BRITISH LITERATURE-II

UNIT-I -- POETRY

WORDSWORTH : TINTERY ABBEY

Tintern Abbey" Introduction

- "Lines Composed a Few Miles above Tintern Abbey, On Revisiting the Banks of the Wye during a Tour. July 13, 1798"— commonly known as "Tintern Abbey"— is a poem written by the British Romantic poet William Wordsworth. Wordsworth had first visited the Wye Valley when he was 23 years old. His return five years later occasioned this poem, which Wordsworth saw as articulating his beliefs about nature, creativity, and the human soul. "Tintern Abbey" was included as the final poem in *Lyrical Ballads*, a 1798 collection of poems by Wordsworth and his friend and fellow poet Samuel Taylor Coleridge.

Tintern Abbey" Summary

- The speaker says it has been five years since he last visited this setting. That's five summers and five winters, which felt especially long. Now that he's back, he once again can enjoy the gentle sound of rivers and streams running down from the mountains. He again gets to marvel at the high and impressive cliffs. The sight of these cliffs within this remote, untouched setting puts him in a thoughtful, reflective mood. The cliffs visually link this quiet landscape to the calm silence of the sky. The speaker comments on how, as in his last visit, he can sit underneath a shady sycamore tree and from there look down at the surrounding farmland in the valley, including at the gardens surrounding cottages and at the many clumps of trees within orchards. He notes that because of the time of year (mid-summer), the fruit on the trees is not yet ripe and the orchards are completely green, blending in with the surrounding trees. The lines of bushes that he can see are, from his vantage point, tiny and almost indistinguishable as deliberately planted rows, and the picturesque, rural farms also look almost completely green. In between the trees he sees circles of smoke drifting up silently, as though delivering some unknown message. He imagines that this smoke could be coming from wandering people living in the woods, or from the fire of a devoutly religious person living alone in a cave.

- Even while the speaker was away from this beautiful landscape, he didn’t forget it and could still picture it vividly. While surrounded by the noisiness and loneliness of urban settings, remembering the beauty of this place helped the speaker through difficult and tiring times, bringing him pleasant feelings within his body and mind. These memories helped him feel calm and restored, and even affected his actions, pushing him toward small, daily acts of goodness and care for other people. The speaker further thanks these memories for granting him an even more immense and awe-inspiring the gift: that wonderful, precious mood in which he felt free from the burdens of the unknown, and in which the heaviness of dealing with this often confusing, senseless world was lessened. In that calm, precious state of mind, the speaker could in a sense transcend the restrictions of his physical body, which would become totally still as the speaker became only his soul. In this state, he says, his vision became silent, calm, powerful, and with a feeling of equanimity and happiness he had insight into life itself.
- The speaker goes on to offer the possibility that he simply imagined this experience, because it is something that he just wants to believe. He then rejects this possibility, however, commenting on how so many times, when unhappiness and the rush and stress of daily life have weighed heavily upon his heart, he has remembered this beautiful, landscape. Addressing the landscape directly, he says that within his mind or soul he has gone back to the woodlands of the Wye Valley for solace and comfort.

The speaker's memories are like shining lights that have been half snuffed out, becoming darker or hard to see. There is a kind of sadness or confusion in the speaker's thoughts as the landscape, so often remembered as a *picture* in his mind, is now seen again in *real life*. At the same time, being in this landscape gives him the sense that in addition to the happiness he's experiencing right now, he will also have happiness in the future from remembering this current visit. He hopes that this is true, even though he is different from how he was when he was younger and first came here. His younger self was like a deer, jumping through the hills and alongside deep rivers and isolated streams alike, following nature. His younger self was someone running *away* from something that he feared, rather than running *toward* something he cared for. Even so, back then nature was everything to him, since he had already lost some of the less sophisticated happiness of his childhood. He can't express or showing the reader *exactly* how he used to be, though. As a younger man, the sound of a waterfall stuck with him, like a passion sticks with someone (perhaps painfully or frighteningly). Similarly,

his younger self experienced the shapes and colors of the rock cliffs, the mountain, and the shade and darkness of the forest with a kind of hunger. The landscape filled the younger speaker with intense emotion and love, yet this experience was missing a deeper spiritual or intellectual aspect beyond what could physically be seen. The past is over, though, as are the emotional highs and lows of youth that were intense to the point of being painful or disorienting. The speaker isn't weakened by this loss and doesn't grieve it, however, because he has gained so much in exchange. Specifically, over time he has gained the ability to really *see* nature, not thoughtlessly as he did when he was younger, but with a full awareness of all the sadness and harmony that comes with being a human being. This awareness—this human music—is not jarring or unpleasant. Instead, it has a calming, maturing effect, helping the speaker grow out of his youthful intensity and naivety. Over time, the speaker has also come to experience a kind of force that is at once joyful and disturbing in the way that it broadens the scope of his thoughts. This force creates a profound, nearly overwhelming awareness of the way that everything is connected and part of a whole. This force, this sense of connection and unity, is present throughout the natural world and universe. It exists in the light of suns as they set, in the round ocean, the air, the blue sky, and in the human mind. This presence or force is a kind of power or living soul that makes all things possible, including the capacity for thought and everything that is thought about. This force is described as moving through everything in the universe with a motion similar to rolling waves. Because of all of this insight that he has gained, the speaker says, he loves the natural world, including the fields, forests, and mountains, and the equally powerful world of the human mind and human senses of sight and hearing, which, he says, work by half inventing and half observing the world. The speaker sees in nature and in the human senses what is most fundamental to his thinking and his best thoughts. He compares nature to a person or spiritual presence who nurtures, leads, and protects every part of him, including his heart, soul, and morality.

The speaker says that even if, by some chance, he *hadn't* learned all of this, he still would not allow himself to lose his positive outlook. Addressing his sister, the speaker says that this is because she is there with him in this landscape. Calling her his closest friend, the speaker says that he sees and hears in her his former self, including the way he used to feel and understand things, and the pleasure and joy he used to experience. Celebrating this, the speaker expresses the hope that he will see his younger self in her longer so that she can experience this youthful happiness longer

He then offers a prayer for his sister's future. He compares nature to a woman who is faithful, and who cares most for leading people through life joyfully. The speaker says that nature can shape human minds so well, make such a strong impression of beauty and calm, and nurture such a higher level of thinking, that through these gifts people can withstand all the difficulties and immorality of daily life, including cruel words, unfair or quick judgments, condescension, selfishness, and empty or fake interactions. In fact, he says, with the gifts of nature people can withstand everything that is wearing or difficult in day-to-day existence. In doing so, they can uphold a positive outlook and belief in the goodness and blessedness of life. The speaker prays that nature will always stay with and help his sister; he hopes that when she is alone, she will experience moonlight, and that she will feel the presence of the soft or slightly rainy wind from the mountains. He goes on to imagine her when she is older, and her current youthful happiness has been moderated into a more muted or quiet outlook. Then, her mind will be like a spacious, lofty house for everything that is beautiful, and everything that is melodious and harmonious will live in only in her memories. He hopes that if, at that point, she experiences pain, or loneliness, or fear, she will joyfully remember him addressing her now, and that this memory will be healing. The speaker then goes on to imagine that at this future point he might have died and can no longer see or hear his sister. He says that even if this is the case, his sister will remember that they were together in this landscape. She won't forget, he says, that like a religious person he worshipped nature, and that he came to this setting out of this devotion. He describes his feeling for this place as not just ordinary love but as the stronger kind of devotional and sacred love. He says, finally, that his sister will remember, even after the passage of many years and traveling elsewhere, that this forest, these cliffs, and this whole living natural place were beloved to him, on their own terms but also because of what they will mean to her.

COLERIDGE : KUBLAKHAN

"Kubla Khan" Introduction

- "Kubla Khan" is considered to be one of the greatest poems by the English Romantic poet Samuel Taylor Coleridge, who said he wrote the strange and hallucinatory poem shortly after waking up from an opium-influenced dream in 1797. In the first part of the poem, the speaker envisions the landscape surrounding the Mongol ruler and Chinese emperor Kubla Khan's summer palace, called "Xanadu," describing it as a place of beauty, pleasure, and violence. The speaker suggests that these qualities are all deeply intertwined and, in the final stanza, announces a desire to build a "pleasure palace" of the speaker's own through song. The poem

is one of Coleridge's most famous, and has been interpreted in many different ways. Overall, though, it's possible to think of it as speaking to the creative ambitions of poetry itself—as well as to its limitations.

“Kubla Khan” Summary

- In a place called Xanadu, the Mongolian leader Kubla Khan ordered his servants to construct an impressive domed building for pleasure and recreation on the banks of the holy river Alph, which ran through a series of caves so vast that no one could measure them, and then down into an underground ocean. So they created a space with 10 miles of fertile earth surrounded by walls and towers. And in it there were gardens with sunny little streams and fragrant trees, as well as very old forests with sunny clearings in the middle.

- But, oh, how beautiful was that deep, impressive gorge that cut through the green hill, between the cedar trees! It was such a wild place! A place so sacred and bewitching that you might expect it to be haunted by a woman crying out for her satanic lover beneath the crescent moon. And out of this gorge, with its endlessly churning river, a geyser would sometimes erupt, as though the ground itself were breathing hard. This geyser would send shards of rock flying into the air like hail, or like grain scattered as it is being harvested. And as it flung up these rocks, the geyser would also briefly send the water of the holy river bursting up into the air. The holy river ran for five miles in a lazy, winding course through woods and fields, before it reached the incredibly deep caves and sank in a flurry into the much stiller ocean. And in the rushing waters of the caves, Kubla Khan heard the voices of his ancestors, predicting that war would come. The shadow of Kubla Khan's pleasure palace was reflected by the waves, and you could hear the sound of the geyser mingling with that of the water rushing through the caves. This was truly a miraculous place: Khan's pleasure palace was both sunny and had icy caves.
- In a vision, I once saw an Ethiopian woman play a stringed instrument and sing about a mountain in Ethiopia. If I could recreate within myself the sound of her instrument and her song, it would bring me so much joy that I would build Kubla Khan’s pleasure palace in the sky above me: that sun-filled dome, those caves full of ice! And everyone who heard the song would look up and see what I had built, and they would cry out: “Be careful! Look at his wild eyes and crazy hair! Make a circle around him three times and refuse to look at him: he has eaten the food of the gods and drunk the milk of Heaven!”

KEATS:ODE ON A GRECIAN URN

"Ode on a Grecian Urn" Summary

- The speaker directly addresses the urn, deeming it a pure partner of quietness itself as well as the adopted child of silence and vast lengths of time. The urn is a historian of rural scenes, which it depicts better than does the poetry of the speaker's era (or perhaps language more generally). The speaker wonders what stories are being told by the images on the urn; whether the figures it depicts are human beings or gods, and which part of Greece they are in. The speaker wonders about the specific identity of the male characters and the reluctant-looking women. Do the scenes show a chase and an attempt to escape? Noting the musical instruments on the urn, the speaker questions if the scenes on display represent some kind of delirious revelry.

    - The speaker praises music, but claims that music that cannot be heard (like that on the urn) is even better. As such, the speaker implores the urn's pipes to keep playing—not for sensory reward, but in tribute to silence. The speaker focuses a young piper sitting under some trees; just as the piper can never stop playing his song—as he is frozen on the urn—so too the trees will never shed their leaves. The speaker then focuses on a scene that depicts two young lovers. Though they are nearly kissing, their lips can never meet. The speaker tells them not to be upset, however: though the kiss will never happen, the man and woman will always love one another (or the man will always love the woman), and the woman will always be beautiful.
    - The speaker now addresses the images of trees on the urn, calling their boughs happy because they will never lose their leaves, and they will never have to say goodbye to spring. The speaker then returns to the piper, whom they perceive as happy and untiring—the piper will play new music for the rest of time. This fills the speaker with thoughts of happiness and love. The figures on the urn will always have happiness to look forward to, always be out of breath from the chase, and always be young. All the passions of the living human world are far removed from the figures on the urn—and these passions cause heartache, lovesick fevers, and thirst.
    - The speaker turns their attention to another scene on the urn, which appears to depict a ceremonial progression. They notice the figure of a shadowy priest leading a cow, which is mooing towards the sky and is dressed with ceremonial silks and

flowers. This image causes the speaker to wonder where those in the procession have come from—which town by the river, coast, or mountain has fallen quiet because they have left on this religiously significant morning? The speaker directly addresses this unknown town, acknowledging that its streets are frozen forever in silence. There is no one left who can explain why the town is empty.

- The speaker takes a more zoomed-out look at the urn, noting its shape and apparent attitude. They recap the urn's population of pictorial men and women and its depictions of nature. To the speaker, the urn seems to offer a temporary respite from thought, in the same way that eternity does. But this respite seems inhuman or false, leading the speaker to call the urn cold. Inspired by this sentiment, the speaker notes that, when everyone in their generation has died, the urn will still be around. It will become an object of contemplation for people with different problems than the speaker's generation. To them, the urn will say that beauty and truth are one and the same; this fact is all that it is possible to know, and all that anybody actually needs to know.

OLIVER GOLDSMITH:THE DESSETRED VILLAGE

Summary

"The Deserted Village" begins with a description of the once-charming eponymous village's former allure, including characterizations of specific people and their interactions. The town of the speaker’s youth has beautiful weather, complete with a brook and expansive green space. There was a church at the top of the hill. In the trees and bushes, young lovers “whispered.” The narrator emphasizes the “humble” nature of the town that seems to exude contentment. All in all, the Auburn that the speaker remembers is a nostalgic, idealized village of his youth. By line 34, however, it is clear that this is no longer the case.

The speaker then proceeds to describe the village coming into disarray. The culprit appears to be the "man of wealth and pride" who is responsible for the village's desolation. Goldsmith’s narrator chastises him for his enjoyment of the resources "extorted from his fellow-creature's woe." The speaker explains how this man is responsible for forcing the village's inhabitants to go abroad to "distant climes" that are full of horrors in order to survive. He describes the process of their farewell. Now, the village is only inhabited by birds

who echo out “hollow” calls. Houses have caved in. Everyone else seems to have left in pursuit of the city. Greed has propelled them forward, forever altering the fate of Auburn. The speaker notes that the peaceful, rural lifestyle has decayed.

The narrator of “The Deserted Village” claims to have been looking forward to retiring in his home of Auburn. He is saddened by the fact that this will not happen given the decrepit state of the village. He bears witness to the reality of the place, turning “past into pain.” The mundane features of the town flood his memory. At one point, children merrily returned home from school. With the squawking of geese or the barking of dogs absent, the “sounds of population fail.” Now, the only inhabitant of the town is an elderly “matron.” She is forced to forage for food and firewood. This woman suffers in the once-great village.

The speaker recalls the preacher and the schoolmaster. He even begins to see through some of his nostalgia in a bittersweet, comical light. The poem concludes with the speaker expanding into a broader characterization of how the desire for wealth is destroying the good things in the world, as people come to value things that have no true worth and will ultimately decay. If the rich push out the poor, rural communities, where will they have left to go? Will they be left in squalor? The people of Auburn were clearly content at one point according to the narrator. He mourns their departure and the subsequent decline of the town.

UNIT- II--DRAMA

DRYDEN: ALL FOR LOVE

All For Love begins with John Dryden's dedication of the play to an aristocratic patron, Thomas Osborne. He praises Osborne for his loyalty to the crown during the English Civil War. This praise leads Dryden to a larger consideration of the merits of the English constitutional monarchy, which he calls the best form of government in the world. Dryden thinks that *all* attempts at "reform" are dangerous, since any rebellion strikes at "the root of power, which is obedience."

Dryden then writes a preface about the play itself. The story of Antony and Cleopatra has been "oft told," most famously by William Shakespeare, but Dryden has made some changes. For instance, he has invented new characters and scripted a fictional meeting between Cleopatra and Octavia, Antony's Roman wife. He explains that Antony and Cleopatra are appealing protagonists because they are neither wholly good nor evil.

Two priests of the Temple of Isis, Serapion and Myris, observe that there have been several frightening omens in Egypt recently. For instance, the water of the Nile overflowed and left behind monstrous sea creatures. They express their fears for the future of their kingdom, since Antony and Cleopatra have recently and disastrously lost the Battle of Actium to Antony's rival for power in Rome, Octavius. Antony has now locked himself away, hoping to cure himself of his love for Cleopatra. His old general Ventidius arrives to try to bring some hope. He tells Antony that he has an army in Lower Syria that is loyal to Antony's cause. However, the army will only fight for Antony if he comes to them—they do not want to fight for Cleopatra in Egypt. In order to claim his army, then, Antony will have to leave her.

Cleopatra is in despair when she hears that Antony plans to leave her. She sends her eunuch, Alexas, who gives Antony a ruby bracelet in the shape of bleeding hearts. Alexas petitions Antony to go see Cleopatra one last time, so that she can fasten the bracelet on his wrist, although Ventidius warns against this. When Cleopatra appears for her audience with Antony, she swoons and protests pathetically that she only wants to die. At this, Antony proclaims that will never abandon the woman who loves him, even if it costs him his life.

Several other visitors come to the Egyptian court: Antony's old friend Dollabella, who is in love with Cleopatra, and Antony's wife Octavia. Octavia has also brought their two

daughters, Agrippina and Antonia. Octavia tells Antony that she is still loyal to him as a wife despite his abandonment of her. Ventidius and Dollabella urge Antony to abandon Cleopatra and take back Octavia. Octavia tells her daughters to go to their father. At their embrace, Antony is so moved that he tells Octavia he will leave Cleopatra.

Cleopatra again despairs at this news. She encounters Octavia in the palace and the two women exchange insults: Octavia accuses Cleopatra of stealing Antony's wife, children, power, and political standing. Cleopatra says that she has suffered more because Octavia has the name of wife to protect her, whereas Cleopatra has lost her crown and reputation for Antony. Meanwhile, Antony asks Dollabella to break the news of his departure to Cleopatra. When Dollabella arrives, Alexas urges Cleopatra to use Dollabella's feelings for her to make Antony jealous. Cleopatra begins flirting with Dollabella. Ultimately, Cleopatra is unable to go through with it and confesses that she still loves Antony. Dollabella admires her loyalty and constancy, but it is too late: Ventidius and Octavia observe Dollabella kissing Cleopatra's hand and plan to tell Antony, hoping that this will drive a wedge between the lovers for good.

Ventidius and Octavia bring the news of Cleopatra's infidelity to Antony. This backfires, since Antony becomes frantic with rage and distress. Coming to the realization that Antony still loves Cleopatra and will never love her, Octavia leaves the palace and returns to Octavius's camp. Meanwhile, Antony rages at Dollabella and banishes him from Egypt. He banishes Cleopatra as well, who begs his forgiveness and leaves proclaiming that she still loves him. Antony weeps as they part but orders that they never see each other again.

The battle with Octavius continues to go disastrously for the Egyptians. As Antony watches from the roof of the palace, the Egyptian navy surrenders without a fight and joins the Roman forces. Antony becomes convinced that Cleopatra has betrayed him to Octavius. Alexas comes up with another plot, recommending that Cleopatra hide in her monument, which she does. Alexas tells Antony that Cleopatra was so distressed at his suspicions of her that she killed herself. At this news, all the fight goes out of Antony. He explains that all he wants now is to die, since Cleopatra was the "jewel" that made his life worth living. All his conquests, glory, and honors were merely the ransom he used to buy her love.

Now, Antony says, is the time to give up his power struggle with Octavius and let the world "know whom to obey." Ventidius accepts Antony's desire to die and expresses his wish to go with him, since his own life is not worth living without Antony. Antony then asks Ventidius to kill him first, but Ventidius stabs himself instead. Antony then falls on his sword but

misses his heart and begins bleeding profusely. Meanwhile, discovering Alexas's deception, Cleopatra rushes into the room and finds him on the ground. As Antony dies in her arms, he makes her promise to join him soon in the afterlife.

Cleopatra dresses herself in her royal robes and sits herself on the throne beside Antony. Her maids, Iras and Charmian, bring her a poisoned asp that fatally stings her. Cleopatra proclaims that she will die with Antony as his wife, in a bond that no "Roman laws" will be able to break. As she dies, she challenges Octavius to ever separate them now. Iras and Charmian follow her example and also commit suicide. Serapion bursts into the throne room, leading Alexas in chains. When he sees the bodies, he remarks on how noble Antony and Cleopatra look, and expresses the hope that they will live a happier and freer life in heaven than they found on earth.

SHERIDAN :THE RIVALS

Two servants,Fag and Thomas, run into one another on the streets of Bath. Thomas explains that his master Sir Anthony Absolute decided on the spur of the moment to bring his entire household to town. Fag teasingly tells Thomas that he no longer works for the younger Absolute; his new master is Ensign Beverley. He explains that Absolute has taken on the identity of an ensign to woo the beautiful, young heiress Lydia Languish.

In Lydia's dressing room, Lydia and Lucy discuss the novels that Lucy has procured for her mistress. They are surprised by the entrance of Lydia's cousin Julia, who has just arrived in Bath with her guardian Sir Anthony. Lydia hastens catches her cousin up on her news: she was barred from communicating with her lover, Beverley,when her guardian Mrs. Malaprop discovered their affair. Mrs. Malaprop thinks an ensign is an unsuitable match for her niece. Meanwhile, Mrs. Malaprop is secretly corresponding with an Irish baronet name Sir Lucius. Julia can't believe that Lydia really intends to marry a poor ensign, but Lydia is determined to do so and give up two-thirds of her fortune as a result. Julia thinks this silly, but Lydia mocks Julia's own fiancé Faulkland's silly jealousy. Julia defends Faulkland's bad temper as the result of his love for her and insecurity about deserving her.

Later, Sir Anthony arrives to visit Mrs. Malaprop, and together they chide Lydia for her interest in Beverley. Sir Anthony blames such disobedience in a girl on reading. Heargues that girls should be illiterate, while Mrs. Malaprop makes a garbled case for the areas of study appropriate for young ladies, attempting to use sophisticated language and instead sounding

ridiculous. Sir Anthony has proposed marrying Lydia and Absolute, and they discuss how to convince the young people to accept the match.

After Sir Anthony leaves, Mrs. Malaprop reflects on her own love affair with Sir Lucius, and worries about how Lydia found out about it. She asks Lucy if she told Lydia, which Lucydenies. Mrs. Malaprop then gives Lucy another letter for Sir Lucius.Once she's alone, Lucy reflects on how much profit she's made in tips and gifts delivering letters for all these lovers, and how, while pretending to be simple, she actually revealed Lydia and Beverley's love affair to Mrs. Malaprop, and led Sir Lucius to believe that he's corresponding with Lydia instead of with her aged aunt.

In Absolute's lodging, Fag and Absolute plan how to keep Sir Anthony from learning about Absolute's courtship of Lydia (in his disguise as Beverley). Faulkland enters and urges Absolute to ask Mrs. Malaprop and his father for Lydia's hand in marriage, but Absolute isn't sure that Lydia will have him once she realizes he's rich and marrying him isn't an act of rebellion. Faulkland, meanwhile, has been in a terrible mood; he says it's because he worries about Julia when they're separated. Absolute reveals that Julia is well and in Bath, then convinces him to stay to hear an update on her from Acres, a neighbor of the Absolutes in the countryside. Acres comes in and tells them that Julia has been in perfect health and charms everyone she meets. Faulkland storms out in a jealous fit.

Acres, who knows nothing about Absolute's courtship of Lydia, now describes to Absolutehis own ridiculous attempts to become more fashionable as he tries to court Lydia. A bit later, Sir Anthony arrives and tells Absolute that he wants to make his son's fortune by marryinghim to someone.But Sir Anthonyrefuses to reveal who the woman is, saying that Absolute owes him unconditional obedience. Absolute responds that he's already in love and cannot obey his father, who curses him and storms off.

Meanwhile, Lucy delivers a letter from "Delia" to Sir Lucius. Sir Lucius still believes that "Delia" is Lydia. Fag has observed all this, and after Sir Lucius leaves he threatens to tell Ensign Beverley that Lucy is also acting on behalf of Sir Lucius, but Lucy explains that the letters actually come from Mrs. Malaprop. She then tells Fag that his master has an even more formidable new rival: Absolute. Fag gleefully hurries off to tell Absolute the news that the woman he loves and the woman his father intends him to marry are one and the same.

Not long after, Absolute spots his father on the North Parade and makes up with him. Without disclosing that he's already courting Lydia as Ensign Beverley, Absolute promises to

marry any woman his father commands him to marry, no matter how old or ugly she is. Sir Anthony is disgusted that Absolute seems not to care whether his future wife will be beautiful.

Julia enters her lodgings to find Faulkland there. She asks Faulkland why he doesn't seem excited to see her, to which he says that he'd heard she had been jolly without him and so pretended indifference to her. She says she only put on a happy face so that her friends would not blame him for making her unhappy. He is momentarily reassured, but then presses her again, doubting that she truly loves him and does not merely feel duty-bound to marry him. She runs off sobbing.

Captain Absolute goes to visit Mrs. Malaprop at her lodgings. She is very impressed with his appearance and gallantry, and he flatters her. She pulls out a letter from Beverley (actually from Absolute) and they read it together. In the letter, Beverley mocks Mrs. Malaprop's pretention and ridiculous misuse of language and promises to find a way to see Lydia with Mrs. Malaprop serving as an intermediary. Absolute scoffs with Mrs. Malaprop at this impudence, then asks if he may meet Lydia. Mrs. Malaprop calls Lydia down, and departs. Lydia is shocked to see her lover, Beverley. He tells her that he posed as Absolute so as to be allowed to see her, and she is delighted that he tricked her aunt. Mrs. Malaprop eavesdrops, but misinterprets what the two lovers are saying, and thinks that Lydia is rejecting Absolute cruelly. She intervenes and sends Lydia out of the room.

Sir Lucius arrives at Sir Acres lodgings and Acres explains that he has come to Bath to pursue Lydia, who is now being courted by a man named Beverley. Although there are no grounds for it, Sir Lucius convinces Acres that he should challenge Beverley to a duel. Acres is very nervous at the prospect, but allows Sir Lucius to guide him and write the letter of challenge. Sir Lucius says he may also soon issue a challenge to a captain who insulted Ireland. A while later, David tries to convince his master not to send the letter of challenge to Beverley. David's worries about the duel frighten Acres, but he is determined to push forward with it. Absolute then arrives, and Acres asks him to deliver the letter to Beverley, since he knows Absolute and Beverley are acquainted.

Mrs. Malaprop is praising Absolute to Lydia, who, believing that Mrs. Malaprop has only actually met Beverley, insists that Beverley is also charming. Sir Anthony and Captain Absolute arrive, but Lydia will not look at Absolute. She wonders, however, why her aunt does not recognize that this is a different man from the one she met earlier. Sir Anthony urges

Absolute to speak, but he claims that he is too overcome with nervousness to do so. Finally, he realizes his secret is bound to be discovered. He urges Lydia not to be surprised, but she exclaims “Beverley,” upon hearing his voice. At first Mrs. Malaprop and Sir Anthony think Lydia has gone mad, but then they realize that Absolute has deceived them all. Sir Anthonyis pleased that Absolute was lying when he pretended utter indifference to his wife’s beauty. Mrs. Malaprop is appalled that Absolute wrote that letter mocking her, but at Sir Anthony’s urging they leave the couple alone together. Lydia, however, is furious that Absolute deceived her. She throws away a miniature portrait of him that she had carried and says that she will not marry him. Sir Absolute and Mrs. Malaprop reenter and are dismayed to see an angry scene instead of a loving one.

Absolute walks on the North Parade, muttering about his ruined hopes. Sir Lucius spots him and, giving no explanation, challenges him to a duel. Absolute tries to ascertain Sir Lucius’s reasons, but cannot. Yet he agrees to duel Sir Lucius that night. Sir Lucius departs, and Absolute runs into Faulkland. Absolute tells him that he has been rejected by Lydia and challenged by Sir Lucius, and asks Faulkland to be his second in the duel. Faulkland agrees. A servant arrives with a letter from Julia for Faulkland, in which she pardons him for his bad behavior. Although he had been wracked with guilt for having behaved badly towards her, he now thinks it is improper of her to give forgiveness without first being asked. Absolute tells him that he cannot listen to any more of the problems Faulkland invents for himself and exits. Faulkland, to himself, saysthat the duel has given him a new idea for a way to make sure that Julia truly loves him.

Faulkland tells Julia that he must flee England, suggesting that he killed someone in a duel. Julia says she will elope with him. He asks her to consider: they may have little money, and he may become more quarrelsome than ever. Still, she says she wants to be with him. Overjoyed at having proved the sincerity of her love, Faulkland reveals that he fabricated the story of the duel. Julia is furious; she says that this deception is the final straw, and that she will not marry him now. A while later, Lydia wanders in looking for Julia, who she expects to convince her to take Absolute back. She tells Julia about Absolute’s deception, and Julia confesses that Faulkland had already told her about it. Lydia is angry at this, but begins to reminisce about the romantic times she and Beverley shared. Julia says she is in no mood to

treat her cousin's behavior as humorous: she begs Lydia to be reasonable and not ruin a potentially happy marriage because of a caprice. Fag then enters with Mrs. Malapropand tells the ladies that Faulkland, Absolute, Sir Lucius and Acres are all to be involved in a duel.They all rush off to try to stop it.

As Absolute awaits the duel, Sir Anthony sees him. Absolute successfully hides the fact that he's going to fight a duel, but moments after he departs David runs up and tells Sir Anthony what's going on. They too hurry of to try to stop it.

On King's-Mead-Fields, a little out of town,Acres and Sir Lucius await their dueling opponents. Sir Lucius mentions the possibility that Acres will be killed, and Acres begins to lose courage. Faulkland and Absolute approach. Sir Lucius assumes that Faulkland is Beverley, but Acres recognizes that neither man is Beverley. Sir Lucius then encourages Acres to fight Faulkland in Beverley's stead, but Acres refuses. Absolute confesses that Beverley was a false identity he had taken on, and says that he is willing to fight Acres in Beverley's stead. Acres still refuses to fight. Sir Lucius calls Acres a coward, and Acres accepts the insult without challenging him. Sir Lucius and Absolute begin to fight, and at that moment the other characters hurry in Sir Anthony demands an explanation for how Absolute came to fight, but gets none. Mrs. Malaprop says that Lydia is terrified, and urges Lydia to tell Absolute that she still loves him. Sir Lucius cuts in and says that he can explain Lydia's silence, but Lydia then speaks up, saying that she loves Absolute. Sir Lucius then produces a love letter from Delia and demands whether Lydia wrote it. Lydia denies writing it, and Mrs. Malaprop confesses that she is Delia. Sir Lucius is not interested in marrying Mrs. Malaprop. and he says he foregoes his claim to Lydia. Sir Anthony advises Julia to marry Faulkland, promising that his jealous temperament will improve after they are married, and Acres promisesto throw a party for the newly engaged couples.

UNIT-III--PROSE

CHARLES LAMB :The following essays from essay of elia:

THE OLD CHINA

"Old China" opens with a bashful admission that Elia has an affection for old china. When he enters a new house, he always asks to see its china collection first. And while he is fixated on old china, he can't quite remember the first time that that he became aware of its existence. He then goes on to describe the various scenes that one can find emblazoned in blue on a white background. Elia speaks in mystifying terms of figures floating above the ground in their depicted scenes, of men with women's faces, and of an illustration of a tea ceremony that concludes in a woman entering a boat with one foot stepping off a grassy riverbed.

One afternoon while Elia is drinking Hyson tea with his cousin Bridget, he remarks on china they're drinking from—a set he just bought recently. He reflects on their good fortune in recent years, and how they can afford such luxuries now. But Elia sees a look of disagreement on Bridget's face, and she launches into a monologue questioning the extent to which they can actually appreciate this china now that it's financially easily within reach.

She recalls a time from their past when they were poorer, when Elia held off on buying a new suit when his old one was looking shabby because he bought a book that Elia and Bridget had to rebind and repair. Now he never brings her any gifts, much less a dilapidated book. She recalls when they used to go for picnics and ask people to borrow a table cloth, and when they used to sit in the rafters when seeing a play, even though Elia would now only attend one sitting in the pit.

Bridget reminds him of the foods they used to eat that they considered luxuries, such as strawberries early in the season. Now, she says, anything they could treat themselves to above their typical means would be a greedy indulgence. She asks whether perhaps they were happier when they were poorer, if they could better enjoy those ephemeral pleasures, and whether they are now too easily satisfied by anything they can afford.

Elia responds that perhaps they were happier when they were poorer, but notes that they were also younger then. The fact that things were harder when they were younger should make them appreciate their current lot even more. Desiring those old, poorer days to return is a fantasy. Instead, Elia suggests, they should focus on the fantasy tableau portrayed in the china they're holding.

DREAM CHILDREN : A REVERIE

Children love to listen to stories of their elders as children, the essay begins, because they get to imagine those elders that they themselves cannot meet. Elia's children gather around him to hear stories about their great-grandmother Field, who lived in a mansion that she cared for on behalf of a rich family who lived in a different mansion. Young Alice scoffs at Elia's recollection of that rich person removing a detailed wood carving depicting the story of the Children in the Wood to put up an ugly marble thing instea.
At Field's funeral, Elia recounts, everyone praised her goodness and religious faith: she could recite Psalms and some of the New Testament from memory. She was a great dancer until she was stricken by cancer, but even in the grip of that disease, she didn't lose any of her good spirits. She was convinced that two ghosts of infants lived in her house, but she didn't consider them harmful, so it didn't bother her much. But the young Elia was terrified of them, and always needed help getting to sleep, even though he never saw them.

The young Elia used to wander the grounds of that mansion admiring all of the marble busts and wondering when he may himself turn into one. He spent his days picking the various fruit from around the grounds of the estate. Elia breaks from his recollection to notice his children John and Alice splitting a plate of grapes.

Elia continues that Field loved all of her grandchildren, but especially Elia's elder brother John L., a handsome and great-spirited young man who rode horses from a young age. John used to carry Elia around on his back when the younger brother became lame-footed. When John fell ill, Elia felt he wasn't able to care for his brother as well as when John had cared for him, and when John died, Elia was reserved in emotion but consumed by a great sorrow. At this point in the telling, Elia's children start to cry, asking not to hear about their uncle, but to hear about their dead mother instead.

So Elia begins by telling them of the seven years he spent courting their mother Alice, with all of its difficulties and rejection. But when he goes to look at his daughter Alice, she has disappeared. A disembodied voice tells Elia that they are not Alice's children, that the real father of Alice's children is a man named Bartrum, and they are just dreams. With that, Elia wakes up in his arm–chair, with Bridget by his side, and John L. gone forever.

IN PRAISE OF CHIMMNEY SWEEPERS

Summary

Elia remarks that he likes to meet young chimney sweepers, boys who have just recently started out in the profession. He speaks of the drama of one of those young boys disappearing down a chimney as if lost forever, only to rise out of it like the ghost in a stage direction in Shakespeare's *Macbeth*. He then begins talking of a sassafras tea called Saloop served a shop in London which he himself hasn't tried, but which is treasured as a delicacy by the young chimneysweeps.

Mr. Read, who owns the Salopian house, boasts that his is the only one in town despite the countless imitators. Other vendors serve it on the street to the chimney sweeps at dawn, as the young chimney sweeps take a moment before they embark on their work to enjoy the tea with a slice of bread. On the subject of the street, Elia says that the only street encounters he enjoys are with the young chimney sweeps. He recalls a time he fell on his back on ice, leading a grinning chimney sweep to laugh at him in a way that was so infectious that Elia couldn't keep from grinning himself.

While Elia is not very interested in a fine set of teeth—indifferent to the nice teeth of a well-off man or woman—he is captivated by the teeth of a chimney sweep, as they smile through their soot-covered faces. In this smile, he sees a dying nobility. On the subject of nobility, Elia recounts a story at Arundel Castle, when a young chimney sweep fell through a chimney he was cleaning into a decadent bedroom, and couldn't help but take a nap in the luxurious bed. Elia suggests that the boy was a young nobleman lured back to his original state, transformed for a moment by the castle's trappings.

James White, Elia's friend, has similar feelings about the boys, and hosts an annual feast for young chimney sweepers, where the elder ones are excluded. A woman walks around serving the boys sausages and James pours ales for them, acting as if the drink was fine wine, even enunciating the name of the brewer. He boisterously entertained the boys. Elia mourns the death of James White, who took half the fun of the world when he died.

DISSERTATION UPON A ROAST PIG

Summary

The narrator opens the essay by asserting that for a long period of early human history, people did not cook their meat but ate it raw. He claims that this was hinted at in the writings of Confucius, who mentioned an era known as the "cook's holiday," implying that the Chinese did not cook animals prior to his writings. According to the narrator, Confucius' essay goes on to describe how roasting was discovered by Bo-bo, the son of swineherd Ho-ti. Bo-bo was one day playing with fire, as he was wont to do, and accidentally burned down his family's cottage along with the nine pigs that were trapped in the blaze. While trying to devise an explanation for what happened, Bo-bo was tempted by the smell of the burnt pigs and went to taste them. He found these burnt pigs delicious and could not stop eating them. Ho-ti was not just upset with Bo-bo for burning down the cottage, but for being enough of a fool to eat the pigs. Bo-bo eventually convinced his father to try the pig, and the father loved it too, but they agreed to keep the burnt pigs a secret. Yet, more and more frequently, a cottage fire could be seen at Ho-ti's property, at all hours of the day and night.

When their secret was found out, Ho-ti and Bo-bo were placed on trial in their town. During this trial, the jurors asked to try the burnt pig in question, and finding it delicious, they decided to let the father and son off. The judge was outraged, but a few days later there was one of those mysterious fires at his house too. Soon enough, these fires were occurring all around town, and the burnt pig became a cherished food.

Done with this history, the narrator begins singing the praises of roast pig, speaking of the crackling skin and succulent fat. He draws a humorous link between the swine—so often considered a gluttonous, base animal—and the type of man who enjoys eating that swine.

The narrator admits to enjoying all of the fine meats available, from strange foul to oysters, and sharing them with friends. He then recalls how, as a child, having nothing to offer a beggar on the street, he brought that beggar a plum cake his auntie had baked. He blames the hypocrisy of his giving spirit on the indiscretion. The essay concludes with an anecdote about how ancient people used to sacrifice pigs by whipping them, raising a moral conundrum about enjoying the meat of that animal. But the narrator seems indifferent to the conundrum, and suggests a tasty sauce made of shallots to eat the pig with.

JONATHAN SWIFT : GULLIVERS TRAVEL - I

Lemuel Gulliver is a married English surgeon who wants to see the world. He takes a job on a ship and ends up shipwrecked in the land of Lilliput where he is captured by the miniscule Lilliputians and brought to the Lilliputian king. The Lilliputians are astonished by Gulliver's size but treat him gently, providing him with lots of food and clothes. Gulliver is at first chained to a big abandoned temple then, after surrendering his weapons and signing articles of allegiance to Lilliput, he is granted his liberty. He befriends the king and puts out a fire in the palace by urinating on it. He successfully assists Lilliput by stealing the neighboring Blefuscans' war ships and receives a high honor, but the Lilliputian king begins to cool towards Gulliver when Gulliver refuses to help enslave the Blefuscans. Gulliver makes friends with the Blefuscans' when they come to make peace and, soon after, an unnamed man of the court informs Gulliver that the Lilliputian court plans to accuse him of treason and put out his eyes. Gulliver escapes to Blefuscu and then returns to England. Gulliver soon sets out on his next voyage and is stranded in the land of Brobdingnag where the Brobdingnagians are immense giants and Gulliver feels like a Lilliputian. After being forced to perform exhausting freak shows by the Brobdingnagian farmer, Gulliver is sold to the Brobdingnagian queen, the farmer's daughter and his loving caretaker Glumdalclitch in tow. In the court, Gulliver is well cared for but everyone laughs frequently at his physical mishaps. Gulliver tries to maintain his dignity with little success. He offers to help the Brobdingnagian king strengthen his power by using gunpowder and is puzzled the king's disgust, concluding that, though the Brobdingnagians are a good-hearted people, they are just not as sophisticated as humans. One day, the box Gulliver is carried around in for outings gets snatched up by a bird on the beach and, dumped in the sea, he is picked up by a human ship and carried back to England. Back among humans, Gulliver is astonished by their littleness.

Gulliver sets out yet again to sea and is again stranded, this time getting taken up by the Laputians to their floating island. He meets the Laputian king and observes life in Laputa where everyone is so obsessed with abstract mathematical, musical, and astronomical theory that they are utterly incompetent about practical matters and can barely hold a conversation. Gulliver is disgusted when he visits the city of Lagado below and sees the destructive

influence the Laputians' theories have had, turning a once functioning people into a broken society. He tours the academy where the projectors contrive useless scientific projects. Afterwards, Gulliver visits Glubbdubdrib and meets ghosts of history, visits Luggnagg and meets the power-crazed Luggnaggian king and the grim immortal Struldburgs, and finally returns to England.

Gulliver sets out on his fourth voyage only to be mutinied and stranded in a land where the noble and reasonable horses, the Houyhnhmns, do their best to control the foul degenerate human Yahoos. Gulliver tries to distance himself as much as possible from the Yahoos and, indeed, the Houyhnhmns, especially Gulliver's mentor, the master horse, see Gulliver is different because he has a rational mind and wears clothing. The more Gulliver learns from the Houyhnhmns, the more he admires their uprightness, egalitarianism, and reason, and he eventually turns against humankind, wanting to live forever among the Houyhnhmns. As he learns about the Houyhnhmns from the master horse, the master horse also learns about humanity from Gulliver, and concludes that the Yahoos Gulliver has come from are really not very different from the filthy Yahoos among the Houyhnhmns. Much to Gulliver's chagrin, the Houyhnhmns ultimately insist that Gulliver return to his own country. Though he tries to avoid returning to human society, Don Pedro's ship picks Gulliver up and forces him to return to Europe. Back home, Gulliver remains disgusted by all the Yahoos around him, including his family members, and spends all his time with horses, reminiscing longingly about the Houyhnhmns. He concludes by assuring the reader that everything he's described is true and that he's written his travels solely for the public good so that the wretched Yahoos around him might learn from the virtuous beings of other lands.

UNIT -IV – FICTION

SCOTT : KENIL WORTH

Sir Walter Scott's *Kenilworth* revolves around a secret marriage, an Earl's ambition, and a servant's unscrupulousness. The action opens at the Black Bear Inn in Cumnor. Michael Lambourne has just returned home from years of misadventures and asks after his old friends. Upon learning that one of them, Anthony Foster, has become a wealthy man and holder of Cumnor Place, Lambourne decides to visit him. There is some mystery about a lady living there. Another guest at the inn named Edmund Tressilian asks to go along.

The two men ride out to Cumnor Place. While Foster and Lambourne discuss becoming partners, Tressilian waits in the parlor. The lady enters and recognizes Tressilian. She is Amy Robsart, and Tressilian has been sent by her father to bring her home. Her friends believe she has run off with Richard Varney, a follower and favorite servant of Robert Dudley, the Earl of Leicester. Amy will not go.

Amy is married to Leicester, but the marriage must remain secret because the Earl's place at court is not secure. He is a favorite of Queen Elizabeth, but that favor could dissolve quickly, especially if the Queen finds out about the marriage. Leicester loves Amy and visits her at Cumnor Place, but he insists she remains out of the public eye. Foster and Varney are assigned to guard her. Foster's daughter, Janet, serves Amy as a maid and companion.

Varney convinces Amy not to mention Tressilian's appearance to her husband. She does not, especially when the Earl is violent toward her old friend. Varney now has a secret he can use against Amy. Varney wants the marriage kept secret because when the Earl rises at court, so does Varney. He has significant ambitions and hires Lambourne to do some of his dirty work.

Tressilian returns to Lidcote Hall, the home of Amy's father, Sir Hugh Robsart, to get permission to plead Amy's case before the Queen. Along the way, his horse loses a shoe, and he meets the mysterious Wayland Smith and a brilliant yet hideous boy named Dickie Sludge. Wayland was once the servant of an alchemist and "physician" named Doctor Demetrius Doboobie. After Doboobie's mysterious disappearance, Wayland has had to put on

a show to get work as a blacksmith, even though he is highly skilled in medicine and stagecraft. Now, however, he goes with Tressilian as his servant.

At Lidcote Hall, Tressilian gets the permission he wants but also finds that his friend, the Earl of Sussex, is horribly ill. Wayland knows that he has been poisoned and by what, and the men set out to Sayes Court to help Sussex. Along the way, Wayland buys the ingredients he needs at different shops in London. Wayland's medicine revives Sussex.

One of Sussex's followers, Walter Raleigh, turns away the Queen's doctor, and Sussex sends him to the court along with Nicholas Blount to apologize to the Queen. Raleigh throws his cloak down over a mud puddle so that the Queen can step on it, and he earns the Queen's favor and a name for himself at court. The Queen visits Sayes Court and is displeased by the military-like establishment she finds.

The Queen is tired of the conflict between Leicester and Sussex. She calls them both to court and orders them to be friends. The Queen then takes up the issue of Amy Robsart. Varney claims that she is his wife, and Leicester indirectly affirms it. The Earl is now trapped. He cannot reveal his secret marriage without seriously displeasing the Queen. He decides to work even harder to earn the Queen's favor. Still, he also agonizes over what his ambition has done. Moreover, the Queen has ordered Amy to appear at the upcoming festivities at Leicester's Kenilworth.

Meanwhile, Wayland tells Tressilian that Demetrius Doboobie has been at Sayes Court. Tressilian sends Wayland to find out what is going on at Cumnor Place. Wayland tells Sussex to be extremely careful. Leicester calls on the astrologer Alasco to get his horoscope. Alasco tells him that he will experience a rise in position. Alasco, however, is none other than Doboobie and is in Varney's employment. Now Varney sends Alasco to Cumnor Place to make Amy sick so she cannot come to Kenilworth.

Wayland poses as a pedlar in Cumnor, and he goes to Cumnor Place and encounters Amy and Janet. He takes Janet into his confidence and gives the woman a "medicine" to counteract poison. In response to Varney's badgering, Leicester writes to Amy and commands her to pretend to be Varney's wife at Kenilworth. Amy refuses to cooperate and insists the letter

cannot be from her husband. Varney forces Amy to drink one of Alasco's concoctions, but it does not affect her because of Wayland's precautions.

Janet and Wayland help Amy escape from Cumnor Place. Amy decides to go directly to Kenilworth and place herself under her husband's protection. Wayland disguises himself and Amy and joins a group of performers heading toward the castle. Dickie is a member of the group, and he helps them gain entrance to Kenilworth. He is very curious about the lady with Wayland and upset that the smith will not share his secret.

At the castle, Wayland puts Amy in Tressilian's room. Amy writes a letter to Leicester and gives it to Wayland to deliver. Wayland, however, decides to go to Tressilian first, but by the time he finds him, the letter is gone. Tressilian discovers Amy in his room, and she makes him promise to give her twenty-four hours before he says anything about her presence. Lambourne confronts Tressilian about his "mistress," throws Wayland out of the castle, and has Amy locked in her room.

The Queen arrives at Kenilworth amidst a great display of splendor and pageantry. Leicester is by her side as a clear favorite. The Queen asks after Amy, and Varney produces documents "proving" that she is ill. Tressilian challenges the documents but cannot say more because of his promise. Raleigh and Blount take him away after he grabs the Queen's robes to plead with her.

Lambourne forces his way into Amy's room to assault her. She flees and hides in the Pleasance, the castle's garden. Leicester and the Queen walk into the garden the following day, and Leicester hints at a match between them. The Queen says she cannot make connections and goes off alone. She finds Amy, who begs for protection, and says Leicester knows her story.

Elizabeth confronts Leicester, but Varney appears and claims that his "wife" is insane. Amy is taken away under the protection of an adviser to the Queen. Leicester visits Amy. She refuses to act the part of Varney's wife and tells her husband to go to the Queen and confess. He agrees. Varney, however, accuses Amy of having an affair with Tressilian, and Leicester believes him. He declares that Amy must die. When the Queen's doctor confirms Amy's

"insanity," Varney leaves the castle with Amy at once. Leicester sends Lambourne after him with a message that he is only to take Amy back to Cumnor Place and nothing else.

Leicester and Tressilian duel, but Dickie intervenes, preventing Leicester from killing Tressilian. Dickie gives Leicester Amy's letter (which he had stolen from Wayland), and the Earl realizes that he has seriously misjudged his wife. He confesses to a furious Elizabeth, who sends Tressilian and Raleigh to Cumnor Place. They arrive too late. Varney has rigged a trap door, and Amy falls through it to her death. Varney commits suicide. Leicester is left to live with the consequences of his actions.

JANE AUSTEN : NORTHANGER

Northanger Abbey is the coming-of-age story of a young woman named Catherine Morland. It is divided into two sections, Book I and Book II. The two Books differ significantly from each other in setting and, to a degree, in tone.

Book I begins when the Allens, family friends of the Morlands, offer to take Catherine with them to Bath, a resort for the wealthier members of British society. The 17-year-old Catherine eagerly accepts the Allens' invitation. Catherine is young and naïve. Her life has been relatively sheltered, so Bath is a new world for her. In Bath, Catherine is introduced to Henry Tilney, a young clergyman who impresses Catherine with his wit and pleasant conversation. Catherine quickly falls for Henry, but after their first meeting she does not see him again for some time. Mrs. Allen runs into an old acquaintance, Mrs. Thorpe, and her three young daughters, including Isabella, who is slightly older than Catherine. Catherine and Isabella are soon best friends. Isabella, superficial and fond of gossip, inducts Catherine into the social world of Bath, with all its balls, dances, shows, fashion, and its gossip.

Just when Catherine and Isabella have settled into a close friendship, they are met with the arrival of James Morland, Catherine's brother, and John Thorpe, Isabella's brother. James and John are friends at Oxford University. Isabella wastes no time in flirting with James, and soon it is obvious to everyone except Catherine that James and Isabella are in love. Taking a cue from James, John tries to woo Catherine, asking her to be his dance partner. But at a ball, Catherine sees Henry Tilney again and is more interested in Henry than in John. John's bragging and his arrogant nature put off Catherine.

Soon all of Isabella's time is taken up with James. Without Isabella to spend her time with and saddled with the unpleasant John Thorpe, Catherine decides to become friends with Eleanor Tilney, Henry's sister. Eleanor quickly sees that Catherine has feelings for Henry, but does not say anything. After rain seems to wash out her plans for a walk with Henry and Eleanor, Catherine is pressured by James and Isabella into riding with John, much to her dismay. On the way, she spots Henry and Eleanor walking toward her house for the planned walk. John refuses to stop, angering Catherine.

Catherine apologizes to Eleanor and Henry, and plans are made for another walk. John, Isabella, and James again intervene, pressuring Catherine into another outing. Catherine firmly refuses this time and joins Eleanor and Henry in a walk around Beechen Cliff. They discuss novels, and Catherine is delighted to find that Henry and Eleanor love books as much as she does. Catherine returns home to discover that James and Isabella have become engaged. She briefly meets with John, who is leaving Bath for several weeks. John leaves with the false impression that Catherine is in love with him, although Catherine does not realize this.

Book II begins with the arrival of Henry's older brother, Captain Frederick Tilney. Isabella quickly catches the eye of the captain and, dismayed by the discovery of James's modest income, begins to flirt with Frederick. Eleanor invites Catherine to visit the Tilney home in Northanger Abbey. The invitation is seconded by Eleanor's father, General Tilney. Catherine eagerly accepts the invitation, delighted at the prospect of visiting a real abbey and at seeing more of Henry. Before Catherine leaves, Isabella tells her that John is planning to propose to Catherine. Catherine tells Isabella to write him and tell him, with her apologies, that he is mistaken. Frederick appears and flirts with Isabella, who returns his attentions. Dismayed by this behavior, Catherine asks Henry to convince Frederick to leave Isabella alone. Henry refuses, knowing that Isabella is at least as guilty as the captain, but he tells Catherine that Frederick will probably leave Bath with his regiment soon anyway.

Catherine leaves with the Tilneys for Northanger Abbey. On the way, Catherine tells Henry how she imagines the Abbey to resemble the haunted ruins of the Gothic novels she loves. Henry, amused, responds by giving a hypothetical account of her first night at the Abbey, complete with mysterious chests, violent storms, and secret passages. Northanger Abbey turns out to be quite dull, having been fixed up by General Tilney. Due to her overactive

imagination, Catherine entertains all sorts of frightening ideas about the place, each of which is thwarted. For instance, a strange bureau in Catherine's room turns out to contain nothing more mysterious than receipts. Catherine becomes intrigued by the death of Eleanor and Henry's mother years earlier. Her mind full of Gothic plots, Catherine suspects that General Tilney of murdering his wife. Catherine sneaks into the mother's old chamber and discovers nothing. She is caught by Henry, who guesses her thoughts and scolds her. Mortified and ashamed, Catherine quickly resumes her good behavior.

Catherine receives a letter from her brother telling her that his engagement to Isabella has been called off. Catherine thinks that Frederick forced himself between them, but Henry convinces her that it was as much Isabella's fault as Frederick's. Catherine visits Henry's house at Woodston. The General drops hints about Catherine marrying Henry. Catherine gets another letter, this time from Isabella, telling her that Frederick has left her, and asking Catherine to apologize to James for her. Angry at being manipulated, Catherine wishes she had never known Isabella. The General leaves on a business trip, and Henry goes back to Woodston for several days. The General then returns unexpectedly and tells Eleanor to send Catherine away the next morning. Though she is very embarrassed, Eleanor has no choice but to send Catherine to her home in Fullerton.

Catherine's family is irritated by the General's rudeness, but is glad to have her home. Catherine mopes around, despondent, until suddenly Henry arrives in Fullerton and proposes to her. Henry explains that his father's behavior was due to John Thorpe. In Bath, when John thought Catherine loved him, he had told General Tilney that Catherine was from a very wealthy family. When the General ran into John much later, after Isabella had told John about Catherine's true feelings, John had angrily told the General that the Morlands were almost poor. Mortified, the General had sent Catherine away, furious that his hopes for John to make a wealthy match were to be frustrated. Henry and Catherine decide to wait until the General gives his consent to their marriage. Within a few months, Eleanor marries a very wealthy and important man, which puts the General in a good mood. Once he is told of the true nature of the Morland's financial situation, which is moderate, he gives his consent, and the novel ends with the marriage of Henry and Catherine.

UNIT-V—CRITICISM

WORDSWORTH : PERFACE TO LYRICAL BALLADS

Wordsworth explains that the first edition of *Lyrical Ballads* was published as a sort of experiment to test the public reception of poems that use "the real language of men in a state of vivid sensation." The experiment was successful, better than Wordsworth was expecting, and many were pleased with the poems.

Wordsworth acknowledges that his friend (Samuel Taylor Coleridge) supplied several poems in the collection, including *Rime of the Ancient Mariner*. He then relates that he and his friends wish to start a new type of poetry, poetry of the sort seen in *Lyrical Ballads*. Wordsworth notes that he was initially unwilling to write the preface as some sort of systemic defense of this new genre, because he doesn't want to reason anyone into liking these poems. He also says the motives behind starting this new genre of poetry are too complex to fully articulate in so few words. Still, he has decided to furnish a preface: his poems are so different from the poems of his age that they require at least a brief explanation as to their conception.

Wordsworth claims that just as authors have a right to use certain ideas and techniques, they also have a right to exclude other ideas and techniques. In every age, different styles of poetry arise, and people expect different things from poetry. He goes on to cite many great yet different poets of old, from Catullus Terence to Alexander Pope. Wordsworth wants to use the preface to explain why he writes poetry the way he does, so that people don't see his nonconformity as laziness.

Wordsworth relates that his principal goal in writing the poems in the *Lyrical Ballads* was to portray common life in an interesting and honest way, and to appeal to readers' emotions by generating "a state of excitement." He chose to depict common life because in that situation, people are generally more self-aware and more honest. The feelings that arise in that condition are simpler, more understandable, and more durable. Furthermore, the language of the peasantry is pure, as common people are in constant communication with nature and far away from "social vanity."

The language of the peasantry carries a certain permanence, unlike the lofty language of the late-Neoclassical writers. The late-Neoclassical poets believe that the lofty poetry they write bring them as well as poetry itself honor. However, Wordsworth perceives many things to be wrong with these poets and their lofty language: "they separate themselves from the sympathies of men, and indulge in arbitrary capricious habits of expression in order to furnish

food for fickle tastes and fickle appetites of their own creation." To Wordsworth, these poets are utterly unrelatable for the general literate masses.

On the other hand, Wordsworth states that triviality and lack of profound thought is a larger problem than lofty language among his contemporary poets. He prides himself in the fact that his poems actually have "a worthy *purpose*." His poetry—like all good poetry—"is the spontaneous overflow of powerful feelings." Of course, it is also necessary that the poet "thought long and deeply" prior to writing the poem. Wordsworth believes that if someone continuously observes and contemplates their feelings, they will be enlightened, develop better taste, and have their "affections ameliorated"; someone who processes their feelings will become a better person. This process of observance and profound thought is necessary, as the poet must have their "taste exalted". The poet is, in a sense, elevated from their peers.

Wordsworth then declares the purpose of his poems: "to illustrate the manner in which our feelings and ideas are associated under a state of excitement," or, more specifically, "to follow the fluxes and refluxes of the mind when agitated by the great and simple affections of our nature." The purpose of his poems is to depict the thoughts and feelings present during certain emotional experiences. Wordsworth then cites a few of his ballads and relays how those particular poems follow this purpose. He declares that "the feeling [developed in his poems] gives importance to the action and situation, and not the action and situation to the feeling." He claims that readers will understand his statement better after reading two of his ballads, "Poor Susan" and "Childless Father."

Wordsworth strongly believes that "the human mind is capable of excitement without the application of gross and violent stimulants." It is the writer's job "to produce or enlarge this capability," especially during Wordsworth's present day, as there are many modern forces and "great national events" dulling human minds. Modernity leads humans to crave sensationalism and instant gratification. This manifests in literary trends: people of Wordsworth's era crave the "frantic novels, sickly and stupid German tragedies, and deluges of idle and extravagant stories in verse" of the late-Neoclassical writers rather than the invaluable works of writers like Shakespeare and Milton. Wordsworth is disgusted with these trends and their mind-dulling force, but still believes that given "certain inherent and indestructible qualities of the human mind" and the power of nature, there is hope for revival.

Wordsworth turns to the subject of style. He notes that in the *Lyrical Ballads*, he avoids personifying abstract ideas because he wants to use the language of the common man and

“keep [his] Reader in the company of flesh and blood.” Wordsworth also avoids what he calls “poetic diction” in order to keep the language in his poetry as simple and as honest as possible—he sees this as “good sense.” This avoidance prevents him from using from phrases and figures of speech that are considered to be “the common inheritance of Poets,” but it also prevents him from using phrases that have become vulgar from overuse by bad poets.

Wordsworth observes that there are many critics who disapprove of poems in which the language, “according to the strict laws of metre, does not differ from that of prose.” However, Wordsworth approves of these “prosaisms,” as they can be found in many great poems, including those by the great poet Milton. He cites a sonnet by John Gray, “On the Death of Richard West,” as an example of a poem whose most effective lines are written in a prosaic style.

Wordsworth reiterates that there is no essential difference between the language of poetry and the language of prose. People often personify poetry and painting as sisters, but Wordsworth thinks poetry and prose are even closer: “they both speak by and to the same organs […] their affections are kindred and almost identical, not necessarily differing even in degree.” He explains that poetry and prose are both altogether human: “Poetry sheds no tears ‘such as Angels weep,’ but natural and human tears.” Likewise, poetry and prose both bleed real, human blood; poetry “can boast of no celestial Ichor.”

Wordsworth realizes that some people may think rhyme and meter distinguish poetry from prose, but he thinks that this sort of “regular and uniform” distinction is different from that between common language and poetic diction. In the latter case, the reader “is utterly at the mercy of the Poet respecting what imagery or diction he may choose to connect with the passion”; in the former case, both poet and reader submit to a certain form and there is no interference. Why, then, has Wordsworth chosen to write poetry instead of prose? Simply because he finds metrical language more charming. Furthermore, if meter restricts him, Wordsworth has “the entire world of nature” to write about. To those who criticize Wordsworth for using rhyme and meter but not poetic diction, he replies that readers have read with pleasure poems with simpler language than the language in his ballads.

Wordsworth also sees a great benefit in using rhyme and meter: poems can excite painful emotions, and the presence of something “regular” may help soften and restrain those painful

emotions “by an intertexture of ordinary feeling.” This is why people feel they can reread the tragic parts of Shakespeare, but not of Clarissa Harlowe or of James Shirley: Shakespeare tempers his work with rhyme and meter, so that in the end, his works still gives more pleasure than pain. Furthermore, readers generally associate certain types of meter with certain emotions. The poet can use these associations to his or her advantage and affect certain emotions, especially if the poet’s diction is insufficiently evocative.

Wordsworth remarks that if the “Preface to the Lyrical Ballads” were a sort of systemic defense for his poetic theory, then he would need to go through all the ways that metrical language can lead to pleasure. As the preface is not intended to be such a thorough defense, he will simply say that one of the chief pleasures of metrical language is “the pleasure which the mind derives from the perception of similitude in dissimilitude.” Wordsworth briefly elaborates, saying that “this principle is the great spring of the activity of our minds and their chief feeder,” before claiming that the limits of the preface prohibits him from speaking more on the subject, and “[he] must content [himself] with a general summary.”

Wordsworth proceeds to explain the process of poetic creation. The poet must first recall their emotions in “tranquility” and contemplate those emotions in peace until they dissolve away and a new, kindred emotion comes into place. Then the poet can begin the composition process, and the poet will feel pleasure. The poet must always be careful that readers of their poem will feel more pleasure than the deeper passions that the poem addresses. People tend to read poetry, and not prose, over and over again because of this pleasure. Wordsworth cites Alexander Pope as an example of a poet who produces pleasurable poems from “the plainest common sense.” Poetry can be a vehicle to convey truth in a pleasurable way.

Wordsworth addresses possible faults of his ballads: he may have written on an unworthy subject, and he may have made arbitrary connections between things that no one would understand except himself. He is not sure yet which of his expressions are faulty; thus, he refrains from correcting anything. Wordsworth believes that a poet who corrects his own work too often could easily lose his or her confidence. Furthermore, the imperfect reader may also perceive certain poems as faulty when they are actually fine.

There is one fault that Wordsworth assures readers they will never find in his poetry: the fault of writing about a trivializing poetry. Samuel Johnson’s poem “I put my hat upon my head,”

lampooning the basic ballad meter, exemplifies this fault. Wordsworth terms this lampoon “a mode of false criticism”: ballad meter is intended to be simple, but that doesn’t mean it cannot be a medium for serious subjects. Wordsworth then cites a stanza from another poem by Johnson, “The Babes in the Wood,” to show an example of simple meter communicating a worthy subject. Through quoting and analyzing these two poems by Johnson, Wordsworth shows that it is the subject, not the meter, of a poem that decides whether it is trivial.

Wordsworth asks readers to form their own feelings and opinions, and not go by what others think, when judging his poetry. Wordsworth also tells readers that if they thought one poem was good and others were bad, they should go back and review those they thought were bad. Reading and judging poetry is an acquired talent, and a review would only be just to the poet. Wordsworth doesn’t want readers to make quick judgments about his poetry, as such judgments are often wrong.

Wordsworth declares that there is nothing more he can do but let the reader read his ballads and experience the pleasure they offer firsthand. He realizes that asking readers to try his experimental ballads means that they must “give up much of what [they] ordinarily enjoy” in poetry. Wordsworth wants to show that his poetry is better and offers pleasure “of a purer, more lasting, and more exquisite nature.” It is not his intention to denounce other forms of poetry; rather, Wordsworth wishes to promote a new genre of poetry that he feels will help keep humans human. He awaits to hear from readers whether they think he has achieved his purpose, and whether that purpose was worth achieving.

JOHNSON : PERFACE TO SHAKESPEARE

Summary

Shakespeare’s Enduring Fame and Universal Appeal: Samuel Johnson begins his preface by saying that great writers are admired most after their death, when people can read their works without personal bias. He says that Shakespeare has passed the test of time. People have been reading his plays for more than a hundred years and continue to enjoy them. According to Johnson, only those works last long which truly reflect human nature. Shakespeare’s plays do this very well. His characters and situations are not limited to any particular time, place, or culture. They are based on general human life. This is why people from all places and all times can understand and enjoy his plays. Johnson calls him “the poet of nature.” It means he writes about real people and real emotions, rather than imaginary or idealized figures.

Shakespeare's Realistic Characters and Dialogues: Johnson says that Shakespeare's greatest strength is his creation of natural characters. His characters are not shaped by special jobs, local customs, or temporary trends. They are based on common human emotions and behaviors that are true in all ages. While many poets create characters who seem unreal or exaggerated, Shakespeare's characters are like ordinary people. Johnson says they represent "a species" rather than "an individual." This means they reflect the types of people we meet in daily life. His dialogues also sound very natural. Shakespeare does not use artificial or bookish language. He makes his characters speak like real people, using words that match their emotions and situations.

His Strength in Comedy over Tragedy: According to Johnson, Shakespeare was born to write comedy. He says that in comic scenes, Shakespeare writes easily and naturally. The jokes and humorous situations come to him without much effort. His comic characters are lively and full of fun. On the other hand, in tragic scenes, Johnson feels that Shakespeare often works harder but with less success. His tragic speeches are sometimes long, unnatural, or difficult to understand. Johnson even notes that Shakespeare looks for opportunities to add comedy to tragedies, which demonstrates his comfort with comic writing. His tragedies are powerful in terms of action and incidents, but his comedies are better in terms of language and character.

His Blending of Tragedy and Comedy: Johnson defends Shakespeare for mixing comic and tragic elements in the same play. He says that life is not fully happy or fully sad. It is a mix of both. So a drama that shows both emotions is more natural and realistic. Earlier critics, especially the French ones like Voltaire, said that tragedy and comedy should not be mixed. But Johnson argues that this rule is artificial. He says, "The end of writing is to instruct by pleasing." If a mixed play gives pleasure and teaches lessons, it is successful. Also, people enjoy variety in a play. They do not want to feel only sadness or only laughter. So Shakespeare's style is more true to human experience than the strict rules of classical critics.

His Violation of the Three Unities: Some critics attacked Shakespeare because he did not follow the classical unities of time, place, and action. But Johnson strongly defends him. He says that the unity of action is important, and Shakespeare generally adheres to it. But the unities of time and place are not very useful. According to Johnson, a play is not real life, so we should not expect it to follow the strict rules of real life. The audience knows that a play is fiction. They do not believe they are really in Rome or Alexandria. So if the story changes place or time, it does not break the illusion. Johnson says that Shakespeare focused on telling a complete, engaging story, and that is more important than following rules. He thinks variety is better than strict order, and Shakespeare chose the better way.

His Knowledge of Human Life and Behavior: Johnson praises Shakespeare for his deep understanding of human nature. He says that Shakespeare's plays are full of practical wisdom. His characters behave like real people and exhibit traits that readers can relate to. Johnson says that "his plays are the mirror of life". We can learn about human behavior by reading or watching his plays. Even when Shakespeare writes about kings or supernatural events, he keeps their actions and dialogues close to real life. His plays teach lessons about emotions like love, jealousy, pride, and ambition. Johnson says that from Shakespeare's works, we can make a system of civil and domestic wisdom.

His Faults and Weaknesses: Johnson not only praises Shakespeare, but he also discusses his faults honestly. He says Shakespeare did not write with a clear moral purpose. His plays don't always punish the bad or reward the good. He was more interested in pleasing the audience than teaching them. Johnson also says that some of Shakespeare's plots are weak or loosely organized. Sometimes the end of a play feels hurried or incomplete. He also criticizes Shakespeare for being careless about historical facts and chronology. For example, in some plays, ancient characters discuss events from later times. Johnson also complains that Shakespeare uses low jokes or vulgar puns too often, even in serious moments. These things lower the emotional power of his writing.

Shakespeare's Strong and Weak Language: Johnson says that Shakespeare's language is often beautiful and powerful, but sometimes too pompous or difficult. When he writes naturally, his language is easy and clear. But when he tries too hard to sound grand, it becomes confusing or boring. Johnson says that Shakespeare's best speeches come from real emotions, not from overthinking or forced imagination. When Shakespeare speaks from the heart, his words are strong. But when he tries to be clever or use too many fancy words, the result is not always good. He often uses quibbles or puns, even in serious scenes. Johnson says that Shakespeare loved wordplay too much, and it often ruined the seriousness of a moment.

Shakespeare's Historical Plays and Sources: Johnson suggests that Shakespeare drew many of his plots from historical books, ballads, and popular stories. His history plays are based on English chronicles, and many tragedies are taken from Roman lives translated into English. These sources were well-known in Shakespeare's time, so his audience already knew the stories. Johnson says Shakespeare added drama and emotion to these stories, which made them more exciting. His audience liked action, spectacle, and complex plots, so Shakespeare gave them that. According to Johnson, Shakespeare made people care about the events and characters, which is why his stories still attract readers.

Shakespeare’s Lack of Classical Education: Some critics say that Shakespeare was not well educated. Johnson agrees that Shakespeare had only a little Latin and no Greek, but he says this is not important. Even without the aid of deep learning, Shakespeare possessed a great mind and sharp observational skills. He understood people, their actions, and their emotions better than many educated men. Johnson says that true knowledge comes from life, not just from books. Shakespeare learned from watching the world around him. He may not have been familiar with the classical rules, but he created a new and unique English drama. Johnson says we should not judge him by what he did not know, but by what he did.

Shakespeare’s Originality and Contribution to English Drama: Johnson believes that Shakespeare created a new kind of English drama. Before him, there were no plays with strong characters and natural dialogue. Shakespeare was the first to make drama both entertaining and realistic. He did not follow the style of earlier writers but created his own path. His plays are characterized by variety, imagination, and keen observation. Johnson says Shakespeare invented new types of characters, situations, and language, and later writers copied him. He also helped to shape the English language itself. Johnson says Shakespeare showed what English poetry and drama could become.

Final Evaluation of Shakespeare’s Greatness: In the last part of the preface, Johnson gives a balanced judgment. He says Shakespeare is not perfect, but his strengths are greater than his weaknesses. His plays are not always polished or moral, but they are full of life, energy, and truth. He may not always follow the rules, but he follows nature. Johnson says that no one can read or see Shakespeare’s plays without feeling genuine emotions, such as laughter, sorrow, fear, and joy. He concludes by saying that even though Shakespeare did not consider future fame, his works have made him immortal. People may forget other writers, but Shakespeare will always be remembered.