

Contents

1. Macbeth : William Shakespeare 1-77
2. The Ages of Movements 78-136

UNIT

1

*Macbeth : William
Shakespeare*

MACBETH : WILLIAM SHAKESKPEARE

STRUCTURE

- Life and Works of Shakespeare
- Summary of the Play
- Important Explanations
- Long Answer Type Questions
- Short Answer Type Questions
 - Test Yourself

LEARNING OBJECTIVE

After going through this unit you will be able to learn about:

- William Shakespeare's life and works
- Macbeth : A tragic play by Shakespeare
- Characters, summary, etc. of Macbeth

1.1. LIFE AND WORKS OF SHAKESPEARE

His Birth, Childhood and Schooling : It is curious irony of history that we know very little about the life of Shakespeare, "the greatest dramatist of the world." It is guessed that Queen Elizabeth had been reigning, for six years when William Shakespeare was born. After a century of his death, some accounts were collected about him. From these, the life of Shakespeare was framed. His date of birth was furnished by his plays.

William Shakespeare was born at Stratford-on-Avon which is situated at Warwickshire, in England. His traditional date of birth is April 23, 1564. He was the third and the eldest surviving son of John Shakespeare and Mary Arden. It is not correctly known what his father's business was. Some say that his father was a corn-dealer. Some others say that he was either a glover or a butcher. When Shakespeare was born, his father was a rich man. But in a few years, he fell into financial difficulties and debt.

Shakespeare was admitted to the Grammar School of Stratford which provided him free education. Here he learnt rudiments of Latin grammar and literature. According to Ben Johnson, a famous dramatist of his time, Shakespeare learnt small Latin and less Greek. When Shakespeare was about fourteen years old, his father had become very poor. So he withdrew Shakespeare from school and set him in the trade of a butcher. This happened in 1579.

Adventurous Youth : Shakespeare was a handsome, noble-hearted, bright and precocious young man. He was a man of ardent nature and his temperament was poetic. He fell in love with a woman who was twenty five when he was only seventeen. The name of the woman was Anne Hathaway. He married her at Worcester in 1582. After some time, he fell into bad company and started deer-stealing from the park of Lord **Sir Thomas Lucy** of Charlecote near Stratford. For this offence he was prosecuted by Sir Thomas Lucy. So Shakespeare got angry with him and composed a **poem** upon him and bitterly satired him in it. Sir Thomas Lucy, therefore, again filed a suit against Shakespeare. And to escape it, Shakespeare had to leave his business and family in Stratford for some time and took shelter in London in 1585.

His Life and Career in London : Between 1585 and 1587, Shakespeare had to work as a stable-boy in London. He started his career by holding horses outside the

3. The Comedy of Errors	Early Comedy	1592-93
4. The Two Gentlemen of Verona	Early Comedy	1594-95
5. Henry VI Part I	Historical Play	1591
6. Henry VI Part II	Historical Play	1591
7. Henry VI Part III	Historical Play	1591
8. Richard III	Historical Play	1592-93
9. Richard II	Historical Play	1594
10. King John	Historical Play	1594
11. A Mid-Summar Night's Dream	Early Comedy	1594
12. The Merchant of Venice	Romantic Comedy	1596
13. The Taming of the Shrew	Farcical Comedy	1597
14. Henry IV, Part I	Historical Play	1597
15. Romeo and Juliet	Early Tragedy	1597
16. Henry IV, Part II	Historical Play	1598
17. Henry V	Historical Play	1598
18. Merry Wives of Windsor	Farcical Play	1598
19. Much Ado About Nothing	Romantic Comedy	1599
20. As You Like It	Romantic Comedy	1599
21. Twelfth Night	Romantic Comedy	1600
22. Julius Caesar	Historical Play	1601
23. All's Well That Ends Well	Tragi comedy	1602
24. Hamlet	Tragedy	1602
25. Troilus and Cressida	Tragedy	1602
26. Measure for Measure	Tragicomedy	1603
27. Othello	Tragedy	1604
28. King Lear	Tragedy	1605
29. Macbeth	Tragedy	1606
30. Antony And Cleopatra	Historical Play	1607
31. Coriolanus	Roman History Play	1608
32. Timon of Athens	Tragedy	1608
33. Pericles, Prince of Tyre	Romance	1608
34. Cymbeline	Romance	1609
35. The Tempest	Romance	1610
36. The Winter's Tale	Romance	1611
37. Henry VIII	Historical Play	1612-13

The Poems

1. Sonnets	154 in all
2. Venus and Adonis	A long poem
3. The Rape of Lucece	A long poem
4. A Love's Complaint	A long poem
5. The Passionate Pilgrim	A long poem

as to whether the "supernatural soliciting" are good or evil. Nevertheless, the fact cannot be overlooked that no matter how much Macbeth hesitates and debates over the issue whether he should attain the 'imperial theme' by means foul enough, Banquo is much more stable and wary. Macbeth's feverish impatience can be compared to Banquo's coolness. He wishes to know his future from the witches and also agrees to discuss about them at leisure with Macbeth but without having any 'horrid imaginings.' He is represented as a foil to Macbeth.

Act I : Scene IV

The scene takes place in the palace of Forres. Malcolm relates to Duncan the end of the disloyal Thane of Cawdor. Malcolm speaks of the traitor's repentance and opines that he died: 'Nothing in his life/Became him like the leaving it.' Yet Duncan feels that there's no art to read a man's thoughts from his appearance for his absolute trust in the late Thane had - been thwarted. Herein lies the greatest dramatic irony. It is now that Macbeth, Banquo, Ross and Angus enter and this is followed by an elaborate speech in which Duncan expresses his failure to adequately repay what Macbeth, his 'worthiest cousin' had done for him. In his effusive praise of Macbeth, Duncan is, trusting a second time, only to be deceived later.

The very next step that Duncan takes after promising to reward Macbeth and Banquo, is to announce that Malcolm will be the prince of Cumberland and so, heir to the throne'. He next expresses his desire to visit Macbeth at Inverness.

In naming Malcolm as his successor, Duncan not only prompts Macbeth into action but provides an ideal opportunity also by declaring his wish of visiting Inverness. Macbeth plunges into a soliloquy, the essence of which is in dire contrast to what he had just told Duncan about the duties of a loyal subject. Malcolm is now an impediment to his royal hope and Macbeth intends to 'o'erleap'. He invokes darkness so that his 'black and deep desires' may not be seen. He leaves the stage yet with another dramatic line : "I'll be myself the harbinger and make joyful/The hearing of my wife with your approach." The reader knows to his dismay how 'joyful' the hearing will be. Duncan's 'peerless kinsman' has proceeded to bid them 'welcome' in a fashion of which innocent and meek Duncan is completely ignorant.

Act I : Scene V

It is Inverness Castle and Lady Macbeth is reading Macbeth's letter with news he has 'thought good to deliver' to her. It is her strong-will and determination to see the fulfilment of the witches' prophecy that on meeting him, she not only echoes the three fold greetings of the witches but also declares confidently that his letter has "transported me beyond/This ignorant present, and I feel now/The future in the instant." She has already decided on what is necessary for fulfilling the prophecy. Macbeth's propensity to weigh the situation or his dilemma, and the remnant of his loyalty towards the king, is accounted for, by Lady Macbeth, as his weakness. Immediately, she takes it upon herself to 'pour her spirits' in him and so 'chastise' him with the valour' of her tongue that he should not falter in his decision.

The irony lies in the fact that ruthless though she appears, Lady Macbeth fails to give a complete character-sketch of her lord. She over-estimates her power to do evil and underestimates Macbeth's resoluteness. Otherwise, there would have not been a sleep-walking scene revealing a pathetic lunatic.

She, too, like Macbeth, invokes the evil spirits and darkness to 'unsex' her and fill her breasts with 'gall'. So preparing herself, she chides the messenger and soon after rejoices at Macbeth's arrival. Taking the 'night's business' under her control, she advises him 'to beguile the time' by looking 'like the innocent flower' but being 'the serpent under't'. The scene ends on a determined note of her achieving, 'solely sovereign sway and masterdom' for Macbeth.

the guilt imprinted on his soul forever. Lady Macbeth re-enters apparently dauntless and realizes that the knocking is real and, dismissing his fears again with a nonchalance, persuades him to leave the place in haste, lest they be discovered.

Act II : Scene III

The scene is the same as in the previous two scenes. Some critics believe that the introduction of the porter scene is a comic interlude, though it provides biting irony at places. Macduff and Lennox enter followed by Macbeth. They talk about the night having been unruly. Then Macduff proceeds to waken Duncan, only to cry out : 'O horror, horror, horror'. Tongue nor heart/Cannot conceive nor name thee !' The alarm is raised and Macbeth and Lennox go in to see the sight for themselves. In the meantime, Lady Macbeth, Banquo, Malcolm, Donalbain all and sundry rush in. Macbeth plays his role better than Lady Macbeth. Lady Macbeth faints while Macbeth boldly states that it is he who 'to make's love known' killed the guards. Lady Macbeth's question 'What, ...in our house ?' and this action-of Macbeth's strikes a false note and rouses the suspicion of Banquo and Macduff.

In the ensuing confusion, Malcolm and Donalbain plan to escape suspecting daggers in man's smiles; 'the near in blood/The nearer bloody'. Banquo takes firm hold of the situation and proposes a general meeting to talk matters over and others agree. The flight of Malcolm and Donalbain suggests the distrust has already set in the minds of most of the present.

Act II : Scene IV

The scene is displayed outside Inverness. Ross and an old man enter discussing the stormy and wild night. In all his seventy years, he could not parallel another night as turbulent as the night before. Strange and uncanny incidents have taken place and even the day was shrouded in darkness. Macduff enters and announces the general belief that since Malcolm and Donalbain have fled, it is surmised that they must have bribed the attendants to kill Duncan. He also gives the news that Macbeth is to be crowned at Scone and Duncan has been buried at Colme-hill. Incidentally, Macduff is not going to attend the coronation but returns to Fife. This is significant. The scene provides the viewpoint of the common man and their reactions through the old man and Ross, while, Macduff's bold step in not attending the coronation brings hope of retribution.

Act III : Scene I

It is the palace of the king of Scotland at Forres. The scene opens with a soliloquy by Banquo. It is clear from what he says that Banquo now suspects Macbeth and sees through his guilt and duplicity. At the same time he wonders whether the prophecies of the witches that were meant for him, will also be fulfilled. But herein lies a contrast between the two characters. While Macbeth succumbs to his temptation, Banquo has overcome his.

Macbeth, having gained the throne, is a more confident man and this scene reveals a vital fact about his character, that, he gradually immerses into more crime and without the assistance of Lady Macbeth. Both of them greet Banquo with respect and it is with much cunningness that Macbeth enquires about the whereabouts of Banquo and Fleance that night. He takes special care to remind Banquo that he has to attend the feast that night, only to hoodwink the evil in his heart. It is now Banquo, whom he is afraid of, for, not only his 'Genius is rebuked' in the other's presence but also because Banquo is the forebearer of a line of kings'. It is but ironical that Macbeth foolishly takes it upon himself to negate the witches' prophecy for Banquo by murdering him and Fleance, when his own had come true. Macbeth also conveys the news that Malcolm and Donalbain are in England and Ireland and have refused to

sent. It indicates the growing distrust Macbeth has for all men. Soon they hear Banquo and Fleance entering and attack them. In the scuffle in the dark Banquo falls, but the darkness hides the escape of Fleance. Hence the seed of Banquo lives resulting in Macbeth's peace being lost for ever.

Act III : Scene IV

The scene changes from that of bloodshed to one of mirth and joy—the banquet. It is a room in the palace. Macbeth, Lady Macbeth, Ross, Lennox, lords and attendants enter. Proper to what he had promised, Macbeth plays the good host. He even chides Lady Macbeth for being quiet. It is then that the murderer appears with blood on his face. The news of Banquo being slain makes him happy though immediately his joy is dispelled as he hears the news of Fleance's escape. He returns to the table and expresses his sadness at Banquo's absence. While Ross asks him to take his seat, he sees Banquo's ghost, as it appears to him alone. He shouts at his guests "which of you have done this?" to their dismay. Ross wishes all to leave but Lady Macbeth summons the last vestige of her courage and comes to Macbeth's rescue by attributing his behaviour to weaknesses which "have been from his youth" and that "the fit is momentary. Macbeth recovers his composure only for a brief spell of time while the ghost has disappeared.

The moment the ghost reappears, Macbeth loses his nerves and challenges it to come in any other form. Lady Macbeth berates him, "What! quite unmann'd in folly?" seeing that the mirth cannot be restored and fearing the disclosure of secrets, Lady Macbeth orders them to leave at once.

Macbeth and Lady Macbeth, the moment they are left alone, seem bereft of all strength. Though he is aware that the truth will be out one day yet Macbeth resolves to defend crime by crime. He determines to meet the weird sisters as well. He enquires about Macduff and has plans—"For mine own good, all causes shall give way....." There is absolutely no repentance in Macbeth for he realises that he is so far in crime that "returning were as tedious as go o'er". In contrast to this is Lady Macbeth's state of complete exhaustion. All she can say is : "You lack the season of all natures, sleep". Obviously she knows nothing of Banquo. Her iron-will, loyalty to Macbeth and restraint are seen for the last time. They will eventually give way to her conscience.

By the end of this scene, Macbeth has become a complete tyrant. The scene serves as a turning point of the play. Macbeth has gained regal state but, as will be seen, he has "to pay dearly for it. On the other hand, the banquet, symbolising harmony and order, has been disrupted with the "most admired disorder" This scene reflects the state of the mind of Macbeth.

Act III Scene V

It is generally believed by many critics that this scene is un-Shakespearian and hence, spurious. The witches are present here with Hecate. She seems to know that Macbeth will seek them to learn more about his fate. Hecate rebukes the witches for having gone too far without consulting her, yet she orders them to prepare charms to deceive him further and ensure his damnation.

Act III : Scene VI

The scene is in Forres and acts as a counterpart to the last scene of the Second Act-It can be called a choric scene as it reveals the reactions of the people suffering the tyranny of Macbeth's rule. It is through the most pungent ironical speech of Lennox that the public opinion is expressed.

We find that Macduff has gone to join the forces of Malcolm in England, already being assisted by the "most pious Edward". The guarded yet quite clear implications of the speeches of Lennox and the Lord show the suspicion and hatred for Macbeth

Macduff in which, Malcolm tests the honesty and integrity of Macduff. It is not that he suspects him, but simply that he wishes to be absolutely sure of his innocence. Macduff tries his utmost to persuade a suspicious man of his innocence and then decides to leave.

Malcolm requests him not to be offended and then frankly and openly he speaks of the reason of having spoken in that manner. The disarming frankness with which he explains his doubts, removes all the clouds of hopelessness and sadness from Macduff's mind. The passionate outburst of Macduff 'fit to govern !/No, not to live' and 'Bleed, bleed; poor country !' are enough to speak for his noble feelings. That his urge to see 'wholesome days' again for his country is genuine is evident.

It is then that a doctor enters from whom Malcolm enquires about the holy power of King Edward to cure the sick. This sickness is something the doctors have failed to cure. This virtuous King is actually in sharp contrast to the "tyrant Macbeth".

Ross now enters to report on the atrocities meted out to the people of Scotland. He has more dismal news to convey. On repeatedly being asked as to how his wife and children are; Ross breaks the news which pertains to the grief of all but concerns Macduff alone. Macduff is astounded and questions repeatedly : 'My wife kill'd too ?/All my pretty ones ?/ "Did you say, all ?' The blow renders him inarticulate because he, at the same time, suffers an overwhelming guilt of having left his family behind. Asked to bear it like a man he retorts, 'But he must also feel it as a man.' Malcolm comforts him and exhorts him to use his sorrow as 'the whetstone of your sword'. Macbeth, he feels, is 'ripe for shaking'. The scene ends on a note of hope : 'The night is long that never finds the day'.

Act V : Scene I

The scene is at Dunsinane. An ante-room in the castle. It is completely Shakespeare's creation and has been very effectively used to bring out the tragic ruin of Lady Macbeth. The Gentlewoman is seen reporting to the doctor about the condition of her mistress, though she refuses to repeat what Lady Macbeth is heard saying. While Macbeth has hardened himself, she has weakened only to relieve the terrible moments of guilt of the past in her sleep. In her troubled state, she rises, dresses, writes, seals the paper and returns to bed.

There is an ironical reversal in the feelings of the two main characters. Previously it was Macbeth who used to be tormented by "terrible imaginings" but now it is Lady Macbeth who is plagued by her imagination. Earlier she had invoked the agents of darkness but now she has light by her own candle. She had rebuked Macbeth by telling him not to worry about the blood-stains for 'a little water clears us of this deed* but now she feels that 'all the perfumes of Arabia will not sweeten this little hand'. The doctor is amazed at what she discloses and he resigns to the fact that 'more needs she the divine than the physician'. He asks God to forgive them all for it is the 'unnatural deeds' that will reveal the secrets of the guilty minds (o their pillows. Nothing that can harm her should be kept near her, he warns the Gentlewoman, hinting at the nature of her death. Further, he 'dare not speak'.

Act V : Scene II

It is the country near Dunsinane and we witness the powers at work against Macbeth. In this last Act, alternate scenes are devoted to the contending parties. Hence in scenes first, third, fifth and seventh, we see Lady Macbeth and Macbeth's last strife with themselves. While the second, fourth and sixth scenes show the progress of the forces of retribution, the last two scenes restore the good.

Here the Scottish thanes are advancing to join the forces of Malcolm and the English army near Birnam wood. Macbeth verily feels 'his secret murder sticking on

Act V : Scene VI

A plain before the castle of Dunsinane. Malcolm, Old Siward and Macduff enter with their army. Malcolm is dividing his troops and arranging the strategies. He orders them to throw away their camouflage. Old and young Siward are to lead the battle while Malcolm and Macduff 'shall take upon what else remains to do'. The trumpets, 'Those clamorous harbingers of blood and death' are sounded to announce the ensuing conflict.

Act V : Scene VII

Another part of the battle-field. The brief encounters and clashes bring out the action. Macbeth feels, in his desperation, that he has been 'tied to a stakeout like a bear he has to fight till the last. Young Siward enters and is slain. There is victory, though for a brief spell for Macbeth. His confidence is renewed as it is apparent in his sardonic comment : 'Thou wast born of woman'. Before leaving the stage, the couplet that follows sounds vainglory : 'But swords I smile at, weapons laugh to scorn./Brandish Me by man that's of a woman born'.

Immediately behind, Macduff enters seeking the 'tyrant' determined to take his life and not any of the 'wretched kerns, whose arms/Are hired'. He goes out in search of Macbeth, that is all he asks of fortune, 'And more I beg not'. After his departure, old Siward enters showing Malcolm the way to the castle and informing him that the castle has been surrendered without much resistance and that some of Macbeth's men have switched over sides and victory is assured for Malcolm.

Act V : Scene VIII

Another part of the battlefield revealing the most crucial part of the fight—the encounter between Macbeth and Macduff. Macbeth refuses to play the 'Roman fool' whilst there are others on whom 'the gashes/Do better'. Macduff enters, addresses him as 'hell hound' and challenges him to fight. It is after long that we find the human in Macbeth surface again when he refuses to fight Macduff for 'my soul is too much charged/With blood of thine already'. But Macduff wishes to waste no time : 'My voice is in my sword' he declares. Macbeth warns his adversary that he bears a charmed life that is only vulnerable to one not born of woman. Macduff's retort — 'Despair thy charm' for 'Macduff was from his mother's womb/Untimely ripp'd' totally dashes his hopes and renders him speechless. When Macbeth utters : 'I'll not fight with thee', we pity the 'Beilona's bridegroom' of the first act. Nevertheless, when he is told that he has to 'five to be the show and gaze o* the time' being hung on a pole, his courage, though born of despair, once more shines forth, and he instantly refuses 'To kiss the ground before young Malcolm's feet' but resolves 'to try the last' and challenges Macduff to 'lay on/And damn'd be him that cries 'Hold, enough !' Though cowed, he refuses to accept humiliation and rises to the stature of a tragic hero by fighting till the end.

Act V : Scene IX

In many editions this has been accounted for as a separate scene as it moves on to another part of the field of battle. The victorious troops have gathered. Old Siward bears the news of his son's death with dignity and is proud that, 'God's soldier be he*'. Had he as many sons as his hair, he would not have wished them 'a fairer death'. The tragic note that the death of young Siward had brought in (an evidence incidentally of the massacre of children and youth alike by Macbeth), is dispelled the moment Macduff enters with severed head of Macbeth. Retribution is now complete. Macduff wastes no time as he hails Malcolm as the new king. Everyone joins in the cheer. In return, Malcolm promises to reward each and everyone his due and thanks them for their support and allegiance. He invites them all to see him crowned at Scone. He also

Passage 2

*Ser, yes;
As sparrows, eagles, or the hare the lion
If I say sooth, I must, report they were
As cannons overcharg'd with double cracks, so thy
Doubly redoubled strokes upon the foe.
Except they meant to bathe in reeking wounds;
Or memorize another Golgotha.*

Reference to the context — These lines form an important part of Shakespeare's famous tragedy, Macbeth in Act I, Scene II. A sergeant is describing the scene of the battlefield to Duncan, the king of Scotland. Macbeth is the most faithful general of his army. He is "fighting against traitors. Macbeth has killed Macdonwald. But the Norweyians have attacked with a new army. Macbeth is supported by Banquo, so the traitors are not able to defeat Duncan's army.

Explanation — The sergeant describes the situation of the battlefield. He remarks that sparrows can't terrify eagles and hares can't terrify a lion. The new attack could not terrify Macbeth and Banquo. On the contrary it provoked them to fight with a greater courage and anger. They looked like cannons loaded with extra gun-powder. They attacked more violently than ever. It resulted in the destruction of the enemy. Macbeth and Banquo looked like blood thirsty hounds. Their blood dripping bodies reminded the horrible blood shed of Golgotha where Jesus Christ was crucified.

- Critical Note** — (i) Banquo's bravery
(ii) Macbeth's bravery
(Hi) Irony of speech — As sparrows.....
(iv) Sensuous word picture
(v) Golgotha — Here Jesus was crucified.

Passage 3

*How far is't call'd to Forres ? What are these ?
So, wither'd and so wild in their attire
That look not like the inhabitants o'th' earth.
And yet are on't ? Live you ? or are you aught
That man may question ? You seem to understand me,
By each at once her choppy finger laying
Upon her skinny lips : You should be women,
And yet your beards forbid me to interpret
That you are so.*

Reference to the context— These lines form an important part of Banquo's speech in Act I, Scene III of Shakespeare's great tragedy 'Macbeth'. Macbeth and Banquo fight bravely and get victory in the battle. They return from the battlefield. But on their way at a deserted barren place, Banquo sees some strange creatures and feels surprised. These are witches who are waiting for Macbeth and Banquo,

Explanation — Banquo is surprised when he sees the strange creatures on the way. Their dresses are upset. They look different from the common human beings. They do not look like earthly creatures. He asks them if they are living beings or heavenly spirits or ghosts. They look towards Banquo. It means they understand his language. They put their ugly fingers on their lips. They do not want to hear anything. They have a female body

*And make my seated heart knock at my ribs,
Against the use of nature ? Present fears
Are less than horrible imaginings,
My thought, whose murder yet is but fantastical,
Shakes so my single state of man, that function
Is smother'd in surmise, and nothing is
But what is not.*

Reference to the context—These lines form an interesting part of Macbeth's soliloquy in Act I Scene III of Shakespeare's 'Macbeth'. When he talks to himself when he is all alone. The predictions of the witches make a deep effect on Macbeth's mind. On the one hand he believes in them for the first two predictions are proved true. On the other hand he fears that the witches might be agents of Satan and their aim might be human destruction.

Explanation—The prediction creates a serious conflict in Macbeth's mind. He fails to decide if the predictions are good or bad. The first two predictions are proved true. Macbeth has become the Thane of Glamis and the Thane of Cawdor. He believes the third prediction too will turn out to be true. He thinks that prediction of the super natural being can never fail, can never be ill.

Macbeth thinks that the predictions can not be good for their effect is not peaceful. They have disturbed his whole being. It presents before him a horrible picture that makes his hair stand upright and upsets his heart. He imagines that without Duncan's death he can't be king. The thought of Duncan's death is highly provoking for he has fought for Duncan, his honour and his life in the battlefield. He does not want to see him dead.

He is surprised to mark a change in himself. In the battle field he killed hundreds of soldiers, but never felt frightened while now the very thought of killing one person has become so horrible for him. It is because he can kill numberless enemies. As a soldier it is his duty. But he can't kill a friend. He can do the work of a hero but he can't be a traitor.

Critical Note—(i) Macbeth's noble nature.

(ii) Macbeth's mental conflict.

(iii) Sensuous word picture.

Passage 6

*Macbeth : (Aside) The Prince of Cumberland! That is a step,
On which I must fall down, or else o'erleap,
for in my way it lies. Stars, hide your fires,
Let not light see my black and deep desires :
The eye wink at the hand; yet let that be,
Which the eye fears, when it is done, to see.*

Reference to the context—These lines are part of soliloquy made by Macbeth in Act I Scene IV of Shakespeare's psychological tragedy. 'Macbeth', Duncan welcomes Macbeth and praises him too much. But he declares that his eldest son Malcolm will be the Prince of Cumberland. It means after Duncan his son will be the king of Scotland.

Explanation—Macbeth is shocked when he hears that Duncan has declared his son the next king of Cumberland. Now Macbeth's work is very difficult. Under the

(iii) Lady Macbeth's ignorance—she does not know that her husband has decided to kill Duncan.

Passage 8

*Under my battlements ... Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me, from the crown to the toe top-full
Of direst cruelty! make thick my blood,
Stop up the access and passage to remorse.
That no compunctions visitings of Nature
Shake my felt purpose, not keep peace, between
The effect and it! come to my woman's breasts,
And take my milk for gall, you murdering ministers.
Wherever in your sightless substances
You wait on Nature's mischief! Come, thick Night,
And pall thee in the dunnest smoke of hell,
That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark
To cry, 'Hold, hold!'*

Reference to the context—These lines form an important part of Lady Macbeth's soliloquy in Act I, Scene V, of Shakespeare's tragedy 'Macbeth'. She decides to provoke Macbeth to murder Duncan. Just then a messenger informs her that Duncan will stay as a guest in her castle that night. She decides to murder Duncan herself without the help of her gentle husband.'

Explanation—Lady Macbeth is over pleased when the messenger informs that Duncan will stay that night in Macbeth's castle. She wants to take advantage of this golden opportunity. She is afraid of her husband's gentleness and does not wish to leave this great task because she does not want to miss this golden opportunity. She imagines just with a little more courage she herself can commit the murder of Duncan. Still to get a little more courage she worships the evil spirits, which provoke thoughts of bloodshed and killing. She requests the spirits to replace her feminine mercy and instead fill her with cruelty and courage. She wants to get rid of the feelings of repentance. She requests the merciless spirits to make her bold and cruel like them by filling her heart with bitter thoughts. She asks them to appear before her and spread dark smoke of hell in her castle. She intends to do a horrible task. She hopes the dark smoke of hell will hide her evil doings and even God will not come to know about it. She fears if God learnt about it, He will command Lady Macbeth not to commit the treacherous murder action.

Critical Note—(i) Lady Macbeth's over ambition

(ii) Lady Macbeth's wish to get rid of her natural pity and nobility.

(iii) C.f. Macbeth (I. v. 45-46)

Stars, hide your fires!

Let not light see my black and deep desires;

The eye ink at the hand,

(iv) Sensuous word picture creating atmosphere of hell.

nobility comes to his mind. He has killed numberless incked people for a noble cause. Now he will kill a noble man for a wicked cause. The sense of guilt firghtens him that Nature will never forgive him for the sinful murder. Duncan has never troubled anybody in spite of his royal powers. His murder will inspire pity in every heart. Heavenly angels will spread the heart touching have sympathy for news throughout the country. All country men will feel pity for the dead king.

Passage 10

I have no spur

To prick the sides of my intent, but only

Vaulting ambition, which o'erleaps itself

And falls on the other.

Reference to the context— These lines form the concluding part of Macbeth's important soliloquy in Act I, Scene VII of Shakespeare's great tragedy 'Macbeth'. Macbeth's mind is confused with conflicting ideas. His tragic flaw, overambition provokes him to kill Duncan while the **sense** of duty discourages him.

Explanation — According to Macbeth he is dominated by the over-ambition. He knows it is exposing him to great dangers but he is helpless. It is his over-ambition which provokes him to forget all the factors which **stand** against the murder of Duncan. He has to forget his cordeal relations with Duncan, his nobility, and duty as a soldier of his army, as a country-man and as host. He realizes that the over ambition may ruin him. In place of getting royal glory he may be deprived of the present honours too. He gives the example of an excited rider who pricks his horse again and again to make it run faster and faster. A stage comes when the rider becomes more excited and the horse ,in anger throws the rider on the other side. The rider, because of his over haste fails in reaching the destination. Macbeth too, because of overhaste, may lose the glory which may he attained patiently.

Critical Note — (i) Macbeth's tragic flaw

(ii) Shakespeare's use of horse imagery.

(iii) Sensuous word picture.

Passage 11

Lady Macbeth : Was the hope drunk

Wherein you dress 'd yourself ? hath it slept since ?

And wakes it now, to look so green and pale –

At what it did so freely ? From this time

Such I account thy love, Art thou afeared

To be the same in thine own act and valour

As thou art in desire ? Wouldst thou have that

Which thou esteem'st the ornament of life,

And live a coward in thine own esteem.

Letting I dare not' wait upon 'I would'.

Like the poor cat I' the adage ?

Reference to the context—These lines form an important part of Lady Macbeth's speech in Act I, Scene VII of Shakespeare's famous tragedy 'Macbeth'. Macbeth is not willing to kill Duncan who is his guest that night. Lady Macbeth wants to provoke him to murder Duncan. Macbeth's unwillingness makes her angry.

Explanation—Macbeth is not willing to kill Duncan. He is afraid of the danger that the secret of murder may be out. He will, then, be punished. Lady Macbeth

*To feelings as to sight ? for art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain
I see thee yet, in form as palpable
As this which now I draw,
Thou marshall'st me the way that I was going
And such an instrument I was to use.
Mine eyes are made the fools o' the other senses,
Or else worth all the rest: I see thee still,
And on thy blade and budgeon gouts of blood,
Which was not so before. There's no such thing:
It is the bloody business which informs
Thus to mine eyes.*

Reference to the context — These lines form an important part of Macbeth's soliloquy in Act II, Scene I of Shakespeare's famous tragedy 'Macbeth'. Macbeth utters these words just before Duncan's murder. He asks the servant to go to bed and ask Lady Macbeth to ring the bell when his drink is ready. In fact, he waits for Lady Macbeth's signal to call him to kill Duncan., He is thinking about Duncan's murder. Just then he sees a dagger in the air. The speech is called 'The Dagger Scene'.

Explanation — Macbeth is surprised to see an illusion of a dagger. The handle is towards Macbeth. He tries to hold it but fails. He thinks that the thought of Duncan's murder has thus, appeared before taken the form of a dagger – suggesting murder. It is the result of his too much thinking about the murder. His mind is full of such thoughts. He is surprised that his eyes are befooling other senses. He draws his own dagger and observes that there is no difference in the two daggers. The dagger points proved Duncan's room. It means the dagger has knowledge of his future actions. He remembers that-according to the plan he has to use such a dagger in the murder. He consoles that his mind is upset. It wants rest. Being tired his mind is seeing horrible-images which are only creations of the mind. The dagger had no blood-stains. But now there appear stains of blood on its blade as well as handle. No doubt his own imagination is creating the illusion of dagger.

- Critical Note** — (i) Macbeth's psychology.
(ii) Shakespeare's use a interpretation of the supernatural.
(iii) Sensuous word picture.
(iv) Atmosphere of horror.

Passage 14

*Thou sure and firm-set earth.
Hear not my steps, which way they walk, for fear
Thy very stones prate of my whereabouts,
And take the present horror from the time,
Which now suits with it. Whiles I threat, he lives:
Words to the heat of deeds too cold breath give.*

Reference to the context—These lines form an important part of Macbeth's soliloquy in Act II, Scene I of Shakespeare's famous tragedy 'Macbeth'. Macbeth speaks just before Duncan's murder He asks the servant to go to bed and ask Lady Macbeth to ring the bell when his drink is ready. In fact, he waits for Lady Macbeth's signal for him to kill Duncan. He is thinking about Duncan's murder. Just then he sees a dagger in the air. The speech is called 'The Dagger Scene'.

Explanation—Macbeth murders Duncan with the hope of getting the royal crown. When he hears knocking at the gate, he fears that the porter will open the gate and the secret of murder will be out. His hands are blood stained. He fears water can't wash his bloody hands. He feels that even the water of the vast ocean is insufficient to clean his blood stained hands which look horrible. Macbeth's eyes can't tolerate it. He feels the stains of his guilt are dark enough to change the colour of the ocean-water. The green coloured water will become dark red if he tries to wash his hands in the ocean. Macbeth fails to believe that his own hands have killed Duncan because throughout the life the hands had been fighting for the honour and safety of Duncan.

Critical Note—(i) Macbeth's noble nature subdued in the sense of guilt.

(ii) C.F. Lady Macbeth V.i. 51.

Here's the smell of blood still; all the perfumes of Arabia will not sweeten this little hand. Oh ! Oh ! Oh !

Passage 17

Macbeth : Had I but died an hour before this chance,

I had lived a blessed time: for, from this instant,

There's nothing serious in mortality :

All is but toys : renown and grace is dead;

The wine of life is drawn, and the mere lees

Is left this vault to brag of,

Reference to the context—These lines form a complex part of Macbeth's speech in Act II, Scene III of Shakespeare's famous tragedy 'Macbeth'. Duncan's murder is discovered. Macbeth is pretending his deep sorrow for the loss of such a noble life. It is difficult to find out if he is really sorry or making a false show.

Explanation—Macbeth pays high tributes to the dead Duncan. According to him he had an unbreaking relation with him long. Without Duncan his life has become a curse. If he had died before Duncan he would have been a blessed man. But now he has to bear the tragedy. Macbeth feels that human life has no importance for the gods. Just for their sport they kill men without realizing the impact of a death on others. It seems all people are like toys for gods. No man can be as gentle as Duncan. His death has shocked every body. Life has lost its charm. Every body has to live in the fear of death. When a renowned graceful king may lose his life so suddenly, the life of a common man is quite unsafe and uncertain. The words can't be proud of any body for the noble greatness like Duncan is dead.

Critical Note — (i) Macbeth's feelings,

(ii) C.F. Shakespeare's Antony & Cleopatra IV, xiii, 66-68.

The odds is gone

And there is nothing left remarkable

Beneath the visiting moon.

Passage 18

Macbeth : Who can be wise, amazed, temperate and furious,

Loyal and natural, in a moment ? No man :

The expedition of my violent love

Outran the pauser, reason. Here lay Duncan.

His silver skin laced with his golden blood.

And his gash 'd stabs look'd like a breach in nature

secure. He is afraid of Banquo. Macbeth fears that Banquo's son will get the royal crown after him.

Explanation—According to Macbeth he is the king of Scotland yet he looks inferior to Banquo. Macbeth is afraid of Banquo. His personality is very impressive. He is fearless and wise. He does not act without proper thinking. So he is never in danger. He is brave and courageous. Macbeth fears that Banquo's personality impresses people more than his personality. Macbeth feels weary and imagines that his qualities fade before Banquo's qualities. He refers to the Roman history. Antony was a great warrior but before Octavius Caesar he always looked weak and unworthy. Macbeth believes that he too is suffering like Antony. In the presence of Banquo, Macbeth feels that he is weak and unworthy.

There is one more cause of Macbeth's hatred for Banquo. According to the witches' prediction Banquo's son will be the king of Scotland. It means Macbeth's son will not get crown of his father. Macbeth feels that his crown and sceptre are barren for his son will not get them. Banquo's son will snatch them from him. Macbeth repents that he committed crime of the murder of noble Duncan. He lost his peace of mind. He gave his soul to Satan to get the royal glory. But after him Banquo's son will use it. Macbeth wants to see his son as the king of Scotland and so decides to get Banquo and his son killed.

Critical Note—(i) Macbeth's over-ambition.

(ii) Cause of Banquo's murder.

(iii) Macbeth's mental agony.

(iv) Style — common energy of man; eternal jewel.

Passage 20

Lady Macbeth. Naught's liad, all's spent,

Where our desire is got without content:

'Tis safer to be that which we destroy,

Than by destruction dwell in doubtful joy.

Reference to the context — These lines form an important soliloquy made by Lady Macbeth. She has become the royal queen but her mind is upset.

Explanation— Lady Macbeth's great agony is exposed in this short but effective soliloquy. It was her misunderstanding that worldly achievements are the greatest source of happiness. She got Duncan killed to see her husband the king of Scotland. Now she feels that her desire is fulfilled but she is not happy and her mind is upset. She has lost her peace of mind. She feels that Duncan's sufferings are gone. He sleeps undisturbed in grace while Macbeth and Lady Macbeth suffer from conflict and deep agony of mind.

Critical Note — (i) Lady Macbeth's disappointment which leads her to the state of walking in sleep.

(ii) Fate of over-ambition, Moral of the play.

(iii) Irony and Paradox — 'Tis safer to be that which we destroy.

Passage 21

Macbeth : We have scorched the snake, not kill'd it:

She'll close and be herself, whilst our poor malice

Remains in danger of her former tooth

But let the frame of things disjoint, both the words suffer

Banquo's name. Just then Banquo's ghost appears and frightens Macbeth. Lady Macbeth rebukes him.

Explanation — Lady Macbeth asks, Macbeth to act like a man. She rebukes him for his childish behaviour. Banquo's ghost is subjective. So only Macbeth can see him - Lady Macbeth says that the ghost is the creation of his mind. It has happened with him before Duncan's murder also when he had seen a dagger in the air. She advises Macbeth to have courage. It is not good that he fears without any cause. He always tells superstitious stories of witches and ghosts. She reminds him that such stories are told by foolish women and confirmed by old women. A warrior like Macbeth should not talk about these nonsense things.

Critical Note — (i) Macbeth's fear.

(ii) Lady Macbeth's boldness.

(iii) Satire on superstitions.

(iv) C.f. Lady Macbeth

Infirm of Purpose!

Give me daggers the sleeping and the dead

Are but as pictures, 'tis the eye of childhood

That fears a painted devil.

Passage 23

I am in blood

Stepped is so far that, should I wade no more,

Returning were as tedious as go o'er;

Strange things I have in head, that will to hand

Which must be acted ere they may be scanned.

Reference to the context — These lines form an important part of Macbeth's conversation with Lady Macbeth in Act III, Scene IV of Shakespeare's famous tragedy 'Macbeth'. Banquo's ghost upsets Macbeth. When the ghost disappears Macbeth thinks about his position.

Explanation — Macbeth tells his wife that he does not want to do crime any more. But it is very difficult for him to go back. He imagines that he is flowing in a stream of blood by killing so many people. He does not want to go further on the path of evil and bloodshed. But returning back too is very difficult. His mind is full of strange things. He wants to translate them into action. He wants to do it secretly. If his plans leak out, he will fail in his purpose. He decides to be more cruel, cunning and cautious than before. He is disappointed that in spite of hiring murderers he could not get rid of Banquo and his son. Banquo is creating trouble in the form of a ghost and his son because of the witches' prediction that Banquo's son would be the King of Scotland.

Critical Note — (i) Psychological study of a criminal.

(ii) Sensuous word picture.

Passage 24

Macduff: Let us rather

Holdfast the mortal sword, and like good men

Bestride our down-fall's birthdom: each new morn

New widows howl, new orphans cry, new sorrows

Strike heaven on the face, that it resounds

*soldier, and afraid ? What need we fear ? Who knows it, when
none can call our power to account ?—Yet who would have
thought the old man had so much blood in him ?*

*(b) Lady Macbeth : Here's the smell of the blood still, all the
perfumes of Arabia will not sweeten this little hand, Oh, oh, oh !*

Reference to the context—These lines form an important part of Lady Macbeth's speech in 'The sleep walking scene' in Act V, Scene I of Shakespeare's great tragedy 'Macbeth'. Lady Macbeth's maid servant tells the doctor about sleep-walking of Lady Macbeth. The doctor takes note of Lady Macbeth's movements and speeches made during sleep-walking.

Explanation—Lady Macbeth has fallen a victim of a psychological disease. She walks during sleep. It is the result of her suppressed desires. She has never told her agony and disappointment to Macbeth. Whenever she tried to reveal it, she found Macbeth in such a depressed condition that she kept mum. Her sense of guilt has been heavy upon her soul. She has never got any opportunity to console it. It leads her to the state of sleep walking during which she discloses the secrets of her heart. She thinks that the stains of blood are still present on her hand. The smell of blood fills her mind with utter grief. She points out that it is proper time to kill Duncan. Hell is full of darkness. In spite of being a soldier Macbeth fears like cowards although no body has courage to accuse them for the murder of the king. It is most surprising for them that the old man bleeds so much. Her hands are still blood stained. Even the famous perfumes of Arabia may not suffice and subdue the odour of the blood of the deceased. It is her nervous state of mind. Her speech is neither coherent nor sensible. Her one sentence deals with Macbeth, the other with Duncan, just then she begins to talk about hell. Her speech gives the impression that she is suffering from insanity.

Critical Note — (i) Lady Macbeth's disappointment.

(ii) Her sense of guilt.

(iii) Her real nature is exposed,

Passage 27

Doctor. Foulwhisperings are abroad : unnatural deeds

Do breed unnatural troubles infected minds

To their deaf pillows will discharge their secrets :

More needs she the divine than the physician,

God, God forgive us all Look after her;

Remove from her the means of all annoyance,

And still keep eyes upon her : so, good night :

My mind she has beated, and amazed my sight :

I think, but dare not speak.

Reference to the context — These lines form an important speech by the Doctor in Act V Scene III of Shakespeare's immortal tragedy 'Macbeth'. The doctor observes Lady Macbeth's sleep walking and feels surprised. He concludes that unnatural deeds are the cause of her unnatural troubles. It is the quality conscience of each Macbeth which has made for restless.

Explanation — According to the doctor Lady Macbeth has exposed many secrets in her speech uttered during sleep-walking. It is clear that she had done some unethical deeds which have brought unnatural troubles for her. She has a guilty conscience. It happens when wicked people who hide numberless secrets in their heart disclose them

seems to have lost all interest in life. He hears laments and cries of the people but these do not arouse any emotion. He begins to think about his past and gets lost in the memory of days when he was afraid of all noises.

Explanation—Macbeth marks a great change in his nature. There was a time when he was afraid of even knocking at the door. He was interested in worldly affairs. But now he has lost interest in life. Nothing now frightens him. Now women are crying in his own castle but he is not interested even to know the cause of it. He thinks about those moments when even a horrible story or thought was enough to upset him. It used to raise his hair and enhanced his heart beating. But now his heart is full of horrors and nervousness enhanced. Nothing like these bear any impact on him.

Critical Note—(i) Macbeth's disinterestendness in life.

(ii) Macbeth's end is at hand.

(iii) C.f. Macbeth

Whence is that knocking ?

How is't with me, when every noise appals me ? (II, ii, 56-57)

(iv) C.f. Macbeth

Whose horrid image doth unfix my hair,

And make my heart knock at my ribs. (I. iii, 136-37)

Passage 30

Macbeth, She should have died hereafter;

There would have been a time for such a word

To-morrow, and to-morrow, and to-morrow.

Creeps in this petty pace from day to day.

To the last syllable of recorded time;

And all our yesterdays have lighted fools

The way of dusty death. Out, out, brief candle .'

Life's but a walking shadow, a poor player

That struts and frets the hour upon the stage,

And then is heard no more, It is a tale

Told by an idiot, full of sound and fury,

Signifying nothing.

Reference to the context—These thoughtful lines form an important part of Macbeth's philosophic speech in Act V, Scene V of Shakespeare's great tragedy 'Macbeth'. Lady Macbeth is dead. The news breaks Macheth's heart. He laments that Lady Macbeth is dead before his own end.

Explanation—Macbeth was keen to show his tragic end to his wife. She was the main source of inspiration and cause of Macbeth's evil doings. Without her provocation Macbeth could not have killed Duncan. Now Macbeth has realized the fruitlessness of worldly achievements. Hearing the news of Lady Macbeth's death he feels that she should have died after him. He wanted her to witness the bitter truths of life and realize for herself the saying "as you sow, so you reap". Life is very short. It passes steadily day-by-day. What is tomorrow turns into yesterday and thus a child grows into young-man falling to old age. When a man approaches the end of life, he is shocked. He turns back and finds that his life was wasted in useless doings. The

married Hamlet's mother. Hamlet is determined to kill his uncle who is now his step father and king too. Hamlet succeeds in killing him but at the cost of his own life. His mother the beloved of the king too is dead by now. Thus, Hamlet is the key figure of the tragedy 'Hamlet'. Likewise Othello is the hero of 'Othello', Lear of King Lear' and Macbeth of 'Macbeth'.

(2) **Hero—a man of high status** : Shakespeare's tragic hero should be a man of high status. Hamlet is a prince, Othello is a general, Lear is a king and Macbeth is a great general who becomes the king of Scotland after the assassination of Duncan. When this man of high status gains status, fortunes of many people brighten but when he falls many people are adversely affected and lose their lives. The hero's destiny becomes a matter of national importance. His actions affect the fate of the whole country. For example, Macbeth murders Duncan and the country gets a new King whose cruel rule leads the country to worst sufferings.

(3) **Tragic Flaw** : Shakespeare's tragic hero suffers from some human weakness. This weakness of him becomes the main cause of his tragedy. So it is called the tragic flaw. The flaw is not a crime or sin. It is a common human instinct which is present in every person. But in Shakespeare's hero it is found in excess. It dominates his character and provokes him to do undesirable deeds. Macbeth's over-ambition is his tragic flaw. He is a noble man but his overambition instigates him to murder Duncan.

I have no spur

To prick the sides of my intent, but only

Vaulting ambition.

(4) **Character is Destiny** : In Shakespeare's tragic world, character dominates destiny. The hero himself is responsible for his tragedy. Destiny plays a subordinate role. The main cause of tragedy is always present in the hero's character. In 'Macbeth' destiny plays a subordinate role when witches predict, lady Macbeth provokes and by chance Duncan decides to stay in 'Macbeth's castle. But Macbeth was also thinking of Duncan's murder even before meeting witches. When witches predict, he begins to plan the on slaught.

If good why do I yield to that suggestion

Whose horrid image doth unfix my hair

And make my seated heart knocking my ribs,

Against the use of nature.

Thus destiny creates only favourable circumstances in which Duncan's murder becomes easy. Macbeth's tragedy is caused by his character. He gets Banquo killed. Lady Macduff and her small child are killed. All these actions reduce Macbeth's popularity. It is the weakness of his character that he believes on witches blindly and does not show any mark of great warriorship and dies miserably.

(5) **Romantic Element** : Shakespeare's tragedies are romantic. These tragedies are free from classical rules of unity of time, place and action. There are present some comic scenes in the tragedies. For example, "The Porter Scene' gives comic relief in 'Macbeth'. The porter imagines that he guards the hell-gate and talks many things of humour and satire.

(6) **Importance of Mental Conflict**: Shakespeare's tragedies have not only physical action but also present mental action. Shakespeare exposes the Psychological depth of his heroes. When Macbeth suffers from a mental conflict, Shakespeare introduces soliloquies. Macbeth wants to kill Duncan to be the King but he is unwilling to do it for Duncan is his King, his relative and his guest. Thus he faces a conflict between ambition and duty between fair and foul. This conflict exposes his real character. It becomes more important than the physical action. When Macbeth becomes the king, he does feel insecure. His mental conflict is clear from these words.

Freedom from Classical Unities : Shakespeare's tragedies do not follow classical unity of place, time and action. According to the unity of time, the action of the play should not exceed the length of a natural day. In 'Macbeth' the time of seventeen years is covered. The unity of place does not permit visits to distant places for the time limit is a natural day. In 'Macbeth' this unity is not followed for the two princes leave Scotland for England and Ireland. Macduff reaches England and inspires Malcolm to attack Scotland. Malcolm with English forces attacks Macbeth. It is clear that the unity of place is not followed for all these movements from one country to the other are not possible in a day. The unity of action is not followed in Macbeth for the happenings of seventeen years are dramatized on the stage.

Character is Destiny : Shakespeare's plots present the important characters. In a classical tragedy plot becomes more important than character, But Shakespeare's tragedies expose superiority of Character to plot. In these tragedies, human Psychology of the hero is exposed, The hero is not a puppet in the hands of his destiny. He carries his own destiny. It is another thing that the weaknesses of his character dominates and he fails to take the right decision. In 'Macbeth' destiny plays a subordinate role when witches predict, lady Macbeth provokes and by chance Duncan stays in Macbeth's castle. But Macbeth had the thought of Duncan's murder in his mind even before meeting the witches. When the witches predict he begins to work out plan for Duncan's murder.

If good why do I yield to that suggestion

Whose horrid image doth unfix my hair.

Thus destiny contributes only in creating favourable circumstances to murder Duncan. Macbeth's tragedy is the result of his own doings. His tragic flaw is responsible for it. After getting the royal throne he wants to make it secure for his son and hires murderers to kill Banquo and his son. He gets lady Macduff and her only child killed. His popularity disappears. He believes blindly in the prediction of witches and apparitions. In place of commanding and leading his forces he gathers the impression that he is immortal. He fails to face the attack bravely and faces death.

A Well Constructed Plot: (See in Q. 1.)

Remarkable Scenes : Shakespeare's 'Macbeth' has some remarkable scenes. These scenes are very interesting and effective. The most remarkable of all the scenes are 'The Dagger Scene', "The Murder Scene", "The Porter Scene", "The Banquet Scene", 'The Apparition Scene' and "The Sleep Walking Scene".

The Dagger Scene : Just before Duncan's murder when Macbeth is all alone in his chamber he is surprised to see an imaginary dagger before him. He tries to catch it but fails. The dagger leads him to Duncan's chamber The scene is an indication of Macbeth's foul and evil thoughts.

I see thee yet. in form as palpable

As this which now I draw.

Thou marshall'st me the way that I was going;

And such an instrument I was to use.

Mine eyes are made the fools o' the other senses.

Or else worth all the rest; I see the still;

And on thy blade and dungeon gouts of blood,

Which was not so before. There's no such thing;

It is the bloody business which informs

Thus to mine eyes. Now o'ef the one half-world

Nature seems dead; and wicked dreams abuse

own mind is divided between his reality and golden hopes. The conflict is between the two aspects of his own personality.

'Macbeth' — As a Psychological Tragedy : 'Macbeth' is a great Psychological tragedy for the hero's mind is full of conflict between his reality and wishful hopes; his duty and his ambition. Indirectly it is a conflict between good and evil. Macbeth is faced with a divided personality. He wishes to attain the royal throne but fears that he may lose his present honour too. His sense of duty inspires him to save Duncan. Thus the conflict becomes more and more extriguig. He commits murder after murder but his mental conflict compels us to realize his inner noble thought. The conflict is highlighted in his soliloquies.

Macbeth's Soliloquies : Macbeth' s soliloquies expose his real personality. In fact there is a great difference between his apparent personality and his real personality. In the battlefield he fights for the honour of his beloved king. But when witches predict that he will be king of Scotland he begins to think about removing Duncan. He has firm faith in the witches' prediction for the first two predictions have proved true as the king has honoured him with the title of the thane of Cawdor. He is already the thane of Glamis by virtue of his late father's title. The first soliloquy exposes Macbeth's Psychology in this background,

*Macb. (Aside) Two truths are told,
As happy prologues to the swelling act
Of the imperial theme,—I thank you gentlemen.
(Aside) This supernatural soliciting
Cannot be ill, cannot be good; if ill,
Why hath it given me earnest of success,
Commencing in a turth ? I am thane of Cawdor.
If good, why do I yield to that suggestion
Whose, horrid image doth unfix my hair,
And make my seated heart knock at my ribs,
Against the use of nature ? Present fears
Are less than horrible imaginings;
My thought, whose 'murder yet is but fantastical,
Shakes so my single state of man, that function
Is smoother'a in surmise, and nothing is
But what is not.*

The king welcomes and honours him. But the declaration of the Prince of Cumberland as his succesor to the throne hurts Macbeth. It is another obstacle in his attainment of the royal crown. The second soliloquy exposes his foul thoughts.

*Macbeth. (Aside). The Prince of Cumberland! That is a step,
On which I must fall down, or else o 'erleap,
For in my way it lies. Stars, hide your fires;
Let not light see my black and deep desires, :
The eye wink at the hand, yet let that be,
Which the eye fears, when it is done, to see.*

When Duncan becomes a guest for one night in his castle, Lady Macbeth provokes him to murder the King. He suffers from a serious mental conflict whether he should kill Duncan or not. It is a conflict between his duty and ambition. It is his tragic flaw which dominates and he decides to murder his beloved King.

great change in himself. He feels that nothing should make him afraid for he has no longing for his life.

*The time has been, my senses would have cool'd
To hear a night-shriek; and my fall of hair
Would at a dismal treatise rouse and stir
As life were n't: I have supp'd full with horror;
Direness, familiar to my slaughterous thoughts,
Cannot once start me.*

Undoubtedly the most expressive speech is made by Macbeth when he comes to know about his wife's death. He makes a philosophic interpretation of human life.

*Out out, brief candle !
Life's but a walking shadow; a poor player,
That struts and frets his hour upon the stage,
And then is heard no more; it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.*

Lady Macbeth's Soliloquies : 'Macbeth' is a Psychological tragedy. It brings to light the psychology of other characters also. The most important of them is Lady Macbeth. She is overambitious and to become the royal queen, she is ready to part with her natural nobility. She wants to fill her husband's mind with evil thoughts.

*H'e thee hither.
That I may pour my spirits in thine ear;
And chastise with the valour of my tongue
All that impedes thee from the golden round,
Which fate and metaphysical aid doth seem
To have thee crown'd withal.*

She requests the wicked spirits to unsex her and to arouse in her the direct cruelty. Her disappointment and helplessness are expressed in the following soliloquy. She becomes the royal queen but her mind is upset. Her peace of mind is lost.

*Nought's had, all's spent,
Where our desire is got without content
'Tis safer to be that which we destroy,
Than by destruction dwell in doubtful joy.*

It is a pity and her helplessness that she can't express her grief and mental state before her husband. In her efforts to suppress her grief she becomes a patient of sleep-walking. Her end is more pathetic than the end of Macbeth.

Conclusion : Thus Shakespeare's 'Macbeth' is a Psychological tragedy. It is rich in the element of Psychology. Shakespeare has exposed the innermost feeling of his characters. Towards this end soliloquies make a great contribution. These Psychological thought and speeches expose the real personality of the speaker. They help in understanding the Psychological behaviour of human beings.

Q. 4. Write a short essay on the use of supernatural in Shakespeare's 'Macbeth'.

Or

What part do Witches play in 'Macbeth'.

III Witch—Thou shall get kings, though thou be none.

So all hail, Macbeth and Banquo !

Their predictions are partly true and partly false. But Macbeth feels, highly impressed when the royal messengers inform him about his new title and greet him as the Thane of Cawdor.

Macbeth; *Two truths are told*

As happy prologues to the swelling act

Of the imperial there.

Ironic Character : Witches have the an ironic character. They are agents of Satan, instruments of darkness. Yet they tell truth : They look like friends but wish human destruction. In small matters they speak the truth but in important matters they betray and deceive. Banquo warns Macbeth against the dual role of witches.

Banquo, That, trusted home;

Might yet enkindle you unto the crown,

Besides the hane of Cawdor. But 'tis strange :

And often times to win us to our harm,

The instruments of darkness tell us truths

Win us with honest trifles, to betray;

In deepest consequence.

Cousins, a word. I pray you,

Strange Actions.

Banquo's warning proves true for Macbeth who believes in them and meets his tragic end, Witches assure him that none of woman born will harm him and he begins to believe that he is immortal. When Banquo's ghost upsets Macbeth in the Banquet, Macbeth goes to witches. He finds them boiling something strange in a huge cauldron.

Adder's fork and blind-worm's sting

Lizard's leg and howlet' wing

For a charm of powerful trouble,

Like a hell-broth boil and bubble.

Double, double tail and trouble

Fire burn and cauldron bubble.

When Macbeth wants to know about his future they present three apparitions, which make strange predictions.

Apparitions : Witches present three apparitions. The first apparition, an armed head warns Macbeth against Macduff.

Macbeth ! Macbeth ! Macbeth ! beware Macduff. The second apparition is a bloody child which assures Macbeth that an ordinary man can't harm him.

Be bloody, bold and resolute; laugh to scorn

The power of man, for none of woman born

Shall harm Macbeth.

The third apparition is a child crowned with a tree in his hand. It makes Macbeth carefree of his life.

Macbeth shall never vanquished be until

Great Birnam Wood to high Dunsinane hill

farmer has come. He hanged himself fearing a good harvest. He asks the farmer to bring towels with him for hell is hot.

Porter. Here's a knocking indeed ! If a man were porter of hell-gate he should have old luring the key. (*Knocking within.*) Knock, Knock ! Knock ! Who's there, I* the name of Beelzebub ? Here is a farmer that hanged himself on the expectation of plenty : come in time; have napkins with you; here you'll sweat for't.

The Porter does not open the gate. The knocking continues. He imagines that a liar has come. He always told lie in the name of God. But he could not deceive God. The knocking does not stop. The porter imagines that an English tailor has come. He stole cloth and got hell. The porter welcomes him by saying that in hell his goose (pressing-iron) will be heated without difficulty.

(*knocking within.*) Knock, Knock ! Who's there in the other devil's name ? Faith, here's an equivocator that could swear in both the scales against either scale; who committed treason enough for God's sake, yet could not equivocate to heaven; O, come in, equivocator, (*knocking within.*) Knock, Knock, Knock ! Who's there ? Faith here's an English tailor comes hither for stealing out of a French hose; come in, tailor; here you may roast your goose.

The porter has been talking so much without opening the gate. The knocking continues. Now the porter's dream is broken. He realizes that he is not in hell. He opens the gate with a philosophic remark that hell is the end of all worldly achievements.

(*knocking within.*) Knock, Knock; never at quiet ! What are you ? But this place is too cold for hell. I'll devil-porter it no further; I had thought to have let in some of all professions, that go the primrose way to the everlasting bonfire, (*knocking within.*) Anon, anon ! I pray you, remember the porter. [*Opens the gate.*]

Comic-Relief : The porter's speech is a great source of comedy. The scene, thus produces comic relief. In the background of the scene is present a long series of horror and blood shed. The opening of the play with witches, account of Macbeth and Banquo's bloodshed in the battle field, their meeting with horrible witches, lady Macbeth's provocations leading to Duncan's murder, Macbeth's horror seeing his hands and lady Macbeth's boldness make the atmosphere very tense.

Lady Macbeth. Infirm of purpose!

Give me the daggers: the sleeping and the dead

Are but as pictures : in the eye of childhood

That fears a painted devil. If he do bleed,

I'll gild the faces of the grooms withal,

For it must seem their guilt.

The crude action of painting Duncan's blood on the faces of sleeping guards is sufficient enough to leave behind any scene of horror. Just after the porter's speech once again the atmosphere has to be serious with cries, laments and alarms on the disclosure of the murder. In this way the porter's speech is . full of comic relief.

Dramatic Importance : 'The Porter Scene' has a great dramatic importance. If the porter does not make the long speech in a drunken state and opens the gate at the first knocking, Macduff and Lanox will come in and find Macbeth and Lady Macbeth in a horrible state, Macbeth is fearing seeing his bloody hands and Lady Macbeth is in Duncan's chamber painting the guards' faces with Duncan's blood. The play will then have nothing for development and it will end at this point. The porter does not open the gate and thus helps in the smooth progress of the play.

Irony : The scene is full of sharp irony. The porter imagines that he guards the hell-gate. Indirectly Macbeth's Castle too has become hell. An innocent noble king

And on the blade and dungeon gouts of blood.

He concludes that the bloody shameful act of Duncan's murder has, thus, appeared before him. It reminds him of witches, murder and wolf. He decides to enter Duncan's chamber like a ghost. He fears the firm-set earth may hear his steps and his act of murder will be disclosed.

Thou sure and firm-set earth,

Hear not my steps, which way they walk, for fear

The very stones prate of my where-about,

And take to present horror from the time.

Which now suits with it.

Just then the bell rings. Macbeth goes to Duncan's chamber with the following words :

Hear it not, Duncan, for it is a knell

That summons thee to Heaven, or to Hell.

Macbeth's Psychology : The speech exposes Macbeth's Psychology. His mind is full of evil thoughts. He is now thinking only about murder and bloodshed. He talks about witchcraft and the wolf. He imagines that Hecate, the queen of witches loves carcasses.

Witchcraft celebrates.

Pale Hecate's offerings; and wither'd murder

Alarum'd by his sentinel, the wolf.

He wants to move like a ghost. Tarquin becomes his ideal. It is the effect of evil spirits that a great warrior like him has lost all courage and feels nervous to enter the chamber of an old man in his own castle even though all guards are intoxicated.

Dramatic Irony : Shakespeare makes an interesting use of dramatic irony in this scene. When Macbeth hears the bell he comments that Duncan should not hear the bell for it calls Duncan to heaven or hell. After Duncan's murder Macbeth realizes that Duncan is in heaven while he is himself subjected to the tortures of hell.

Ere we will eat our meal in fear, and sleep

In the affliction of these terrible dreams

That shake us nightly : better be with the dead.

Whom we, to gain our peace, have sent to peace,

Then on the torture of the mind to be

In restless ecstasy. Duncan is in his grave;

After life' fitful fever he sleeps well:

Treason has done his worst; nor steal, nor poison.

Malice domestic, foreign envy, nothing,

Can touch him further.

Macbeth's fear is very well exposed in the scene. He intends to move like a ghost. He requests the 'sure and firm set earth not to hear his foot steps. He fears that the stones may tell about the murder to others. It is the consequence of his evil doing that his bravery has vanished and his courage turned into cowardice. When his purpose was noble, he was brave and bold to face powerful armies fearlessly.

But all's too weak:

For brave Macbeth—well he deserves that name—

Disdaining fortune, with his brandish 'd steel,

*He chid the sisters,
When first they put the name of king upon me,
And bade them speak to him; then prophet-like
They hail'd him further to a line of kings :*

It is his great disappointment that he has lost his peace of mind by killing the gentle Duncan. But now Banquo's son will snatch the royal crown from him.

*Upon my head they placed a fruitless crown.
And put a barren sceptre in my gripe.
Thence to be wrench'd with an unlineal hand,
No son of mine succeeding, If't be so,
For Banquo's issue have I filled my mind;
For them the gracious Duncan have I murder'd;
Put rancours in the vessel of my peace
Only for them, and mine eternal jewel
Given to the common enemy of man
To make them kings, the seed of Banquo kings !
Rather than so, come, fate, into the list.
And champion me to the utterance .'*

Macbeth decides to challenge the prophecy by killing Banquo and his son. He hires murderers. But unfortunately only Banquo is killed and his son escapes. Macbeth has arranged a banquet to celebrate his crowning. In the banquet, Macbeth pretends to show great honour for Banquo.

The Banquet Scene : In the banquet, Macbeth has invited all thanes and lords. He welcomes them. He requests them to take their seats according to their positions. All thank him. Macbeth shows regret that Banquo is not present in the banquet.

*Here had we now our country's honour roof d.
Were the grac'd person of our Banquo present
Who may I rather challenge for unkindness.
Than pity for mischance.*

By chance Banquo's ghost enters the banquet and sits in the place reserved for Macbeth. The ghost is subjective so only Macbeth can see him. The ghost is very horrible. The hair is soaked in blood. Seeing this Macbeth is horrified.

*Macbeth : Thou canst not say, I did it; neve,r shake
Thy gory locks at me*

It astonishes all people for the ghost is subjective. Only Macbeth can see it. He is extremely horrified. All think that Macbeth has grown mad. Lady Macbeth tells a false story of Macbeth's illness.

Lady Macbeth. *Sir, worthy friends : my lord is often thus
And hath been from his youth : pray you keep seat
The fit is momentary; upon a thought
He will again be well if much you note him.
You shall offend him, and extend his passion :
Feed, and regard him not. Are you a man ?*

Macbeth. *Ay, and a bold one, that dare look on that*

*All causes shall give way. I am in blood.
Stepp'd in so far that, should I wade no more,
Returning were as tedious as go o'er :
Strange things I have in head, that will to hand;
Which must be acted ere they may be scann'd.*

Conclusion : Thus 'The Banquet Scene' has a great importance in 'Macbeth'.

Q. 8. What is dramatic irony ? How does Shakespeare use it in Macbeth ?

Ans. Dramatic Irony

Introduction : Dramatic irony is a very important device in literature. It is aimed at creating wonderful effects. Dramatic irony is produced by the contrast in appearance and reality. If the difference is in character, the irony of character is produced. If the difference is in situation, the irony of situation takes place. In this way there may be irony of speech, irony of thought, irony of action as well as irony of purpose. Shakespeare's Macbeth is a masterpiece in this regard. 'Macbeth' presents different sorts of irony.

Irony of Character : If there is a difference between appearance and reality of a character, the irony of character is produced. Shakespeare develops the character of Macbeth with a great dramatic skill. Macbeth's character is an interesting example of irony of character. Macbeth is introduced in the play as the most faithful general of the king, Duncan. When he gets victory, Duncan welcomes him with a great emotion.

*O worthiest cousin !
The sin of my ingratitude even now
Was heavy on me : Thou art so far before
That swiftest wing of recompense is slow
To overtake thee would thou hadst less deserved.
That the proportion both of thanks and payment
Might have been mine only I have left to say,
More is thy due than more than all can pay.*

To confirm his deep love and honour for Macbeth, the king decides to stay over night in the castle of Macbeth. It is a great irony that Macbeth murders him. Irony of Macbeth's character is clear in his relations with Banquo. With Banquo he wins the battlefield.

*If I say sooth, I must report they were
As cannons overcharged with double cracks, so they
Doubly redoubled strokes upon the foe.
Except they meant to bathe in reeking wounds;
Or memorize another Golgotha.*

Banquo is his true friend. He warns Macbeth against witches. When Macbeth holds a banquet he requests Banquo to attend it.

*Macbeth — Fail not our feast.
Banquo — My Lord, I will not.*

But he himself appoints murderers to kill Banquo. This too is irony of his character that from a man of action he turns to be a slave of blind faith. Lady Macbeth's character is ironic in the regard that apparently she is cruel while in reality she is noble. Her overambition provokes her to commit crime but she feels upset.

She claims that she would kill her child.

*This castle hath a pleasant seat, the air
Nimbly and sweetly recommends itself
Unto our gentle senses.*

*Macbeth : William
Shakespeare*

Irony of Situation : The play provides irony of situation where a dramatic turn appears in situation, Macbeth gets Banquo murdered. But in the Banquet he demonstrates great love for Banquo. The situation turns-when the ghost appears and Macbeth is upset. Lady Macbeth has to create a false story of her husband's illness.

*Lady Macbeth. Sit worthy friends : my Lord is often thus,
And hath been from his youth : pray you, keep seat;
The fit is momentary; upon a thought
He will again be well: if much you note him,
You shall offend him, and extend his passion :
Feed, and regard him not. Are you a man ?*

*Macbeth. Ay, and a bold one, that dare look on that
Which might appal the devil.*

This too is irony of situation that the predictions of the apparitions become the cause of Macbeth's weakness. When he hears that the Birnam Wood is moving to Dunsinane, he loses his courage. Macduff informs Macbeth that he was untimely removed from his mother's womb. So Macduff is not a woman born. Hearing this, Macbeth is disheartened :

*Accursed be that tongue that tells me so;
For it hath could my better part of man.*

..... I will not fight with thee. It is irony of situation that sources of strength make him weak enough to surround and accept defeat without fighting.

Irony of Thought : Lady Macbeth thinks that spots of blood may be washed without difficulty. When she finds Macbeth afraid of his bloody hands she rebukes him.

*My hands are of your colour; but I shame
To wear a heart so white. I hear a knocking
At the south entry: retire we to our chamber
A little water clears us of this deed ;*

Later on she feels that her hands have smell of blood. During her sleep walking she laments.

Lady Macbeth. Out damned spot ! out, I say !—One, two; why, then 'tis time to do't—Hell is murky!—Fie, my Lord, fie ! a soldier, and afeard? What need we fear ? who knows it, when none can call our power to account ?—Yet who would have thought the old man to have had so much blood in him ?

Irony of Purpose : There is great irony in the purpose of witches. They pretend to be friend and bless noble things but their purpose is evil. They want to destroy the mankind. What is good for mankind is bad for them.

*Fair is foul and foul is fair.
Banquo exposes the irony in these words.*

Banquo. That, trusted home.
*Might yet enkindle you unto the crown.
Besides the thane ofCawdor. But tts strange :*

The multitudinous seas incarnadine

Making the green one red.

Lady Macbeth rebukes him for his cowardice and tells him that a little water will wash the blood away.

A little water clears us of this deed;

How easy is it, then .'

When she becomes the royal queen, her mind is troubled by a sense of guilt. She feels sorry for her criminal action.

Lady Macbeth. *Naught's had, all's spent,*

Where our desire is got without content. '

Tis safer to be that which we destroy,

Than by destruction dwell in doubtful joy.

She wants to express her grief to Macbeth but he too looks sad, worried and disappointed. In place of telling her grief to him she always asks him to forget his sinful past.

How now ? My Lord ? Why do you keep alone,

Of sorriest fancies your companions making,

Using those thoughts which should indeed have died

With them they think on ? Things without all remedy

Should be without regard : What is done is done.

She suppresses her grief to such an extent that her heart remains heavy and she ultimately becomes a patient of sleep-walking. It exposes the miserable condition of her mind. A maid servant tells the doctor that her mistress rises from her bed, puts on a night gown, and unlocks a drawer. She picks out a paper, folds it, writes something on it, reads it, reals it and goes to sleep. She does this all in a sound sleep. The doctor observes Lady Macbeth's actions and feels astonished to hear her speech.

Lady Macbeth's Speech in Sleep-Walking: Lady Macbeth speaks short sentences. The sentences are not linked with one another and are irrelevant. There is no clarity of expression yet the sense becomes clear. She says, it discloses the secret of Duncan's murder. In her speech she refers to Lady Macduff and her bloody hands Lady Macbeth—The Thane of Fife had a wife : where is she now ? What! will these hands never be clean. It becomes clear that her soul is overburdened with the feeling of sin and crime. Therefore, she feels as if the smell of blood is present on her hand.

Lady Macbeth. Here's the smell of the blood still : all the perfumes of Arabia will not sweeten this little hand, Oh, oh, oh !

The speech discloses the secret of many crimes. The doctor makes it clear that Lady Macbeth's mind is upset by a sense of guilt. Such patients are not cured clinically by doctors.

Unnatural deeds

Do breed unnatural troubles infected minds

To their deaf pillows will discharge their secrets

More needs she the divine than the physician.

Dramatic Irony : The sleep-walking scene is full of dramatic irony. Lady Macbeth had rebuked Macbeth when he felt afraid after Duncan's murder. She had argued that the sleeping and the dead are just like pictures. Here, her sleepwalking proves that sleeping people are not inactive and they can perform many acts in sleep. As she has been doing and speaking so many things in sleep. This too is ironic that Duncan is dead. Even his

fortunate. When he falls many people lose their fortune. When Macbeth dies, he is guilty of so many murders.

Representative of Many Qualities : Macbeth represents many qualities of a noble here. He is the most trusted general in Duncan's army. He fights bravely to save the honour of his country. In the battle field he does not care for his own life and gains victory. He believes in action. He disdains fortune. He is brave and feels inspired to fight more gallantly with fresh vigour on seeing a fresh army with new weapons. The king is so pleased that he awards the title of the Thane of Cawdor to Macbeth and welcomes him with high praises.

*O worthiest cousin I
The sin of my ingratitude even now
Was heavy on me : thou art so far before
That swiftest wing of recompense is slow
To overtake thee would thou hadst less deserved
That the proportion both of thanks and payment
Might have been mine ! only I have left to say,
More is thy due than more than all can pay.*

He is a generous man. Lady Macbeth fears that because of his nobility, he will not be ready to murder Duncan.

*Glamis thou art, and Cawdor; and shall be
What thou art promised: yet do I fear thy nature;
It is too full o' the milk of human kindness
To catch the nearest way; thou wouldst be great;
Art not without ambition : but without .
The illness should attend it:
What thou wouldst highly.
That wouldst thou holily : wouldst play false,
And yet wouldst wrongly win,*

Macbeth is a faithful man with a great sense of duty. He is not ready to kill Duncan for he is his relative as also his guest.

*First, as I am his kinsman and his subject,
Strong, both against the deed; then, as his host,
Who should against his murderer shut the door,
Nor bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek hath been
So clear in his great office, that his virtues
Will plead like angel's trumpet—tongued against
The deep damnation ! of his taking off*

He believes in human virtues and refuses to support in-human deeds.

*Pray thee, peace,
I dare do all that may become a man
Who dares do more is none.*

When he looks at his blood stained hands after Duncan's murder he gets mentally upset. He feels shocked.

*On which I must fall down, or else o' erleap,
For in my way it lies. Stars, hide your fires;
Let not light see my black and deep desires :
The eye wink at the hand; yet let that be,
Which the eye fears, when it is done, to see.*

His ambition leads him to a mental conflict. On the one hand he wishes to be the king and on the other he fears that even the present honours may be lost. It is his ambition to live the life of fair and honour. So he decides not to kill Duncan.

Macbeth *We will proceed no further in this business :*

*He hath honour'd me of late : and I have bought
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon.*

But Lady Macbeth's provocations force him to revise his decision. He murders Duncan. He becomes the king of Scotland. Now his over-ambition instigates him to secure the crown for his son. He fears the prophecy of the witches may come out to be true. In place of his son, Banquo's son may become the king. It provokes him for the murder of Banquo and his son.

*Upon my head they placed a fruitless crown
And put a barren sceptre in my gripe.*

His faith in supernatural too is inspired by over-ambition. He becomes happy when apparitions award him extra-ordinary boons that none of woman born shall harm him and he will not be defeated until Great Birnam Wood come to Dunsinane hill.

No doubt Macbeth's downfall is the result of his high ambition. It is his tragic flaw.

Ideal Tragic Hero ; Macbeth is an ideal tragic hero for his sufferings instigate pity and fear. We do not regard Macbeth as a villain for his thoughts are never ignoble. He has over-ambition but it is not a sin or crime. Every body has over ambition. We know that he murders Duncan under the influence of the witches' prophecies and Lady Macbeth's provocation. Without these external factors he would not have killed Duncan. We feel pity for him for his sufferings and fear that such circumstances might be created in our life too.

Macbeth's Mental Conflict: Macbeth's mental conflict is the glory of the play. It brings to light his real noble character before the murder of Duncan, he suffers a lot in his mind and hesitates to commit in crime.

*First, as I am his kinsman and his subject,
Strong, both against the deed; then, as his host,
Who should against his murderer shut the door,
Nor bear the knife myself Besides, this Duncan
Hath borne his faculties so meek hath been
So clear in his great office, that his virtues
Will plead like angels trumpet—tongued against
The deep damnation of his taking off:*

When Duncan's murder comes to light Macbeth expresses his grief which is not absolutely false. In fact, it throws light on his mental agony.

Macbeth's noble nature is the main obstacle. He will never be ready to kill his noble king although the witches have predicted that Macbeth will be the king of Scotland.

*Glatnis thou art, and Cawder; and shall be
What thou art promised—yet I do fear thy nature ;
It is too full of the milk of human kindness
To catch the nearest way.*

She fears that her own generosity too may become an obstacle-for Macbeth will not be able to commit murder without her help. So she invites the spirits of murder and bloodshed to make her merciless. She wants that her blood should become thick like the blood of a warrior. She wants to get rid of her natural womanly qualities.

Come to my woman 's breasts,

And take my milk for gall, you murdering ministers, Over ambition makes her so excited that she begins to think that she herself will hold the knife to kill Duncan if Macbeth fails to put an end to kings life.

*Come, thick night,
And pall in the dimmest smoke of hell,
That my keen knife see not the wound it makes.
Nor heaven peep through the blanket of the dark
To cry, 'Hold, hold !'*

Her Strong Will : Lady Macbeth's strong will makes her more impressive than Macbeth. She decides to provoke Macbeth to kill Duncan and uses all tricks to provoke him. She reminds him of his past resolution to kill Duncan. She requests him. When it request goes unheeded she rebukes him and challenges his manhood. First of all she fills his mind with the thought of murder and asks him to show false respect and love for Duncan outwardly.

*Your face, my thane, is as a book where men
May read strange matters, To beguile the time.
Look like the time; bear welcome in your eye,
Your hand, your tongue : look like the innocent flower,
But be the serpent under't. He that's coming
Must be provided for : and you shall put
This night's great business into my dispatch :
Which shall to all our nights and days to come
Give solely sovereign way and masterdom.*

Macbeth shows his unwillingness. He places many arguments against the murder. He claims that he is ready to do human actions. It makes Lady Macbeth angry and she asks her husband to let her complete the task.

Lady M. *What beast was't then,*

*That made you break this enterprise to me ?
When you durst do it then- you were a man;
And, to be more than what you were you would
Be so much more the man.
Nor time nor place
Did then adhere, and yet you would make both :
They have made themselves; and that their fitness now*

*Impostors to true fear, would well become
A woman's story at a winter's fire,
Authorized by her grandma, Shame itself!
Why do you make such faces ? When all's done,
You look but on a stool,*

Her Complex Psychology : Lady Macbeth has a complex psychology. From her behaviour it seems that she is very cruel. She is ready to kill her child to attain an evil abushed goal. Without any fear she enters Duncan's room after murder, puts blood stained daggers there and paints Duncan's blood on the guard's faces. She asks Maebeth to wash his hands with a little water. But it is only outward show. Her reality is quite different from it. She asks the evil spirits to change her sex and make her cruel for she is not cruel by nature. She wants to be cruel to help her husband in the act of murder.

*Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me, from the crown to the toe, top-full
Of direst cruelty ! make thick my blood :
Stop up the access and passage to remorse,
That no compunctious visitings of nature,
Shake my felt purpose, nor keep peace, between
The effect and it come to my woman's breasts,
And take my milk for gall, you murdering ministers.
Wherever in your sightless substances
You wait on nature 's mischief!*

Under the influence of her over ambition her temptation for the throne she does the sinful acts but when the intoxication is over she suffers from a sense of guilt. Her mind is full of sad disappointment.

Lady Macbeth. *Naught's had, all's spent,
Where our desire is got without content :
'Tis safer to be that which we destroy,
Than by destruction dwell in doubtful joy.*

It is her misfortune that she can't disclose her grief to anyone nor she can confide with anyone her husband and senior partner in the misdeed himself being unreliable under the circumstances. She remains silent suppressing her grief. It makes her a patient of sleep walking. During sleep walking she discloses her heart.

Lady Macbeth. *Out damned spot I out, I say ! — One, two ; why,
then 'tis time to do 't.-Hell is murky ! — Fie, my lord, fie ! a
soldier, and afear'd .' What need we fear ? Who knows it, when
none can call our power to account ?—Yet who would have thought
the old man to have had so much blood in him ?*

She feels that her guilt is dominant upon her heart. She feels that her hand still smell the stink of blood.

Lady Macbeth. *Here 's the smell of the blood still : all the perfumes
of Arabia will not sweeten this little hand. Oh, oh, oh !*

*Bestride our down-fall'n birthdom : each new morn
New widows howl, new orphans cry, new sorrows
Strike heaven on the face, that it resounds
As if it felt with Scotland and yell'd out
Like syllable of dolour.*

Malcolm takes him to be Macbeth's spy and refuses to accept his proposal. It breaks his heart. He is highly disappointed.

Macduff, *Bleed, bleed, poor country!*

*Great tyranny, lay thou thy basis sure,
For goodness dare not check thee .' wear thou thy wrongs,
The title is affear'd! Fare three well, lord;
I would not be the villain that thou think 'st
For the whole space that's in the tyrant's grasp.
And the rich East to boot.*

He makes it clear that country is above all the treasures of the world. He can't betray the beloved country. This impresses Malcolm and he with the help of the English forces, attacks Scotland to kill Macbeth.

A Tragic Sufferer : Macbeth's fury falls heavy on Macduff. Macbeth comes to know that Macduff is in England. He orders to finish Macduffs family. Macduff's wife and children are killed mercilessly. Even servants are killed Ross informs Macduff in England about this cruelty of Macbeth.

Macduff: *My children too*

Ross: *Wife, children, servant all
That could be found,*

Macduff: *And I must be from thence !
My wife killed too ?*

Ross: *I have said,*

Malcolm advises Macduff to tolerate the grief patiently and replace his grief into anger against Macbeth,

Malcolm : *Be this the whetstone of your sword: let grief
Convert to anger : blunt not the heart, enrage it,*

A Brave Man : Macduff is a brave man. He is a true warrior. Now he has a personal cause too against Macbeth. By killing Macbeth he wants to take revenge of his family's merciless killing. Macbeth challenges Macduff saying that his soul is charged with Macduff's blood. Macduff says that warriors act without wasting time in vain talk and self praise.

Macduff: *I have no words;
My voice is in my sword; thou bloodier villain
Than terms can give thee out !*

Macbeth boasts that he has a charmed life. None of woman-born may harm him. Macduff surprises him by saying :

Macduff: *Despair thy charm;
And let the Angel, whom thou still has serv'd
Tell thee, Macduff was from his mother's womb
Untimely ripp'd.*

His Courage : Banquo is full of courage. Seeing the witches, he is not afraid and asks them questions. When Banquo comes to know about Duncan's murder and Macbeth's violent action of killing the guards, he doubts that Macbeth has played false in it. Lady Macbeth pretends unconsciousness, Banquo comments :

Banquo : *Look to the lady :*
[Lady Macbeth is carried out]
And when we have our naked frailties hid,
That suffer in exposure, let us meet
And question this most bloody piece of work,
To know it further. Fears and scruples shake us :
In the great hand of God I stand, and thence
Against the undivulg'd pretence I fight
Of treasonous malice

His Wisdom: Banquo is wiser than Macbeth. He is rational. He does not believe in superstitions. Seeing the witches, he does not lose his senses and asks —

What are these ?
So, wither'd and so wild in their attire
That look not like the inhabitants I' the earth.
And yet are on't ? Live you ? or are you aught
That man may question ? You seem to understand me,
By each at once her choppy finger laying
Upon her skinny lips : you should be women.
And yet your beards forbid me to interpret
That you are so.

He does not believe that the witches have any superhuman knowledge. To test them he asks them to predict for him also.

Banquo : If you can look into the seeds of time And say which grain will grow and which will not, Speak then to me, who neither begs nor fears Your favours nor your hate.

I Witch Hail!
II Witch Hail!
III Witch Hail!
I Lesser than Macbeth, and greater.
II Not so happy, yet much happier,
HI Thou shall get kings, though thou be none.
All all hail, Macbeth and Banquo !

Macbeth asks Banquo if he hopes that his children will be kings, Banquo advises Macbeth to have no faith in supernatureal prophecies.

Banquo. *That trusted home,*
Might yet enkindle you unto the crown,
Besides the thane of Cawdor. But 'tis strange :
And often times to win us to our harm,
The instruments of darkness tell us truths
Win us with honest tritles to betray's

honest for noble deeds they should be rewarded. Equally the dishonest or evil should be depreciated by punishment. Every author of novel or drama has some moral purpose behind the creation. It cannot be said strictly that Shakespeare followed poetic justice honestly with every one of his characters. He finds the practical world in his own way and depicts the characters as he finds them.

The basic purpose of Shakespeare behind the writing of his dramas was not literary. He basically wrote for the amusement of Elizabethan People.

Shakespeare and Poetic Justice: Thomas Rhyme's philosophy dictated that God is just and every good thing is rewarded by Him. But in physical world, it is seen that the poor and wretched suffer throughout their lives and obtain nothing. Hence Shakespeare is not strictly obedient to the rule. For example, in 'As You Like It', his Cella is married to villainous Oliver to show that often good wives have evil husbands. In this drama, the most loyal servant Adam is not found rewarded in the end of the drama. In 'Macbeth' too, Macduff gets little out of his most sacrifices. Fleance is found nowhere while he witnessed the pitiable death of his father before his own eyes. King Lear too did not deserve the sufferings he met with in his old age and Cordelia too did not deserve to meet unfortunate death.

Shakespeare's Tragedies and Poetic Justice : Shakespeare believed in Aristotle's conception of Tragedy. So the vital factor to the fall of his hero and sometimes heroine too is due to some weakness. These characters fall for some foul actions. He explains that some other characters are in excess of some merit which turn into flaw. Innocent persons also fall into villainy. Macbeth is a brave soldier. He is loved and respected by all yet he falls into villainous activity for his ambition and meets pathetic end. His wife too, though a noble character, meets a pathetic death due to her selfish action. She does not understand her husband's poetic imagination. She misinterprets his passions.

Poetic Justices in Macbeth : In Macbeth, we find as much poetic justice as is possible in reference of tragedy. Lady Macbeth becomes a victim of her guilt. Macbeth and his wife plot to kill Duncan. After killing him, Macbeth kills his two grooms. He crosses the border of all morals. He could not check himself here and killed Banquo. It seems relief to the audience when Macbeth is seen like a mad man in the royal feast and his wife announces him under fit. The most pathetic situation of his villainy is seen in the brutal murders of innocent wife, child and servants of Macduff. Every reader feels at the climax of indignation and wishes Macbeth's fall. He commits these murders due to his bare ambition. Heroic Macbeth turns into a villain when he announces that Duncan's sons are the murderers of their father and Fleance is the murderer of his father and he fled away. Though the murder of Banquo was planned and committed for the reason that Macbeth was afraid of him. Other murders were also committed for ambition only.

Death of Innocent Persons : There are other minor characters in the tragedy Macbeth who does suffer for no personal reason. Duncan is lovable and honest king of Scotland who loves and respects everybody. He declares Macbeth, the thane of Cawder before the death of prior thane. It shows the love and respect of Duncan for Macbeth. Duncan is murdered only for the reason that he was the king. His sons Malcolm and Donalbain are deprived of their rights to be the heirs of his throne and they are declared to be the murderers of their father. Banquo's death does not seem much cruel because he is suspected to snatch the throne of Scotland. He has knowledge of Macbeth's vile action but speaks nothing about these secrets. He too met a cruel and brutal death. Death of Macduff's whole family does not justify any introspection. We cannot feel that such is life where innocent people suffer as much as the villain suffer.

Conclusion : Macbeth meets his brave and soldierly death as a brave person as he was seen in the beginning of the play. Shakespeare humanizes his death. His death

not to hesitate but murder Duncan. She goes inside the chamber where Duncan's dead body lay without fear 'because she asserts that sleeping and the dead are but like pictures'. She is selfish and cruel. She is pretentious as well. She manages to make the atmosphere suitable for committing the murder. She rings the bell so that Macbeth may go ahead to strike the death knell upon Duncan. She herself places the dagger beside the pillow of the grooms and stained their faces with Duncan's blood. She and her husband remained awakened throughout the night. When, in the morning, Macduff informs her about Duncan's murder, she pretends to feel astonished and swoons saying "Woe, alas ! What is our house ? Definitely she has the greatest ambition, supremacy of will, dissimulation and cruelty. Macbeth would have remained humanly if she had not instigated him to fulfil her ambition. Yet she bears female weakness, she could never understand her poetic and passionate husband and misunderstood him. She has womanly fears and requests the 'Spirits to unsex her'. Except Duncan's murder she did not like anybody else to be killed. She walks in sleep and utters every fear about Duncan's murder. Due to her tension and fear, she grew mad and died. Her physician too could not cure her malady. Only death gave peace to her.

Q. 4. Are the Weird Sisters responsible for the great havoc in the play ? Discuss.

Or

What was one effect of prophecies made by Weird Sisters ?

Ans. The three weird sisters are actually nature's creation. They do not play any active role except making prophecy. They foretell that Macbeth will become the thane of Cawdor and King of Scotland. It would mean that Macbeth naturally might become heir to the throne one day. The witches did not incite him to commit any murder to achieve his purpose. Macbeth himself never blames the weird sisters for it though he accuses them of lulling him into a false sense of security. Banquo also heard the prophecy that he would be father of king of Scotland but he was not tempted by it and scolded them for suspicious prophecy. Due to his own ambition, Macbeth committed several murders. The weird sisters are happy that their motive is attained where "fair is foul, and foul is fair", and they love to live in the filthy atmosphere.

No doubt, by nature Macbeth is a heroic nobleman. Hearing the prophecies of weird sisters, he thought it impossible to be king of Scotland. So he murdered the king and compelled his sons to flee from there. He was afraid of the prophecy that the sons of Banquo will succeed him. It made Macbeth ambitious and vile. His last prophecy encouraged him to march ahead in the unethical path because he thought that he would not be killed by any person born of woman. This encouraged Macbeth to commit murder after murder.

Q. 5. Do you think in the play Macbeth, character is destiny or destiny is character.

Ans. In Shakespearean tragedy, in spite of many good qualities, the weakness in character becomes the cause of sufferings. The sufferings of hero do not simply happen but they arrive from his own actions. Hence the hero is responsible for his downfall. His character is his destiny; the hero, himself is responsible for what he suffers. Not only his tragic flaw is responsible for his downfall but fate also contributes to his tragedy. No doubt, tragic flaw does not prove fatal in favourable circumstances. We, hence, can say that in Shakespearean tragedy, the character and destiny and fate act in coordination with one another. Macbeth is also a tragedy of character and fate. Macbeth's character and fate both act jointly. His hostile fate and character both are responsible for his tragic end.

England. He murders the wife, son and servants of Macduff also. He is worried that his wife's madness may disclose the whole matter as she in sleep utters everything. So he now does not share his emotions and plots with his wife.

Banquo, no doubt, is innocent and heroic but he also wears foul thoughts in dreams. He is killed by Macbeth, Banquo bears annoyance in dream whereas Macbeth bears the annoyance in awakened situation. Both of them are ruined due to their ambition.

Q. 9. Comment on Sleep Walking Scene.

Ans. Macbeth loves and respects King Duncan much and he is hospitable also. Lady Macbeth instigates him to kill king Duncan. She says that she would kill her own baby if it is trying to change the judgement and usurping from her what belongs to her. She herself decides the time of the murder of Duncan. She places the dagger beside the pillows of the grooms and stains their faces with Duncan's blood. She gets afraid when she finds Macbeth in a fit on the feast. She guesses that something evil is to take place. She remains in constant tension. Due to her tension and fear, she goes mad. She walks in sleep and utters every fear about Duncan's murder.

The sinking of Lady Macbeth's nature brings pathos mixed with awe. She walks with the burning candle in her hands. Macbeth requests the doctor to cure the Lady, his wife. He gives some medicine but is unable to cure her. The doctor replies that the patient of such illness as lady Macbeth, should cure himself. A physician could not cure her malady. Only death can give peace to her.

Q. 10. Do you agree that Macduff lacks insight ? Is he coward as his wife says ? Discuss.

Or

How did Macduff defend his nation ?

Or

Write a note on the Patriotism of Macduff.

Ans. At first Macduff believed that Fleance had killed his father Banquo and Malcolm and Donalbain had killed Duncan. He does not think the situation deeply and so he believes what Macbeth says. His lack of insight makes Malcolm, son of Duncan, suspicious of him. He suspects him to be the spy sent by Macbeth. After ensuring Macduff's love towards him, he realises that Macduff is a patriot. Macduff was shocked at the death of two grooms and so he came to believe that Macbeth had murdered Duncan. Knowing that Macbeth might kill him also Macduff, fled to England as he wanted his nation at peace. He did not care for his wife, children and servants, he left for England. So his wife says that he was a coward and that he did not love them. It was the need of the hour in the interest of the nation that he had to run away without caring for his wife and children. But he was not a coward.

He persuaded Malcolm to attack Macbeth. He fights against Macbeth bravely and kills Macbeth and defends his nation. Thus Macduff is not coward but a devoted brave soldier and a true patriot.

Q. 11. Write a note on Banquo's ghost. Is Banquo's ghost only a Hallucination ?

Or

Write a note on Banquo's Symbolic Death.

Ans. Macbeth executes his plans by foul means while Banquo leaves it to Destiny. Banquo is the reverse face of Macbeth. Banquo stands for goodness while Macbeth for villainity. Banquo's death is symbolic as Macbeth destroys his own better prospects. Macbeth killed him for two reasons, firstly that he might have doubted his actions and secondly he might be keen to see his son as led king.

inform him that he had been made the Thane of Cawdor. Through their comment, we learn about the tyranny of Macbeth on the common people of Scotland, we know through them that people of Scotland hate Macbeth on account of his bad reputation. The various developments of the story come into light through Ross and Agnes. Ross informs Lady Macduff that her husband has fled from Scotland and he defends Macduff as noble, wise and judicious and he has fled to save his country.

Thus Ross and Agnes have the credit for the function of chorus which informs the audience like media about the people and their opinion. They inform us about some important incidents of the play.

Q. 15. Comment on the irony of fate described in the play Macbeth.

Ans. Three weird sisters prophesied that Macbeth would be Thane of Cawdor and King of Scotland. Also that nobody of woman-born child could kill him, his offsprings would not become king and he would not die until the Birnam Wood comes to Dunsinane. He soon becomes the Thane of Cawdor and now he is confident that he will surely achieve what does not belong to him *i.e.* the throne of Scotland. Macbeth thought that every human being is conceived of woman. He meets irony of fate that Macduff gets premature birth and he kills Macbeth. To Macbeth fate had store of adversities Malcolm told his soldiers to cover their heads with the branches of trees taken from the trees of Birnam Wood. Malcolm did not know this prophecy. He did it to deceive the intelligence force of Macbeth. After becoming king Macbeth thought of passing a royal life but he and his wife suffered too much melancholy, mentally and physically. It is their irony of fate. It is also irony of his fate that a good warrior full of milk of human kindness turns into a villain. It is also an irony of fate that Macbeth sees the ghost of Banquo in the banquet and he gets upset. Lady Macbeth becomes insane, walks in sleep and dies a miserable death.

TEST YOURSELF

1. William Shakespeare was born in:
(a) 1664 (b) 1564 (c) 1634 (d) 1464.
2. William Shakespeare started his career by :
(a) writing drama/poems (b) holding horses
(c) working for King (d) grazing the cattle.
3. William Shakespeare was married to :
(a) Anna Hathway (b) Portia
(c) Ross Marina (d) Eleen.
4. William Shakespeare wrote between :
(a) 1588 and 1612 (b) 1564 and 1584
(c) 1510 and 1532 (d) 1606 and 1614.
5. Shakespeare composed Macbeth as a :
(a) Comedy play (b) Tragedy play
(c) Romantic play- (d) Historic play.
6. King of Scotland was:
(a) Duncan (b) Macbeth (c) Macduff . (d) Malcolm.
7. Macbeth was:
(a) Hero of the play (b) Son of Duncan
(c) King of Norway (d) Governor of Persia
8. Banquo was:
(a) Prince of Scotland (b) A general in the army
(c) A security guard (d) An Englishman.
9. Malcolm was:
(a) Duncan'sson . (b) A citizen of Scotland
(c) A nobleman (d) A bodyguard in army.

- (b) they had read his future correctly
(c) he was superstitious
(d) he had good experience.
32. To whom Macbeth writes about the prophecy of the witches ?
(a) to his wife (b) to his son (c) to his brother (d) to his friend.
33. Lady Macbeth could not kill Duncan because:
(a) He looked like her father
(b) Being woman, she could not afford to kill
(c) She did not like blood
(d) She lacked courage.
34. Macbeth killed Duncan when he was:
(a) taking rest in his castle (b) participating in a battle
(c) taking dinner (d) running out.
35. Duncan's sons wished to run away because they might be
(a) killed (b) arrested
(c) able to capture the state (d) safe.
36. Who informed Malcom about the death of his father ?
(a) Macbeth (b) Macduff (c) Ross (d) Banquo
37. Malcolm decides to go to :
(a) England (b) Ireland (c) Newyork (d) Scotland.
38. Whom would you like to call the best patroit ?
(a) Malcolm (b) Lennox and Augustus
(c) Banquo (d) Macduff.
39. Macbeth killed Banquo because :
(a) Banquo knew top secrets
(b) He was desirous to make his sons king of Scotland
(c) Macbeth was afraid of him
(d) All of the above.
40. Lady Macbeth became insane because:
(a) Banquo's ghost terrified her
(b) Her husband deserted her after becoming king
(c) She had seen unpleasant dreams
(d) She could not digest the mysterious murders.

ANSWERS

1. (b), 2. (b), 3. (a), 4. (a), 5. (b), 6. (a), 7. (a), 8. (b), 9. (a), 10. (a), 11. (a), 12. (a),
13. (c), 14. (a), 15. (d), 16. (d), 17. (c), 18. (b), 19. (b), 20. (d), 21. (c), 22. (d), 23. (a),
24. (b), 25. (b), 26. (a), 27. (b), 28. (a), 29. (a), 30. (b), 31. (a), 32. (a), 33. (a), 34. (a),
35. (a), 36. (b), 37. (a), 38. (d), 39. (d), 40. (d).

nourished and an immense inspiration given to the sense of beauty and the growing love of everything that enriched life.

Reformation Too at Work. Thus, while renaissance aroused the intellect and the aesthetic faculties, the reformation awakened the spiritual nature. The same priming press which spread the knowledge of the classics, also put the English Bible into the hands of the people, and with the spread of religious interest, the moral earnestness was automatically and inevitably deepened.

Thrilling Tales of Discoveries and Explorations. The era is marked with discovery of new worlds beyond the seas, and the thrilling tales of daring explorers like Hawkins, Drake, Frobisher and Raleigh quickened popular curiosity and sowed the zest of adventure, kindred novel ideas about imaginary things had enlarged the horizons of human psyche.

The General Peace and Prosperity. During the Elizabethan age, the general prosperity of the country was going on increasing and for the first time after many years England was enjoying the bliss of unprecedented internal peace. In its exemplary enthusiasm, England had thrown to winds the burdensome yoke of foreign power of Rome; the fierce feuds of Catholics and Protestants which had sucked its blood because love therefor, were now gone; its discordant elements had now been fused together into a united nation.

Intense Patriotism. An intense patriotism was one of the outstanding features of the age and manifested itself in a number of ways—in a keen interest in England's past, pride in England's greatness, hatred of England's enemies and extravagant loyalty to England's Queen.

Elizabeth and her court became the focus of the English imagination as also the center of English polity. Poets showered panegyrics on her. She was Spenser's Gloriana, Raleigh's Cynthia, and Shakespeare's 'fair vestal throned by the west'. The masses worshipped her because they 'rightly saw in her the incarnate spirit of the nation and the age'. (Pinto)

Italianism. Among the foreign influences, the most dominant was that of Italy. Elizabethan literature had its roots in Italianism. Italian books were almost as popular as were Journeys to Italy. The Elizabethan gallants derived their principles of courtliness from Catiglione's book 'Cortegiano' which was translated in 1561 by Thomas Hoby. However, the most popular were the tales written by Boccaccio, Cintho, Bandello and Straparola. These comic and tragic tales as also tales of pleasure, love, violence, blood and tears nourished English drama. Italian spirit enriched Chaucer's poetry and brought a wealth of splendour to Elizabethan England. But Italy being the seat of Catholicism, it also created bitter opposition and also because Italian renaissance had sensual ardour which was a half-mark of paganism.

Love of Pleasure. The Elizabethans, excepting the puritans, turned from austere cares and gave themselves whole-heartedly to the Joys of life. Queen Elizabeth herself was devoid of spiritual emotion. While the world around her was swayed by theological controversies, she was totally untouched by them. She was more a child of the Italian renaissance than a Protestant. In spite of the desire to reform, the people were eager, not to religion or religiosity but for games and pleasure. These were the days of "Merrie England". The puritans were unhappy to see that on Sundays, the Churches and Chapels were empty whereas theatres full. They were instinctively pagan and manifested intellectual paganism in their thoughts and deeds. This indifferent attitude of people to religion and religiosity allowed literature to bloom and blossom fully and the reformation was not so strong during Elizabethan period as in Puritan Age.

His Minor Works. Among his minor works may be mentioned the complaints containing sundry small poems of the world's vanity. Two of these, 'Mother Hubert's Tale' and 'Tears of the Muses' are of interest as showing Spenser's pessimism induced by personal frustration. His disappointment in getting court favour found expression in 'Mother Hubert's Tale', a satire on the court, the clergy, and Lord Burleigh, the miserly chancellor of the Queen. 'Tears of the Muses' bewails the sad state of the Muses who have no patrons in this barbaric age.

The Shepherd's Calendar. The Shepherd's Calendar with which Spenser made his poetic debut is a pastoral poem modelled on Theocritus and Virgil and their Italian and French followers of the Renaissance. It consists of twelve eclogues or short pastoral poems, one for each month of the year. They are in the form of dialogue among shepherds including the poet under the name of Colin Clout. Though the calendar is Renaissance in spirit, it is written deliberately in archaic language to give it a national character. The most remarkable thing about it, however, is the richness and variety of the metres used. The stanzas are of different kinds, and lines of every length. The principle of balance and symmetry is pains-takingly observed. It was this artistry, this virtuosity of form which gave the calendar its special character at a time when poetry was still crude and formless. The subject is of little importance. England is represented as a vast sheep-farm ruled by the shepherd Queen Elisa, daughter of Pan and Syrinx. Against this background, the poet discourses of love, poetry, puritanism and other current topics.

Astrophel. Astrophel is a pastoral elegy on the death of Sir Philip Sidney, and is written in the form of an allegory. Though graceful in its decorative disguise, it hardly elevates the romantic hero of Zutphen.

Colin Clout's 'Come Home Again'. Colin Clout's 'Come Home Again' is another pastoral and is the most autobiographical and the most lively of Spenser's works. In this are recorded the poet's experiences of his first visit to England in 1589-90 when he was introduced by Sir Walter Raleigh to the Queen and published his 'Fairy Queen'.

Amoretti. After his return to Ireland, Spenser fell in love with Elizabeth Boyle, 'a country lass', his neighbour. The lady was won after a long and agonising courtship. Spenser recorded his emotions in a series of sonnets called the Amoretti. They have been criticized by some critics as verage, but no dispassionate reader can fail to be impressed by their beauty. The distinction of Spenser's sonnets is that the love expressed in them was real and not pretended, as was the case with the generality of sonnets. Besides, it was pure. His friend Sidney's love also seems to have been sincere, but it was not pure in that it was for a married woman. In form Spenser's sonnets are neither Petrarchian, nor strictly Shakespearean. They have three quatrains and a couplet, the rhyme arrangement being ab ab, be, ed, ed, ee.

Epithalmion. The Sonnets of Spenser conclude with the Epithalmion, or the bridal ode in long stanzas of seventeen, eighteen, or nineteen lines, the last being a refrain that echoes throughout the poem. It is a magnificent composition unsurpassed for its graceful feeling, frankly voluptuous descriptions and haunting melody. It is not only the best bridal poem in the language, but the best of all Spenser's works. The Fairy Queen may be his greatest poem, but the Epithalmion is certainly the best and the most delightful.

Prothalmion. Coming to the Prothalmion written in honour of the double marriage of the two daughters of the Earl of Worcester, it is enough to say that the 'spousal' song is second only to the Epithalmion and to no other. To appreciate Coleridge's praise of its 'swan-like movement' the poem has to be read in its entirety.

The Fairy Queen. In the Prefatory letter to Sir Walter Raleigh describing the

Shakespearean, in form with three quatrains and a couplet. The general level of these sonnets is very high.

Elizabethan Prose. The prose of the Elizabethan period is not so brilliant as its poetry' or drama. In thought, diction and style it is nearer to modern prose than to the older prose, say the prose of Malory's *Morte d' Arthur*. But still it is not modern prose. Poetry and romance were heavy in the air and clung to its prose. Thus, most of the Elizabethan prose is poetic and except in a few cases, coloured with romantic conceits. Again, stimulated as it was by foreign models – classical. Italian, French and Spanish-made available through translations, much of this prose is rather juvenile, artificial and conventional. It is also, with only few exceptions, verbose.

Lyly (1554-1606)

Lyly is better known as the author *Euphues* and as the originator of the Euphuistic style of prose writing. The first part of the book, *Euphues* appeared in 1579, followed by the second *Euphues*, and his *England* in 1580. It is a romance or romantic novel, in the broad sense because the novel proper was to come much later. *Euphues*, a rich and handsome Athenian youth visits Naples and falls in love with Lueilla, the sweet-heart of his friend Philautus, The friends quarrel, but Lueilla leaves *Euphues* in favour of a third and very inferior suitor. The satire on women is obvious. For the rest, the book is didactic containing aphoristic reflections on education and morals. The second part is dedicated to the ladies and gentle women of England who are highly praised for their beauty and virtues by way of making amends for the attack on them in the first book.

Sidney. Conceit of quite another kind was invented by Philip Sidney in his *Arcadia* which though written about the same time as *Euphues* was published posthumously in 1590. Inspired by a Greek romance of Heliodorus of Syria, it is a pastoral romance which Sidney wrote as a pastime to entertain his sister, the countess of Pembroke. It is a fantastic story of kings and courtiers, princes and princesses, in a land of enchanting pastoral beauty, the Greek *Arcadia*, the very paradise on earth. In this Utopia the highest ideals of love, friendship, courage and knightly courtesy prevail. But as in the case of *Euphues*, it is the style which assists to well be called *Arcadianism*. It is highly poetic.

Its Poetic quality is questionless and '*Arcadianism*' influenced mostly poets-the love-poets, sonneteers and the metaphysicals. It is as artificial as '*Euphuism* though a little less tiring.'

Francis Bacon (1561-1626)

Bacon's first edition of essays was published in 1597 containing ten essays which were enlarged later to fifty eight. The essays are what Bacon calls them in the sub-title '*counsels, civil and moral.*' They are full of practical wisdom designed to help in the successful conduct of life. It is frankly worldly wisdom without any pretence of idealism. Indeed, the advice at places is plainly Machiavellian. The faults of his characters, however, should not blind us to his merits as a writer. He was a practical psychologist with a sound knowledge of human nature which can be seen everywhere in his essays. But it is their style even more than their matter which makes these essays so memorable. They are in the form of short sayings or maxims each of which may be expanded into an essay. Many of his statements sound like proverbs. For example, "What is truth? said the Jestling Pilate; and would not stay for an answer", "Revenge is a kind of wild justice". "He that hath wife and children hath given hostages to fortune."

His New Atlantis. *New Atlantis* is a minor literary work of Bacon, it is just

comedies like—The Midsummer Night's Dream, Much Ado About Nothing, Twelfth Night and As You Like It—and five historical plays like—Henry IV, parts 1 and 2, and Henry V. These dramas exhibit a better plot construction, finer characterization and a sounder knowledge of the world and its affairs. In these plays, the perfect harmony of thought, feeling and expression is also revealed. Also the principles of action and reflection have been skilfully balanced and there are no terrible inner conflicts which are to be found in his tragedies. The verse has an automatic flow, the element of lyric has been admirably fused with the dramatic element and the result is a number of superb passages. Dowden calls this second period as 'in the world'.

(3) Third Period (1601-08). This period has been called by Dowden as the 'out of depths' and it is a period of tragic gloom and depression. During this period, Shakespeare wrote great tragedies—Hamlet, Lear, Macbeth, Othello and Antony and Cleopatra—and comedies—All's well that Ends well and Measure for Measure—which are serious, and bitter. The dramatist's domestic sorrows might have been at the back of the tragic view of life which is exhibited in the plays of this period. His father died in 1601 and the sonnets make it certain that Shakespeare had an unfortunate love affair. These plays reveal the voice of the poet himself but this intrusion of his personality is not permitted to mar the proper balance of his art or his moral judgement. The interest has in these plays been focussed on character and so the denouement has been handled with less care as in Hamlet and Measure for Measure, though in Macbeth and Othello, the management of plot is praiseworthy from beginning to the end. Shakespeare awakens interest in persons of mixed character and the women characters are also very different from the witty and versatile heroines of the second period. The smooth flow of the verse of this romantic period also exhibits vehement imagery and broken interjectional sentences which are suggestive of the internal anguish of the characters speaking them.

(4) Fourth Period (1609-12). Shakespeare outlived the aforesaid tragic-period and restored his calm of mind, which is exhibited by his last plays in which the dramatist once more comes back to the comedies—pericles, cymbeline. The Winter's Tale and the Tempest—all of which possess a common mellow Milieu, very different from the enthusiastic gaiety of the romantic comedies. In these plays, the tragedy and the gloom of the plays of third period have been substituted by the placidity and calm serenity, dealing invariably with reconciliation. These plays reveal maturity and depth of thought but the style becomes broken, disjointed and vague.

2.3. Chief Characteristics of the Neoclassical Age or Augustan Age

Introduction. Although Augustan Age specifically refers to the age of Emperor Augustus of Rome who ruled from 27 B. C. to A. D. 14, but since the time of Augustus was notable for the perfection of letters and learning, the term 'Augustan' has by analogy, been applied to other epochs of World History when literary culture was high. As Virgil and Horace made the Augustan age of Rome, so Addison and Steele, Swift and Pope are said to have made the Augustan age of English letters. In a narrow sense the term English Augustan age applies only to the reign of Queen Anne (1702-1714). In a broad sense it is sometimes given the date of Pope-1688-1744. The writers of the age were self consciously "Augustan", a wave of the parallels of their writing to Latin literature, given to comparing London to Rome and, in the case of Pope, addressing George II satirically as "Augustus".

The Political Scene. The Augustan Age falls under the reign of (1) Queen Anne (1702-1714), (2) George (1714-27), and (3) George II (1727-1760). Queen Anne came to the throne in 1702. The Duke of Marlborough governed and executed the policies of the queen, gained remarkable victories for England over the French in the battle of Blenheim (1704), Qudenrade (1708), and Malplaquet (1709). But the queen

contributions of the eighteenth century proper are the Essay and the Novel. Besides the Essay and the Novel, the age saw the establishment of the modern newspaper and the magazine. There are other things written in prose still. We have the greatest biography in the English Language-Boswell's "Life of Johnson, the Famous Diary of Samuel Pepys and the letters of Chesterfield. Lady Montagu, and Horace Welpole.

Prosaic Poetry. The poetry of the Augustan Age is prosaic. It is mostly argumentative, didactic or satiric. Its greatest poets Dryden and Pope, are famous for their satires. In verification their triumph consisted in the perfection of the heroic couplet. Their poetry is clever, brilliant, polished, but it has no fire. It amuses and entertains, but does not inspire.

Conclusion. The drama of Augustan Age also reflects its intellectual qualities. The age being deficient in poetry, it did not produce great tragedy for which poetry is essential. In the name of drama there were just two plays Dryden's. 'All for love and Otways' Venice preserved, and even these are much below the Elizabethan level. In comedy, the age has better showing. This consists in the brilliant but grossly indecent comedies of the Restoration, and the rollicking, good humoured comedies of Goldsmith and Sheridan, in the seventies of the eighteenth century.

2.4. Poets of Neoclassical Age

Alexander Pope (1688-1744). Alexander Pope, son of a linendraper, was born in London but passed his childhood at Bin field in Windsor Forest. Being a Catholic, he was denied the benefits of public school and university education. He was physically weak and deformed, and such desultory education as he received as a boy was from the family priest and from one or two catholic scholars. But he continued his studies independently, and was for the most part, self-educated. He was vain, peevish, jealous, mean and unreliable. He satirised his friend Addison without any real provocation in the 'Character of Atticus' and mercilessly flayed his literary enemies real as well as fancied in the 'Dunciad'. He made love to Lady Mary Worthey Montagu, and being rejected heaped insults upon her in a vulgar satire.

His Works. Apart from minor things. Pope's works may be considered in two groups : earlier and later. The earlier group consists of his 'Pastorals'. 'Windsor Forest', 'Messiah', Essays on criticism, 'the Rape of the Lock'. 'Eloisa to Abelard', 'Elegy to An unfortunate Lady', and his Translations of Homer, while the later group consists of 'the Dunciad' and the Satires and Epistles.

Pope's Place in English Poetry. Pope was regarded in his own days as the greatest poet of the 18th century. His supremacy remained unchallenged until 1798 when Wordsworth and Coleridge led the revolt against him in their joint production. The Lyrical Ballads. Thereafter. Pope fell on evil days and the Romantic, except only Byron, denied him even the title of poet and he became the whipping boy of the 19th century.

Matthew Prior (1664-1721). Matthew Prior takes precedence even of Pope himself. He came into lime light as a man of twenty three when in collaboration with Charles Montague, afterward Earl of Halifax, he wrote a parody of Dryden's *The Hind and The Panthes*, entitled 'The Town and Country Mouse'. He afterwards, produced an imitation of Hudibras called 'Alma, and a long and very serious poem 'Solomon'. But his light society verses, which are not always very proper, but are generally lively and graceful, are the only portion of his work which now survives.

John Gay (1685-1732). Far better known than Prior, John Gay, an intimate friend of Swift and Pope, wrote 'Fables' which still keep their place in anthologies: a series of six pastorals. The Shepherd's week, which, though conceived in the spirit of burlesque are much truer to the facts of rustic life than the Sham pastorals of Pope.

for public affairs. His 'grand tour' of the continent lasted four years (From 1699 to 1703), though his pension was stopped at the death of the king. He allied himself with the whigs and supported them in pamphlets and in the party paper 'The Whig Examiner'. He wrote 'The Campaigne' (1704) on the victory of Blenheim and was rewarded with high offices in the government and a membership of Parliament. His other works of the period 'Remarks on Italy' and 'Dialogue on Medals' are unimportant. During the Tory administration (1710-14), he lost office and occupied himself with literary labours, Collaborating with Steele in 'The Tatler', 'The Spectator', 'The Guardian' etc. and writing a tragedy 'Calo' (1713), which, though lifeless now, was a great success at the time because of political excitement it created. When the whigs returned to power on the death of Queen Anne, Addison again busied himself in politics, defending the whigs in the Free holder. In 1716, he married the Countess of Warwick by whom he had a daughter. He occupied several government posts, becoming secretary of state towards the end of his life.

Richard Steele (1672-1719). Richard Steele described himself as an 'Englishman born in Ireland'. He was educated at the Charterhouse school, London and Oxford with Addison as a fellow student at both. He left the university without a degree and joined the army. He showed staunch whiggism in a poem on the death of Queen Mary and was promoted captain. He was half Rake and half Puritan combining the licence of the Restoration cavalier with the restraint of the Augustans.

His Works. Steele showed his reforming Zeal in his first work 'The Christian Hero' (1701). He was appointed gentleman waiter to Prince George of Denmark, husband of Queen Anne, and Gaeleer or Editor of the 'London Gazette.' It was in this capacity, that the scheme of it 'The Tatler' (1709-11) occurred to him. This was followed by 'The Spectator' (1711-12), 'The Guardian', 'the Englishman' and several other short-lived papers. In 1713 he was elected a member of parliament but was almost immediately expelled for writing a pamphlet 'The Crisis' which favoured the Hanoverian succession. This led to his writing 'An Apology for Himself and his writings', which is source of many biographical details. His expulsion, however, was short-lived. With the accession of George I and the return of the whigs to power, Steele's fortunes rose again. In 1715, he re-entered Parliament and was knighted. He became manager of the Druary Lane Theatre and got a lucrative government post. In addition to the aforesaid works. Steele wrote a number of comedies whose importance is more historical than intrinsic.

Samuel Richardson (1689-1761). Richardson is the first English novelist; and his 'Pamela', published in 1740 is the first English novel. All his three novels-Pamela, 'Clarissa Harlowe' (1748) and 'Sir Charles Grandson' (1754)-are written in the form of letters and deal respectively with low-life, middle class life and high life. Richardson created a new species-the novel of sentiment with elaborate psychological analysis. He excelled in sentimental analysis, in an intimate portrayal of the human, particularly of the feminine, heart. The plots of his novels are thin and flimsy, none of them gives us real story-interest. Richardson has other defects as well. He totally wants humour, his morality is low-pitched and his plot construction is imperfect. According to Coleridge, the atmosphere of his novels is that of 'a sick-room, heated by stoves' while his contemporary Fielding takes his reader into an "open lawn on a breezy day in May." Fielding reveals a strange contrast with Richardson in many ways. Fielding has a genius for comedy, while Richardson is a mere psychologist, Fielding is a satirist and humorist, while Richardson, only a sentimentalist. Again, as Raleigh maintains, Richardson is a classic moralist, stressing the moral code, while Fielding, a romantic moralist, stressing native impulse.

against Hastings, lasting six hours, he drew such a lucid picture of the atrocities committed on the Begums of the Oudh that several ladies, including Mrs. Sheridan, fainted and had to be removed from the galleries. A dashing figure, notorious for his extravagant and dissipated living, he was a fearless and conscientious politician, and was extremely popular in society. His first wife having died in 1772, he married again in 1779. The burning down of his theatre in 1809 ruined him financially and the loss of his parliamentary seat in 1812 ended his political career. He died a ruined man but was given a splendid funeral in the Westminster Abbey.

2.7. Romantic Age

Introduction. In the period between the publication of "Lyrical Ballads" (1798) and the Death of Dickens, English literature was dominated by the spirit of romanticism. The romantic period came into being during the Napoleonic wars, and was nourished during the painful economic dislocations which were their aftermath. It was union with Ireland that it witnessed the suffering which was attendant upon the industrial revolution. It developed a sensitive humanitarianism out of witnessing the suffering of the masses, it both approved and disapproved the doctrine of utilitarianism. An industrial England was being born in pain and suffering. The thrones of developing democracy, the ugliness of the sudden growth of cities, the prevalence of human pain, the dominance of 'profit motive'--all helped to characterise what was in many respects "the best of times".....the worst of times."

The First half of the Romantic Period. In the first half of the Romantic period, a philosophical Romanticism based on values in the individual, on the romantic view of nature and on the organic concept of art dominated the English literary mind, optimism was the spirit of the times, although it was often an optimism closely associated with the impulse to revolt and with radical political reform.

The Second half of the Period. In the second half of the period, the early Victorian age, the impact of the industrial revolution was more immediately felt and the implications of the new science upon philosophy and religious belief began to be obvious. The romantic philosophy still held, and the spirit of romanticism filled literature and much of life.

A Golden Age of Poetry. The Romantic age was the golden age of poetry. It was rich with the sonorous voices of Wordsworth, Coleridge, Shelley, Keats, Byron, Tennyson, Arnold and the Pre-Raphaelites, and enlivened by the harsher tones of Browning.

A Great Age for the Novel. The romantic age was indeed a great age for the novel producing Godwin, Scott, Austen the Brontes, Thackeray, Dickens, Trollope, and the early George Eliot.

Discussive and Critical Essays. Romantic age was a period of serious critical and social debates in the essay, it produced Carlyle, Ruskin, Macaulay, Arnold and Newman in the Hazlitt.

Informal Essay. In the informal essay, the age produced Lamb, Hazlitt, Hunt and DeQuincey.

Decline of the Drama. There was decline in the field of drama as the playwrights were bound by the patent theatres and there was in them a blind worship of Shakespeare. The romantic period failed miserably to produce any work of true distinction, it was the weakest period in the English stage since Elizabethan ascended the throne.

Conclusion. The Romantic movement at the end of the 18th century and the beginning of the 19th century was a deliberate and sweeping revolt against the literary

Duty and the great Ode to the Intimations of Immortality. The list could easily be enlarged. In 1805, was concluded *The Prelude*-an epic poem in fourteen books dealing with poet's own education, ideals and experiences. Though rather unequal in style, this autobiographical poem contains some of his finest blank verse. *The Prelude* was designed to be the first part of an enormous poem to be entitled as 'The Recluse'. However, the poem was not completed and *The Excursion* (1814) is the second and the only other completed part of it. *The Excursion* is a long poem in nine books with many dull stretches of uninspired, prosaic verse.

(3) **Third Period.** By this time, Wordsworth's poetic powers were declining but he was still as 'prolific as ever'. But even in these later years, the old fire sometimes came back to him when for example he produced the magnificent 'Laodamius'. His later volumes include *The White Doe of Ryls tone* (1815), *The Waggoner* (1819) and *Peter Bell* (1819).

Wordsworth as a Poet

(1) **The Defects of his Poetry.** Wordsworth has his limitations of his poetry and the defects of his poetry are many and serious. He is extremely unequal and as he seemed incapable of writing a long poem, his best work, as Arnold maintains, is not in the *Prelude* and the *Excursion*, but in his shorter poems. Even the short poems contain much dull, flat and uninspired writing, and Wordsworth stands out as a great poet only when the grain has been separated from the Chaff. According to Coleridge "the inconsistency of the style, the sudden transitions from lines of peculiar felicity to a style not only unimpassioned but undistinguished." Another defect in the view of Coleridge is "a matter of factness, or laborious minuteness and circumstantiality in certain poems." The other defects in Wordsworth's poetry are—a want of the sense of humour, the poet's scanty dramatic power and his meagre narrative power.

(2) **The Merits of his Poetry.** Coleridge tells us about the following excellences of Wordsworth's poetry : First, a perfect appropriateness of words to meaning; second, a freshness of thought and sentiment and perfect truth to nature in his images and descriptions; third a union of deep and subtle thought with sensibility; the sympathy of a contemplator from whose view no difference of rank hides the sameness of the nature, no injuries of wind or weather, of toil or even of ignorance, wholly disguise the human face divine; last, a pre-eminence of imaginative power.

(3) **His Egoism.** Wordsworth gives more importance to his own feelings and experiences than anything else and lives a life of introspection. As a result he is not very sociable and keeps mostly to himself. The best of his shorter poems deals with himself and he writes a long poem *Prelude* (in fourteen books) on himself and his experiences. All this makes Wordsworth an extremely individual poet. However, there is a kind of sublimity and grandeur about this egoism of Wordsworth and Keats's phrase "egotistical sublime" is admirably applicable to him.

(4) **His Optimism.** Wordsworth's poetry breathes a spirit of profound optimism, because the poet's soul has gained its heaven of peace and hope after having tolerated dejection and disappointment. He has passed through a period of intense gloom and pessimism when the French Revolution has passed into a Terror. This pessimism finds expression in 'The Borderers'-a drama, and in 'Margaret'-a heart-rendering narrative. But this mood of pessimism soon passes away and Wordsworth has learnt to feel the Joy of Nature and of the simple and primary affections of human nature. In his poetry he teaches happiness the Joy in Nature and his poetry has given comfort and solace to many persons in their mood of despair and dejection.

(5) **His Love of Nature.** Wordsworth is a high priest of Nature and study of *The Prelude* and *The Tintern Abbey* clearly reveals the three stages of his education of nature. During the first stage Nature was. "But secondary to my own pursuits/and

the supernaturalism of Coleridge is quite different from the crude supernaturalism of the so-called terror novelists; it is the very atmosphere that suffuses the entire tale, the outcome of a hundred delicate touches and subtle hints, made convincing to the reader through the deep psychological insight of the poet. Coleridge is an expert of these delicate devices which he employs with consummate mastery to produce a "willing suspension of disbelief."

(2) **The Medievalism.** Medievalism in the form of a vague atmosphere is everywhere present in the poetry of Coleridge. The whole of the *Ancient Mariner* is saturated with the glamour of the Middle Ages. "From the quaint embroideries of the 'merry, minstrelly' to the central pattern of the catholic idea of penance everywhere we see the medieval touch the fateful crossbow, the vesper bell, the shriving hermit, the invocation to 'Mary Queen'. In *Christabel* again, we have the medieval atmosphere; there is the old moated castle with its heralds and pages, with its massive gate 'ironed within and without', and the witch woman with the evil spell and the innocent victim.

(3) **His Imaginative Power.** It is the poet's marvellous imaginative power that enables him to exploit the weird, the supernatural and the obscure. His powerful imagination compels the reader to believe for the time the fantastic and the impossible described by him.

(4) **His Simple Diction.** The abuse of the Archaic words is one of the drawbacks of the Romantic poets. But Coleridge, with finer instincts, appeals directly to the imagination of the reader, by writing with great clarity. The homely diction of medieval ballads has been employed in *The Ancient Mariner* with an occasional archaism so as to preserve the medieval atmosphere. In both, '*The Ancient Mariner*' and '*Christabel*', the diction is simple and homely.

(5) **His Treatment of Nature.** Coleridge possesses a faculty of minute observation which he may have learnt from Wordsworth, "but which", observes Vaughan, "he fostered to a degree of delicacy to which neither Wordsworth himself, nor perhaps, any other 'Worshipper of Nature', Keats excepted, even quite attained. Like Wordsworth and Shelley, Coleridge too gave a life to Nature, though in his poetry Nature is not separate from us, as Wordsworth and Shelley held; in Coleridge, Nature is ourselves. "The apparent world", observes Stopford A. Brook, "was but the image of our own thoughts. But those thoughts, and therefore, the apparent world, were part of the life of the great spirit. In him, we and the universe were both alive." Nature was living to Coleridge because he himself was living, and that is why Pater speaks of a sympathetic coordination in Coleridge's poetry, between Man and Nature.

Shelley (1792-1822)

His Life. Shelley was born in Sussex, the son of a wealthy English Baronet. From his early years, he showed an eccentricity of character and an opposition to established authority and opinions. He was educated at Eton and Oxford but a pamphlet, '*The Necessity of Atheism*', written by him in 1811, caused his expulsion from the university. In the same year, he married Harriet Westbrook, a school girl of sixteen, by whom he had two children. Even before his marriage, he had developed untraditional opinions on morality, politics and religion. These, combined with his unwise marriage, brought about differences with his relatives which was finally composed by Shelley's father who settled an annuity upon him. It is difficult to judge leniently Shelley's conduct in deserting his wife in 1814 for Mary Godwin whom he married after Harriet had committed suicide in 1816. But his treatment of Harriet apart, Shelley was the most lovable and unselfish of men, benevolent and generous to a fault. In 1818, he left England for Italy, where the Italian sky stimulated his poetic genius and made it blossom into rare beauty. In 1822 he was drowned while sailing

Simplicity', unlike Keats he neither surprises us by a fine excess' nor does he load every rift of his subject with ore.

(7) **His Poetic Ideals.** The first note of Shelley's poetry is 'a pure and intense aspiration'. He is essentially the poet of the future, of glorious age when love will reign and tyranny will be unknown. Shelley had 'a passion for reforming the world', a passion exhibited in many of his poems. The hatred of tyranny, the overthrow of the tyrant, the love of liberty, the regeneration of mankind, are all his poetic ideals.

Jane Austin as a Novelist

Ans. Jane Austin (1775-1817). Of the two great novelists of the Romantic period-Jane Austin and Walter Scott-only the latter expressed the romantic feeling. Jane Austin chose to be anti-romantic and followed the example of Fanny Burney who had achieved notable success in portraying social and domestic life in her *Evelina*. In doing so, Jane Austin gave to the novel of manners a new dimension by the subtlety and complexity of her characterization, her sharp irony and delicate satire, her brilliant wit and gentle humour, her clear style and structural perfection. Though the novel of manners has been written on a large scale, no practitioner of the art has to this day achieved the same distinction. She is not only the greatest novelist of manners in English; she is unique.

Her Life. Daughter of a Hampshire rector, Jane Austin was educated at home along with her sister. Her life was uneventful, passed as it was at the various country parishes where her father served and now and then at the health resort of Bath. With a matter-of-fact mind, she aimed at nothing higher than delineating the characters and manners of the middle class society in the country side that she knew so well.

Her Works. She portrayed these manners of the middle class society in six full-fledged novels, four of which *Pride and Prejudice*, *Sense and Sensibility*, *Mansfield Park* and *Emma* were published between 1811 and 1815. and the remaining two *Northanger Abbey* and *Persuasion* in 1818. after her death.

Her Plots. The plot in a typical Austen novel is built around the affairs of the heart, particularly of the feminine heart. The novel has the usual happy ending with the marriage of the hero and heroine. Around them are placed other characters who illustrate human nature in all etc., complex variety.

The Characters. While the characters of the hero and heroine are developed at some length, it is the secondary characters that enrich the social comedy. *Pride and Prejudice*, for example, would lose half of its savour, if there were no Collins or the Bennets. The characters are individuals and not mere types. Without indulging in the irritatingly minute psychological examination. Jane Austin seizes the essentials of a character in a few broad strokes. Her assessment of character is born of both knowledge and sympathy. There are no absolutes in her moral world. Human nature is of mixed strain. The formal villains, like Wickham (*Pride and Prejudice*). Willoughby (*Sense and Sensibility*) the Crawfords (*Mansfield Park*). Frank Churchill (*Emma*) have their good points—wit, gaiety, charm.

Fine Ironic Touches. The principal charm of her novels, apart from their story interest, is the fine ironic touch that she gives to her characters. The irony is all-pervasive and is discriminately distributed between dialogue and narrative. In the interest of ironic characterisation, the author does not scruple to spin out the dialogue to inordinate length. A prominent example is the conversation between John Dashwood and his wife in *Sense and Sensibility*. The sustained irony of their dialogue designed to reveal the utter selfishness of John blatantly encouraged by Mrs. Dashwood, is one of the most delightful things to be found anywhere in English literature. Starting with the intention to give to his step mother and step-sister a

Kenilworth (1821). England under Elizabeth, 16th century.

The Pirate (1821). Shetland or Zetland island, 17th century. Scott had visited the island as a member of the Scottish Lighthouse Commission.

The Fortunes of Nigel (1822). England under James I, 17th century.

Peveril of the Peak (1823). England under Charles II. 17th century.

Quentin Durward (1823). France under the crafty Louis XI, 15th century.

St. Roman's Well (1824). Scotland, early 19th century, contemporary life in the Scottish spa of St. Roman's well.

Redgauntlet (1825). Scotland, some twenty years after 45.

Talisman (1825). Crusade in the Holy land under Richard I. 12th century.

The Betrothed (1825). Wales under Henry II, 12th century,

2.8. Major essayists of the Romantic age ?

Charles Lamb (1775-1834)

The Prince among essayists, was a Londoner, both by birth and by lifelong residence. Though a friend of Wordsworth and Coleridge; he didn't care for the country or solitude. He loved society and the crowded bustling life of London streets. Himself 'a character' he liked the odd in life and literature. His whimsicalities in taste, his pathos—a blend of humour and pathos—gives his writings a charm of which there is no parallel English literature outside the poets. To shake hands with Lamb for the first time is a landmark in reading experience. It is a pleasure one wants to savour again and again.

His Life. Lamb was educated at Christ's Hospital where he became an intimate friend with Coleridge. University education was beyond his reach and a scholarship carried with it the obligation to take holy orders, a profession from which he was barred by his stammer. So, at seventeen, he became a clerk in the East India House from where he retired after nearly thirty-three years service in 1826. An unhappy love affair, unhinged his mind which necessitated a brief confinement in a madhouse. Then something more terrible happened. His sister, Mary, in a fit of madness killed their mother and this event determined the course of Lamb's future life. He remained a life-long bachelor in order to be able to devote himself to the care of his sister who had to live off and on in mad house. These tragic circumstances lend poignant interest to all his writings.

His Works. Lamb wrote verse, plays and romances, but his fame rests chiefly on his criticism of the older English drama, the *Essays of Elia* and *The Tales from Shakespeare*. The *Tales* (1807) were written as children's books and were the joint work of Lamb and Mary, he doing the tragedy and she the comedies. They are a children's classic. His *hypoicimens of English Dramatic-Poets contemporary with Shakespeare, with Notes*, which appeared in 1808, established her reputation as a critic of the first rank. His brief notes are little gems of criticism which prove Lamb's sympathetic attitude towards the neglected older drama.

The blend of humour and humanity finds its most characteristic expression in the essays of *Elia*. The first series appeared in the London magazine (1820-23) and the second in 1833. It is these that have made Lamb immortal. Their charm consists chiefly in self-revelation and secondarily in their style. They are written in the manner of personal correspondence in which Lamb talks informally and without reserve about himself-his likes and dislikes his opinions his experiences. Lamb with all his virtues and weaknesses, his fantastic humour and tender humanity, shines on every page of these essays. The interest of this self-portraiture is highlighted by an old-world style that is reminiscent of such 'antiques' as Burton and Browne. It is so

Victorian Age was the best as well as the worst period, the spring as well as the winter season of England. It was an age of material prosperity, political awakening, democratic and social reforms, educational progress, industrial and mechanical progress, scientific advancement and social unrest. The age produced a galaxy of great personages in all fields of life. It has its beauties as well as defects. Whereas Macaulay trumpeted the progress achieved by Victorian age, Ruskin, Carlyle, Lyton and Trollope who raised frowns of disapproval against the soul-killing materialism of the age. Carlyle voiced its deep-seated vulgarity, Symonds its signs of 'world fatigue', Dickens exposed its hollowness as also the plight of the poor.

An Age of Peace and Prosperity. The Victorian age was essentially an age of peace and prosperity. It was a period when the 'war drum throb'd no longer and the masses felt secure and safe in their island homes. "It was comparatively peaceful reign when English men, secure in their island base, could complete the transformation of all aspects of their industrial, commercial and social life without any of those risks of violent interruption that give quite a different quality to the history of continental motions." (G. D. Klingopulous). The few colonial wars that broke out during this period left little adverse effect on the national life, though the Crimean war, undoubtedly, caused a stir in England, but its effects were soon forgotten. Therefore, by and large, the Victorian age was a period of peace and prosperity. In such a peaceful atmosphere, there was material advancement and industrial progress. The industrial revolution transformed the agrarian economy of the nation to an industrial economy. Mills and factories were installed at important centres, and the whole of England came to be hummed with the battle of looms and the boom of weaving machines.

Social Unrest The widespread peace and prosperity of England notwithstanding, there was a kind of social unrest suppressed in the hearts of people, Pessimism and gloom swept away a majority of the contemporary thinkers and men of letters. Industrial progress caused social and economic distress among the masses. The industrial revolution that made the capitalists roll in wealth and riches, brought in its wake only semi-starvation and poverty to the class of labourers and factory workers who were totally discontented with their miserable lot. There was no equal distribution of national wealth. According to Hopkins, "England has grown hugely wealthy but this wealth has not reached the working classes; I expect it has made their condition worse."

A Mechanical Age. According to Carlyle, "Were we required to characterise this age of ours by any single epithet, we should be tempted to call it, not an Historical, Devotional, Philosophical or Moral age, but, above all others, the Mechanical Age. It was the age of machinery, in every outward and inward sense of the word; the age with its sick hurry and divided aims. Not the external is now managed by machinery but the spiritual also. Men are grown mechanical in head and heart, as well as in hand."

An Age of Rapid Social Changes. Victorian Age, was an age of rapid social changes and reforms. Class distinctions were increasing at an alarming rate. The Reform Act of 1832, had dethroned the landed aristocracy, transferring the power to farmers and shop-keepers. But inspite of reforms, the condition of the workers and labourers did not change speedily, but rather, the quality of life only declined. The age witnessed a phenomenal growth of population, from ten and a half million in 1801 to thirty seven million in 1901. In the domestic sphere, the Victorians upheld the authority of the parents over children and of husbands over wives. In this way, women were diminished to a lower place.

Religion and Morality. During the Victorian period, two schools of thought existed in religion-the school of rationalism, the inheritors of the deistic spirit of the

at Oxford, the aesthetic and social crusade of Ruskin, Arnold's attack on Philistinism all these are nothing but idealistic trends which have their roots in Romanticism.

Literary Features. As a matter of fact, Victorian Literature is many-sided and complex, and reflects both romantically and realistically the great changes that were going on in life and thought. The religious and Philosophical doubts and hopes raised by the new science, the social problems arising from the new industrial conditions; the conscious resort of literary men to foreign sources of inspiration : the rise of a new middle-class audience and new media of publication (the Magazines) are among the forces which coloured literature during Victoria's reign. Since there are marked differences between the literature written in the early years of Victoria's reign and that written in the later years, we treat the early years as a part of the romantic period and the later years as a part of the realistic period.

Early Victorian Age (1832-1870). The period between the death of Sir Walter Scott and 1870 was a time of the gradual lessening of the Romantic impulse and the steady growth of Realism in English letters. It bears to romanticism much the same relation that the Age of Johnson bears to the Neo-classic period. It is an age in which the seeds of the new movement were being sown but which was still predominantly of the old. In poetry, the voices of the major romantics had been stilled by death of Wordsworth, and a new poetry more keenly aware of social issues and more marked by doubts and uncertainties resulting from the pains of the industrial revolution and the advances in scientific thought appeared. The chief writers of this poetry were Tennyson, Browning, Arnold, and the young Swinburne. In the novel Dickens, Thackeray, the Bronte sisters and Trollope flourished. In the essay Carlyle, Newman, Ruskin, Arnold, and De Quincey did outstanding work.

Late Victorian Age (1870-1901). The period between 1870 and the death of Queen Victoria saw the full flowering of the movement towards realism which had started as early as the 1830's but which had been subordinated to the dominant romanticism of the first half of Victoria's reign. George Eliot and Thomas Hardy carried the realistic novel to new heights. Spencer, Huxley, Newman, Arnold and Morris, in the essay, argued the meaning of the new science, the new religion and the new society. The drama, which had been sleeping for more than a century, awoke under the impact of the influence of Ibsen and the Celtic renaissance, Stevenson, W. H. Hudson, and Kipling revived romantic fiction. Oscar Wilde and the "decadents" wrote witty poetry and drama, Walter Pater advanced the doctrine of "Art for Art's Sake". The tendency to look with critical eyes on man, society and God; to ask pragmatic questions, and to seek utilitarian answers- a tendency which had begun in the second quarter of the century-had become the dominant mode of thought and of writing by the time when Queen Victoria died.

Conclusion. The period from 1870-1914 is known as realistic period in English literature. In poetry, the voices of the great Victorians, Tennyson and Browning, were still heard, but a new poetry, interested in french forms and lacking in "moral earnestness" was present in Swinburne and the Decadents. Hardy, Kipling, Yeats and Bridges were to do distinguished work before the beginning of the first world war. In the drama, the french stage and Ibsen combined to offer examples of realism. The problem play established itself as a serious and respectable form in the works of A.W. Pinero. H. A. Jones, and John Galsworthy. In the last decade of the century Wilde's wit and the light operas of Gilbert and Sullivan brightened the English theatre, while the witty wisdom of G. B'Shaw's plays enlightened most of the period. In the serious essay, Arnold, Huxley, Spencer, and Pater explored a variety of topics with earnestness and force, but it was the novel, in which the age found its fullest expression. A few writers like Kipling and Stevenson continued a romantic vein, but George Eliot, Thomas Hardy, George Meredith, George Gissing, Joseph Conrad, John Galsworthy,

marriage in 1846. Browning lived with his wife chiefly in Italy until her death in 1861. After her death, Browning left Italy and settled in London, although in 1888 he once more went back to Italy. His works were now appreciated and his productiveness was undiminished. In 1867 Oxford conferred upon him the degree of D. C. L. His last volume of poems, *Asolando*, was published on the day of his death. He died in Italy, and was buried in Westminster Abbey.

His works. Browning's first poem *Pauline* (1833), is crude and immature and reminiscent of Shelley. *Paracelsus* (1835) is better than *Pauline* and deals with the medieval scholar and physician who being full of inordinate ambitions aimed at attainment of universal knowledge. In spite of its four interlocutors, the poem possesses affinity with dramatic monologue. The poem *Paracelsus* dramatically expresses the philosophy of life that knowledge without love and power without beauty is only incomplete.

Browning next produced a play, *Strafford* (1837) and next *Sordello* (1840). Which is full of obscure details and allusions. His next work '*Pippa Passes*' (1841) is not a regular drama but rather a dramatic poem, dealing with a poor girl Pippa, who passes singing through the streets of Asolo. Among Browning's other dramatic works may be mentioned '*King Victor and King Charles*' (1842). '*A Blot in the Scutcheon*' (1843), '*Colombe's Birthday*' (1844) and '*A Soul's Tragedy*' (1846).

By now, Browning had come to believe that his forte lay in dramatic monologue, and his '*Men and Women*' (1855) consists of dramatic monologue of great power. '*Dramatic Personae*' (1864) presents more monologues. In 1868-69 he produced '*The Ring and The Book*' Browning's longest and greatest work. The poem deals with the murder of a young wife Pompilia, by her worthless husband, Count Guido. This story is narrated by nine different persons in twelve books and the poem enables Browning to claim the title of the '*Subtle-souled psychologist*'.

His Later Poems. The first period Browning's poetry may be said to have ended with '*Rina and the Book*'. Among his later poems may be included '*Prince Hohenstief-Schwangau*' (1871), as unpoetical as the title itself; '*Red Cotton Night-cap Country*' (1873), the story of a sordid crime hardly relieved by any flashes of poetic beauty; '*The Inn Album*' (1875), realistic study of the uglier aspects of human life; '*Paechiaretto*' (1876), a "piece of work in the byronic vein, but Saisiaz (1878)". a "piece of work in the Buronic view, but without Byron's ease and clarity". The more charming of his later works are '*Fifine at the fair*' (1872) which deal with the problem of sexual dualism; '*Dramatic Idylls*' (1879-80); '*Ferishta's fancies*', which is full of sunshine, containing, some snatches of songs. '*Parleying with certain People*' (1887) a work having a repulsive title yet having freshness and attraction, and '*A Solando*' (1889) a Collection of beautiful songs, presenting a blend of the poet's old-age despairs and of enthusiasm of his youth.

Matthew Arnold (1822-1888)

His Life. Matthew Arnold was born at Laleham in Middlesex on 24th December, 1822. He was the son of Dr. Thomas Arnold, the well-known head master of Rugby. He was at school for a short time at Winchester and then for four years (1837-41) at Rugby. He won a Balliol scholarship in 1840 and went up to Oxford in 1841. As an undergraduate, Arnold was both distinguished and popular and won the Newdigate prize for English verse in 1844 by writing a poem *Cromwell*. He obtained a second class in classics but atoned for this by winning, three months later, a fellowship at Oriel. At Oxford, Arnold developed intimacy with Clough, whose death later inspired him to write '*Thyrsis*' - a fine pastoral elegy. For a short time Arnold worked as an assistant master at Rugby but resigned the post in 1847 to become private secretary to Lord Lansdowne, the then president of the council.

His Works. Dickens began with the rambling, episodic late of Smollett, and gradually learnt and improved his art of plot-construction. His earliest novel, *The Pickwick Papers* (1836), is deservedly one of his best loved ones; but it is hardly a novel, so rudimentary is the plot. In *Oliver Twist* and *Nicholas Nickleby*, which followed at the heels of *Pickwick*, Dickens passed from the episodic tale to what were in some sort novels. He published 'the old curiosity shop' in 1840, which was a great success, and *Barnaby Rudge*, a historical novel, the next year. After this he produced a series of great novels, representing this novelist's young Prime-Martin Chuzzlewit, *Dombey and Son* and *David Copperfield*, the last and autobiographical novel which is often judged as Dickens's best work. These novels contain not only a good story, but it is expressed with increasing mastery. There are also greater truths and rich quality in the depiction of life in these novels. After 1850, the year of publication of *David Copperfield*, a certain decline is apparent, decline in the sense that the later novels are not better. There is no lessening of his grip over the art of plot construction, but his wonderful powers of imagination and creation are a trifleless evident. Dickens' later works include such masterpieces as *A Tale of Two Cities* (1859), *Great Expectations* (1860) and *Our Mutual Friend* (1864).

His Plots. In his earlier novels, his plot-construction is often faulty, and by the time he had gained a certain degree of mastery over the art of story-telling, his imagination and his creative power had somewhat weakened. So, if we wish to get the best of Dickens we read his earlier novels, though it is the later novels, which often have the better plots.

His Characterization. Dickens' characterization is never very profound and his psychology is often at fault. Most of his characters have a ticket description, they being just good or bad. His villains are grotesque figures with no common stuff of humanity in them. Even his comic characters tend to become tedious mechanisms and go on repeating some catchwords and gestures. His characters are generally static, they do not grow and change. In *David Copperfield* alone we have many such characters : Barkis, who is always 'Willin', Mrs. Gummidge, a "poor, lone widow" ever mourning for her "lost un", Uriah Heep, who is always 'unble'; Mr. Micawber, ever waiting for "something to turn up". Dickens had an irrespressible caricaturing tendency that adversely affected his characterization.

His Style. Dickens' style, even at its best, is not polished or scholarly, but it is clear, rapid and workmanlike. It typifies a journalistic style. But it is not free from mannerism and in the early novels, there are trite puns, Cookneyism and tiresome circumlocutions which are apt to irritate the reader. In his more aspiring flights, particularly when describing pathetic scenes. Dickens wrote a prose style that is not far removed from blank verse.

His Evaluation. Despite numerous defects, however, Dickens has been rightly regarded as one of the greatest if not the greatest, of all English novelists. He is not only a great writer, but a great English institution. What, then, is the secret of his greatness ? Firstly, he is a great humorist and it is quite difficult to exaggerate his power of comic characterization. We may find it difficult to appreciate his pathos, but his humour is beyond all praise. Secondly, he is a great creator; in every one of his novels, the canvas is crowded. He created a whole world of his own and peopled it with the creatures of his imagination. No writer, save Shakespeare has given us such a large number of memorable characters.

Dickens is the representative novelist of the lower middle class. He is a romancer of the ugly London streets. The dirt and dress of contemporary English life become transformed by the magic power of his pen. He was also a great optimist; so boundless was his optimism that he has sometimes been termed a vulgar optimist. But

His Plots and Characters. His characters are never grotesque or caricatures like those of Dickens, but real and true to life. Of them he has given us a wonderful gallery Becky Sharp, Beatrix and Esmond, Colonel Newcome and many others. But Thackeray has far less story to tell than his great contemporary Dickens. He never mastered the art of construction and his novels, save Esmond, are loosely constructed. But the looseness of texture combines with a masterly power of characterization and gives one the impression of life itself. *Vanity fair* is not only a novel without a hero, but it is also a novel without a plot.

His Realism. Thackeray was a great realist, not a romantic realist like Dickens, but a restrained one. In the Preface to *Pendennis* he wrote : "Since the writer of *Tom Jones* was buried, no writer of fiction among us has been permitted to depict to the best of his power a man. We must shape him and give him a certain conventional temper." So, he returned to the method of fielding and aimed at a realistic portrayal of character. His villains are not just unmitigated rascals, and his virtuous folk are generally stupid. His characters have been painted 'in the round', unlike Dickens which are painted 'in the flat.'

His Style. Thackeray's style is almost the ideal one because for the novelist it is effortless and, therefore, unobtrusive. He writes like a cultivated gentleman and his prose is polished, balanced and classical. It is also harmonious and flexible to a remarkable degree. It is easy as a general talk but it never degenerates to vulgarity. Thackeray often possesses great vernacular felicity and inimitable idioms. Unlike Dickens he has no mannerisms of affectations,

George Eliot (1819-80)

Her Life. George Eliot was the name adopted by Mary Ann Evans, daughter of a land agent in Warwickshire. She attended schools in the neighbourhood, but for the most part, she educated herself by miscellaneous reading. She was brought up in the strict discipline of a puritan household, but coming in contact with scientists and free-thinkers like Herbert Spenser and George Henry Lewes, she renounced her faith in Christianity. After her father's death she came to London, and became assistant Editor of the *Westminster Review*. In 1854, she went to live with Lewis as his unofficial wife. Lewis was a married man with three sons, but he was living separately from his wife, being for some technical reasons unable to divorce her. Of three sons, it is said he was father only of one. Lewis a capable miscellaneous writer, was two years younger. George Eliot herself was no beauty. It was a marriage of minds. Though George Eliot defended her conduct on rational grounds, she never felt quite at ease about this union. Intellectually she was among the extreme rationalists and radicals of her time but emotionally she was still a Puritan. She travelled extensively on the continent, visiting France, Switzerland, Germany and Italy. Lewes accompanied her everywhere and by his sympathy encouraged her in her ambition to write fiction. He died in 1878. After two years of loneliness, George Eliot, ever in need of affection and support, married Walter Cross, an old friend some twenty years her junior. Her married happiness was shortlived, for she died less than six months after her marriage.

Her Works. Apart from her work as critic and translator, George Eliot published the following novels : *Scenes of clerical life* (1857); *Adam Bede* (1858); *The Mill on the Floss* (1860); *Silas Marner* (1861); *Romola* (1863); *Felix Holt* (1866); *Middlemarch* (1861); and *Daniel Deronda* (1876).

Her Evaluation as a Novelist. George Eliot's strength lies in profound and elaborate psychological studies of character. Though the range of her characterisation is wide and various, she is particularly happy in the delineation of rural characters. While Dickens delighted in characters of the London streets, Thackeray in the aristocracy, George Eliot was specially attracted to the simple and homely people of

became very popular on account of its relation with a contemporary scandal. One of our conquerors (1890) and *The Amazing Marriage* (1895). the last two having incomplete plots and style.

His Contribution to Novel. Meredith enlarged the scope of the novel by **creating** a new species of fiction which has been called the Romantic Comedy. Apart from this, he laid the foundation of the modern novel by interpreting the characters from the inside and by subjecting them to microscopic psychological examination.

The Prophet of Common Sense. In Meredith the 18th century spirit of commonsense and sanity can be easily seen. He has been rightly called 'the prophet of commonsense' and the 'inspired prophet of Sanity'. According to Meredith, the comic spirit is the 'sword of common sense, so any one who drifts from the path of common sense, falls a prey to the comic Muse.' He believes in the harmony of blood, brain and spirit and holds that when this sacred balance between the physical, the intellectual and the spiritual is disturbed, a man becomes lop-sided and behaves like a snob. Then he becomes a victim of comedy as he leaves the path of common sense.

A Poor Story-Teller. Meredith, however, is a poor storyteller priestley calls him "one of the worst narrators in the History of English novel." He hardly ever pretends to tell a story and knowingly flouts the art of narration. Proportion, balance and sound construction are generally lacking and there are loose ends everywhere in his novels. Meredith's genius was lyrical, critical, philosophical; and none of these qualities is of real importance to the novelist. In consequence, in the hands of Meredith novel became 'lyrical-comical'.

His Characters. According to Priestley, Meredith's characters are divisible into the following classes :

(1) **Wooden and Lifeless Characters.** The men characters who win the approval of the comic spirit and escape its lash are well-balanced, philosophical gentlemen like Whitford and Redworth. These are creatures of Meredith's intellect rather than of his imagination. Such characters are rather Wooden, Stiff and lifeless.

(2) **Humorous Characters.** His eccentric-humorous characters, chiefly found in his earlier novels, are grotesque like the character of Dickens and are not credible.' Such characters are the Goggles by brothers in *Evan Harrington* and Sullivan Smith or Sir Lukin in *Diana*.

(3) **Selfish Wits and Egoists.** Selfish wits, snobs and egoists are the victims of the comic muse. They have much of Meredith himself in them, and owe their uncommon vitality to his secret imaginative sympathy. Sir Willoughby Patterne in the *Egoist* is the greatest of these characters.

(4) **Great Heroines.** The great heroines like Diana Clara and Nataly are regarded to be worthy of Shakespeare's heroines. Meredith says everything about their character and takes the utmost care to explain their motives, though he speaks little about their self and this affords an aura of romance about them.

His Style. The brilliance of Meredith's manner and style is beyond question. His style possesses richness of language, vitality of expression, realistic wit and epigrammatic flavour. No man of words has excelled him in bursts of really brilliant dialogue. But he also offers us volumes of sheer bad writing. His writings also contain pieces of cheap, verbal affectation. He is impatient with the ordinary methods of saying a thing and therefore in all of his books he adopts strangely indirect over-elaborated, far-fetched and fantastic style. He is also habitual of piling image on image and all of these images are not always happy and apt. He often presses absurd metaphors into service and enlarges them sometimes so monstrously. But at his best, Meredith's language and style are unsurpassed. He is a master of romance and

around them and this humour has aptly been likened by many sane critics to that of Shakespeare.

(4) His Plots. The plots of Hardy's novels contain something conventional about them. The story is often either about two men loving the same woman or two women loving the same man. Sometimes both of the aforesaid complications occur in the same novel. But even if we are justified in calling the Hardian plot conventional. We cannot call the characters to be conventional because Hardy's hero is never just Mr. Goodman and his villain just Mr. Badman.

(5) Hardy's Pessimism. Who has thoroughly read the novels and poems of Hardy knows that we took a sombre and tragic view of life. Unlike Shakespeare, in Hardy character is not destiny, the tragic fate of Hardian characters often depends on a mere accident. The tragic plots of the Return of the Native and Tess of Durbervilles. for example, turn on such pure chance-happenings. Hardy believes that accidents are "common enough in fact", though not in fiction but if a tragedy is made totally dependent on them, it loses much of its edge and becomes irritating instead of 'Kathartic'. There is indeed something forced and false about Hardian Tragedy which does not permit us to rank him with the great tragedy writers of the world.

(6) His Belief in an Indifferent Supreme Power. Hardy believes in a supreme power which is indifferent to human affairs. In the Dynasts, Hardy calls it the imminent will. According to Hardy, this power is not only indifferent but actually enjoys itself in human misery, that "as He is lo wanton boys, are we to gods, they kill us for their sport." This is the view point expressed in the closing sentences of Tess: "Justice was done, and the president of immortals (in Aeschylean phrase) had ended his sport with Tess." However the best exposition of Hardy's philosophy is contained in his Dynasts where he does not speak of the imminent will as something actually evil but only indifferent, blind and purposeless. Even so. it is quite difficult to dispute the prevalent view that Hardy is a pessimist. But a study of his novels reveals a certain change in his pessimistic attitude to life. In his earlier novels like The Return of the Native or The Mayor of Casterbridge, there is hardly a single ray of hope to relieve the all-pervading gloom of their pages. But later novels like Tess or Jude are not so entirely wanting in hope. While in his earlier novels Hardy seems to attain God Himself, in the later once, he is only aiming his wrath against man-made laws and conventions which it is not impossible to correct.

His Style. Hardy's is not a great style, nevertheless like all good styles, it perfectly corresponds with and expresses the deepest intentions of the novelist. Duffin calls it "essentially of the philosophic type, an emanation of his mind." For ordinary narrative purposes. Hardy, employs a style which is bleak, bare and bold. Hardy's style only rarely wants dignity or strength. He could often vary his style to suit the purpose in hand. Thus in novels like Far from the Madding Crowd and The Woodlander the pastoral style predominates over the tragic style that is so predominant in novels like The Mayor and Jude. Hardy also exhibits mastery in the employment of similies and metaphors. Nevertheless, pedants are apt to find fault with his misrelated participles and his split infinitives and with his occasional mistakes of grammar. They can also regret his partiality for scientific and technical terms that he often uses to ensure the accuracy of his narrative. That Hardy was not born master of style like Thackeray, nor a made one like Stevenson is hard to deny. But his style perfectly expresses his temper, his personality and his views of life.

Thomas Carlyle (1795-1881)

His Life. Thomas Carly born in the village of Ecclefechan in Dumfriesshire, was the eldest son of a Calvinist mason and small farmer. He was educated in local schools and at the Edinburgh university which he left without a degree. After schoolmastering for four years (1814-18) and perfunctory studies of Divinity and Law, he resolved on literature. He lost faith in Christianity, took up German studies,

John Ruskin (1819-1900)

His Life. John Ruskin was born in London where his father was a prosperous wine merchant. He was educated at home, and at Oxford, we learn from 'Praeterita' that his upbringing was unusually strict. His father a lover of books and pictures read to him and his mother good literature-Shakespeare. Scott. Don Quixote, etc. while his mother, an orthodox scotch woman made him read the Bible regularly and commit large portions of it to memory. Her spartan discipline allowed him no toys and no company for fear lest her son should be corrupted by the corrupt world. These disadvantages were, however, compensated by advantages equally unusual. He accompanied his father in his summer trips for business or pleasure through England, Scotland, France, Germany. Switzerland and Italy and thus the boy became acquainted with natural scenery, beautiful castles and cathedral and rare works of painting and sculpture. At seventeen, he entered Christ's college Oxford, where he won the Newdigate Prize for his 'Salsette and Elephantal-a poem on the dawn of Christianity in India. His studies were interrupted by illness which took him to Italy where he remained for two years. He returned to Oxford but could take only a pass degree. In 1848, he married a Scottish lady for whom he had written eight years before the delightful story 'The King of The Golden River'. The marriage was however unhappy and was broken after six years. Being a dutiful son, Ruskin continued to live with his parents and did not marry again. He had atleast three disappointments in love, one before his marriage and two after its breaking-up. His father died in 1864 and he came into a large inheritance most of which he gave away in charity. After the death of his mother in 1871. he left London and settled at Brantwood on Corniston lake in the beloved lake country of Wordsworth. In 1870, he was elected the first professor of fine arts at Oxford, which post he occupied for 1870-79 and again for a year 1883-84. He was subject to occasional attack of brain fever.

His Works. The number of Ruskin's works is so large that to name them all can only bewilder the reader and so only the most important of them may be mentioned here. The first twenty years of his activity were devoted to art criticism and the remaining years to social criticism. His lectures at Oxford were as much connected to social questions as to art.

His Works on Art. His works on art are Modern Painters (1843-60) in five volumes. The Seven Lamps of Architecture (1849) and The Stones-of Venice (1851-53) in three volumes. In these three great works, Ruskin gave a comprehensive description of almost every masterpiece of architecture and painting in Europe beautifully. No one before Ruskin had given such a large scale treatment to art.

His Works of Social Criticism. From 1860, Ruskin occupied himself with economic and social problems in which Carlyle was his teacher. Carlyle attributed the evils of his times to moral cowardice and his remedy suggested was strength, the strength of a hero or dictator. Ruskin, on the other hand, found the evil in lack of beauty and his remedy suggested was to spread through the community a taste for beauty, physical as well as spiritual, and to realize it in complete and harmonious living, free from the slavery of the machine. In his study of art he had discovered that art which is the expression of inner beauty cannot flourish in ugly surroundings. He hated industrialism, not only for its exploitation of the labour but also for spoiling the face of English landscape by creating the Black country (Lanca shire). Like Carlyle, he attacked the dismal science of current political economy, with its laissez faire, 'inexorable laws', and 'economic man" who is guided by no motive but that of 'profit'. It took no account of the beautiful and the ethical. Ruskin possessed a deep sense of

Quest for Novelty. The spirit of revolt in the modern poetry has been manifested in many ways and in many directions. The spirit of revolt is the result of a very natural desire for novelty after years of monotonous poetry which had begun to show signs of exhaustion and lifelessness. The spirit of revolt was nourished by (the spirit of inequity the fruit of the modern science.

The Age of Interrogation. The modern age has rightly been called the Age of Interrogation for older values in literature, like those in life, have been questioned. In the field of poetry the revolt has been directed not only against subject matter but also against older metres and diction. The freedom in the choice of subjects has been accompanied by a freedom in the form of expression. Even as early as 1855, Walt Whitman had published his volume of free verse poems. 'Leaves of Grass', and in the last decade of the nineteenth century Hopkins had evolved a surprisingly new manner of expression. "The Imagists" like Ezra Pound and T. S. Eliot have written poems philosophical and psychological in nature.

The Range of Poetic Diction. The range of diction in modern poetry has been extended to include slang words, colloquialism and Jargon, passages in John Masefield's poetry mark the limit to which this movement has been carried. This was a healthy though a rather ugly, reaction to a kind of poetic diction that the typically Victorian poets had. The extension of subject matter was even more remarkable. Every subject now is considered capable of poetic treatment. The modern poets have discovered elements of poetry in tram-cars and railway trains, locomotives and aeroplanes, the factory and the stock exchange. Masefield wrote his songs about "the dirt and the dros, the dust and the scum of the earth," W. W. Gibson in his songs praised the courage of "the man at the machine," and described the underworld of mining localities. The modern poets have taught us to seek beauty in unexpected places, even in things which we used to think dirty or ugly.

Love of Nature. In spite of his pre-occupation with a variety of subjects, the modern poet has not ceased to love nature. Indeed a deep love for nature has found expression in modern poetry. Our poets have widened horizons of beauty by describing the loveliness of subjects like "wilderness and wet" of Nature. However, the attitude of the modern poet to nature is different from that of many of the older poets such as Wordsworth or Shelley. There is nothing spiritual or philosophical about this attitude because he never advises us to look up to nature for spiritual guidance and teachings, or to see in her the manifestation of the "one spirit". He approaches nature as a lover and finds joy and delight in her. He is sensitive to her beauties and often invests her with his own moods. The nature poetry of W. H. Davies is simple and clear, full of the wonder of a child looking out on the world for the first time. Edmund Blunden in his poems reveals many of the little noticed things of nature. It is easy to illustrate from these and other poets, the love of nature and the variety in the treatment of nature in modern poetry.

Patriotism. The poetry of patriotism, of the love of homeland, of the sea and its defenders has received splendid addition in the field of modern poetry. The Great war inspired poets like Rupert Brooke to write some intensely patriotic poems, while Kipling's 'Sussex' and Hilaire Belloc's. The south country are two of the best known poems that have been inspired by a love of English countryside. Sea life has been sufficiently represented in the poetry of Masefield and Kipling.

Escapism. Though realism is the avowed aim of many of our modern poets, these are poets who have tried to escape from the bitter realities of life into regions of fantasy and imagination. Alfred Noyes creates a world of his own peopled by fairies, dwarfs, and magicians along with other fantastic things. The poetry of Waiter de la Mare with its uncanny atmosphere takes us to a dreamland and to a wonderland.

write in the way that the mind would like to utter is as much of an art as that of a conscious stylist is.

Flexibility and Sensitivity. The older prose was wanting in the uninterrupted flow of the mind. Though, Henry James had succeeded in breaking down the barriers between thought and its expression, yet his style was a little strained. But modern prose has become very flexible and very sensitive as is obvious in the novels of Mrs. Woolf.

New Psychology and Sensory Images. Modern writers are really interested in the new psychology, and another influence is the advancement of physics, chemistry and mathematics. The effect of all this was that individuals' importance declined, and he now becomes but a part of the gigantic whole. Writers focussed more and more on their inner experiences and so made increasing use of sensory images.

Trends of Modern Drama

Introduction. There has been a healthy rebirth of dramatic interest and experimentation in the twentieth century in Great Britain in the Irish theatre. Under the leadership of people like Lady Gregory and Duglar Hyde, a vital drama has emerged with original and powerful form from men like W. B. Yeats, J. M. Synge, Padraic Colum and Sean O'Casey.

The Influence of Ibsen. Meanwhile, in England the influence of Ibsen. In Irish playwright, made itself strongly felt in the problem plays, and domestic tragedies of Henry Arthur Jones and Arthur Wing Pinero and also in the realism of W. S. Houghton and John Galsworthy. Somerset Maugham, Noel Coward, and James Barrie have been active producers of comedy; John Masefield gave expression to the tragic vision in a long series of plays. T. S. Eliot and Christopher Fry revived and enriched verse drama. Also important is John Osborne, the leader of England's 'Angry young Men'.

The Domestic Tragedy. In the nineteenth century, domestic tragedy was reintroduced from abroad, especially under the influence of Ibsen, since whose time the old conception of tragedy is possible only with heroes of high rank has definitely given way to plays which present fate at work among the lonely and common place tragic heroes. John Masefield's 'Tragedy of Nan' (1909) may be noted as an important twentieth century example of the Domestic Tragedy, as is also O' Neill's 'Desire under the Elms', Arthur Miller's 'The Death of a Salesman' and William's 'Cat on a Hot Tin Roof'.

Realism. Realism is one of the most important features of the modern English drama. The modern dramatist wishes to make us more intimately acquainted with life rather than help us to escape from its sordid realities. The refreshing romantic atmosphere of the Shakespearean comedy is all too rare today. Far more common in our dramas are "the weariness, the fever and the fret", of life. The modern dramatist does not like to impose a drama upon life by transporting us to places like Illyria or Arden. Neither is he fond of creating such creatures of pure fancy as Puck and Oberon, Caliban and Ariel. The drama has thus ceased to be romantic or poetic and has become sternly realistic.

Drama of Ideas. The modern drama is the drama of ideas, saturated with the unflinching realism. Ill-satisfied with the world and the men and women he saw with his eyes, "he went back indoors, put his feet on the fender and began to create a world of his own, peopled with men and women made to his own pattern." The drama of ideas is exemplified in the plays of Ibsen, Shaw, Galsworthy and many others.

Problem Play. But what are the subjects the realistic modern drama treats of? It deals with social problems of all kinds and hence this modern type of play is known

theories of fiction. But the modern novel has a crowning achievement of its form and style and the prose of modern fiction has become more elaborate and exact.

Picture of the Middle Classes. The modern novel has become typically a picture of the middle and upper middle classes, because most of the novelists come from those classes. The poor come into them as fragments of middle class imagination. They are mostly servants, porters, and taxi-drivers, Scott was the last novelist to treat the poor as human beings. Wells, at the beginning of his literary career, gave us some admirable pictures of lower-middle class life. Galsworthy treated them as a middle class problem'. Bennett scarcely touched them.

Stream of Consciousness Novel. The type of psychological novel which takes as its subject matter the uninterrupted, uneven and endless flow of consciousness of one or more of its characters came to be called as stream of consciousness novel. The stream of consciousness novel uses varied techniques to represent this consciousness adequately. In general, most psychological novels report the flow of conscious and ordered intelligence, as in Henry James; or the flow of memory recalled' be association, as in Marcel Proust, but the stream-of-consciousness novel tends to concentrate its attention chiefly on the pre-verbal, non-verbalized level, where the image must express the unarticulated response and where the logic of grammar belongs to another world.

Three Stages of the Development of the Novel. Before the war, the names of Wells, Bennett and Galsworthy headed the list of novel-writers. Three stages can be distinguished roughly in the development of the novel in twentieth century. In the first period, the older novelists like Wells and Galsworthy, though strongly critical of the Victorian attitude to life, were followers of the tradition. In the middle of the period, though there were traditionalists like Compton-Mackenzie, there were also a group of mild experimentalists. D. H. Lawrence created a sensation with his 'Sons and Lovers' in 1913. Aldous Huxley, Virginia Woolf and James Joyce broke into new paths. These novelists demand from their readers an intelligence and a capacity of understanding them. There is a tendency in recent years to return to the traditional method of narration as proved by Priestley 'The Good Companions'.

The Worship of Misery. Social and industrial conditions engaged the attention of a number of novelists, as, A. J. Cronin in *The Stars Look Down* and *The Citadel*. The worship of sympathy misery with its morbidly sentimental with the under-dog took a firm hold of the English short story of the nineteen thirties. The several volumes of *Penguin Parade* illustrate this mood.

Proletarian Novel. In the work of a few young writers, the novel has again turned to the life of the society. The proletarian novel has come into existence—novel dealing with the working-classes from communistic point of view.

Conclusion. In spite of all the caprices of the modern novelist and the apparent collapse of the English novel, we can not help thinking that the age of Ulysses, Sons and Lovers, Mrs. Dalloway, *Men and Wives* and *Nightwood* a great age of the English Novel.

Robert Bridges (1844-1930)

Bridges was a poet of the transition, bridging the gulf between the Victorians and the modern. "In the time sense," remarks Ward, "he is a Victorian poet; in form and spirit he belongs to the future." A cultured country gentleman he had a classicist in reserve, and dislike of outbursts. He was wanting in penetration and his range of vision was narrow. He generally dealt with traditional themes and gazed at poetic objects like an objective spectator.

His Works. Bridges published his first book of verse in 1873, and his last, *The*

immortality for Bridges are poems like his Nightingales and A Passer-by that combine in equal ratio the lyric and descriptive element. and of course, his tenderly beautiful lyrics.

Rudyard Kipling (1865-1936)

Rudyard Kipling has a rather dubious reputation as a poet, particularly among the intellectuals. His enthusiasm for the Empire and his contempt for non-writers account for the Indian prejudice against him. His poems, a combination of army slang and Biblical idiom, have a hearty-vigour and vulgarity, that appeal to the soldier and the man in the street. Poems like The Road to Mandalay, evocative of the sun and colour of the East, awake nostalgic memories in many an Englishmen who returned after service in the outposts of the empire.

His Works. Kipling's best verse volumes are : Barrack Room Ballads (1892); The Seven Seas (1896); The Five Nations (1903), Songs from Books (1912) and The Years Between (1919).

Two Opposite Views of His Poetry. For a long time there were two entirely opposite views of Kipling's poetry; by some, he was looked upon as a great genius, as a popular idol and many people read his verses to whom poetry was otherwise repellent and distasteful. But to certain sensitive-minded people to whom his poetry seemed loud and vulgar, condemned it. "They were infuriated by his aggressive imperialism, by his incongruous union of brutality and sentimentality, by his banjo rhythms and excessive use of Cockney soldier speech."

As The Poet of Soldier-Poems. To the average reader, however, Kipling is known as the poet to Tommy Atkins. He had an intimate knowledge about the life in barracks. So, these soldier-poems possess a poignant, feverish, bitter and unhappy note that arises from his own experiences of mists endured and vigils kept can anyone forget the tired tramping of the weary soldiers with befogged minds ?

"Try-try-try-try-to think of something different

O-my-God keep me from gain' lunatic."

(Boots)

Revealing fine sympathy and insight, he turned the common soldier articulate and thus, introduced a new element in English poetry. He showed us that soldiers were not mere fighting automations : "We aren't no thin red" croes, nor we aren't no blackguards too/But single man in barracks most remarkable like you."

As Poet of Sea-Poems. As a poet of sea-poems Kipling is matchless and his sea-poems are excellent. He relishes the kick of life, the danger of the perilous waters. His poems like The Last Chantey or The Song of the Dead-are among the finest poems in English poetry, dealing with the life of the sea.

As a Poet of Nature-Poems. Kipling's nature poetry, however, is not very attractive and impressive. He has no eyes to see the delicate hues and tones of nature. He seems to paint anything that strikes his eyes, with a few rapid strokes. However, he is keenly interested in animals and it will not be an exaggeration to say that he created a new animal world. He does not care to watch these furry creatures from an elevated sphere, but actually jumps and frolics with them.

Occupied with Physical and Materialistic Side of Life. One cannot help admitting that Kipling is occupied with the physical and materialistic side of human life. To him, love has no depth or lasting beauty, no significance. His verse wants the sense of joy and peace, which is due partly to his erroneous rhythm and diction and partly to an obvious lack of philosophical perspective in it. But his poetry possesses metaphysical interest. What serves as a philosophy of life in his poetry is the belief that Englishmen are divinely charged with the job of enlightening the uncivilized races of the world :

His Treatment of Nature. In his poetry, Hardy analyses Nature to the minutest detail, depicting Wessex as he knew it when he rambled among its combs and glens in his boyhood. However, in many of his poems as for instance, *Voices from Things Growing in a Churchyard* and *Transformation*, Nature is vested with human feelings.

His Language. Like Wordsworth, Hardy was a believer in 'natural speech'. The language of his poetry is almost the same as that of ordinary human speech. But as Charles Millians maintains, Hardy often 'bullies' his words. He uses six words whereas only one word would suffice and crowds into one sentence the meanings conveyed by six. But this with his carefully devised verse forms fittingly to his thoughts and heightens the aesthetic satisfaction of his words.

John Masefield (1878-1967)

His Life. Masefield's early life was full of hardships. He left his Shropshire home and ran away to have an experience of which there are reminiscences in *Dauber* (1913). He worked for sixteen hours per day in America as a menial and yet had the time and inclination to enjoy reading *Morte d' Arthur*. However after returning to England, he turned a journalist and wrote poems, plays, novels, short stories and essays. In 1930, he became poet laureate after Robert Bridges.

His Works. Masefield published his salt-water Ballads in 1902, containing beautiful pieces like the *Cargoes* and 'Sea-fever'. However, when in 1911, his 'Everlasting Mercy' was published, it was greeted by public with loud applause. This applause was partly due to the novelty of the theme and style. The poem deals with the change of a drunken poacher by a methodist woman. Masefield permits Saul Kane, the drunkard, describe the story in his own way, and the brutality, the foul language are all present in the first half, while the second half expresses the convent's religious ecstasy. The earlier blasphemous passages are hushed by a few poetic ones.

His Narrative Poems. Masefield wrote a few more narrative poems. The widow of *The Bye-street* (1912), though often falling into bathos, has some touching passages. *The Daffodil Fields* (1913) informs a Hardy-esque tale about two men and one woman in Chaucer's seven-line stanza. But the best narrative poem that Masefield wrote is *Reynard the Fox* (1919). It deals with a fox-hunt and has been called "a little odyssey of fox-hunting." It has been justly praised for its 'thumb-nail' -haucian sketches of the people who assembled for the meat. In the second half of the poem, when the chase starts, Masefield unifies himself with the fox and views the chase from the point of view of the fox. At last, the fox escapes and the poem is concluded with an excellent descriptive passage.

His Philosophy. Though we cannot find one dominating philosophical idea, running through all his poems, yet over all of them hovers an atmosphere of sorrow and fatalism. However, he does not believe that human life is totally futile. He bows in reverent awe at its grandeur, even when it results in tragedy.

His Defects. The greatest defect of Masefield lies in his lack of self criticism. Like other modern poets, he has written too carelessly and printed too often. There are passages written in bald pedestrian, jogtrot rhythm mixed with others, revealing extreme skill in technicality. In *Reynard the Fox*, for example, poetic passages are mixed with passages, weak and limping and degenerating into pathos, as word tells us: "The police court should drunkenly mumble fragments of Wordsworth and Thompson."

Some Modern Prose Writers

(1) **G. K. Chesterton (1874-1936).** Chesterton was many things-poet, novelist, essayist and critic but above all a journalist. As a writer of prose, his strength lies not in any depth of thought but in his remarkable way of expression. He has distinguished

(5) **E. V. Lucas (1868-1938)**. Lucas was once assistant editor of *Punch* and subsequently literary adviser, and director to a publishing house. As an author, Lucas has revealed remarkable fecundity. Among his many works are a standard life of Charles Lamb and an edition of the works and letters of Charles and Mary Lamb and two pleasant anthologies. *The Open Road* and *The Friendly Town*. Rest of Lucas works comprise travel-books, essays, and what he calls 'entertainments'-a blend of novel and the essay. Among the best of these 'entertainments' are *Over Bemerton's* and *Listner's lure*. As an essayist, he has the semblance of Lamb, having considerable charm, quaintness, witty, whimsical and 'enticing', as Ward calls them. His essays and 'entertainments' are characterised by fancy, literary artifice, commonsense, humour and charm. Ward is right in maintaining that the robust urbanity and sophistication of Lucas make him different from Lamb. His humour too, though generally kind, can sometimes assume an almost savage character, as for instance, in *Those Thirty Minutes*. His essays possess a great variety sometimes witty and lively but at others, deep and serious; sometimes airy and ethereal, at others full of sound themes.

Some Playwrights

Henrik Ibsen (1828-1906)

His Life. Ibsen was the son of a middle class merchant, in the small town of Skien, Norway. His father's business failed when he was only eight and so his early years passed in poverty and hardships. At school he was shy, sullen and solitary and throughout his life, he remained friendless because of his unsociable temper. At fifteen, he worked as an apprentice with a chemist and after apprenticeship for five years, he lived for two or three years in Oslo, the capital, trying to earn his living by writing. He acquired his theatrical experience as a manager first of the National Theatre in Bergen and then of the Norwegian Theatre in the Capital. Right from the beginning, Ibsen was a heretic and rebel and criticised traditional opinions and civilized conventions. In *love's comedy*-a slight play in rhymed verse, he expresses the romantic love as well as the follies of Norwegian customs of public engagement and permanent marriage and all this made him so unpopular that he was forced to leave the country and live in Italy. However, the change of scene and climate gave him relaxation and peace of mind.

His Works. In 1865, Ibsen published his 'Brand' and in 1867 *Peer Gynt*-both poetic plays-which made Ibsen famous throughout Europe, and he was awarded the position of a poet. Next, he published his social satires in prose, the most important of which are : *Pillars of Society* (1867), *A Doll's House* (1879), *Ghosts* (1881), *An Enemy of the People* (1882), *Wild Duck* (1884), *Hedda Gabler* (1890), *The Master Builder* (1892).

A Doll's House and *Ghosts* proved sensational throughout Europe and Ibsen was abused every where. His later plays, however, beginning with *Wild Duck* are marked by symbolism, mysticism and fantasy. They have been interpreted in different ways and no two critics are unanimous upon their meaning. His earlier plays, however, dealing with history, legend and folklore are not very important.

Impact of Ibsen on Contemporary Continental Drama. It is quite difficult to assess adequately the impact of Ibsen on the contemporary drama, not only in England but throughout the continent. France, at that time considered to be the leader in European drama was producing the 'well-made play', its great practitioners being scribe and Sardou. The formula of the 'well made play' was prescribed to consist an artificial plot-romantic or improbable-designed to entertain the audience. The content of this drama was an elegant trifle meant to titillate bored people and the excellence

Posmet (all 1911); Misalliance, The Dark Lady of the Sonnets, Fanny's First Play (all 1914); Androcles and The Lion, overruled, Pygmalion (all 1916); Heartbreak House (1919); Back To Methuselah (1921); Saint Joan (1924); The Apple Cart (1930); Too True to be Good (1934); On the Rocks and simpleton of the unexpected Isles (1935).

The Shavian Comedy-A Class by Itself. Like Goldsmith, Sheridan and Oscar wilde Shaw was Irish and a writer of comedy, but, his comedy is not the comedy of manners. Truly speaking, the Shavian comedy is a class by itself and is like nothing, either in English or continental drama. The Shavian comedy is a comedy of ideas. The lead in comedy of ideas was given by Ibsen, but while in Ibsen's plays ideas are merely implicit, they constitute the very stuff of Shavian comedies. His plays are actually dramatised dialogue. Everything else—plot, action, character—is sacrificed to disquisition, discussion argument.

His Plots. In Shaw's plays, the plot is of the thinnest kind and the action, only for the sake of name, because practically nothing happens in them. In his plays the characters just sit down and talk. In fact they can be called the only real 'talkies' in the film world. When the playwright senses that the talk has turned a bore, he introduces a diversion to pad it out. In Heart break House, the diversion is introduced by the entry of a burglar and the explosion of a bomb in the garden. In the Apple cart, the deficiency of action is made up by the interpolation of two irrelevant incidents—the king's visit to his mistress, and the visit of American ambassador.

His Characters. The characters in Shavian comedies are mere puppets whose strings are held by Shaw himself. These puppets have no independent existence and are present in the play to mouth the opinions of their creator with the utmost volubility. Perhaps, the only real characters are; Marchbanks. Burgess, Eliza Dolittle, Enry straker and undershatt. Actually speaking, Shaw is wanting in the essential gift of the true dramatist's psychological insight, the ability to enter sufficiently into the minds of his characters.

His Socialist Propaganda. In his socialist propaganda, Shaw is most insistent on eradication of poverty, which he regards as the greatest of all crimes, because all other evils spring from it. He criticizes the salvation Army and says it is no use preaching religion to starving people. His undershaft says, "Don't preach at them; don't reason with them, kill them." There is hardly any aspect of modern civilization, particularly that of British society, which has escaped Shaw's mockery. He has attacked even such minute things as meat-eating, tea-drinking, Smoking. Vivisection and Vaccination. Mrs. Warren's profession deals with the problem of prostitution; The Doctor's Dilemma with the medical profession; Arms and The Man and Too true to be Good with war and soldiering. Getting Married Misalliance, and Heart break House with marriage. In Candida woman is shown as the stronger sex and in Man and superman woman is shown as pursue of man.

John Galsworthy (1867-1933)

His Life. Born in Surrey, John Galsworthy was educated at Harrow and Oxford. He practised law for a time but couldn't like the profession. He travelled a good deal, took to literature and was successful both as novelist and dramatist. He, however, will be remembered more by his plays such as the Silver Box and Strife than by his forsyle saga.

His Social Conscience. Though an aristocrat by birth Galsworthy possessed a social conscience and was full of the milk of human kindness which would not let him be contented with isolated acts of charity but made him realize his responsibility to society. He sought to delve deep into human nature and into the causes of social cruelty and injustice. Though he crusaded against social evils and wrote thesis or problem plays, he was never a propagandist. His social conscience, truly speaking,

His Dialogue. Galsworthy's view of dramatic dialogue is that it should be strictly economical possessing no Jokes or epigrams unrelated to characters. Galsworthean dialogue is always in sharp contrast to Shaw's paradoxes, witticisms and verbal fireworks. Truly speaking, as compared with the valuable characters of Shaw, Galsworthean characters are almost dumb, often speaking volumes in a single meaningful look, gesture or ejaculation. Thus, Mrs. Jones's brief remark : "Oh Sir !" to Barlwick senior is more telling and expressive than any fine moving speech would have been. Thus, Galsworthean characters are more eloquent in their reserve than Shaw's in their outspokenness.

As a Sociological Dramatist. As a sociological dramatist, Galsworthy possesses affinities with Ibsen, and Shaw, though he is far from duplicating either of them. Though he feels the same burning social zeal as they do, yet he achieves his effects by more complex devices and through a far more convincing realism. To cap it all, he is most impressive in his consistency, because no plays in English are more homogenous than those of Galsworthy. Few of his characters may be said to be memorable, yet many of his plays are undoubtedly memorable, and they are memorable because the same undercurrent of irony runs through them all and all of them are animated by the same spirit of idealism and by the same appeal for imaginative sympathy.

2.10. Some Novelists

(1) Henry James (1846-1916)

His Life. Though a late Victorian, Henry is nevertheless generally regarded as the first novelist who laid down the out-lines along which the English novel of the future was to develop. Brother of William James, the well known contemporary philosopher, he belonged to great American family providing him with every opportunity of intellectual and artistic development. Though an American, his spiritual home was the whole of Europe, and after wide tours, he settled in England. Freed from the urgency of earning a living, he devoted himself whole-heartedly to the art of prosefiction, having an enormous output of short stories and novels.

As an Innovator. James is an innovator in two things – minute psychological probing of characters and exquisite craftsmanship in prose style and form. Though his range is limited-his pel theme being, the impact of European or American tourists-like that of Jane Austen, he is unique like her. Since James, all novelists have aimed at minute psychological analysis of their characters and at technical excellence, but inspite of the long strides taken by psychology in our day and the high level of prose artistry achieved by writers like Conrad, Huxley. Forster, Elizabeth and Hartley, James still remains the supreme master in both fields.

His Works. The most important of James's numerous works are : Roderick Hudson (1876), The American (1877), The Europeans (1878). Washington squire (1881), The Portrait of a Lady (1895), The Spoils of Poynton (1896), What Maisie Knew (1897), The Two Magics (1898), Two Wings of The Dove (1902). The Ambassadors (1904), The Golden Bowl (1904).

Their Little Action. As they are concerned with minute analysis of fine shades of feelings and motives, his stories possess little action. The situations are quite simple, but they have psychological implications of the greatest subtlety. As for instance in The Portrait of a Lady, a highly refined young lady dismisses Goodwood whom she loves, only because marriage would not be in accordance with her idea of freedom, a freedom to live a full life unobstructed by the uncivil traditions of society. Eventually, however, she does merely but making an erroneous choice. Her husband Osmond exploiting her fortune, and as a result making her miserable. Then they separate for a while. Now Isabel is confronted with the choice between freedom and bondage; between 'living' and living death. She chooses the living death and comes back to Osmond, feels the compulsion of her marriage vows and does not seek to escape the consequences.

(3) Kipling Rudyard (1845-1936)

Rudyard Kipling had no equal among short-story writers of the traditional type. In short, he was the master of many moods, passing with ease and assurance from brutality to Fantasy, from Folklore to Fracc-performing brilliantly in each. He widened the range of fiction with his stories of machinery and of animals, his gift of efficiency and conviction going far towards persuading readers that machines as well as animals must definitely have minds and souls, of which Kipling seemed to know from A to Z. His *Kim* is the only novel comparable in merit with his short stories, *Kim* does for the Tibetan borderland what *Pickwick* did for England.

His Works. Kipling's reputation as a prose writer rests principally on one novel *Kim*, and numerous short stories, the best being : *Plain Tales from the Hills*, *Soldiers Three*, *Many Inventions*, *The Day's work*, *The Two Jungle Books*. *Captain Courageous*, *Stalky and Co.* *Just so Stories*, *Puck of Pook's Hill*.

As a Writer of Short Stories. Kipling Stevenson, was a born story-teller, but he does not possess the grace of Stevenson. He writes with remarkable gusto of adventure and open air life. The stories deal with India, the army, the navy, the jungle and its beasts and a host of other exotic subjects. The style is harsh, even violent, but it attracts those who find the delicacy and subtlety of writers like James Wearsome. What offends in Kipling is his excessive cleverness and its parade.

His Popularity. Kipling enjoyed great popularity with Englishmen of his way of thinking, but this has declined with the rising tide of socialism and internationalism in recent years. Even in his own life-time, imperial ideal had been seriously questioned by such sociologists as Wells and Shaw.

(4) H.G. Wells (1866-1946)

If Kipling was the strongest adherent of imperialism. Wells was the strongest advocate of socialism. He dreamed beautiful dreams of a socialist Utopia inhabited by rational men and women—all clean, healthy, and happy. They would eat rational food, wear rational dress (like the ancient Greeks), engage in rational occupations and live in perfect peace and harmony. He had nothing but hatred for the English social system with its class distinctions that perpetuated cruelty and injustice. He sought to destroy all existing institutions, social, political and religious, which were out-dated and irrational. He kept his feet firmly on earth and did not believe in heaven or hell or in sin and attributed all suffering to human folly, to the confusion created by wrong thinking. He admitted the irrationality of human nature but believed that man was capable of perfection and could be cured of his irrationality by science and education, However, his optimism was turned to utter despair by the second world war.

His Life and Works. H. G. Wells, son of a small tradesman, came to literature after serving as a draper's assistant, then as a teacher, and finally after studying science under Dr. Huxley, the biologist.

His novels fall into three groups ; (i) Scientific romances, (2) Social novels, and (3) Sociological novels,

(1) Scientific Romances. These were his earliest books of fiction and enjoyed the widest popularity throughout the world. This group includes *The Time Machine*, *The Wonderful Visit*, *The Island of Dr. Moreau*, *The Invisible Man*. *The War of The world*, *When The Sleeper Wakes*, *The First Men on The Moon*. *The Food of the Gods*, *The War in the Air*. All of them were produced between 1895 and 1908. As their titles suggest, they are thrilling stories of scientific marvels some of which are now familiar facts, like *Aerial War Face* and *Men on the Moon*. The stories are designed to exhibit the potentialities of science.

(2) Social Novels. Among social noyels may be included some half a dozen regular

5. Who among the following is not an Elizabethan Sonneteer ?
(a) Spenser (b) Shakespeare
(c) Wordsworth (d) Sir Philip Sidney.
6. Who is the representative poet of the Neo-Classical Age ?
(a) Pope (b) Dryden (c) Gray (d) Burns.
7. Rape of the Lock is the famous poem written by:
(a) Gray (b) Collins (c) Tennyson (d) Pope.
8. Joseph Addison belonged to :
(a) The Modern Age (b) Augustan Age
(c) Victorian Age (d) Jacobian
9. Who invented Periodical essay ?
(a) Addison (b) Swift (c) A. G. Gardiner (d) Ruskin
10. Who among the following is not a romantic poet ?
(a) Wordsworth (b) Coleridge (c) Gray (d) Shelley.
11. Who is the most lyrical poet of the Romantic Age ?
(a) Gray (b) Keats (c) Shelley (d) Coleridge.
12. Who is the most romantic of all the romantic poets ?
(a) Wordsworth (b) Coleridge (c) Keats (d) Southey.
13. Who is the representative poet of the Victorian Age ?
(a) Tennyson (b) Browning
(c) Matthew Arnold (d) Bridges.
14. Who is the famous poet of dramatic Monologue ?
(a) Wordsworth (b) Browning (c) Coleridge (d) Shelley.
15. Who is the famous Romantic novelist ?
(a) Jane Austin (b) Hardy (c) Meredith (d) Conrad.
16. Who is the famous Victorian novelist ?
(a) Hardy (b) Thackeray
(c) D. H. Lawrence (d) None of these.
17. Who is the greatest modern dramatist ?
(a) G.B.Shaw (b) Ibsen (c) Beckett (d) Eliot.
18. Who among the following is a modern novelist ?
(a) George Eliot (b) Jane Austin (c) H.G. Wells (d) Dickens.
19. Who among the following is a Victorian prose writer ?
(a) Ruskin (b) Bacon (c) Steele (d) Swift.
20. Who is called the Prince among English Essayists ?
(a) Charles Lamb (b) Ruskin (c) Gardiner (d) Bacon.
21. Elizabethan age is the age of Sonnets and Sonneteers. It had been imported from:
(a) England (b) France (c) Italy (d) Russia.
22. Who invented the English structure of the sonnet:
(a) Wyatt (b) Surrey (c) Spenser (d) a and b both.
23. Shakespeare wrote:
(a) 154 sonnets . (b) 155 sonnets (c) 156 sonnets (d) 157 sonnets.
24. 'Astrophel' is a personal elegy on the death of Sir Philip Sidney written by :