daisy help make her a more rounded character, even though she doesn't show up in the book herself. Christie doesn't generalise about Daisy's identity as an innocent victim of crime. Instead, she stresses her humanity and uniqueness to make readers care more about the tragedy. Knowing that this sign of goodness has been destroyed leaves a hole in

your heart. Ratchett's death does not bring Daisy back to her pure state, but it does fill the hole that his crime leaves. It would not have been possible for Christie to make a statement about moral justice without Daisy's character's heartbreaking pull.

Samuel Ratchett, His real name is Cassetti, the murderer, and he only appears in three chapters before he dies, but his character has a big effect on the main ideas of the book. As Poirot learns more about Ratchett, he feels uncomfortable around him right away. This feeling gets stronger as the truth about Ratchett's identity comes out. Ratchett's intrinsic evil, on the other hand, is not immediately apparent from the way he looks. Ratchett seems like a boring old man to Poirot, except for his "deep set and crafty" eyes, which show what kind of person he really is. Ratchett's outward and his inner self are very different from each other, which makes the idea of identity one of the main themes of the book. Neither he nor any of his killers are who they seem to be at first, which makes the reader think about what they think about other people.

When Poirot finally talks to Ratchett, he finds out right away that he is crazy about money and thinks that being rich will help him stay out of trouble. Naturally, this is exactly what Ratchett does to avoid being punished for kidnapping and killing Daisy Armstrong, so he thinks Poirot will agree to help him as soon as he has enough money. Ratchett's character can be seen as a critique of capitalist greed because he is a millionaire and gets a lot of power from it while he is in the United States. He stands for an idea of America where money is more important than law and morality, and any idea of fairness is completely tainted. He got some of his money from horrible crimes like snatching Daisy Armstrong. This makes Christie's negative views on money even stronger, and it makes her criticisms of the American justice system even harsher.

Ratchett, on the other hand, seems like the very definition of evil, and unfortunately, he ends up being the main character of the book's main antagonist. Part of what makes Murder on the Orient Express so interesting is how Christie totally flips the usual structure of a murder mystery on its head. By doing this, she changes the characters' roles and gives us a different view of justice. Christie does everything she can to show Ratchett to be a horrible person by stressing Daisy's innocence and how horrible his crime was. In the same way, though, he is murdered himself, which makes both the reader and the characters think about whether his death calls for a legal finding. Stressing how bad Ratchett is as a person gives a clear moral answer to this question, which lets Christie support a morally-based view of justice.