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DIRECTORATE OF DISTANCE AND CONTINUING EDUCATION

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B.A. ENGLISH (SECOND SEMESTER)

British Literature - I

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TEXT BOOKS (LATEST EDITIONS)

1. Marlowe, Christopher. Dr. Faustus, BOOK ON DEMAND LTD, 2021.
2. Sheridan, Richard Brinsley. The Rivals. Macmillan, New York, 1771.

UNIT I: POEM

IF – RUDYARD KIPLING

About the Author:

Kipling, Rudyard (1865–1936), a writer and poet, was born in Bombay, India, on December 30, 1865. He was the son of John Lockwood Kipling (1837–1911), a professor of architectural sculpture at the Sir Jamsetjee Jeejeebhoy School of Art in Bombay, and his wife, Alice Kipling. The name Joseph was not used in the family, as it was a tradition to alternate between naming the oldest sons Joseph or John. The name ‘Rudyard’ was derived from Lake Rudyard in Staffordshire, where his parents had initially encountered each other. Both his father and mother were offspring of Methodist ministers, and both discreetly defied their Christian roots. Kipling was raised in an environment where organised religion was not given much importance. While he always acknowledged the existence of the spiritual realm, he did not adhere to any specific religious beliefs. His naive perceptions of Muslim, Hindu, and Parsi religions, such as his memories of “little Hindu temples” with barely visible, kind deities (Kipling, *Something of Myself*, chap. 1), made him feel more compassionate towards these faiths compared to the unappealing Protestantism he later found in England.

Summary:

The poem ‘If’ by Rudyard Kipling, a Nobel laureate poet of Indian origin, serves as a profound source of motivation, providing guidance on navigating various life circumstances. The poet expresses his concepts on achieving success in life and ultimately, on cultivating virtuous qualities as a human being.

The poem, composed in 1895 and initially printed in ‘Rewards and Fairies’ in 1910, consists of 32 lines divided into four stanzas, each containing eight lines. This is an homage to Leander Starr Jameson. The poem adopts the structure of parental counsel directed towards the poet’s son, John.

The poem’s theme revolves around the prerequisites for achieving success and finding happiness in life. The entire poem is composed of a solitary compound sentence. The subordinate clauses in the poem all commence with the word ‘if’, but the major clause that concludes the overall topic is positioned at the conclusion, followed by a full stop.

The structure of the poem played a crucial role in attaining the intended objective. The poet discusses the criteria to acquire a certain feat and then comments about the accomplishment at the conclusion. This structure is symbolic, implying that rewards can only

be obtained once the preconditions have been met. Furthermore, this generates a sense of anticipation among readers regarding the outcome when all these requirements are met, so sustaining their curiosity and attention until the conclusion. Given that the poem revolves around numerous hypothetical scenarios, the term “If” seems fitting.

Analysis:

First Stanza:

If you can keep your head when all about you
Are losing theirs and blaming it on you,

If we want to be good people and do well in life, we should stay calm when other people are getting angry. Even if other people blame us for their mistakes, we shouldn't lose our cool. Losing your cool doesn't fix a problem; it makes it worse. We can handle tough situations better when we keep our cool, and in the end, an answer shows up.

If you can trust yourself when all men doubt you,
But make allowance for their doubting too;

We should believe in ourselves even if other people don't. After that, though, we should also pay attention to their question and try to figure out why they think that way. “To err is human...” after all.

This means that we make sure we don't give up by having faith in ourselves. And by giving other people's doubts some room to grow, we make sure we're not doing something wrong, whether we know it or not.

If you can wait and not be tired by waiting,

To get what we want, we need to work hard and wait calmly. As we wait, we shouldn't get tired. In real life, there are many cases of people who missed big chances because they got impatient. Besides that, there are a few proverbs. “Hurry will bury you.” “Haste wastes things.” “Being patient pays off.” That is why it makes sense for the artist to stress patience here.

Or being lied about, don't deal in lies,

Other people may tell lies about us, but we shouldn't tell lies to ourselves. To put it another way, we should always be honest. People will find out the truth and no longer believe

us if we are tricked or tempted to lie. That's why we should tell the truth even if it makes us feel bad.

Or being hated, don't give way to hating,

Even though some people hate us, we shouldn't hate them back. People should know we love and respect them. In this world, no one is perfect. There are good and bad things about everyone. Because of that, we have to accept them and value the good things about them.

And yet don't look too good, nor talk too wise:

However, even if we are good people and talk too smartly to regular people, we shouldn't act like we are. People who have all of these good traits are usually proud of themselves and like to brag about how great they are. The artist tells us not to go that way, though. If that happened, other people would not want to be around us and would avoid us. Even other people may do anything to prove us wrong, which can turn into a healthy fight.

Second Stanza:

If you can dream—and not make dreams your master;

We need to dream big before we can do big things. But the artist also tells us not to let our dreams lead us astray. If our dreams run our lives, we will lose touch with reality and fail in the end. "You have to dream before your dream can come true," says an old proverb. Hence, we should think big and keep the real world in mind as we do so.

If you can think—and not make thoughts your aim;

We should be able to think about something, but our thoughts shouldn't be our goal. In other words, we often lose focus and miss the main point. So our thoughts shouldn't be all over the place and take us off track.

If you can meet with Triumph and Disaster
And treat those two impostors just the same;

Life is made up of both successes and failures, happiness and sadness, good times and bad times. We should be open to both and deal with them both in the same way.

The poet makes Triumph and Disaster into real people by capitalising their names and naming them "two impostors" (fakers or pretenders). When people are successful, they get

too happy and forget what they need to do. Also, when we have a small success, we might be too happy with ourselves or our work, which can make it harder to reach our bigger goals. If we are too sad during hard times, we might lose our faith and trust. In both situations, our normal work is slowed down. That's why the songwriter calls success and failure "two fakes." He tells us to treat those who lie the same way, with a smile. Remember that you should never be too happy or too sad.

If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,

When someone twists our words or statements to trick others, we have to deal with the tough situations that come up. People often take our words the wrong way or even change them on purpose to help themselves. We shouldn't get angry when we hear that. Instead, we should put up with that while making sure we've told the truth.

Or watch the things you gave your life to, broken,
And stoop and build 'em up with worn-out tools:

Even though our best thing that we worked hard on for a long time is broken, we have to keep our cool. Then we have to put it back together from the pieces that are broken. The poet says that this is another way to reach the top of the world. When things are like this, it's hard to stay calm. We would need to be patient and mentally tough to build them again, though. A story about Newton says that the papers that had his ideas on them were burned down, so he started writing them all over again.

Third Stanza:

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
And never breathe a word about your loss;

In one pitch-and-toss turn, we should be able to put everything we have together and take a chance. We could lose the game and everything we own. It's important to stay cool and not talk about what we lost. We need to start over and rebuild. In this line, the poet talks about how we can take big chances to get much bigger rewards and still stay quiet even if we lose. Another part of our mental toughness that we need to have is this.

If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: "Hold on!"

The author keeps the same theme going in the four lines above: mental strength and the power of Will. We have to make our heart, nerves, and muscles work for us even when they are weak from old age or sickness. Being pushed by the power of Will, we should keep working. This would tell their hearts, nerves, and muscles to "hold on," which would force them to do their job.

If we really want to do something good, the Will inside us will keep our bodies from getting tired. As the saying goes, "When things get tough, the tough get going."

Fourth Stanza:

If you can talk with crowds and keep your virtue,
Or walk with Kings—nor lose the common touch,

We should keep in touch with people from all walks of life. We shouldn't have to give up our virtue or morals to talk to the average people. Once more, we should be able to walk with kings without going too far out of reach for most people. The common touch would help us see things as they really are and understand what people need. The noble touch, on the other hand, would give us the strength and chance to reach greater goals.

If neither foes nor loving friends can hurt you,
If all men count with you, but none too much;

Our minds and bodies should get strong enough that neither our enemies nor our loved friends can hurt us. Besides that, we should have good relationships with everyone around us and not let anyone hurt us.

It's important that we grow as people in the right way so that everyone supports us and sees how important we are (count with you). If we let someone care too much about us, we might become emotionally bound. That could limit our freedom and keep us from doing what we need to do. Or, we might become lazy because we think everyone likes us, which makes us put in less effort.

If you can fill the unforgiving minute
With sixty seconds' worth of distance run,

Time is very valuable. There are sixty seconds in a minute. This minute of time is called “unforgiving” because it doesn’t wait for anyone and doesn’t forgive those who waste it. We should do useful things with every second of our lives. With only a short time left on earth, we can’t waste time.

Yours is the Earth and everything that’s in it,
And—which is more—you’ll be a Man, my son.

The award is the last thing we can get if we meet all the other requirements. We can take back the world and everything on it. We can rule over everything from the top of the world. And on top of that, We would be whole and beautiful people. It’s important to remember that Kipling wrote this song for his son, as the very last line says. He wanted to teach his son how to be a good leader in the future. But it has given many men hope on their way through life so far.

ON SOLITUDE – ALEXANDER POPE

About the Author:

Alexander Pope was an English poet who lived from May 21, 1688, to May 30, 1774. He is thought to be the best English poet of the early 18th century and a master of the heroic couplet. Like *The Dunciad*, *The Rape of the Lock*, and *An Essay on Criticism*, he is known for the way he writes and for the satires he writes. Pope is also known as the first full-time English writer. He was able to support himself mostly through subscription fees for his famous translations of Homer’s *Iliad* and *Odyssey* and his edition of William Shakespeare’s works. Pope was sick for most of his life, so he was only 4 feet 6 inches tall. He passed away in 1744, when he was 56 years old.

Summary:

His short poem “*Ode on Solitude*” is called an “ode.” People think it might have been written in 1700, when Pope was only twelve years old. A few acres of his own land is all the Poet really wants. That’s where he’s happy to live and work. He’ll be glad to take the air of his home country again. This means he is content with what he has in his home country and doesn’t want more. The poet just means that the man can take care of himself in the second

line. It looks like his land is a farm, and it meets all of his needs. His cows give him milk, and he can bake his own bread. His trees give him a lot of shade in the summer, and he can light the wood from those trees to stay warm in the winter. He doesn't need anything else besides his own land. The person telling the story thought this farmer was lucky! This man's world meets all of his needs, so time doesn't really matter to him. There are hours, days, and years that pass, but nothing changes. The man's health goes from good to better at the start of this cycle and stays good until the end. He is blessed with peace of mind.

The artist says he has a good night's sleep. He doesn't know anything about the world's competition and information. The farmer seems like a different person after hearing this strange idea. He doesn't know anything about the world. He was able to sleep well after that. The author here wants a life that no one sees. He wants to be alone until the end of his life. He wants to die without being sad. No carvings should be made on the stone around his grave so that no one can find him after he dies. A wonderful life of peace and isolation.

Analysis:

Stanza One

Happy the man, whose wish and care
A few paternal acres bound,
Content to breathe his native air,
In his own ground.

The poem "*Ode on Solitude*" opens with a verse that sets up the parallel that runs throughout the poem. It is told through the life of an unnamed man who is characterised as the epitome of bliss. The narrator mentions that his greatest aspirations are to buy a few acres of property where he may live and work with satisfaction.

The word "parental" implies that this individual is the only one who own the land because he inherited it. "Content to breathe his native air" may also refer to contentment with what one has rather than a never-ending need for more (though this may not have been as important a concept in 1700, when the poem was composed, as it may be understood today).

Here, the rhyming pattern and verse structure are established. There are three lines, each with eight syllables, and then one line with four syllables, rhyming in the ABAB pattern. This continues throughout the last two stanzas, when the last line becomes five syllables in length.

Stanza Two

Whose herds with milk, whose fields with bread,
Whose flocks supply him with attire,
Whose trees in summer yield him shade,
In winter fire.

This poem merely expresses the man's independence. His land, which is now depicted as a farm, meets all of his needs; he can make his own bread and receive milk from his herds. His trees give him plenty of shade in the summer and, come winter, he can light the wood from the same trees to stay warm. He doesn't need anything outside of his own country. Even if the words "bread" and "shade" don't rhyme in this line, it's crucial to keep in mind that "*Ode on Solitude*" was composed more than three centuries ago. In Britain at this time, the word "bread" was pronounced with a longer vowel. Even though it can be challenging to gauge and forecast how words would be pronounced in different historical periods, it makes sense to think that "bread" and "shade" may have formerly rhymed.

Stanza Three

Blest! who can unconcern'dly find
Hours, days, and years slide soft away,
In health of body, peace of mind,
Quiet by day,

This farmer was seen as blessed by the narrator! For this man, time nearly has no significance; everything he needs is provided for in his universe. Days, weeks, months, and years pass, and nothing changes. The man's state of health at the start of this cycle is the same state of health at its conclusion. He is normally at peace with himself; what could possibly be bothering him? The narrator considers it a great blessing since it appears as though nothing could ever disturb this farmer's life in a world of calm and quiet.

Stanza Four

Sound sleep by night; study and ease
Together mix'd; sweet recreation,
And innocence, which most does please,
With meditation.

The last line of this verse, which starts with five syllables, carries over the idea from the verse before it. Since he is innocent, he most likely doesn't understand the kind of life he

leads to the same extent that the narrator, author, or reader do. This introduces the idea of innocence and is a realistic approach to characterise a man who lives his life in seclusion. It's an odd notion that presents the farmer in an unusual light. In actuality, he may be perceived as either the perfect person or as a simple stupid and naive person who doesn't know enough about the outside world.

Stanza Five

Thus let me live, unseen, unknown;
Thus unlamented let me dye;
Steal from the world, and not a stone
Tell where I lye.

The poem's narrator obviously agrees with the latter of the aforementioned emotions; in this instance, he pleads for an invisible life where he may live in solitude until his final days, which will come and go, perfect, unremarked, unadorned, and alone.

A RED, RED ROSE – ROBERT BURNS

About the Author:

On January 25, 1759, Robert Burns was born in Alloway, a village located two miles south of Ayr. Despite being tenant farmers, William Burnes[s] and Agnes Broun made sure their son had a respectable education and took an early interest in reading. Burns's lyrical instinct was sparked by the writings of Alexander Pope, Henry Mackenzie, and Laurence Sterne, and he drew inspiration from encounters with people of the opposite sex. Nellie Kilpatrick's debut song was Handsome Nell.

After putting in a lot of physical labour on the family farm, young Burns began to focus more and more on the interests that would define the remainder of his life: poetry, nature, drink, and women. He had twins with his future wife Jean Armour, but Burns almost left for the West Indies with his lover, Mary Campbell, a Highland woman, due to a rift in their relationship. His stay in Scotland was prolonged by Mary's untimely passing and the extraordinary popularity of his debut poetry collection. With poems like "To a Louse," "To a Mouse," and "The Cotter's Saturday Night," Burns, at the young age of 27, had already gained national recognition.

Summary:

Robert Burns, the national poet of Scotland, wrote the poem “A Red, Red Rose.” It was originally included in a compilation of musically arranged traditional Scottish songs in 1794. Burns drew inspiration for his poem from published ballads from the era as well as a straightforward Scots song he had heard while travelling. The poem is intended to be sung aloud and takes the shape of a ballad. The speaker expresses a profound love for their significant other, promising that this love will last beyond human existence and the earth itself, staying constant and new forever.

The speaker compares his or her sentiments of love for the person they love or the person they are in love with to a newly blooming flower, describing it as being as vibrant, lovely, and new. This love has the same sweetness as a lovely song performed by a talented artist.

The speaker has a deep and passionate love for the beloved because she is so lovely; in fact, the speaker’s love is so powerful that it will endure till the oceans are dry. The speaker will continue to adore the beloved even after the world has aged and the seas have vanished. This love will last until the end of both their own lives and the end of all human life.

The speaker ends by bidding farewell to her beloved, who she reminds her is the one person she truly loves. The speaker sends her best wishes while they are apart temporarily. By pledging to return, even if the trip takes a very long time and spans a very large distance, the speaker reinforces their faithful devotion.

Analysis:**First Stanza:**

O my Luve is like a red, red rose
That’s newly sprung in June;
O my Luve is like the melody
That’s sweetly played in tune.

The poem’s central idea—the narrator’s declaration of love for his “Luve”—is undoubtedly expressed in this opening stanza. The title has more meaning because the word “Luve” is capitalised, as if it were a proper name associated with the subject, than it would have with a lowercase notion. It is not necessary for the reader to know this woman’s name. It’s clear from the nickname that this person is different from the narrator.

The word “Luvе” is spelt less modernly as well, which brings this idea into the past. Because the wording conjures up images of chivalry and standards of traditional courtship, that tactic ups the level of romance in the scene. From there, the words would stretch back into those earlier eras to revive antiquated but valued notions of love and romance, even if this poem were written today—which it obviously wasn’t.

About his “Luvе,” the narrator describes her as “like a red, red rose.” This is a powerful comparison because the flower most associated with romance is the “rose.” Furthermore, since “red” is associated with passion, associating it with the “rose” twice in a succession adds a significant degree of emotion to the romance—so much so that the colour has to be used twice.

The narrator associates his “Luvе” with June’s “new[ness]” and a “melody [that’s] sweetly played in tune,” in addition to the idea of the “rose.” This suggests that he feels rejuvenated by the relationship, much like a summer day, and that a song has entered his life as a result of his “Luvе,” which is “sweet” and ideal. These concepts have clear ties to items associated with romantic love, which makes them quite pertinent to the ballad structure of this poetry. It appears the narrator is trying to find a way to express the depth of his “Luvе” with each new notion he adds to the stanza.

Second Stanza:

So fair art thou, my bonnie lass,
So deep in luvе am I;
And I will luvе thee still, my dear,
Till a’ the seas gang dry.

In the opening line of the second verse of “A Red, Red Rose,” the narrator praises his “bonnie lass” for being “[s]o fair,” withdrawing from discussing his thoughts and deeds. After confirming that remark, the narrator goes back to himself and declares emphatically that he is “[s]o deep in luvе.” It is interesting to observe that the word “luvе” is no longer capitalised in this instance, possibly because he is addressing the woman he loves as a verb rather than a noun. That distinction can suggest that the woman is more important than the act of “luvе,” as if she is the only one who makes it possible for him to feel such a vast range of emotions. Therefore, the “luvе” would mean less to everyone else.

The narrator then says, “*I will love [her] forever...until the oceans runny.*” This is a deft way of conveying that he will always love her, and the narrator is confident in the

strength of that vow. This could be because he knows for sure that his “luve” will endure because it is as “deep” as “the seas,” and they won’t “dry up.”

Finally, it’s important to note that the narrator introduces “dear” as a new term of endearment for his “Luve” in this stanza. But this term stays lowercase, as if it’s not a powerful enough noun to convey his love for this woman in its whole. In order to effectively address it, it must be “Luve,” and only then does it make sense to capitalise it. Any expression of fondness that is not so will be inadequate and should be written in lowercase.

Third Stanza:

Till a’ the seas gang dry, my dear,
And the rocks melt wi’ the sun;
I will love thee still, my dear,
While the sands o’ life shall run.

In the opening line of the third verse, the narrator reiterates that he “will luve” her “[t]ill a’ the seas gang dry,” adding the affectionate phrase “my dear.” This illustrates the narrator’s intense feelings towards this idea and his desperation to make sure his sweetheart knows how long his love would last. Repeating information in a poem with only sixteen lines severely restricts the concepts the poet can discuss; hence, focusing so much on this one idea emphasises how significant and pertinent it is to the narrator.

The narrator then goes on to describe how long his “luve” will last, mentioning things like “rocks melt[ing] wi’ the sun” and “the sands o’ life...run[ning].” This suggests that he “will love” this woman for as long as the world stays the same and “the sands o’ life” permit him to live. It’s interesting to note that in this verse, the word “luve” is spelt “love,” rather than the more common “luve.” This alone may be interpreted as a symbolising his love’s broad reach and its historical and contemporary roots—past, present, and future. Ultimately, the language does an amazing job of revealing the extent of the narrator’s “love,” as the narrator wishes.

Fourth Stanza:

And fare thee weel, my only luve!
And fare thee weel awhile!
And I will come again, my luve,
Though it were ten thousand mile.

In spite of the fact that “A Red, Red Rose” doesn’t explain why, it is clear from this fourth verse that the narrator must part from his “luve.” It’s important to note that in this verse, he refers to his “luve” in lowercase letters and that the word’s spelling has reverted to its more traditional form. This could mean that he has to put his “luv” aside in order to leave, and the lowercase style highlights this lesser degree of importance.

Despite the “ten thousand miles” separating them, the narrator never leaves without telling his “luve” that he “will come again.” The fact that the singular word “mile” and the plural word “ten thousand” are paired suggests that the distance between them is irrelevant. No matter how many “mile[s]” or how few, the narrator is positive he will see his “luve” again.

Along with the repeating idea of “fare thee weel,” such determination is another sign of how deep his “love” goes. Since so much of “A Red, Red Rose” is then encapsulated in a little number of words, it is important to consider carefully before repeating ideas in a poem of this length. The fact that he begs her to get well in his final words emphasises how much he wants her to “fare...weel” while he is away. This demonstrates a degree of concern that goes beyond what he feels when she is in close proximity. The narrator’s loves endure even when the “luve” must be set aside for “awhile.” The poem’s central theme is the intensity of that affection.

ODE ON A GRECIAN URN – JOHN KEATS

About the Author:

One of the greatest English poets of the Romantic era is John Keats. The intricacy between reality and art is illustrated in the poem “*Ode on a Grecian Urn*” This poem follows the structure of an ode, which is a kind of lyrical poetry in which the author expresses personal feelings about a subject or an item. There are five stanzas in this poem, and each has ten lines. This poem captures Keats’s perception and his feelings about the Greek Urn.

Keats examines a Greek urn in a museum or in his thoughts that is embellished with several motifs. The next five stanzas express his feelings or his imagination about the urn. The urn is referred to by him as an unmarried bride of silence. Since the urn is not destroyed by time and silently represents the past, it is thought of as a female foster parent of silence and time. He refers to the urn as a “sylvan historian” because the graphics on it tell more charming stories than the authors could. The urn is regarded as a historian since it depicts

ancient Greek rural life. By referring to the urn as a historian, Keats was able to examine it attentively and discern the margins around the images, which were marked by a leafy border. Every image has a story to tell. It is found in the Tempe Valley or the Arcady region and has the forms of either humans, gods, or both. He could see some images and wonder if they are of gods or mankind; some females were being chased by some wild lads; music was being played, and the sound was making humans or gods crazy.

The poet now examines the particular image in which a piper is playing music. According to Keats, songs that are heard are lovely, and while one can envision the music, the melodies in the urn are audible. Because of this, the piper's melodies will always sound sweeter in dreams or imagination; music is meant for the spiritual ear rather than the physical ear. Then he tells the story of a young man sitting beneath a tree and singing. The young guy will sing beneath the tree, which will always be covered in leaves, for eternity because the urn is eternal. Even if he is standing close to his ladylove in a picture, a brave lover is unable to kiss her. The poet tells him not to worry; he will adore his ladylove forever and she will always be beautiful. Keats attempts to suggest in these lines that the world envisioned on the vase is better than the world experienced in reality.

Keats is envious of the urn since it preserves everything for eternity. According to him, the tree in the image never loses its happiness since it never sheds its leaves and always looks forward to spring. The pipers in the photo are likewise joyful as they perform brand-new tunes. Keats envisions a happier couple who will continue to love and cherish one other indefinitely. Their love transcends all human emotions. One can experience either passion or sorrow from human love.

Keats presents the readers with a distinct scene from the other half of the urn. He has a scene with a bunch of individuals approaching the urn to be sacrificed. He comes to a location for the sacrifice of a heifer that has been garlanded by an enigmatic priest. The small village next to a river or the coast is nestled in a serene environment. On this holy day, when everyone in the town has gone to make the sacrifice, the town is deserted. As a result, the streets will never again be silent and the small town will always be empty.

Keats refers to the urn directly as a representation of classical Greek art, praising its exquisite form and the figures of men and women carved into the embossed area. The silent urn confounds and taunts humanity about eternity with its exquisite sights. The urn is referred to by the poet as "cold pastoral" to allude to its marble texture or to its eternal

stillness. While humans age, the urn will endure as a companion to them through all of humanity's challenges. The urn gives humanity advice on what they should know about life on Earth. "Beauty is truth, truth beauty" is the message, meaning that truth and beauty are synonymous. In turn, it comforts people.

Summary:

Keats addresses his imaginary urn as though it were a real urn. It has endured from antiquity undamaged. Through a series of queries, the poet suggests that the story is being told by a "sylvan historian." Who are these carved or painted guys or gods on the urn? These hesitant maidens, who are they? What is this crazy quest for? Why the fight to get away? What justifies the existence of musical instruments? Why the crazy euphoria?

Melodies in the mind are more beautiful than those in the physical world. The poet therefore exhorts the musician depicted on the urn to continue playing. Neither his song nor the leaves on the trees ever truly go. While his beloved can never lose her beauty, the lover on the urn can never earn a kiss from her. The trees on the urn are happy since they will always have leaves. Happy is the musician who never stops creating new tunes. The lovers on the urn experience a love that is considerably better than real love, which ultimately leads to frustration and discontent, as they are warm, panting, and youthful eternally.

Who are these individuals come to make a sacrifice? What altar did the priest lead a cow covered in garlands to? Which town are they from? That village will always be silent and abandoned.

"Fair urn," as Keats puts it, "you bring our speculations to a point at which thought leads nowhere, like meditation on eternity," with representations of men and maidens, trees, and grass. You will remain here after our generation has passed away, a friend to man, informing him that beauty is truth and truth is beauty; that is all he needs to know and everything he knows about the land.

Analysis:

In his imagination, Keats constructed a Greek urn and embellished it with three scenarios. The characters in the first are males, or gods, and maidens, and the scene is one of frenetic movement. Musical instruments are being played by other individuals, or maybe by the male figures. Most likely, the maidens are the classical mythology's nymphs. The gods, or men, are chasing them because they are in love. Keats had probably read tales of these kinds of love games because he was a fan of classical mythology. He describes the story of

Alpheus's pursuit of Arethusa in Book II of his *Endymion*, and Glaucus's pursuit of Scylla in Book III.

The second and third stanzas set up the second scene. A lover is serenading his darling beneath the trees. Keats limited his suggestion of a scene in stanza I to questions. The second scene is described rather than introduced with questions. In a grove, we witness a young person playing an instrument and seemingly wishing for a kiss from his significant other. Keats is prompted to reflect on the purpose of art by the scene. Reality is given a certain permanence through art. By being portrayed on the urn, the youngster, the damsel, and the musical instrument are, in a sense, captured and held forever. Keats can therefore enjoy the idea that the music will never end and that, despite the lover's inability to get the kiss of his dreams, the maiden will never age or lose her beauty. Their love is greater than human love, which departs with "a burning forehead, a parching tongue, and a heart high, sorrowful, and cloy." Human love leaves behind satiety and discontent. Keats imagines a perfect existence in these two stanzas, which is symbolised by the lovers depicted on the urn. Desired experiences are stopped by art before they may turn into unwanted ones. Keats seems to be telling us that this is one of the delightful things that art has brought to humanity.

On Keats' urn, the third scene depicts a group of people in route to offer a sacrifice to a deity. A priest holds the lowing heifer, the sacrificial sacrifice. Keats continues by mentioning the town that the sacrificial procession emptied of its residents, rather than stopping there as just one more sight on his urn. The town is silent now and will remain so for eternity.

The most contentious sentence in all of the criticism of Keats' poetry is found in the final stanza, which bears the beauty-truth equation. But no critic's reading of the phrase pleases every other critic, and as long as the poem is read, critics will undoubtedly keep working out the puzzle. Keats also offers two major observations on his urn in this verse. Both the urn and eternity stump his sense of reason; that is, both the puzzle of how art affects time and existence or just what art does and the endeavour to understand eternity are bewildering. The poem most likely contains the term "eternity" because of the way that art arrests time, which is a type of eternity.

The equation for truth-beauty is the second idea. The urn has been able to perpetuate a transient and joyous state through the poet's imagination, but it is unable to do the same for Keats or his generation; old age will waste them and bring them misery. For as long as it

lasts, however, the urn in the photo can do something for them and for future generations. Just as it has provided Keats a vision of happiness by sharing its existence empathically and bringing its scenes to emotional life through his imagination, it will bring them a vision of happiness (truth) of a kind available in eternity, in the hereafter. You only need to understand that exquisite artwork, even poems about urns, offers a glimpse of the eternal joy that awaits you in the afterlife. That is all you know about magnificent works of art. Keats suggests that there may be a world outside of ours when he says, "*That is all ye know on earth.*"

Keats was not a particularly religious guy, but his brief experience of paradise during his contemplation of the subject of pleasure while writing "Ode on a Grecian Urn" indicates that he did consider this state of existence. "Another favourite Speculation of mine, that we shall enjoy ourselves here after by having what we called happiness on Earth repeated in a finer tone and so repeated," he said in a letter to Benjamin Bailey dated November 22, 1817.

UNIT II: PROSE

DISSERTATION UPON A ROAST PIG – CHARLES LAMB

About the Author:

During the Romantic era, Charles Lamb wrote essays, poems, fiction, and criticism in England. He is now regarded as one of the most beloved and widely read essayists in history. He was a prominent member of the Lake Poets, and he had strong friendships with Samuel Taylor Coleridge and William Wordsworth. Despite not being able to achieve the same level of long-lasting fame for his poetry as his pals Wordsworth and Coleridge, he eventually turned his talents towards prose writing and became one of the greatest essayists of his era. His two collections of essays, “Tales from Shakespeare” and “Essays of Elia,” are regarded as his best pieces. “Essays of Elia” is regarded as one of the best examples of the English essay and composition style. It is a collection of autobiographical essays written by the author’s fictional character Elia. His second well-known project, “Tales from Shakespeare,” is a collection of Shakespeare plays for young audiences that he and his sister Mary Lamb created. John Woodvil, The Adventures of Ulysses, On the Tragedies of Shakespeare, and Witches and Other Night Fears are a some of his other well-known works.

Summary:

The narrator begins the article by claiming that during a significant portion of early human history, individuals consumed raw meat instead of cooking it. He asserts that Confucius alluded to this in his writings when he spoke of a day known as the “cook’s holiday,” suggesting that the Chinese had not yet begun to prepare animals. The narrator states that Confucius’ article continues by explaining how Bo-bo, the swineherd Ho-ti’s son, discovered roasting.

One day, while engaging in his usual game of chase with fire, Bo-bo unintentionally set his family’s cottage on fire and the nine pigs inside it on fire. Bo-bo went to taste the burnt pigs, lured by their smell, as he was attempting to figure out what had happened. He could not stop eating these charred pigs since he thought they were so delicious. Not only was Ho-ti angry with Bo-bo for setting the cottage on fire, but she also felt that he was a dumb enough to devour the pigs. Eventually, Bo-bo persuaded his father to sample the pig, and the father was likewise enthralled with it; however, they decided to keep the charred pigs a secret. However, an increasing number of times, during the day and night, Ho-ti’s land was visible to have a cottage fire.

Following the discovery of their secret, Ho-ti and Bo-bo were put on trial in their hometown. The jury in this case requested to taste the alleged burnt pig, and after concluding that it was excellent, they cleared the father and son. The judge was furious, but his house also experienced one of those unexplained fires a few days later. Before long, the town was plagued by similar fires, and the charred pig gained popularity as a delicacy.

After finishing this history, the narrator starts praising roast pig, describing its crispy skin and delicious fat. He makes a lighthearted comparison between the kind of man who enjoys eating swine and the pig, which is frequently regarded as a gluttonous, low animal.

The narrator acknowledges that he likes to share all the delicious foods with guests, including oysters and weird fowl. Then he remembers how, when he was a kid and had nothing to give a beggar on the street, he took him a plum cake that his aunt had cooked. He attributes the indiscretion to his generous spirit's hypocrisy. The essay ends with a story about how, in the past, people would whip pigs as a form of sacrifice, posing a moral dilemma about the consumption of that animal's flesh. However, the narrator seemed unconcerned about the dilemma and offers a delicious shallot sauce to go with the pig.

Analysis:

This free-form comic dissertation on the joys of eating roasted pig is one of Lamb's funniest pieces. Lamb goes to all kinds of bizarre lengths to exalt the flavour of roasted pig, making extensive use of the literary trope of exaggeration. Lamb's use of an exaggerated tone to narrate the ridiculous tale of how roast pork was found after a house fire in China is another example of the logic of hyperbole. Once more, Lamb skillfully employs literary tropes and narrative structures to subtly incorporate fictional elements into his essay writing. The narrative he creates highlights how strange it is that people consume cooked animals at all.

Even though the topic of that Romantic meditation is an odd one, we can clearly perceive the clichés of Romanticism in this essay. Lamb gives a vivid picture of his encounter with his subject by using flowery language and a subjective voice. However, while fellow Romanticist Henry David Thoreau, for example, employs similar methods to describe Walden Pond and consider how his experience there influences how man participates in society, Lamb turns his Romantic investigation into a culinary delight, satisfying his epicurean side and considering how good food can bring people who might otherwise be wary of one another to friends.

The cuisine essay is a well-established subgenre in and of itself. Jonathan Swift's "A Modest Proposal," which satirically promotes cooking and eating England's children, is arguably the most well-known. David Foster Wallace's "Consider the Lobster," a more modern and well-known example, similarly examines the pleasures of consuming lobster but, in contrast to Lamb's essay, focuses more on the inherent cruelty of raising and consuming the animal. Swift, Wallace, and Lamb all attempt to draw lessons about the human condition from the customs of cooking and eating, and their discussions of a particular meal always include a significant social component.

CITY NIGHT - PIECE – OLIVER GOLDSMITH

About the Author:

Without a doubt, one of the best poets, dramatists, playwrights, and novelists of his day was Oliver Goldsmith. His contemporaries followed suit, with the minor exception that they were never able to determine why! This likely clarifies the mystery and atmosphere that pervaded Goldsmith's writing and his presence throughout. Goldsmith had a long way to go before he received his fair share of recognition, acclaim, and popularity. He was a graduate but had no distinction. Despite having a good status in society thanks to his graduate degree, he was unable to obtain employment in the legal or religious fields. He so took up a number of low-paying occupations until landing a dream job as a hack writer for a London publisher. He immediately began composing his own works after realising that writing was his actual calling. Several of his writings, including "*The Vicar of Wakefield*," "*The Deserted Village*," "*The Good Natur'd Man*," and "*She Stoops to Conquer*," helped shape him into the figure for which he is known today. Read the next lines to learn more fascinating details about his upbringing, life, work, profile, and history.

Summary:

Oliver Goldsmith is an incredibly talented writer who excels in a variety of genres of English literature and writes excellently in poetry, drama, essays, and novels. His paintings are well known for their perceptive depictions of his modern culture. In every one of his writings, he provides a thorough explanation of the historical context and the characters.

Streets in London at two in the morning: The brief essay "A City Night-Piece" recounts a nighttime encounter that Goldsmith had personally. He walks alone at 2:00 a.m. and observes people and activities on the streets of London with great attention. In London at

2 a.m. At two in the morning, the goldsmith notices that the light in the holder is gently rising and falling. The sentry is almost ready to retire for the night. Those who have worked hard are sleeping right now. The cognizant and aware are those who commit suicide, drink excessively, feel guilty and depressed, and experience shame.

Goldsmith's Philosophical Reflections Goldsmith decides to quit staring at stuff and go for a stroll around the neighbourhood. There was a day not too long ago when the streets were crowded with happy people.

There are no people around at 2:00 a.m., and one lacks self-worth. There are sounds, like the clock striking and the dog barking. Everybody is deaf. It appears to be a demeaning replica of human pride. Goldsmith imagines a day when he and other visitors will be able to visit the deserted city and explore. Instead of seeing sacred buildings in the region, one would observe bushes and plants. We'll see reptiles in theatres and churches. Every location would have been abandoned and deserted. Rich and powerful people eventually died. All humans and their sense of significance will ultimately be rendered useless.

Individuals at two in the morning: Goldsmith notes how few people are on the street at that specific moment. These are the people who cover their faces during the day. Normally, these individuals would keep to themselves. These folks reside in front of wealthy people's houses and on the streets. Typically, they are orphans, nomads, or foreigners.

Goldsmith is repulsed by these individuals and sympathises with them. In addition to those who are ill, there are those who lack adequate clothing. Rich men may compel women into prostitution. These women were stunning once. Rich criminals exploited them. These women are trembling in the snow and in anguish right now.

The evildoers who wrecked their lives appear content and relaxed. as a conclusion. The goldsmith finds it difficult to comprehend the extent of these people's suffering. All the world can do is bring him down. The little habits of the affluent are causing hardship for the common people. Strong personalities destroy their own life. The only individuals who can truly express their pain—either mental or physical—through tears are the impoverished. Laws may turn against those who already face financial hardships. Because of their behaviour, Goldsmith is troubled by them and feels bad for them. Not only does he fail to assist the people in question, but his own suffering also gets worse as a result.

Analysis:

Oliver Goldsmith's poem "A City Night Piece" eloquently captures the dismal and dark ambiance of a metropolis at night. The poem examines issues of poverty, loneliness, and the contrast between the city's nighttime desolation and its daytime bustle.

The poem opens with a description of the silent, empty city streets. The city is portrayed by Goldsmith as a desolate and lonely location where the only noises are the infrequent footsteps of a lone traveller and the distant howls of animals. The poet draws attention to the lack of human activity, emphasising the loneliness and desolation of the metropolitan environment.

Following that, Goldsmith presents the figure of the watchman, a figure of caution and safety in the face of obscurity. The otherwise eerie mood of the city is made more secure by the watchman's presence. But even the watchman's job is become tedious and uninteresting, as he makes his rounds looking worn out and exhausted.

The poem delves more into the contrast between the scenes of the city during the day and at night. The city is teeming with activity during the day as people go about their regular lives. But at night, the same streets turn deserted and dead, exposing the brutal realities of underlying desperation and poverty.

Throughout the entire poem, Goldsmith's use of vivid images and evocative language produces a gloomy and disturbing atmosphere. The reader is taken to the city's gloomy, deserted streets, where they encounter the eerie silence and loneliness of the night.

In conclusion, Oliver Goldsmith's poem "A City Night Piece" effectively conveys the gloomy and lonely ambiance of a metropolis at night. The poem addresses themes of poverty, loneliness, and the striking contrast between the bustling city during the day and its abandoned state at night through vivid imagery and expressive language.

THE SPECTATOR CLUB – SIR RICHARD STEELE

About the Author:

Elinor Symes, née Sheyles, and affluent lawyer Richard Steele welcomed Steele into the world in Dublin, Ireland, in 1671. The year before had seen the birth of Steele's sister Katherine. He was the grandson of Elizabeth Godfrey, the first wife of Sir William Steele, the Lord Chancellor of Ireland. In Monkstown, County Dublin, at Mountown House, resided his

father. It is unknown how much his mother's family history was, but she was called "a very beautiful woman, of a noble spirit". At the age of four, he lost his father, and a year later, his mother. Lady Katherine Mildmay and Henry Gascoigne, the first Duke of Ormonde's secretary, raised Steele for the most part. He was educated at Charterhouse School, where he first met Addison, and belonged to the Protestant gentry. He began his education at Christ Church, Oxford, continued his education at Merton College, Oxford, and then enlisted in the Household Cavalry's Life Guards to aid King William in his conflicts with France. After receiving his commission in 1697, he became a captain in less than two years.[3] It's possible that Steele's lack of career prospects after Lord Lucas, the 34th Foot's commanding officer, died in 1705 caused him to leave the army. Anne, Queen of Great Britain's consort, Prince George of Denmark, nominated Steele to a position in his household in 1706. Additionally, Robert Harley, Earl of Oxford, gave him his favour.

Summary:

Sir Roger de Coverley, the first gentleman in Steele's company, is mentioned. Those who were aware of Sir Roger's county were acquainted with him. Sir Roger was a remarkable individual with sound judgement. Despite his peculiar disposition, which led him to constantly criticise society's practices, he never gained any enemies. Sir Roger had a special ability to make people happy. Because he was let down by a stunning widow's love, Sir Roger was single. Prior to this letdown, Sir Roger was an ordinary, content young man. He interacted with notable people such as Sir George Etherege and Lord Rochester. But he lost all of his joviality and interest in social life for over a year when the widow mistreated him. His demeanour turned grave. His cheery demeanour gradually reappeared. But he started to dress carelessly. At that time, it was fashionable for him to wear a coat and a jacket with a cut. Even though Sir Roger was fifty-six years old, he was in good health. He owned homes in both towns and villages. He was so lovable that others were drawn to him. He was also kind to his servants. In a quarter-session, he demonstrated his judicial skills on the justice's hair while serving as the justice of the quorum.

Following this, Steele went on to describe another club member. He practices law. He was single as well. He was a man of keen understanding and wit. Choosing his profession was more about following his elderly father's instructions than it was about following his own impulses. He studied law because his father had told him to. Dramatic criticism and study of theatre piqued his attention more. He had a thorough understanding of the works of philosophers like Aristotle and Longinus. To make sure his son was making progress in his

legal studies, his father used to email him a variety of legal questions. By using a lawyer he had hired specifically for the purpose, the son outwitted the father and obtained the answers. Nobody thought less of him, but only his buddies were aware of his sharp mind. Despite the books' antiquated content, he enjoyed reading them. Being conversant with the works, traditions, behaviours, and etiquette of the ancient writers, he was an astute observer of worldly matters. He had good judgement. The play's hour was his actual business hour. If there was a skilled critic in the audience, it would spur the actors on to do their best performance.

The author then went on to talk about Sir Andrew Freeport, a successful London businessman. He was incredibly hardworking, knowledgeable, and perceptive. He knew a great deal about business. He had his own ideas on how to increase trade within a nation. He believed that business and the arts might expand a dominion more so than force. Sloth or laziness more than the sword had brought about the downfall of many nations, and industry or diligence alone would enable the nation to acquire goods of lasting value. He has a lot of quick sayings. He spoke with a distinct style. Being an independent individual, he thought that England might surpass other kingdoms in wealth through the same means that had helped him.

The author has discussed Captain Sentry's merits after Sir Andrew. He possessed a strong sense of courage, intelligence, and comprehension. He was one of those men who had not had his ability given due respect. He served as a captain in the military for a while and made valiant battles on several fronts. He left the army because he did not receive a promotion despite providing exemplary service that was evident to all. He used to claim that the only man who could succeed in the military was the one who could overcome his false modesty. He believed that taking a modest backseat is a sign of timidity. In the same way, a man was a coward if he didn't stand up for what was rightfully his. He was candid while discussing the shortcomings of his officers. This candour was ingrained in his personality. Even though he oversaw a large number of soldiers, he never displayed arrogance. He never learned to be flattering. Despite his obedience to his superiors.

After that, the author discusses Will Honeycomb. Despite his advanced age, neither his person nor his mind showed signs of ageing. He could captivate women with his conversation and had a charming demeanour. He was well-groomed and knowledgeable about the background of all the styles that were still popular in England. Will Honeycomb

had always had a fascination in women's issue. He discussed women, their attire, etiquette, and styles a lot in his conventions. He was well-versed in historical events. He could see that our wives' and daughters' haircuts and headgear were similar to those of the courtesans of the French kings. However, according to the author, was a gentleman. He was a good and honest man who left the relationships with women.

The author tells us about one of his friends who didn't always wait on him at the end. He was a preacher and a philosopher. He led a life of holiness. He had an extremely fragile constitution. His poor health prevented him from carrying out the obligations that a church advancement would have given him. He spoke authoritatively about heavenly subjects. Even in death, he hoped for the best for everyone on the planet.

Analysis

In addition to a few shorter magazines, Sir Richard Steele's short fiction can be found in *The Tatler*, *The Spectator*, and *The Guardian*. All three of these publications have two levels of fiction: The narrator's imaginary creation, complete with all the intriguing features that make Steele's narrators compelling, is the first; the narrator's own retelling is the second. The *Tatler's* narrator, Isaac Bickerstaff, gained notoriety after Jonathan Swift attacked astronomer John Partridge. An elderly, kind astrologer, Bickerstaff takes great pleasure in telling funny stories about his friends and family and jokingly making fun of himself. On the other hand, Mr. Spectator, the most reserved member of *The Spectator Club* and the indisputable expert on human nature and vices, serves as the narrator of *The Spectator*.

As a result of his keen observation of people around him, Mr. Spectator can also tell great stories. Lastly, Nestor Ironside, the tough guardian of the Lizard family and advisor to the British government, serves as the narrator of *The Guardian*. *The Guardian* is primarily Steele's and is generally regarded as inferior to the two earlier works. *The Tatler* and *The Spectator* are, to a large extent, the mutual creation of Steele and his friend and schoolfellow Joseph Addison, though Steele alone signed his name to the final issue of both periodicals. Steele brings both a bright imagination and a simple wit to these works; he satirises slavish adherence to fashion and advocates compassion as the appropriate reaction to the grief and suffering of one's fellow people. Steele's primary moral themes in *The Tatler* and *The Spectator* are straightforward honesty and loving kindness; his didactic intent is consistently at the forefront of both his plays and novels.

HOUSEHOLD SUPERSTITIONS – JOSEPH ADDISON

About the Author:

Joseph Addison was a well-known English poet, writer, dramatist, politician, and classical scholar in the eighteenth century. He is regarded as one of the best periodical essayists, having co-founded *The Spectator*, a daily journal, with his friend Richard Steele. At that period, *The Spectator* rose to prominence as a widely read publication. In addition to writing essays for *The Tatler*, he supplied more than 274 contributions to *The Spectator*. He wrote the renowned play “*Cato, a Tragedy*,” which is credited with serving as the American Revolution’s literary inspiration. In addition, he is the author of “*The Campaign*,” “*Account of the Greatest English Poets*,” “*Dialogue on Medals*,” and the failed opera libretto “*Rosamund*.” In the administration of the 1st Earl of Halifax, he held the positions of Under-Secretary of State, Commissioner of Appeals, Member of Parliament, secretary to the newly appointed Lord Lieutenant of Ireland, Lord Wharton, and Secretary of State for the Southern Department. He was renowned for his cool demeanour and generous nature. Additionally, he had a significant role in founding the English literary group known as the “Kit-Cat Club,” which had strong political ties.

Summary:

Addison received an invitation one day to supper with his family from an old acquaintance. They were long time companions. Addison was shocked to discover that his entire family was quite dissatisfied when he arrived home. The explanation was that, following a nightmare she had had the previous night, the lady of the home became fearful of something. They feared that such a dream portended a terrible misfortune for the family in the near future. Addison concluded that the hostess in question was an extremely superstitious woman as a result of all these circumstances. His conviction that the superstitions had a strong hold on the entire family was supported by everything that occurred within the family. Addison was quite disoriented and agitated during his extended stay with the family. Although he acknowledges that his friend was a kind man, he didn’t fully comprehend. He wasn’t a very smart man. Regardless of how ridiculous his wife’s beliefs were, he would always agree with her. She firmly believed that dreams might either bring good or bad fate. They firmly believed in numerous other superstitions as well. They never started any new projects on Christmas Day. To them, spilling salt was unlucky, and if it occurred during supper, the entire family’s attitude was soured. If the knife and fork were arranged across one

another on the dish, the family would become depressed and hopeless. Addison found just having dinner with this kind of family to be excruciating. Because Addison had spilled the salt and slid the knife and fork across his plate, they believed he was starting to become their problem. They also believed that he was the man who they had seen the previous night in their dream. Addison quickly completed his dinner and left them, saving both himself and his host from any embarrassment because he thought their beliefs were silly.

Addison states the truth, which is that he realises and knows the moment he is no longer needed or wanted in a company. at a similar vein, he had also immediately realised that he was not welcome at his friend's family. He was viewed by the hostess as unwanted and bad news for her family. When the dinner was over, of course, he left without waiting another moment. Upon arriving home, he was deeply reflective and gave careful thought to the events that had occurred involving him. He came to the conclusion that all that had occurred that evening had its roots in nothing more than the ridiculous superstitious notion.

He came to the conclusion that superstitions were to blame for the fictitious and illusory suffering that plagues humankind. These ludicrous and ridiculous actions cause suffering. The biggest idiots are those who take such things as omens and superstitions seriously. Superstitions cause calamities even in cases where there is no hardship or unhappiness in our lives. Thus, we suffer from imagined and unreal suffering just as much as from actual mishaps and disasters. He lists the greatest superstitions like an owl shrieking at night or a star shooting. They bring about needless concern in our lives. These people see calamity in every situation, which makes their existence a constant state of anxiety and suffering.

According to Addison, it is hard for elderly women to pass the time when they are physically unwell and unable to perform any meaningful work in life. They spend their time generating silly predictions about an impending tragedy out of a need to pass the time and keep themselves occupied. They instill such wicked ideas and ludicrous notions in the minds of the simple-minded, making them perpetually fearful of some unforeseen calamity. They are therefore the main cause of the superstitious threat that is sweeping through society. People who are pure and simple in particular experience this kind of terror. It is the responsibility of the intelligent individuals in such a situation to deliver them from such foolishness and allay their irrational concerns. They ought to instill in them logical thinking

and persuade them of their immorality. They ought to demonstrate to them the absurdity of these irrational notions.

In the final section of the essay, Addison discusses himself and states that he does not believe in divination or superstitions of any kind in his own life. He argues that this behaviour doesn't make him happy; instead, it becomes worse and produces greater mental distress. He says, laughing, that he would not have seen his future even if he had the ability to. He would rather just continue to be concerned about what is genuinely happening to him in place of it. He goes on to say that rather than being terrified of the paranormal predictions, it would be preferable to place oneself under God's watchful eye. Only God can deliver him from all of life's ills and tragedies, no matter what. Addison shows his unwavering confidence in God and rejection of all other ridiculous beliefs in this way. In addition to providing him with a great deal of comfort from life's hardships and disasters, this religion shields him from the irrational, ludicrous, and imagined anxieties that lead to misery.

Analysis:

Introduction:

Addison has impacted nearly every facet of modern social life with the goal of enacting social change anytime he became aware of evil or societal corruption. The current essay, *Popular Superstitions*, addresses the detrimental effects of superstitions that are noticed in most families and are widely disseminated. He hasn't just listed them; instead, he has emphasised their detrimental effects on society and demonstrated how they endanger human life. It displays his sincere desire to put an end to such foolishness and is brimming with passion. He does more than only call attention to the absurdities that occur when we interpret dreams as omens of approaching doom or some everyday occurrence as a bad dream.

All of this description's objective is obviously reformatory, even though it doesn't directly address these ills. This essay occasionally reads as a moral instruction due to its reform zeal. However, one thing is certain: the entire work is a sound and wholesome lesson that will not only make life easier for humans, but also pleasant and hospitable. This alone demonstrates the essay's importance and the essayists' sincere fulfilment of the promises they made at the outset of the publication.

Story-Like Depiction:

The essay starts right as the writer is about to share an intriguing anecdote with us. He recounts an awkward experience he had to deal with when a buddy asked him to supper. The

entire conduct of the family members' occupants has been clearly and visually disclosed. In a narrative style, he describes to us how he felt alone and vulnerable among superstitious people, where every small event was seen as a sign of something bad to come. They were all quite depressed and sad since the mistress had dreamed last night about some mishapening. Additionally, he says that there is a sense of dissatisfaction rather than joy or enjoyment from the company in such an environment.

Autobiographical:

Even though Addison and Steele are both primarily periodical essayists, they have described everything in the style of their personal experiences in order to avoid any debate about any of their beliefs. They never take on the role of objective narrators, even when talking about Sir Roger's behaviour and character—rather, they always speak from personal experience. Once again, Addison tells the tale of his bad encounters with his old friend's family. Despite being widespread in the community, the evil of superstitions had an unusual impact on that family. The hostess thought Addison looked like the man she had dreamed about the previous night, thus she doesn't think he belongs with the family.

Addison quickly recognises this as well, but he is powerless because he can't abandon the family without having eaten dinner. Again, this is entirely autobiographical. He spilled the salt during dinner without realising it, and everyone was outraged since they felt that this was the most harmful act of all. The hostess became so agitated that they had to ask him to arrange the knife and fork in a parallel position after he unintentionally placed them across his plate. All of this demonstrates that the essay is not narrative, but rather the essayist shares his struggles in that house, which undoubtedly helps the reader relate to him and heightens the setting's appeal.

The Moral Tone:

The purpose of *The Spectator* was to instill moral values in the populace. However, this lesson transcends beyond a purely religious context. It has everything required to make a man's life simple and content. Here, Addison makes it clear that superstitions should be totally eradicated from society because they are the biggest threat to humanity. According to him, spinsters with nothing productive to do with their lives are the ones who create these ills and foolishnesses, as their minds are always drawn to creating such strange concepts. The easily credulous, simple-minded individuals unwittingly invite trouble by believing them. Such ideas can occasionally be so damaging that they ruin the person's entire life. Addison's

tone shifts completely to a moralistic one towards the end of the essay. He requests that the most astute members of society try to protect the populace from such things. These ought to come forward and persuade the public that, in reality, these are just ordinary occurrences unrelated to our future.

Moreover, Addison's moralistic advice in the latter section of the essay—which suggests that putting all of our faith and trust in God—is essentially a moral lecture. *“I know but one means of strengthening my soul against these dark corridors and mental terrors, and that is by securing to myself the friendship and protection of that Being who determines the course of events and the destiny of the future,”* he declares. As a result, he promotes a firm belief in God, asserting that death is an unavoidable part of life and that no one knows *“neither the time nor the manner of the death I am to die.”* Consequently, he offers the following advice: *“He will not fail to comfort and support me under them.”* Addison so declares his complete trust and belief in God. Additionally, he counsels against man attempting to predict his destiny since it will never be beneficial to him.

Humour and Satire:

Without a doubt, the essay tackles a crucial component of social life, and although the topic is grave, Addison lightens the mood with his dazzling sense of humour. He keeps the readers' attention throughout, never growing boring, even when engaging in serious conversation. His sense of humour is immediately apparent when the hostess notices that he looks like the man she saw in her dream the night before. He makes fun of her superstitious beliefs, especially the fact that her spouse follows her whims. We particularly like Addison's comment that *“I noticed a settled melancholy in her countenance.”* *“You may now see the stranger that in the candle last night,”* the woman remarked upon spotting Addison. We take pleasure in the essayist's discomfiture and how he hurriedly completed his dinner before running away without pausing.

The woman had to beg him to adjust their posture since she felt it was inappropriate for him to move his knife and fork over. When Addison admits, we chuckle. *“I had no idea what the absurdity I had committed was.”* *“A person that had brought a disaster upon the family,”* was how he described himself. The comment that all of this foolishness is the fault of the old, indolent ladies is also amusing. *“An old maid that is troubled with the vapours produces infinite disturbances of this kind,”* he says in an amusing yet caustic manner. His opinion is undoubtedly resentful of those who persecute the innocent and simple people by

promoting superstitions and making their lives difficult. He therefore purposefully selects the weapon of wit, intelligence, humour, satire, and mockery.

Language and Style:

Similar to previous articles, Addison's style is characterised by simplicity and directness in this one as well. Even a layperson may readily understand his point of view because of how plainly he expresses them and how simple his language is. But the complexity has been avoided, and the concepts have been presented in a really strong way. The description is characterised by its simplicity and common sense. He has used reasoning to get his point across to the readers. It possesses the power of a sermon, the sincerity of a zealot, and the appeal of a narrative.

UNIT III: PLAY

RIVALS – RICHARD B. SHERIDAN

About the Author:

Richard Brinsley Sheridan was an Irish dramatist and Whig leader who lived from October 30, 1751, to July 7, 1816. *The Rivals*, *The School for Scandal*, and *The Critic*—some of his most well-known plays—remained popular well into the eighteenth century and into the modern era. They were renowned for their clever comedic style, which combined several English Restoration techniques. Sheridan contributed to the development of the comedy of manners, which was first developed by William Congreve and George Etherege, two Restoration playwrights. The morally strict Puritan era of government gave rise to the Restoration.

Throughout his political career, Sheridan served as a representative for Stafford, Westminster, and Ilchester in Parliament. In addition to giving presents and ale to the community's non-voting members in exchange for their attention and support, he is reported to have paid the burgesses five guineas apiece for the honour of representing them. This was sufficient to win over a large portion of the electorate to vote for him. Eventually, in his later years, he was beset by debt and disappointment. On July 7, 1816, Sheridan passed away. He was buried in Westminster Abbey with much fanfare.

The Plot of *The Rivals*:

A number of suitors are pursuing Lydia Languish, a young woman in Bath, England. She aspires to marry for love alone and reads a lot of romance books. Captain Jack Absolute, one of Lydia's suitors, is a wealthy and distinguished commander; hence, in order to capture Lydia's heart, he poses as the humble and impoverished "Ensign Beverley." She finds it charming to consider leaving her guardian, Mrs. Malaprop, and eloping with "Beverley," even if doing so would mean losing the majority of her inheritance. There are two more suitors for her. One is Bob Acres, a country clown Lydia despises but which Mrs. Malaprop finds endearing. The other is a feisty nobleman named Sir Lucius O' Trigger, who writes letters to his sweetheart using the alias "Delia."

But Mrs. Malaprop, Lydia's cunning maid Lucy, has been receiving Sir Lucius's letters because she is in love with him. Upon his arrival in Bath, Jack's father, Sir Anthony, declares that he has located a marriage for his son. Jack objects, saying he is already in love, but his father insists on following orders without disclosing the identity of the woman. Jack

makes a huge show of saying sorry to his father and granting his desires after learning through his servant that it is Lydia, the woman he is in love with as “Beverley.” He tricks Lydia into believing he is “Beverley” and that he is Sir Anthony’s son Jack when he is introduced to her by Sir Anthony and Mrs. Malaprop. Though he doesn’t think Julia, Lydia’s friend, could love him as much as he does, Jack’s friend Faulkland is in love with her.

The “right” thing to do when in love is a frequent topic of argument between them, and Faulkland is sceptical and envious of Julia. Bob Acres tells Sir Lucius that the woman he is pursuing is being pursued by another guy, the fictitious “Beverley.” Although Acres is neither a very good fighter nor really interested in fighting, Sir Lucius begs him to challenge “Beveley” to a duel in exchange for her love. Jack offers to deliver the note to “Beverley” when he gets there. When they meet again, Jack can’t fool Lydia or his father by pretending to be “Beverley” anymore, so she finds out that he’s been acting like the poor ensign. The engagement is approved by Sir Anthony and Mrs. Malaprop even though Lydia has lost interest in being married to Jack. Sir Lucius challenges Jack to a duel at the same time and location that Acres is scheduled to face “Beverley” after learning that Jack is engaged to Lydia.

Acres calls off the combat after learning that “Beverley” is actually his friend Jack. As Jack and Sir Lucius get ready to fight, Lydia, Julia, Mrs. Malaprop, and Sir Anthony show up to break things up. When Lydia is questioned by Sir Lucius on their correspondence under the pen name “Delia,” Mrs. Malaprop acknowledges that she was the one who wrote to him. Mrs. Malaprop is consoled by Sir Anthony while Sir Lucius looks on in horror. Acres extends an invitation to a party to all, Julia and Faulkland reconcile, and Lydia declares her love for Jack.

Preface:

Brinsley Richard In his introduction, Sheridan states that this aspect of a published play is typically referred to as a “closet-prologue” and that when the performance is well-received, the audience will view it as superfluous and obtrusive. Sheridan acknowledges that *The Rivals* was “condemned in the performance,” though. He claims that he “ought not to pass unnoticed” the severe remarks, and in this instance, an introduction is necessary for the play. Sheridan continues by saying that he immediately removed the play to fix its flaws following its negative assessment.

Sheridan acknowledges that *The Rivals* is his debut play and notes his lack of experience writing drama. He expresses gratitude to Covent Garden Theatre management Thomas Harris for his assistance in reducing the length of the play. When Sheridan originally gave the play to Harris, it was “double the length of any acting comedy,” he acknowledges. Sheridan feels that by “curtailing it,” he “profited by [Harris’s] judgement and experience.” Nevertheless, he believes that Harris overlooked a lot of mistakes because he didn’t want to demoralise a young, aspiring playwright. Sheridan also argues that there was a legitimate reason behind some of his more extreme and outlandish actions: he was worried about accidentally plagiarising other people’s work.

Sheridan goes on to say that some of his allies blamed “severity of criticism” rather than malice for the play’s early failure. When he states that “no passion suffers more than malice from disappointment,” he becomes increasingly moralistic. He then disparages the “peevish strictures” of “little puny critics.” Sheridan continues, refuting the accusation made by his detractors that he “intended any national reflection” in his portrayal of Sir Lucius O’Trigger. Sheridan concludes the introduction by saying he is sure that aspiring playwrights will benefit from the “candor and liberal attention” of Covent Garden’s audience.

Prologue 1:

An exchange between a lawyer and a serjeant-at-law opens the prologue. The lawyer gives the serjeant a brief and asks him to read it aloud in court on behalf of a poet. Without his specs, the serjeant-at-law swiftly states that he is unable to read the unreadable handwriting. The lawyer interprets this as the serjeant requesting money, so the lawyer buys him off. Suddenly, the serjeant finds the handwriting readable. Following a brief exchange of barbs regarding their respective legal stances, the lawyer exits the platform, and the serjeant-at-law presents *The Rivals* to the crowd, who serves as the public opinion court. In its judgement, the court ought to conclude that the client’s flaws are modest and not harmful. His poor attempt at trying to please is the worst thing that can be stated about him. The speaker expresses confidence in the fairness of the decision.

Prologue 2:

Speaking on behalf of the Muse, a woman appears and says that the serjeant from Prologue 1 is no longer necessary because he backed the writer. She continues by referring to the two sides of theatre. She begins by addressing the Muse of Comedy, a seductive and intelligent young lady who is not fit to lecture a crowd. The speaker then makes a clear

distinction between the sentimental muse, who toes the line too close to tragedy, and the comedic muse. The Muse of Tragedy will “snatch the dagger from her sister’s hand” and put an end to the Muse’s comedic act in a gruesome manner, she continues.

Act 1 Scene 1:

Two servants named Fag and Thomas first cross paths on a city street in Bath, England, where the drama is set. Fag reveals that he no longer works for Captain Jack Absolute in response to Thomas’s inquiry. Instead, he is employed by Captain Jack’s new persona, Ensign Beverley. Then, Fag reveals to a bewildered Thomas that the Captain has assumed the false identity of a lowly soldier in order to pursue a romance with Lydia Languish, the heiress, who has “very singular taste” in suitors from humble backgrounds. He discloses that Mrs. Malaprop, Lydia’s “tough old aunt,” is impeding the affair; nevertheless, neither the ensign nor the captain have met this aunt.

The topic of conversation shifts to daily life in Bath, and Fag describes the morning visit to the Pump Room, a spa; the afternoon walk along the Parades; and the evening dance, which is occasionally followed by a private party. Fag suggests that Thomas refine his style a little bit; for instance, wigs are clearly out of trend right now, but Thomas won’t give up on his. The two then see Lucy, Lydia Languish’s maid, with the Captain. He’s giving money to Lucy. After stating that the behaviour is strange, Thomas says good-bye to Fag and receives an invitation from him to join him for a small celebration later that night.

Act 1 Scene 2:

Lydia Languish, her aunt and guardian, is staying at the home of her maid Lucy. They are talking about sentimental novels that Lucy has been trying in vain to find at the neighbourhood lending library. Julia Melville calls shortly. Though Lydia has struck up her own correspondence with an Irish baronet whom she has “fallen absolutely in love with,” Lydia tells her cousin that her aunt has confiscated her last love letter to Ensign Beverley and has banned her to her chamber as punishment. Lydia claims that her aunt has become “more suspicious” of her after she realised “her own frailty.”

Even worse, Lydia admits, is that she started a fictitious argument with Beverley and was chastised the following day by her aunt, so she was unable to “make it up.” Julia tells Lydia that if the ensign is as sincere as Lydia has made him seem, he will never give her up so easy. Even so, Julia questions the extraordinarily wealthy heiress if she would truly wed someone as destitute and lowly as Beverley. Lydia claims that she would much rather wed a

poor man who doesn't seem to mind that she gave up a sizable portion of her wealth to be with him. Julia, nevertheless, doesn't think this to be the case.

The topic of discussion shifts to Julia's courtship with Faulkland, who constantly taunts her. Julia tells her father that before he died, she and Faulkland told him they were engaged. She responds, "Yes, I have loved him before," when questioned if she would still have loved Faulkland had he not saved her from drowning. When Mrs. Malaprop and Sir Anthony Absolute arrive, Lydia gives Lucy the urgent order to conceal any books that could be deemed offensive or contentious, leaving only didactic texts like Lord Chesterfield's Letters visible.

Unbeknownst to Sir Anthony and Mrs. Malaprop, Ensign Beverley is actually Jack Absolute. According to severe custom, both seniors find Lydia's relationship with the ensign undesirable, and Mrs. Malaprop tells her niece to break off communication with him right away. Sir Anthony blames reading and novels for Lydia's contrasting actions. He counsels Mrs. Malaprop to administer the harshest care possible to Lydia. Still, the two are trying to set up Lydia and the Captain's marriage. Lucy the maid, who has made a living by carrying and occasionally misdirecting love letters from one character to another, happily celebrates her earnings in a monologue she gives at the close of the scene.

Act 2 Scene 1:

The Bath accommodations of Captain Jack Absolute serve as the scene. Jack Absolute and his servant Fag have an initial conversation in which the latter tells his master that Sir Anthony Absolute finds it surprising that his son is in Bath. Fag pledges that he has kept Captain Jack's purpose in the city a secret from everyone, even Thomas the coachman. He begs Jack to tell him a falsehood about his master's whereabouts in Bath so that he "may lie a little consistently" going forward. According to what he claims, Jack Absolute decides that "recruiting" should be a lie after learning that he is in Bath for "recruiting"—that is, for military or professional purposes. Fag goes outside to get Faulkland.

When Faulkland comes in, the two men talk about Absolute's extramarital affair with Lydia first. After their "quarrel," the Captain says he hasn't seen Lydia, and Faulkland advises Absolute and Lydia to run away. Absolute would prefer to gradually prepare Lydia for who he truly is rather to risk her losing her wealth. The topic of Faulkland and his courtship of Julia Melville then comes up. Faulkland declines to eat dinner with Absolute and the others, appearing nervous and melancholy. When they are away, he admits that he fears

about Julia's health, and Captain Absolute shocks Faulkland by telling him that Julia is in Bath. When Fag returns, he tells them that Bob Acres, a country oaf, has come. Absolute chuckles at Acres's criticism of the ensign directed at Beverley's face.

When Acres walks in, he tells Faulkland that while he's been so miserable, Julia has been all "Health! Spirit! Laugh! Song! Dance!" and this makes Faulkland upset. With a pout, Faulkland walks off. Acres continue to brag about his stylish new haircut, which he believes will win Lydia over. He promises to show his adversary Beverley who is in charge when he tracks him down. Complete remarks regarding Acres's "gentle" profanity. Jack and Sir Absolute talk about Jack's future when Acres leaves. Sir Anthony informs Jack that he is willing to give the young man a sizeable fortune, but only if Jack chooses a wife in accordance with his father's wishes. Sir Anthony gets quite agitated at Jack's hesitation and storms out.

Act 2 Scene 2:

The action begins in this scene with the maid Lucy getting ready to deliver another love letter, this one a kind greeting from "Delia" to Sir Lucius O' Trigger. Sir Lucius thinks Delia is Lydia Languish, but Mrs. Malaprop, who has become fond to him, is the true writer of the letter.

Entering, Sir Lucius remarks that the only reason he didn't see Lucy earlier was because he dozed off at the Parade coffee shop. Lucy presents the letter to Sir Lucius, who reads it aloud and is astounded by the writer's command of language considering that he is just seventeen. Lucy just mentions how experienced the writer is. Before leaving, Sir Lucius flirts with Lucy and gives her money. Entering, Fag informs Lucy that he witnessed her handing a letter to Sir Lucius. However, Lucy reveals that Mrs. Malaprop, not Lydia, is the letter's author. She also informs Fag that Lydia has been approached by Sir Anthony Absolute to marry his son Jack.

Act 3 Scene 1:

The whole of this brief scene, which takes place in the North Parades, is a furious encounter between Sir Anthony Absolute and his son Jack. As the story begins, Jack is shown meandering through the Parades and thinking back on the shocking information that Fag has imparted to him: the woman he is pursuing under a false identity is Lydia Languish, who his father is attempting to marry. Entertainer Sir Anthony is furious with himself for all the nurturing he has given Jack and for being met with rudeness and intransigence in return. Jack

pretends to be penitent, which temporarily pleases his father. Jack acts as though he has never heard of Lydia Languish before while Sir Anthony waxes poetic about her charms. But Sir Anthony's rage must not be quenched. As Jack argues that all he wants is to satisfy his father, Sir Anthony becomes enraged once more and refers to Jack as a "phlegmatic sot." Sir Anthony concludes that taking Jack to visit Lydia in person is the only way to address his lack of courage.

Act 3 Scene 2:

The setting for Scene 2 is Julia Melville's dressing room. The fact that Julia hasn't shown up yet worries Faulkland. He examines his temperament and sentiments in great detail, yet he is unable to bring his feelings and common sense together. When Julia does show up, Faulkland laments that, according to Bob Acres, her "mirthful" stay in Devonshire has emotionally damaged him. Acres's story is discounted by Julia as "the idle reports of a silly boor." She claims that without him, she will never be content. Faulkland puts too much stock in his brutish nature. However, he goes back to dissecting her words so minutely that they fight again and Julia leaves in tears. Faulkland immerses himself in self-pity and berates himself once more for his prickly nature in a closing monologue.

Act 3 Scene 3:

In the scene, Captain Jack Absolute is visiting Mrs. Malaprop at her home with the intention of proposing to Lydia. Jack claims he has never met Lydia and that Mrs. Malaprop's good reputation is the reason he consented to the marriage. Jack's comments undoubtedly make Mrs. Malaprop feel better. When she asks the Captain what he thinks of Lydia's affair with the unfortunate ensign, he replies that it doesn't disturb him in the slightest. Mrs. Malaprop informs Jack that despite her best efforts, she has not been able to put an end to her niece's affair with the ensign. Then, she pulls out a love letter from Beverley that she had just that morning intercepted, and she and Jack look through it together. Beverley's remarks regarding Mrs. Malaprop are disgusting, and Jack concurs, even saying that the villain "deserves to be hang'd and quartered!" He requests that Lydia be called down to meet with Mrs. Malaprop.

Lydia walks in, half expecting to see Captain Jack Absolute, and half expecting to see Beverley. In order to keep his wealthy opponent at bay, Jack takes care to retain his masquerade as Ensign Beverley. He informs Lydia that he had fooled Mrs. Malaprop into believing that he, Beverley, was the Captain. Mrs. Malaprop overhears the couple and

becomes enraged with Lydia for being impolite when she talks about her feelings for Ensign Beverley.

Act 3 Scene 4:

Scene 4 takes place in Bob Acres's accommodations. Acres is excited to demonstrate the dance moves he has been practicing, and he brags to his servant David about his stylish attire, saying that no one in his Clod-Hill home will be able to recognise him after his metamorphosis. Acres keeps practicing his French dances as David leaves. He bemoans to himself how hard it is for him to master the dances because the steps are taught in French. Acres is asked why he is in Bath by Sir Lucius as he walks in. In response, Acres says he's fallen in love, but the girl of his dreams seems to be edging away from him. He clarifies that Lydia has fallen in love with Ensign Beverley, a rival. Acres is promptly advised by Sir Lucius to issue a challenge to Beverley for a duel. At first, Acres is hesitant, but Sir Lucius encourages him. The two men agitate themselves into an aggressive froth. Sir Lucius issues the challenge, and Acres picks up a pen and paper. At the conclusion of the action, Sir Lucius makes a hint that he would soon engage in a duel as well.

Act 4 Scene 1:

Bob Acres is informed by his servant at his accommodations that he behaved too quickly. When they talk about honour, David maintains a pragmatic, albeit slightly cynical, viewpoint. Acres boasts that he would never bring disgrace to his forefathers and labels David a coward. David keeps reminding Acres that duelling is risky, but Acres says he doesn't care and that he is going to fight. Captain Jack Absolute comes in after Acres asks him to bring the letter with his challenge. Acres decides Sir Lucius will serve because Absolute accepts this task but turns down his offer to be his second in the duel. Sir Anthony arrives, announced by a servant. Acres urges Jack to remind Ensign Beverley that Acres is "a devil of a fellow" who "kills a man a week" before Jack leaves to visit his father.

Act 4 Scene 2:

Mrs. Malaprop is reprimanding Lydia in her accommodations when the scene opens. Lydia's unwillingness to give up Ensign Beverley for Captain Jack Absolute annoys Mrs. Malaprop. Word reaches Mrs. Malaprop that Jack and Sir Anthony have arrived. Lydia says she won't even look at Jack when she gives her niece the order to behave appropriately. Jack and Sir Anthony walk in. In vain, the older folks attempt to get the younger adults to talk to each other. Finally, Jack covers his voice and begs Lydia to pay attention to "the accents of

true love.” While Jack pretends to be embarrassed and perplexed, Lydia is ecstatic, believing him to be Beverley. Sir Anthony exclaims in shock that Lydia has lost her mind and that she has been “turned by reading.” Finally, Jack’s secret is revealed. But Lydia is not happy about it, sulkily remarking that there won’t be an elopement after all.

Angry by his son’s deceit, Sir Anthony mockingly references Jack’s earlier docile and subservient declarations that he would stop at nothing to appease his father. Mrs. Malaprop objects to Jack’s letter writing, accusing him of being “an old weather-beaten she-dragon” and saying that it “reflected on my parts of speech.” Sir Anthony tells everyone to “forget and forgive” in order to calm down. Sir Anthony ushers Mrs. Malaprop from the room, accompanied by short bursts of music from John Gay’s *The Beggar’s Opera*, so that the young people can be left together. When they are alone, Jack tries to comfort Lydia, but she still gets upset at his lies and starts crying. Mrs. Malaprop and Sir Anthony return. Sir Anthony reads Lydia’s emotional collapse as a response to Jack acting too forwardly.

Act 4 Scene 3:

Act 4’s last scene occurs on the North Parade. Both Jack Absolute and Sir Lucius O’Trigger give succinct speeches. At Kingsmead Fields, Sir Lucius challenges Jack to a duel. Sir Lucius leaves, and Faulkland shows up. Jack asks him to go with him so he can serve as his second in the duel that night. However, Faulkland diverts his attention by presenting him with a letter from Julia, in which she expresses her desire to speak with Jack right away. After chastising Faulkland for his melancholy, gloomy outlook, Jack departs. In a last monologue, Faulkland announces his decision to put Julia to the test once more.

Act 5 Scene 1:

Scene 1 is situated in Julia’s dressing room and picks up right where Act 4 left off. Julia is informed by Faulkland as soon as he walks in that he must leave the nation due to an unexpected mishap. In an attempt to comfort him, Julia says they will escape together. Despite Faulkland’s multiple objections to the idea, Julia remains steadfast in her commitment and allegiance. Eventually, Faulkland admits that he made up the entire narrative to put Julia to the test. Julia has had enough and reprimands Faulkland harshly and severely. “I now see that it is not in your nature to be content, or confident, in love,” she says to him. She walks out after telling him she is never going to see him again.

It is Faulkland who curses his own callousness. Following his exit from the stage, Julia and Lydia discuss their romantic failures. Soon after Fag, David, and Mrs. Malaprop

arrive, Lydia gently extracts information from them about the impending fights. Mrs. Malaprop initially states that the ladies' attendance will simply make things more difficult, but she then changes her mind and says they must go right away in order to "avoid mischief" after learning that Sir Lucius is involved.

Act 5 Scene 2:

Sir Anthony Absolute meets his son Jack on the South Parade in this brief scene. Jack hastily hides his blade, which he will be using in the duel. But then Sir Anthony finds the sword. Jack tries to trick his father by acting as though he is heading to Lydia to beg for acceptance, and if not, he will fall on the blade and end his life. The servant David rushes onstage in a panic due to the duels as Jack leaves. David heads to Kingsmead Fields with Sir Anthony.

Act 5 Scene 3:

Armed with pistols, Sir Lucius and Bob Acres measure each other's paces in preparation for a duel in Kingsmead Fields. Sir Lucius asserts his unique knowledge of the subject, while Acres grows more and more uneasy at the prospect of a "quietus" or death. Acres greet Jack Absolute as a "particular friend" as soon as Faulkland and Jack arrive. Acres is called a coward by Sir Lucius, but Jack corrects him by pointing out that Beverley and Jack are the same person. Jack makes fun of Acres by calling him "fighting Bob," who "kills a man a week."

David, Mrs. Malaprop, Lydia, Julia, and Sir Anthony arrive just as Sir Lucius and Jack Absolute are about to draw swords. Sir Anthony and Mrs. Malaprop both chastise the prospective duelists. Eventually, rages subside. In her letters to Sir Lucius, Mrs. Malaprop acknowledges that she has been writing under the alias Delia. Even the ties between Lydia and Jack Absolute and Julia and Faulkland are restored. Julia ends the play with a prayer to hearts joined in happiness, and Sir Anthony declares that the "single lads" will toast to the young couples that very evening.

Analysis:

A complex plot is present in Sheridan's *The Rivals*, which is comparable to a traditional comedy of manners. There are three love stories in it: the Faulkland-Julia, the Mrs. Malaprop-Sir Lucius, and the Absolute-Lydia romance. These love affairs are developing simultaneously, which makes it tempting to jump between them. Again, "The Rivals" is rife with hilarity, like to a typical comedy of manners. We have the wit of Sir Lucius and Acres,

as well as Captain Absolute and Sir Anthony, who are not the intended targets of the play's satire. *The Rivals* is a playful spoof of the fashionable upper society of Sheridan's day. The scene in this play takes place in Bath. In the late eighteenth century, Bath became a centre for the refined way of life. Fag's perspective on this existence is really amusing.

There is no denying that Faulkland and Julia's romance is a spoof of the sentimental comedy of the seventeenth century. Julia is shown as an unduly sensitive girl, whereas Faulkland is portrayed as the most bizarre and eccentric lover. We found it hilarious that Faulkland described his concerns about Julia. Every hour, he gets worried on Julia's account. When there's a lot of wind or rain, he feels afraid. This is hilarious in every way. The fact that Faulkland finds it entertaining to hear about Julia's lesbian lifestyle makes us laugh. Observing Julia's excessive romanticization of her partner and her unwavering acceptance of his transgressions and unfounded charges is also entertaining.

The way Lydia is portrayed is a spoof of the romantic ideals that fashionable young ladies from affluent backgrounds used to hold. She likes to read novels and romances. She wants something different from an ordinary wedding and is sick of hearing similar stories. Lydia is deeply disappointed by the loss of her romantic ideals and aspirations and is heartbroken to discover Captain Absolute's true identity. We think it's hilarious how she talks about her sneaky meetings with her partner in the January cold.

The scenes in the play where Captain Absolute first sees his father, Sir Anthony, are the funniest. This image presents Sir Anthony as an egotistical, dictatorial father who demands complete obedience from his kid. He makes threats to disown his child and take away his inheritance if the child disobeys him. Sir Anthony was a gay guy in his prime. Sheridan also makes us laugh at some of the newest fashion trends in apparel. Bob Acres decides to ditch his rustic outfit and dress in Bath in line with the city's trends. Then, to his dismay, he tries to practise some French dancing techniques and discovers that he will never be able to learn the dance steps since he has 'true-born English legs'. In addition, he enjoys cursing and has invented a new technique to do it. He is caught swearing by "Gods' balls and barrels," "Gods' bullets and blades," "Gods' levels and aims," and so on. After then, a satirical discussion on duelling is presented. It's fascinating how Sir Lucius gets Acres to push Beverley in this way. Sir Lucius says, "Is there a more awful crime a man can conduct against another than falling in love with the same woman?" to support the absurd argument that Acre should challenge Beverley.

Additionally, Sir Lucius is portrayed in a sarcastic way. The Irishman may be easily tricked by the maid-servant Lucy, who tells Sir Lucius that the love letters she brings for him were written by Mrs. Malaprop's seventeen-year-old niece. It's hilarious how Sir Lucius initiates a battle with Captain Absolute after he ultimately challenges him to a duel because of this incorrect belief. The way Lydia's "tough old aunt" is portrayed is equally sarcastic. It is amusing to us that this elderly woman, who imposes restrictions on her niece, is enamoured with a tall Irish baronet and communicates with him under the pseudonym Delia. Beverley's description of Mrs. Malaprop as a "old weather-beaten, she-dragon" is the funniest thing she says. One of "The Rivals" most notable features is the witty dialogue. Clever things happen to Sir Lucius when he teaches Acres the duelling laws, to Captain Absolute when he first meets Mrs. Malaprop, and to Sir Anthony when he ignores and reprimands his son for going against his wishes.

Funny situations that are farcical can also usually be found in a funny way. Among these are the occasions when Captain Absolute poses as Ensign Beverley and, when the time comes, tells Lydia who he really is. After that, there are two more ridiculous scenarios. In the first, Captain Absolute deceives his father into believing he is going to make amends with Lydia for their disagreement, but what he is really trying to do is set up a duel. In the second, David screams for Sir Anthony to stop Absolute because there would be occurrences involving fighting, murdering, carnage, and other things. Instead of moralising, Sheridan delivers witty and sharp dialogue, action-packed scenes with light hearted situations, and—most importantly—no weighty issues or tensions. The audience laughs uncontrollably during the entire scenario. The criticism that the play has sentimental elements is based on false information.

Epilogue:

The epilogue, which is read by the actress portraying Julia Melville, defends women as the centre of social happiness. She discloses that the play's lesson is that women are ultimately responsible for men's pleasure. Men should look to the sensible ladies who can guide them towards making wise decisions because love is about more than just looks. The speaker provides numerous instances from a range of social levels and life stages to bolster her points of view.

UNIT IV: DEAMA

DR. FAUSTUS – CHRISTOPHER MARLOWE

About the Author:

One of the most well-known playwrights of the Elizabethan period, Christopher Marlowe, wrote the play Doctor Faustus, also titled “*The Tragical History of Doctor Faustus*.” This play was written by Marlowe sometime between 1589 and 1592, although it wasn’t released until 1604, over ten years after Marlowe’s death in 1593. The drama is based on myths from Germany concerning the mythical persona of Faust, who gained notoriety for his bargain with the Devil.

Summary:

Act 1:

Act I introduces Faustus, an erudite individual with extensive knowledge in various fields such as medicine, law, and religion. However, Faustus is discontented since he yearns for greater knowledge and authority. He concludes that utilising magic is the most effective means to attain his desires. Faustus summons two acquaintances to instruct him in the art of magic, and they willingly consent. Subsequently, Faustus employs sorcery to summon a demon by the name of Mephistophilis.

Faustus engages in a conversation with Mephistophilis over the prospect of striking a pact with Lucifer, the sovereign of malevolent spirits. The individual want to offer their soul to Lucifer in return for duration of 24 years during which they will possess magical abilities, as well as the service of Mephistophilis. Mephistophilis cautions Faustus of the perils of this agreement, although Faustus disregards the warning. He is enthusiastic about the authority he will acquire. Act 1 concludes with Faustus anticipating the ultimate agreement with Lucifer.

Act 2:

In Act 2 of “*Doctor Faustus*,” Faustus contemplates further on his choice to employ sorcery and collaborate with malevolent entities. Mephistophilis returns to him bearing a message from Lucifer. Lucifer consents to bestow upon Faustus supernatural abilities and the loyal assistance of Mephistophilis for duration of 24 years. However, in exchange, Faustus is obligated to surrender his soul to Lucifer once the 24-year period elapses. Faustus consents to this agreement. He formalises the agreement by signing a contract using his own blood. Subsequently, Faustus initiates a series of inquiries directed towards Mephistophilis regarding topics such as heaven, hell, and the universe. Mephistophilis provides responses to Faustus’

inquiries, although Faustus is not consistently content with the provided replies. Faustus experiences a moment of doubt regarding his decision, but ultimately chooses to redirect his attention towards the newfound authority he possesses.

Faustus utilises his newfound abilities to engage in pranks on individuals and summon spirits for his amusement. Despite possessing these abilities, Faustus starts to question the wisdom of his decision to exchange his soul for magical capabilities. Nevertheless, he persistently employs his abilities for personal gratification, disregarding the uncertainties he harbours over his agreement with Lucifer.

Act 3:

During Act 3, Faustus employs his supernatural abilities to traverse and engage in pranks with individuals. Accompanied by Mephistophilis, he visits the papal residence in Rome and using his magical powers to render himself invisible. While in a state of invisibility, he engages in mischievous activities towards the Pope and others, such as pilfering food and causing disruptions during a feast. Subsequently, Faustus makes the decision to pay a visit to the German monarch, Charles V. While travelling, he encounters a horse merchant and employs sorcery to deceive him as well. The emperor is astonished by Faustus's sorcery and requests him to demonstrate further manifestations of his abilities. Faustus consents and using his sorcery to resurrect the spirits of renowned individuals from history, leaving a profound impression on those present.

Throughout these escapades, Faustus experiences a sense of potency and derives pleasure from flaunting his magical abilities. However, there are instances when he recollects the agreement he entered into with Lucifer and experiences apprehension for the fate of his soul. Nevertheless, Faustus persists in prioritising amusement and utilising his sorcery to astonish both himself and others.

Act 4:

Faustus persists in utilising his sorcery to astonish individuals and engage in deceptive acts. He travels to many locations, demonstrating his abilities. As an illustration, he deceives a knight by causing antlers to sprout from his head, resulting in amusement from everyone. Subsequently, Faustus becomes aware of the existence of a captivating woman known as Helen of Troy. He wants to behold her due to her renowned status as the epitome of beauty on a global scale. Mephistophilis aids Faustus by creating an illusion of Helen using a ghost.

Faustus experiences great joy upon seeing her and experiences a sense of pride in his magical abilities.

However, Faustus does not find everything enjoyable. He begins to experience melancholy regarding the agreement he entered into with Lucifer. He contemplates the existence of God and ponders whether he can attain salvation. A group of acquaintances from the past pay him a visit, engaging in a conversation about God and the concept of heaven. Faustus has a state of perplexity and fear regarding his forthcoming prospects. Despite these concerns, Faustus continues to employ his sorcery for trivial matters. He lacks the resolve to alter his behaviour significantly. In Act 4, Faustus derives pleasure from his supernatural abilities, and concurrently experiences heightened concern for the state of his soul and the pact he entered into.

Act 5:

The narrative reaches its melancholic conclusion. Faustus becomes aware that his time is nearly expired. He has a single day remaining before he is obligated to surrender his soul to Lucifer, as per their agreement. Faustus has intense fear and laments his failure to utilise his time more effectively. He engages in conversations with a group of intellectuals, who happen to be his acquaintances, and they see that he appears to be distressed. Faustus strives to conceal his trepidation, however he is genuinely apprehensive about the consequences that await him in the afterlife.

As Faustus's final day approaches, his fear intensifies. He desires to seek divine pardon and redeem his soul, but he believes that it is beyond his reach at this point. He experiences intense solitude and is aware that the malevolent entities will soon arrive to claim him. At the conclusion of the play, Faustus finds himself in his chamber, anticipating the stroke of midnight, at which point the demons shall arrive. He discusses his profound remorse for his decisions. At the stroke of midnight, the demons materialise and seize Faustus, transporting him to the depths of hell.

The Seven Deadly Sins:

Greed:

In the setting of this drama, greed encompasses not only the longing for riches, but also an unquenchable thirst for authority, wisdom, and dominion that surpasses human boundaries. Faustus's avarice becomes apparent when he enters into a bargain with Lucifer, bartering his soul in return for supernatural abilities and the assistance of Mephistophilis, a

demon, for a period of 24 years. The motivation behind this action stems from his insatiable thirst for boundless knowledge and earthly delights, revealing his avarice for exceeding the limits of what is naturally accessible or permissible for humans.

The drama used Faustus's avarice to exemplify the deleterious essence of coveting beyond one's necessary or merited requirements. His unwavering quest for power and knowledge causes him to ignore moral limits and the significance of his own soul. Despite numerous chances for remorse and to deviate from his path of devastation, Faustus's avarice obscures his awareness of the everlasting repercussions of his deeds.

Wrath:

The play "*Doctor Faustus*" by Christopher Marlowe portrays Wrath, or Anger, as a lethal sin that exerts its influence on the story, albeit in a more understated manner compared to sins such as Pride and Greed. Faustus exhibits wrath through his impatience, exasperation, and finally his despairing rejection of repentance, which might be understood as a manifestation of resentment towards God's mercy.

Faustus's anger is not as prominently displayed as his arrogance or avarice. Instead, it becomes evident through his engagements with the divine and the demonic, as well as his internal conflict between remorse and condemnation. When Faustus ponders on the idea of repentance, he frequently experiences frustration and anger towards his circumstances, expressing his discontent by condemning his destiny and the choices that brought him to this point. The individual's anger is aimed both inside, towards oneself, and outside, towards the divine hierarchy that they perceive as having failed them.

This resentment against the supernatural can be interpreted as a rejection of heavenly power and compassion, causing him to distance himself even more from the chance of being saved. The intensity of his anger confines him within a repetitive pattern of hopelessness and resistance, rendering him incapable of genuinely pursuing absolution. Furthermore, Faustus's utilisation of his abilities to manipulate, mislead, and inflict harm upon others can also be interpreted as a manifestation of his fury, demonstrating how his rage and dissatisfaction result in detrimental behaviours towards both others and himself.

Envy:

In this sense, the topic of Envy might be understood as Faustus's discontent with his mortal state and his longing to acquire the knowledge and power that he believes are possessed by divine or supernatural entities.

Faustus covets the authority and prestige of the divine and endeavours to get it by making a covenant with Lucifer. His desire for god-like power, the ability to perform miracles, and to command the spirits demonstrates his envy of skills that are beyond the reach of humans. The feeling of jealousy compels him to make impulsive choices, without considering the ethical and metaphysical implications of his behaviour.

Moreover, Faustus's envy is evident in his relationships with other characters and the universe. He utilises his abilities to flaunt and surpass others, not solely for personal benefit but to showcase his superiority. His aspiration to elicit envy from others due to his knowledge and ability exposes his own covetousness towards individuals whom he regards as more influential or esteemed than himself.

Gluttony:

Christopher Marlowe's play "*Doctor Faustus*" portrays Gluttony as one of the fatal sins that plays a subtle role in Faustus's ultimate downfall. Faustus's insatiable desire for magical abilities and his misuse of them for petty purposes exemplify gluttony, which is commonly linked to excessive indulgence and wastefulness.

Upon acquiring the power to control infernal forces and acquire extensive information, Faustus employs these abilities not for enlightenment or the advancement of mankind, but rather for personal amusement and to fulfil his curiosity and cravings. His misuse of his skills encompasses summoning spirits to procure exquisite food, employing magic for self-serving purposes and entertainment, and partaking in purposeless pranks only for his own delight.

This behaviour demonstrates an excessive and indulgent attitude towards the intangible "nourishment" of knowledge and power, eating more than necessary and utilising his capabilities for superficial motives. Due to Faustus's insatiable appetite for experiences, he is unable to seek repentance and salvation. His overwhelming wants blind him to the fact that he is depriving himself of spiritual nourishment.

Lust:

In the play "*Doctor Faustus*," Lust is depicted as one of the cardinal sins that exert an impact on Faustus and ultimately contribute to his downfall. In the case of Faustus, lust is manifested as his intense longing for pleasure and physical pleasures that transgress moral and ethical boundaries.

Faustus use his supernatural abilities to satisfy his carnal cravings, which entails conjuring ghosts to procure a woman he covets. An exemplary manifestation of desire in the play occurs when Faustus summons the apparition of Helen of Troy, declaring her to be the quintessence of beauty with the renowned statement, “Was this the countenance that set in motion a myriad of vessels and incinerated the towering structures of Ilium?” The act of calling Helen represents Faustus’s capitulation to his passions, opting for transitory gratification instead of everlasting redemption.

The incorporation of Lust as a motif in the play serves to exemplify the perils of permitting one’s impulses to supersede rationality and ethics. Faustus’s indulgence in carnal desires symbolises a more comprehensive criticism of humanity’s inclination to pursue instant enjoyment, frequently disregarding their spiritual essence and ethical principles. The text cautions against succumbing to primal urges and losing perspective on what is genuinely essential and significant in life.

Sloth:

Faustus is endeavouring to discover a straightforward route to achieve achievement. He is an intelligent individual who has the potential to do great things through diligent study and perseverance. However, he opts to employ sorcery in order to swiftly attain his desires, without doing the necessary work that genuine education and sagacity demand. Faustus’s decision to evade diligent effort and pursue expedient methods to acquire knowledge and authority exemplifies the sin of Sloth, as it demonstrates his reluctance to wholeheartedly and purposefully interact with his studies and the world at large.

Faustus, possessing extensive knowledge and exceptional capabilities, grows discontented with the constraints of human understanding and the sluggish advancement of traditional education. Instead of dedicating himself to his academic pursuits and pursuing knowledge within the laws of nature, he resorts to necromancy and forms a bargain with the devil. Faustus’ utilisation of this expedient route to acquire knowledge and authority might be interpreted as an expression of Sloth, as he endeavours to circumvent the exertion and self-control necessary for genuine insight.

Character of Mephistophilis:

Doctor Faustus, a drama written by Christopher Marlowe in 1604, depicts the downfall of Faustus, an ambitious German academic, as he transitions from his noble quest for knowledge to his eventual descent into self-centered mediocrity. The piece also highlights

the disparities between European mediaeval and Renaissance ideals. Mediaeval values revolved around Christianity, saints, and the connection between humans and the divine, but Renaissance values transitioned towards humanistic concepts that exalted individualism and the scientific investigation of nature. Marlowe's play simultaneously mirrors and challenges this change in ideals. The narrative centres around an average individual, as opposed to a monarch or aristocrat, whose initial quest for knowledge appears commendable. Nevertheless, Faustus's excessive arrogance ultimately results in his downfall, as explicitly stated by the chorus in the Prologue. The narrative of Faustus serves as a warning against the pursuit of insatiable personal power and knowledge, as it ultimately leads to damnation. This cautionary tale highlights the inherent limitations of such a quest, despite its alluring nature.

At the start of the play, Doctor Faustus is situated in his study, where he is dismissing mediaeval scholarship. He has become discontented with the constraints of conventional methods of acquiring knowledge and desires to expand his understanding. Driven by a sense of omniscience, he seeks to delve into the realm of magic in order to manipulate the forces of nature and acquire wisdom, prosperity, and influence in the political sphere. While Faustus's unrestrained desire of knowledge and power would eventually become destructive, Marlowe portrays his quest with a certain grandeur.

During the play's inciting episode, Faustus employs mystical symbols and incantations to conjure Mephistophilis, who will serve as his mentor and bestow upon him both authority and enlightenment. Faustus expresses his desire to trade his soul to Lucifer in exchange for Mephistophilis' service for a duration of twenty-four years. This episode signifies the commencement of Faustus's quest to attain personal authority. Mephistophilis cautions him of the multitude of infernal torments that lie ahead, but Faustus persists, displaying his inherent ignorance and arrogance - fatal weaknesses that drive him towards utter darkness. The internal turmoil of Faustus is exposed when he makes the decision to trade his soul, which will undoubtedly lead to a growing fear of hell and a desire to repent. The agreement he made with Lucifer gives rise to a conflict that is depicted by the presence of benevolent and malevolent angels on his shoulders, each urging him in conflicting directions. This serves as a visual representation of his internal struggle and conflicting desires.

The main action of the story is Faustus's exploration of occult knowledge and his earliest interactions with Mephistophilis. He imparts knowledge to Faustus regarding the

essence of the world, however adamantly withholds the identity of the creator of the universe. Due to his lack of access to greater knowledge, Faustus is unable to connect with God, who is believed to be the creator of the universe in Christian theology. This may serve as a reminder by Marlowe that true greatness can only be achieved through a connection with God. Meanwhile, Wagner, who is Faustus's servant, utilises his master's books to acquire knowledge on summoning devils and practicing magic. He persuades a clown named Robin to become his servant and sets off on his own series of unfortunate events. Wagner and the clown provide contrasting perspectives to events, with the clown's ludicrous behaviour first juxtaposing Faustus's grandeur. As the play progresses, Faustus's conduct begins to resemble that of the clown.

As the drama progresses towards its finale, Faustus experiences an internal battle characterised by an increasing anxiety that he should repent, which ultimately results in his personal paralysis. The protagonist's benevolent and malevolent spirits, which serve as a metaphor for his internal ambivalence, epitomise his hesitancy in relinquishing his soul. During the climax, Faustus ultimately finalises the bargain by signing a deal with his own blood, which guarantees his soul to Lucifer. As Faustus gains new powers, his interests dwindle, which is a significant contrast to his ambitious goals at the beginning of the story. As his noble aspirations diminish, he increasingly takes on the appearance of a clown, and his reality undergoes a complete reversal: Lucifer supplants God, and sacrilege supplants devotion. Essentially, when Faustus acquires complete authority, he becomes morally corrupt and, ironically, descends into a state of mediocrity, relying on deceit and petty plotting.

During the falling action, Faustus progressively descends into ridiculousness as he journeys across the globe to showcase his magical abilities to different monarchs. As an illustration, he travels to the papal court in Rome and engages in pranks, such as rendering himself unseen, causing disturbance during a feast, and striking the pope's ears. He gains a reputation for being infamous around Europe and is ultimately invited to Charles V's court in Germany, where he amuses the ruler. Faustus's magic fails to produce anything significant. He performs basic enchantments and gets pitiful. Due to Faustus's relentless quest for knowledge and personal authority, he has ended up becoming a performer for individuals who possess real influence.

At the culmination of the play, Faustus is unable to attain his desired goals of genuine power and knowledge. As the conclusion of his twenty-four years approaches, he feels a

strong fear and anxiety over his upcoming mortality. Marlowe used temporal compression to emphasise the rapid passage of time in Faustus's existence. In this compressed timeframe, Faustus calls upon Helen of Troy, scholars offer prayers on his behalf, and on his last night, he pleads for compassion, but it remains uncertain whether he genuinely regrets his actions. He reaches the conclusion that every wrongdoer would be condemned, disregarding sections of the New Testament that mention the possibility of redemption via repentance. Marlowe highlights this point in the last scene. During his last moments, Faustus firmly believes that there are sins that are beyond forgiveness. The play ends with a hint that it is now too late for him. At the stroke of midnight, a multitude of malevolent entities transport Faustus's soul to the depths of hell. Academics discover his extremities and opt to organise a funeral in his honour.

Mephistophilis holds the second most significant role in the drama. He is present in the most of the sequences alongside Faustus. Upon Faustus' initial encounter, he appears exceedingly repulsive in his physical appearance. Faustus promptly dismisses him and summons him back in the guise of a Franciscan priest. Mephistophilis's physical appearance alone embodies the repulsiveness of hell. Throughout the play, Faustus seemed to have lost sight of the repulsive appearance of the devils in their inherent form. It is only at the final moment of the act, when demons arrive to transport Faustus to his everlasting punishment, that he comprehends once more the dreadful meaning behind their repulsive physical form. Upon witnessing the devils in the final act of the play, Faustus cries out, "Allow me a moment to catch my breath, venomous snakes and serpents! Hideous underworld, do not open wide."

During his initial introduction, we learn that Mephistophilis is inextricably linked to Lucifer in a manner that closely resembles Faustus' subsequent enslavement. Mephistophilis is unable to serve Faustus without obtaining permission from Lucifer. Subsequently, following the agreement, he will serve as Faustus' subordinate for duration of twenty-four years. Therefore, the notions of liberty and servitude are significant themes associated with Mephistophilis and Faustus.

To clarify, every individual in the entire cosmic hierarchy lacks absolute freedom, and Faustus desires complete and unrestricted physical freedom in his contract, rather than moral freedom. The fact that the very intelligent Dr. Faustus fails to recognise this contradiction in his perspectives on freedom and bondage is paradoxical.

Mephistophilis primarily serves as the embodiment of hell and Lucifer in the majority of the scenarios. Mephistophilis, as a fallen angel, occasionally reveals glimpses of his own pain and damnation. In the third scene, he confesses that he too is afflicted by an immense amount of suffering, comparable to ten thousand hells. This is because he had previously experienced the joy of heaven but is now in hell alongside Lucifer and the other angels who have been cast down.

Mephistophilis discloses to Faustus, in response to his persistent inquiry, that hell is not a physical location, but rather a state or condition of existence. Hell is any location devoid of the presence of God. Experiencing the absence of eternal happiness is equivalent to being in a state of torment. To clarify, heaven refers to the state of being granted access to the divine presence of God, whereas hell signifies the absence or lack of God's presence. This idea of hell aligned with the emerging doctrine of the Anglican church, which had recently separated from the Roman Catholic church. However, Marlowe employs a mediaeval notion of hell in order to enhance the theatrical effect. In the closing scene, when Faustus reflects on his eternal damnation, the presence of devils is evident. This portrayal strongly implies a hell characterised by intense suffering and anguish, where repulsive devils swarm around and punish those who refuse to repent.

UNIT V: FICTION
WHITE TEETH – ZADIE SMITH

About the Author:

Zadie Smith is a renowned British writer known for her sophisticated and clever examinations of race, ethnic identity, and current culture. Smith received multiple awards for her first novel, *White Teeth* (2000), which was highly praised by critics and is considered a contemporary British masterpiece. Following the publication of *White Teeth*, Smith has subsequently published four novels, along with a collection of short stories and essays. Presently, she holds a prominent position as one of the foremost modern authors in the 21st century.

Summary:

On New Year's Day, 1975, Archie Jones, a middle-aged man who has recently gone through a divorce, tries to commit suicide inside a stationary car. Archie is discovered by a local halal butcher, who also rescues him. Refreshed following the exhilaration of rescuing people, Archie discovers himself in a residence brimming with young individuals recovering after a celebration. Clara Bowden, an attractive African American woman who is little younger than Archie, is one of these persons. After a period of six weeks following their initial date, Archie and Clara are married. Clara and her mother, Hortense Bowden, a dedicated follower of the Jehovah's Witness faith, relocated to London from Jamaica. Clara disregards Hortense's religious convictions. Hortense expresses her disapproval of Clara's decision to marry a Caucasian man subsequent to her marriage to Archie. Although Clara does not experience romantic love for Archie, she holds him in high regard as a kind individual and appreciates the life he provides for her. Shortly after being married, Archie resumes much of his previous single lifestyle, frequently socialising at O'Connell's, a pub owned by an Arab individual that has become their second residence. He mostly dedicates a significant portion of his time to his companion, Samad Miah Iqbal, in that location.

The relationship between Archie and Samad originated during their service in a British Army tank battalion during World War II. Samad and Archie had the chance to carry out the execution of Dr. Perret, a scientist affiliated with the Nazi regime, after helping to arrest him. The two adolescent soldiers argued on who should be responsible for carrying out the act of killing. Archie Jones caused Dr. Perret to go off the road. Following the discharge of a firearm, Archie promptly returned to Samad's vicinity. Their bond was so profound as a

result of this dreadful ordeal that it endured for almost three decades of being apart after the war. Upon departing Bangladesh in 1973, Samad and his recently married, youthful spouse Alsana establish their residence in Archie's vicinity in London.

For the next twenty-five years, the Jones and Iqbal families maintain their friendship. Alsana Iqbal and Clara Jones develop a friendship when their spouses spend a significant amount of time together. They bond by their shared experiences as immigrants and being married to older men. Clara and Alsana both give birth at the same time. Magid and Millat are the twin sons of Alsana. Irie is Clara's daughter. The trio of children collectively attend school, participate in recreational activities together, and partake in competitive endeavours. In 1984, as his twins Magid and Millat reach the age of nine, Samad starts to develop romantic affections for their music instructor. Samad, being a devout Muslim, is experiencing significant sorrow due to the relationship. Recognising his perceived inadequacy as a Muslim role model, he solemnly vows to repatriate the boys to Bangladesh, where they can be raised in a culturally conventional setting. However, Samad has the financial means to transfer only one boy somewhere. After much deliberation, Samad has made the decision to end his relationship with Magid. Alsana responds to Samad's unilateral action by maintaining a prolonged period of silence and harbouring intense anger for several years.

By the time Millat begins high school, his reputation as a womaniser and physically strong individual in London is both well-deserved and carefully nurtured. Irie Jones becomes infatuated with Millat as soon as she enters adolescence. Despite considering Irie as a childhood friend, Millat continues to date him due to her desire for a deeper connection. Irie and Millat are apprehended engaging in the act of smoking following the conclusion of their school day. Students are required to participate in supplementary tutoring as a form of discipline. Joyce and Marcus Chalfen, a pair of older individuals who embrace the hippy lifestyle, serve as the tutors for the individuals in question. Genetic engineer Marcus Chalfen is now developing a novel rodent called the Future Mouse, which has the ability to produce specialised cells at predetermined times. The Chalfens surpass Irie and Millat. Joyce is deeply infatuated with Millat, showering him with extravagant gifts and providing him with substantial financial loans. Irie serves as Marcus' secretary.

The division of Samad's sons has unforeseen consequences. Magid, the eldest son in Bangladesh, cultivates a keen interest in science and adopts an anti-religious stance while favouring the British. Millat undergoes a transformation in London, transitioning from a

criminal to a religious extremist. He joins the militant organisation KEVIN (Keepers of the Eternal and Victorious Islamic Nation), where he participates in the burning of anti-Muslim material. Upon receiving correspondence from Magid in Bangladesh, Marcus Chalfen acquires a new student. Joshua, the firstborn of Joyce and Marcus, has recently become a member of FATE (Fighting Animal Torture and Exploitation), an organisation dedicated to advocating for animal rights and ending their mistreatment and exploitation.

Upon Magid's arrival in Britain from Bangladesh, he assumes the role of an assistant alongside Marcus on the Future Mouse project. Millat and Magid have very opposite viewpoints. Both Joyce Chalfen and the Iqbal family are worried about the increasing bond between Millat and KEVIN. They reach the decision that the most favourable line of action is to reconcile the twins. Irie is responsible for organising their meeting because she was a childhood friend of both males. During Irie's visit to Millat, they engaged in a passionate sexual encounter. However, immediately afterwards, Millat humbly kneels down and pleads for forgiveness. Overwhelmed by intense pain, Irie rushes towards Magid and engages in a passionate act of intimacy with him. Shortly thereafter, Irie discovers that she is pregnant and faces the challenge of determining the paternity of her twins.

On December 31, 1992, Marcus and Magid arranged a public exhibition showcasing the genetic advancements of FutureMouse. Detractors of the trials, including as Jehovah's Witnesses, FATE, KEVIN, and conservative Muslims like Samad, assemble at the Perret Institute to observe the inaugural presentation of Future Mouse. The Jones and Iqbal families are also in attendance. Dr. Marc Perret is seated at the head table. Samad Iqbal uncovers the fact that Archie Jones had fabricated a story about shooting Dr. Perret in May 1945. Archie observes Millat brandishing a firearm simultaneously. Once again, Archie positions himself as a barrier between Millat and the person he intends to harm, ultimately saving the intended victim's life. Afterwards, Archie crashes into the table, causing the glass container holding Future Mouse to break. The mouse disappears into a ventilation shaft. Due to the witnesses' inability to differentiate between the twins, both Millat and Magid are convicted for their attempted homicide. They are sentenced to community service. Joshua Chalfen and Irie Jones develop a romantic relationship. The story reaches its conclusion on the evening of December 31, 1999. Irie, Hortense, her grandmother, Joshua, and her young daughter are seated on a beach in Jamaica. On the inaugural occasion when O'Connell's started allowing women, Archie and Samad engage in a card game with Clara and Alsana in London.

Analysis:

White Teeth explores a wide range of significant subjects such as immigration, assimilation, colonialism, multiculturalism, racism, patriarchy, sexism, feminism, domestic abuse, genetic engineering, British colonial history, and the meaning of life. Additionally, it offers a humorous reading experience. Novelist Zadie Smith skillfully blends cynicism, empathy for human imperfections, and a touch of silliness in her distinctive storytelling style. The narrator assumes the role of an omniscient observer, possessing the ability to delve into the thoughts of all characters with equal measure. This allows the narrator to provide a comprehensive and panoramic view of the irony present in life. Samad Miah Iqbal and Alfred Archibald Jones are the main characters in the story.

Archie Jones is a dull and uncreative Englishman who enters into matrimony with Clara Bowden, a Jamaican immigrant who is significantly his junior. Samad Iqbal, a devout Muslim from Bangladesh and Archie's closest friend, was compelled to enter into an arranged marriage with Alsana Begum, a significantly younger woman. Clara and Alsana form a friendship and jointly nurture their children due to the fact that Archie and Samad spend a significant amount of their free time together. The two families live in Willesden Green, an often unexceptional suburb of London that is progressively becoming more cosmopolitan and housing a broad array of individuals from various parts of the old British Empire.

The narrative chronicles the experiences of two families navigating the socioeconomic disruptions of the late 20th century, with a specific focus on the challenges arising from immigration, colonialism, and assimilation. Archie and Samad face several foes that share the common objective of enhancing humanity, which hinders their efforts. Drs. Marc-Pierre Perret, Marcus Chalfen, and Magid Iqbal are three successive generations of scientists who engage in genetic engineering experiments aimed at eliminating undesirable human features. Social workers and school officials often provide well-intentioned yet frequently racially biased guidance. The environment inhabited by Archie and Samad is replete with emotional and psychological maladies, which are further intensified by animal rights activist groups, religious zealots, and Islamic extremists.

The tale is painstakingly organised according to time rather than being presented in a chronological sequence. The material often has specific dates, which are indicated in the section titles. The main events of the story occur from 1975 to 1999, with occasional flashbacks to 1857. Samad and Alsana Iqbal, two pivotal characters, hail from Bengal, a

region with a rich historical backdrop that provides an additional structure for constructing a timeline. Bengal was under British rule during the occurrence of the first episode, known as the Great Indian Mutiny of 1857. At the time when Samad joins the British Army in World War II, Bengal is still under colonial rule. Following the war, Bengal is transformed into East Pakistan and then renamed as Bangladesh. A significant number of Bengalis, including the Iqbals, are compelled to travel to England due to the economic downturn caused by the rampant violence and natural calamities afflicting the emerging nation.

Smith traces the lineage of the Jones and Iqbal families across multiple generations, introducing an additional layer of chronological structure. The first protagonist is Mangal Pande, a notable figure from Bengal who played a heroic role in the significant Indian Rebellion of 1857, also known as the Great Indian Mutiny. He is the great-grandfather of Samad Iqbal. The youngest character, born in 1993, is the granddaughter of Archie and Samad. Immigrants often encounter the challenging situation of witnessing their children mature in a culture that is different from their own, while also adapting to their new life. This predicament is exemplified by Clara Bowden Jones, as well as Samad and Alsana Iqbal. The intergenerational gap that impacts all families is intensified for immigrant families due to parental concerns about their defiant teenagers being increasingly detached from their cultural heritage. The parents have a valid cause for their fear. Undoubtedly, the British-born youngsters now reside in a multinational and interracial society that is further distinguished by the impact of global youth culture.

The complex storyline encompasses numerous generations and considers the emotional traumas that each generation undergoes. As an example, Ambrosia, a young Black servant, conceives a child with Captain Charlie Durham, a white Englishman, who later becomes the grandmother of Clara Bowden. Hortense, the daughter of Ambrosia, enters into matrimony with Darcus Bowden, an individual of African descent, due to her feelings of guilt regarding her biracial heritage. Irie Jones, Clara's daughter, experiences a profound sense of not fitting in anywhere after Hortense rejects her due to Clara's marriage to a white man. Similarly, Samad Iqbal's strong conviction in Islam leads his younger twin, Millat, to become an extremist Islamist, while the older of his twin sons, Magid, chooses to abandon religion in favour of secularism and science.

The novel's climatic culmination, in which the genetic engineers unveil Future Mouse to the world, is foreshadowed by the escalating action. The readers are left in suspense as

they contemplate which enemies will create the greatest disturbance and how the main characters will respond as tension escalates when all the principal characters and their antagonists converge at a single moment. In a crucial instant, Archie manages to redirect a bullet, thus preventing Millat Iqbal from becoming a murderer. Upon the revelation that the long-standing war fiction that has bound Archie and Samad together for many years is untrue, they are compelled to revise their autobiographies as a component of the subsequent declining action. Future Mouse, an anthropomorphic character, embodies the abstract notions of racism, assimilation, and existence. The little brown rodent serves the objective of altering the gene pool through scientific investigation. The Future Mouse is designed to undergo speciation when isolated from its own species. Similar to Archie Jones, the reader expresses their hope for Future Mouse's success in its newfound life of liberty when, towards the conclusion of the story, Archie inadvertently shatters the glass enclosure, enabling the mouse to escape.