

I M.A ENGLISH LITERATURE

SUBJECT CODE: 18KP2E05

BRITISH LITERATURE-II (1660-1798)

UNIT-1 POETRY (DETAILED)

PARADISE LOST BOOK IX-JOHN MILTON

INTRODUCTION:

John Milton was born on 9th December 1608 in Bread Street, London in England. He was a renowned English poet, historian civil servant for Commonwealth and pamphleteer. After William Shakespeare, he is considered to be one of the great writers in England. He was a prominent author during a time of political upheaval and religious flux.

CRITICAL APPRECIATION OF THE POEM:

Milton says that unfortunately he can no longer talk about friendly discussions between humans and heavenly beings, but must now turn to the inevitable tragedy of his tale – Adam and Eve’s disobedience and the Fall of Man. Though his story is sad, Milton declares that it is more heroic than the epic tales of Homer or Virgil because it deals with morality, not just physical strength. He invokes the Muse again, his “celestial patroness,” though in the third person this time instead of directly. Milton hopes she will visit him in his sleep and inspire him, as he worries he began this task too late in life and cannot finish it alone.

Milton also asks the Muse to keep him from being distracted by vain descriptions of “long and tedious havoc” (battles), as Homer and Virgil did in their epics. He wants to finish his divine task before he gets too old or the world starts decaying with “cold / climate.” The scene then turns to Satan, who has been hiding on the dark side of the Earth for seven days after being banished by Gabriel. On the eighth day Satan returns to Eden disguised as a mist, following the Tigris River and rising up in the fountain next to the Tree of Life.

Satan studies all the creatures of Eden, considering which one he should disguise himself in, and finally he settles on the snake for its “wit and native subtlety.” Before continuing with his plan Satan hesitates, grieving what might have been. He decides that Earth is more beautiful than Heaven ever was, but as he praises its glory he laments how he cannot take any joy in this wondrous new creation. Adam and Eve’s happiness only causes him greater anguish.

Satan finally controls his thoughts and reaffirms his purpose to bring evil out of God's good, and in one day to mar what took it six days for God to create. In this way Satan hopes to have revenge on God, who he assumes created humans to "repair his numbers" and to spite Satan, by corrupting humans so they become Hell's instead of "Heavenly spoils."

Satan further laments how far he has fallen, from the highest Archangel to the "mazy folds" and "bestial slime" of a serpent, but he accepts that he must deal with lowly things first if he is to fulfill his lofty ambitions. He then creeps along like a "black mist" until he finds a sleeping snake and possesses its body, which is curled up upon itself like a labyrinth.

The next morning Adam and Eve wake up and give their usual spontaneous praise to God. Then Eve proposes that she and Adam work separately instead of together as she usually do, as she hopes to get more work done this way. Adam doesn't approve of this idea, as he worries that the two will be more susceptible to Satan's temptation if they are alone, and in times of danger the woman's place is "by her husband." He also assures Eve that their labour is not a strict necessity, as there is no way they could complete all of it until they have children to help them.

Eve responds that she "overheard" Raphael's warning about Satan, but she wishes to prove herself should Satan attack her alone. She also recognizes that she and Adam are "not capable of death or pain," and so have little to fear. Adam again tries to dissuade her, saying that if they are together he will be able to protect her from Satan, who is surely very clever, and that in her presence Adam feels even "More wise, more watchful, stronger" than usual.

Eve is slightly put out by this, and argues that if they defend themselves against Satan alone, they will gain "double honour," and that surely God would not make their happiness so fragile as to depend on them always being together. Adam responds, calling Eve "O woman" and reminding her of their free will, which allows them to ruin Paradise on their own. He also warns her of Satan's wiles, and how he might deceive her into disobedience without her even realizing it, but finally Adam relents.

Eve replies that the proud Satan will surely seek out Adam first, so she is in little danger. Then she departs from Adam to her own "groves," looking more beautiful than any Greek goddess. As she leaves Adam asks her to return at noon for their meal, and then Milton laments that never again will the two have "sweet repast" in Paradise again.

Meanwhile Satan has been seeking out the pair, hoping but not expecting to find them separated. He is then delighted to see Eve by herself, tending to her flowers. Satan is momentarily stunned by her beauty and innocence, but then “the hot Hell that always in him burns” reminds him of his hate. Satan (within the serpent) coils himself elaborately and seems to stand upright in a “surging maze,” lifting his “head / Crested aloft” to get Eve’s attention.

When Eve notices him Satan speaks to her, praising her beauty and grace and calling her a “goddess amongst gods.” Eve is amazed that the serpent can speak now, as she thought none of Eden’s creatures could talk except for she and Adam, and she asks how this came to be. Satan explains that he found a tree with beautiful, delicious apples, and when he ate the fruit he suddenly found himself with the ability to speak and with an expanded intellect, able to perceive both heavenly and earthly knowledge. He says the apples also made him seek out Eve so that he could give her the praise and worship she deserves.

Eve is amazed at this, and though she says the snake is “overpraising” her, she asks him where this tree grows. Satan offers to show her, and Eve follows him the short distance to the Tree of Knowledge. When Eve sees the Tree she says the journey was “Fruitless,” as she has been forbidden by God from eating its fruit. Satan asks about this commandment, and Eve reaffirms that she and Adam can eat the fruit of any tree except that of the Tree of Knowledge, or else they will die.

Satan raises himself up like “some orator renowned / In Athens or free Rome” and then says that the fruit of the Tree of Knowledge has revealed to him that God actually *wants* Eve to disobey him, as this will prove her independence and “dauntless virtue” in braving death. Satan says that he himself has proved that the fruit does not bring death, as he ate of it and still lives. Satan also argues that it would be unjust for God to punish Eve for such a small thing, and if he is not just then he is not worthy of being God.

Satan further says that God has forbidden the fruit of knowledge so as to keep Adam and Eve “low and ignorant” instead of assuming their proper places as gods. If he, a serpent, achieved speech and intelligence from eating the fruit, then

surely Eve will become a goddess if she eats it. Satan says there is no sin in desiring knowledge and wisdom, so Eve should “reach then, and freely taste.”

Eve looks at the fruit, which seems especially perfect and delicious to her, and she thinks about Satan’s persuasive words. She muses that the fruit must be very powerful if God has forbidden it, and if the serpent has truly eaten it then she doesn’t need to fear dying. It seems wrong that such magical fruit would be denied to humans if beasts are allowed to eat it. Finally “in evil hour” she reaches for a piece of fruit, picks it, and takes a bite. At that moment “Earth felt the wound” and Nature sighs sorrowfully, knowing that “all was lost.”

Satan immediately slinks back into the undergrowth. Eve is overcome by the delicious fruit and she gluttonously eats many pieces of it, not realizing she is “eating death.” She then praises the Tree of Knowledge and muses on whether she should let Adam eat the fruit or not – if he doesn’t, then she might finally be “more equal” with him, but then she reasons that if she is going to die because of this, then Adam would be “wedded to another Eve,” which she could not bear. She resolves to give him the fruit as well, as she loves him and wants to share everything with him, whether life or death.

Eve bows to the Tree of Knowledge and then goes to find Adam, who has been weaving a wreath of flowers to give to Eve. Adam meets her and sees the forbidden fruit in her hand, and Eve hurriedly explains that the serpent ate it and learned to speak, and so convinced her to try it as well. She has eaten it and her eyes have been opened, and she is “growing up to godhead,” and now she wants Adam to try it so that they might be together in “equal joy, as equal love.”

As soon as Adam hears this he drops the garland of flowers, which “all the faded roses shed,” and he stands there speechless and pale. He is horrified that Eve has succumbed to temptation, and he realizes that all is lost, but then Adam immediately decides that he cannot live without Eve, as no new unfallen woman could replace her. He knows he will be dooming himself by eating the fruit, but reasons that surely God would not destroy them or punish them too harshly. Eve is delighted at his faithful love and she embraces him, and then Adam eats the forbidden fruit, “fondly overcome with female charm.”

Nature groans again and the sky weeps a few drops of rain, but Adam feels immediately invigorated and more godlike. He then looks at Eve and is filled with lust, and he praises her for choosing this “delightful fruit.” Then he and Eve run off to a “shady bank” and have sex. Afterward they fall asleep briefly, and when they wake up their minds are in turmoil and they recognize that they have fallen.

Adam regrets aloud that Eve ate the forbidden fruit, as he sees now that instead of gaining divine knowledge of good and evil, they have only gained knowledge of “good lost, and evil got.” Adam laments that he will never be able to look at God or an angel again without shame. The two are suddenly aware of their nakedness, and they feel ashamed, so they cover themselves with fig leaves roughly sewn together, and lose “that first naked glory.”

CONCLUSION:

Adam and Eve sit down and start to weep, and then the emotions of sin come to them and they are filled with “anger, hate, / Mistrust, suspicion, discord,” and lust, and they start to argue. Adam blames Eve for wanting to work separately, and Eve says that the serpent would surely have tempted Adam as well if he had been there. She says Adam should have been firmer with her, which makes Adam angrier, and he calls her ungrateful, reminding her that he ate the forbidden fruit just so they could be together. He curses himself for listening to her and trusting her, and promises to not trust a woman again. The two keep arguing for hours.

QUESTION AND ANSWER:

1. What is the theme of Paradise Lost Book 9?

Disobedience and Revolt is the theme of Paradise Lost Book 9.

Paradise Lost is about the fall of humanity and the rebellion of Satan and his angels, so the plot and conflict almost entirely come from acts of revolt against the hierarchy of God's universe.

2. Why is it important that Adam and Eve are arguing at the end of the book 9?

The Book IX involves the argument between Adam and Eve over whether they should work alone or separately. Some commentators have seen Eve's arguments as a kind of calculated sophistry akin to Satan's that demonstrates Eve's complicity in her own fall. Her argument, however, is more of innocence.

3. Why does Eve eat the fruit in Paradise Lost?

The main reason Eve eats the apple is because she wants to become a Goddess. The serpent said that he was a beast and after eating the fruit from the tree of knowledge of good and evil he became more human like.

4. What exactly is the forbidden fruit?

Forbidden fruit is a name given to the fruit growing in the Garden of Eden which God commands mankind not to eat. In the biblical narrative, Adam and Eve eat the fruit from the tree of the knowledge of good and evil and are exiled from Eden.

5. Who deceived Eve in the Garden of Eden?

The doctrine of the fall comes from a biblical interpretation of Genesis chapter 3. At first, Adam and Eve lived with God in the Garden of Eden, but the serpent tempted them into eating the fruit from the tree of knowledge of good and evil, which God had forbidden.

ANNOTATION PASSAGES:

1. Adam; well may we labour still to dress This garden, still we tend plant, herb, and flower, Our pleasant task enjoin'd, but till more hands Aid us, the work under our labour grows, Luxurious by restraint; what we by day Lop overgrown, or prune, or prop, or bind, One night or two with wanton growth derides, Tending to wild. Thou therefore now advise Or hear what to my mind first thoughts present, Let us divide our labours. (IX, 205–214)

Considering the enormous amount of work she and Adam have to do in the garden, Eve suggests that they separate and divide their labors to lessen their work. Normally subservient to Adam, in this instance Eve takes the dominant role. Notably, when Eve thinks and acts independently from Adam, they both are led to transgression, which suggests that women should not be trusted to lead.

2. Thoughts, which how found they harbor in thy breast, Adam, misthought of her to thee so dear? (IX, 288–289)

When Eve suggest that she and Adam separate to divide their work, Adam hesitates to agree. Adam knows danger lurks in the garden, and he worries that Eve might fall victim. Here, Eve plays on Adam's trust in her, suggesting he thinks less of her than he should. Adam responds in kind, by professing his faith in her purity. Through this exchange, the reader recognizes the power Eve has over Adam's emotions.

THE RAPE OF THE LOCK(CANTO- I)–ALEXANDER POPE

INTRODUCTION:

Alexander Pope (21 May 1688 – 30 May 1744) is seen as one of the greatest English poets and the foremost poet of the early 18th century. He is best known for satirical and discursive poetry, including “The Rape of the Lock”, “The Dunciad”, and “An Essay on Criticism”, and for his translation of “Homer”.

CRITICAL APPRECIATION OF THE POEM:

The Rape of the Lock (1714) had its origin in an actual incident that occurred in 1711. Robert, Lord Petre surreptitiously cut a lock of hair from Arabella Fermor, who he had been courting at the time. The Fermors took offense, and a schism developed between the two families.

John Caryll, a friend of both families and of Pope’s who had been present, suggested that Pope write a humorous poem about the event which would demonstrate to both families that the affair had been blown out of proportion, thereby effecting a reconciliation between them. Pope accordingly composed *The Rape of the Lock*.

Throughout the poem, Pope adopts classical epic devices to develop an ironic contrast between its structure and its content. The poem’s subject matter extends beyond an attempt to pacify two families, which became particularly obvious after a revised and enlarged version of the poem was published in 1714. It simultaneously satirizes the trivialities of fashionable society, provides a commentary on the contemporary distortion of moral values, and indicts human pride.

The fashionable world that Pope depicts in *The Rape of the Lock* is at once artificial and trivial, governed by strict rules of decorum and the sublimation of human emotion. The severing of Belinda’s hair acts as a catalyst that shatters the order of this artificial world.

Once the rules of decorum are broken, an emotional floodgate opens, and the characters’ reactions to this disruption are correspondingly hyperbolic. Pope thus reveals the fragility and vulnerability of these larger-than-life characters.

The Rape of the Lock opens with an invocation of a muse and establishes the poem’s subject matter, specifically a “dire offense from amorous causes” and the “mighty contests rising from trivial things”. The speaker concludes his invocation by asking the muse to explain first why a lord of good-breeding would assault a lady and, secondly, why a lady would reject a lord.

The action of the poem begins with the rising sun awakening the residents of a wealthy household. Though everyone, including the lapdogs, has risen, Belinda remains asleep. She dreams of a handsome youth who informs her that she is protected by a “thousand bright inhabitants of air” spirits that were once human women who now protect virgins.

The youth explains that after a woman dies, her spirit returns to elemental form; namely, to fire, water, earth, and air. Each element is characterized by different types of women. Termagants or scolds become fire spirits or Salamanders. Indecisive women become water spirits. Prudes or women who delight in rejecting men become Gnomes (earth spirits). Coquettes become Sylphs (air spirits).

The dream is sent to Belinda by Ariel, “her guardian Sylph”. The Sylphs are Belinda’s guardians because they understand her vanity and pride, having been coquettes when they were humans. They are devoted to any woman who “rejects mankind”. Their role is to guide young women through the “mystic mazes” of social interaction .

CONCLUSION:

At the end of the dream, Ariel warns Belinda of an impending “dread event,” urging her to “Beware of all, but most beware of Man”. Belinda is then awoken by her lapdog, Shock. Upon rising, she sees that a *billet-doux*, or a love-letter, has arrived for her, causing her to forget the details of the dream.

Now awake, Belinda begins her elaborate toilette. Pope endows every object from combs and pins to *billet-doux* and Bibles with significance in this ritual of dressing: “Each silver vase in mystic order laid”. Belinda herself is described as a “goddess,” looking at her “heavenly image” in the mirror. The elegant language and importance of such objects thus elevate the process of dressing to a sacred rite. The Sylphs assist in Belinda’s dressing routine, setting her hair and straightening her gown. Fully arrayed, Belinda emerges from her chamber.

QUESTION AND ANSWER:

1.What is Alexander Pope best known for?

Alexander Pope,poet and satirist of the English Augustan period, best known for his poems An Essay on Criticism (1711), The Rape of the Lock (1712–14), The Dunciad (1728), and An Essay on Man (1733–34).

2.How is the age of Pope popularly known?

The earlier part of the eighteenth century or the Augustan Age in English literature is called the Age of Pope, because Pope was the dominating figure in that period .

3. Who were Alexander Pope's greatest influences?

He learned Latin and Greek in childhood, and all his life wrote "imitations" and translations of classical authors such as Homer, Virgil, Horace, Quintilian and Ovid, who also provided him with the poetic genres — the epic, the georgic, the elegy and the heroic epistle — which he would employ, imitate and parody.

4. Why is it called the Augustan age?

The Augustan Age is called so because generally regarded as a golden age, like the period of Roman History which had achieved political stability and power as well a flourishing of the arts. Because of the importance that was given to reason during the Augustan Age, this period is also known as the Age of Reason.

ANNOTATION PASSAGES:

1. "What dire offense from amorous causes springs, / What mighty contests rise from trivial things, / I sing .The Rape of the Lock, I.1-3

Occurring at the outset of the poem, this quotation establishes Pope's epic parody. Pope declares that his poem will treat "amorous causes" and "mighty contests," the usual subjects of epic poetry. His tone, however, suggests that love and war have suffered since the days of Homer and Virgil. Pope's "amorous causes" have little in common with Penelope's devotion to Odysseus or Dido's passion for Aeneas. Instead, it is the Baron's love for Belinda's icon (her hair) that is the poem's amorous subject. Correspondingly, the poem's "mighty contests" arise from the theft of Belinda's hair, not, for example, from the offended honor of Achilles or Menelaus. Pope's satire will thus deal with these "trivial things," not the heroic deeds of the epic past.

2. "First, robed in white, the nymph intent adores, / With head uncovered, the cosmetic powers. / A heavenly image in the glass appears; / To that she bends, to that her eyes she rears. / The inferior priestess, at her altar's side, / Trembling begins the sacred rites of pride."The Rape of the Lock, I.123-8

Here Pope establishes the mock-heroic motifs that occur throughout the poem. He describes Belinda's toilette not as a simple morning routine but as a hero's ritualized preparation before battle. In this quotation, Pope depicts a religious rite in praise of a goddess. If performed to the goddess' satisfaction, such a sacrament would ensure her protection on the battlefield. Of course, Belinda is not going into battle (at least, in the literal sense) but to Hampton Court Palace for a day's courtly entertainment. Furthermore, the image of goddess is hardly a religious icon; it is Belinda's visage in the mirror that inspires this devotion. Even the objects used to perform the "sacred rites" have simple, earthly purposes: cosmetics, pins, combs, etc. This quotation is from a longer passage that manipulates the arraying of the hero, a feature of traditional epic poetry.

MACFLECKNOE-JOHN DRYDEN

INTRODUCTION:

John Dryden was an English poet, literary critic, translator, and playwright who was appointed England's first Poet Laureate in 1668. He is seen as dominating the literary life of Restoration England to such a point that the period came to be known in literary circles as the Age of Dryden.

CRITICAL APPRECIATION OF THE POEM:

“Mac Flecknoe,” also known as “Mac Flecknoe; or, A satire upon the True-Blew-Protestant Poet,” was written by John Dryden around 1678 and published in 1682. The poem is an excellent example of mock-heroic satire, which Dryden is famous for; its satirical stance is an attack on Thomas Shadwell, a popular poet during Dryden’s time who had also been his disciple at one point. The two often fought about drama and poetry, and this poem was written by Dryden to mock his fellow poet. As the story goes, Dryden had written a number of earlier works, but his piece “The Medal” was answered satirically by Shadwell’s “Medal of John Baynes.”

Dryden retaliated with “Mac Flecknoe.” The popular satire, comprising 218 lines of rhyming couplets, contains many references to Dryden’s contemporaries. According to many scholars, the poets’ animosity stemmed from many things, including their difference in opinion regarding Ben Jonson’s worth, their differences in subject matter. Dryden appreciated the comedy of wit and banter, while Shadwell preferred humorous comedy, the purpose of comedy, rhymed plays, and the topic of plagiarism. They also differed in their politics, Dryden being a Whig, a political party that rejected absolute monarchy and Shadwell staunchly defending the Stuart monarchy.

The satire begins with the figure of Richard Flecknoe, an earlier poet disliked by Dryden and previously satirized by poet Andrew Marvell. In Dryden’s poem, Flecknoe is the poet-ruler of a kingdom called Nonsense. One day, he decides to abdicate his throne to a worthy successor. Of all his sons, he chooses Shadwell because he most resembles the dullness for which Flecknoe (considered a fool by the kingdom) is known. Some of Shadwell’s merits, which are actually faults, include his use of repetition, and his love for dull poets like James Shirley. Flecknoe notes that his son is even duller than him, and takes aim at his attempt

at being a musician. For all of these “qualities,” Flecknoe decides that his son Shadwell is the best choice for “anointed dullness.”

After choosing Shadwell to succeed him, Flecknoe determines that he will rule from “Nursery,” which is a London theater to help students study drama. The satire mentions that poets like Jonson, considered great, cannot and would not study at Nursery, but poets who rally against wit and common sense do perfectly well there. When news about Shadwell’s succession spreads around the kingdom, instead of competent and beloved poets coming to praise the succession, dull and dreary poets, like John Ogleby, come out of their obscurity to proclaim Shadwell as successor.

CONCLUSION:

Shadwell arrives in the city of August (London) and sits on a throne with Flecknoe, their dullness matching. Twelve owls fly over the spot where they sit, and when Flecknoe crowns his son, he prophesizes over him. Flecknoe tells his son to do what he is good at: encouraging dullness and ignorance. Comically (for the reader), Flecknoe also tells his son that he does not have to work hard at encouraging dullness—he can just let it come naturally. His prophecy indicates that Shadwell will follow in the steps of bad poets like Ogleby instead of great poets like Jonson. As such, Shadwell will write horrible plays, weak poetry, and useless satires. Before Flecknoe can finish his prophecy, however, he falls through a trapdoor and his mantle falls upon his son, Shadwell, the new King of Nonsense.

QUESTION AND ANSWER:

1. What is the meaning of Mac Flecknoe?

Mac Flecknoe (full title: Mac Flecknoe; or, A satyr upon the True-Blue-Protestant Poet, T.S.) is a verse mock-heroic satire written by John Dryden. It is a direct attack on Thomas Shadwell, another prominent poet of the time.

2. What is the theme of the poem Mac Flecknoe?

"Mac Flecknoe" by John Dryden is a satire in verse about a fellow poet and contemporary of Dryden's named Thomas Shadwell. This poem can be considered a personal satire because it highlights and attacks the shortcomings of a specific individual, namely, Thomas Shadwell.

3. Why did Dryden write Flecknoe?

Dryden and Shadwell had carried on a public dispute for years over the quality of Johnson's plays, which Shadwell liked better than Dryden did. Dryden wrote this poem to ridicule Shadwell. In the poem, Flecknoe is passing on his talent of dullness and stupidity to Shadwell, his supposed son.

4. Why does Flecknoe choose Shadwell as the Crown Prince of dullness?

He chooses Shadwell because he is the most like him; he is dull and devoid of wit and sense. At the end of the poem, he drops below the stage and Shadwell assumes his mantle. Thomas Shadwell is the target of Dryden's satire and derision in Mac Flecknoe.

5. What Roman hero is reflected to that inherited his throne from Like Father Like Shadwell?

Ascanius was a hero and king featured in Virgil's epic *The Aeneid*. He was one of the founders of the Roman people. Much like Shadwell, he inherited the throne from his father.

6. What is a mock epic in literature?

Mock-epic, also called mock-heroic, form of satire that adapts the elevated heroic style of the classical epic poem to a trivial subject. A double-edged satirical weapon, the mock-epic was sometimes used by the “moderns” of this period to ridicule contemporary “ancients” (classicists).

ANNOTATION PASSAGES:

1. All human things are subject to decay,
And, when Fate summons, monarchs must obey:
This Flecknoe found, who, like Augustus, young
Was call'd to Empire, and had govern'd long:
In Prose and Verse, was own'd, without dispute
Through all the Realms of *Non-sense*, absolute.
Mac Flecknoe, lines 1-6

In these first lines, Dryden clearly establishes his satiric voice. He is using grand language, tone, ideas, and historical allusion to discuss the leader of the realm of Nonsense, assuredly *not* the name readers were expecting. Comparisons to Rome, the evocation of such universal themes such as death and fate, and the use of heroic couplets serve to discomfit and amuse the reader when they start to realize what Dryden is up to. In the lines that follow, Dryden skewers Shadwell in the harshest

of ways, but nowhere is the tone bitter or the insults blatant. Rather, through this mock-heroic style, Dryden suggests just how lacking in merit his subject is.

2. And pond'ring which of all his Sons was fit
To Reign, and wage immortal War with Wit;
Cry'd, 'tis resolv'd; for Nature pleads that he
Should only rule, who most resembles me:
Sh— alone my perfect image bears,
Mature in dullness from his tender years.
Mac Flecknoe, lines 11-16

Flecknoe uses an encomiastic tone to introduce his son, a man who wages war with wit and has been dull practically since he was born. This is tremendously ironic, of course, and Dryden heaps on the insults with spelling Shadwell's name as "Sh--," a stand-in for "shit" if there ever was one. He will continue to evoke shit throughout the poem; critic Virginia Brackett argues that lines 49-50 ("About thy boat little fishes throng, / As at the morning toast, that floats along") are an allusion to "sewage floating on top of the water." During the procession, "loads of Sh-- almost chok'd the way" (line 103). There is very little ambiguity about it - Dryden is saying that Shadwell and his work are no better than excrement.

3. Close to the Walls which fair *Augusta* bind,
(The fair *Augusta* much to fears inclin'd)
An ancient fabrick, rais'd t' inform the sight,
There stood of yore, and Barbican it hight:
A watch Tower once; but now, so Fate ordains,
Of all the Pile an empty name remains.
From its old Ruins Brothel-houses rise,
Scenes of lewd loves, and of polluted joys.
Where their vast Courts, the Mother-Strumpets keep,
And, undisturb'd by Watch, in silence sleep.
Near these a Nursery erects its head,
Where Queens are form'd, and future Hero's bred;
Where unfledg'd Actors learn to laugh and cry,
Where infant Punks their tender Voices try,
And little Maximins the Gods defy.
Mac Flecknoe, lines 64-78

It is absolutely no accident that Shadwell's glorious coronation takes place in a neighborhood such as this. The Roman edifices are now in ruins, suggesting that English arts are in ruins as well. The denizens of the neighborhood primarily include prostitutes and "unfledg'd actors" and "infant punks." Love is "lewd" and joy "polluted" (line 71). A few lines later Dryden adds that only clowns (Simkin) find "just reception" (line 81) and that it is a "monument to vanish'd minds" (line 82). The term "Maximins" refers to the inhabitants of Augusta, but ironically the

Latin meaning of "greatness" does not apply. All is empty, vile, and ignoble. The past is glorious and the present debased.

4. Now Empress Fame had published the renown,
Of *Sh*—'s coronation through the town.
Rous'd by report of fame, the nations meet,
From near Bun-Hill, and distant Watling-street.
No *Persian* Carpets spread th'imperial way,
But scatter'd limbs of mangled poets lay:
From dusty shops neglected authors come,
Martyrs of Pies, and Reliques of the Bum
Much *Heywood*, *Shirly*, *Ogleby* there lay,
But loads of *Sh*— almost choakt the way.
Mac Flecknoe, lines 94-103

This passage absolutely drips with irony. The "Empress Fame" proclaims Shadwell's coronation and nations meet together to rejoice, which of course is a ludicrous thing to imagine given what we know of the corpulent and crass Shadwell. Dryden contrasts this grand image with scatological references and a disturbing image of the severed limbs of other poets (although the "limbs" are actually book pages, it still disturbs). The "martyrs of pies" refers to bakers' use of book pages underneath pies, and "reliques of the bum" refers to book pages being used as toilet paper. Thus, Shadwell's writings are ideally used for nothing better than wiping one's ass and lining the bottom of a street food.

5. At his right hand our young Ascanius sat
Rome's other hope, and pillar of the State.
His Brows thick fogs, instead of glories, grace,
And lambent dullness plaid arround his face.
As *Hannibal* did to the Altars come,
Sworn by his Syre a mortal Foe to Rome;
So *Sh*— swore, nor should his Vow bee vain,
That he till Death true dullness would maintain;
And in his father's Right, and Realms defence,
Ne'er to have peace with Wit, nor truce with Sense.
Mac Flecknoe, lines 108-117

One of Dryden's favored techniques to lampoon Shadwell is to place him in the historical shadow of Rome and its heroes, which, of course, highlights just how far removed from these luminaries Shadwell truly is. Here he suggests that Shadwell is like Ascanius, the son of Aeneas and the founder of the city of Alba Longa. Clearly, Flecknoe is no Aeneas and Shadwell is no Ascanius. When one imagines a Roman hero, one thinks of an aquiline nose, a strong brow and set chin, and intelligent eyes. Here, Shadwell has "thick fogs" about his brow, and his face is filled with "lambent dullness."

POETRY (NON-DETAILED)

GOD MOVES IN A MYSTERIOUS WAY- WILLIAM COWPER

INTRODUCTION :

"God Moves in a Mysterious Way" is a Christian hymn, written in 1773 by William Cowper from England. The poem "God Moves in a Mysterious Way" tells us how God is beyond human perception and how weakly we understand Him. It tells us that the kindness of God tastes bitter in the beginning but has the soothing effect of nectar.

CRITICAL APPRECIATION OF THE POEM:

William Cowper, the hymn writer who penned such lasting texts as "There is a Fountain Filled with Blood," "O! for a Closer Walk with God," and "Sometimes a Light Surprises," is known for his tumultuous inner life. Cowper had been writing poetry all his life, but this was his primary period of hymn writing. While Cowper wrote hymns prolifically for about two years, his mental health took a drastic turn in 1773. Newton continued to work on the project, and *Olney Hymns* was published in 1779. The collection contained 67 hymns by Cowper, and 280 by Newton. Cowper moved to Olney, where his friendship with John Newton flourished.

Cowper's religious beliefs were rooted in Evangelical Calvinism. Human depravity and sin make appearances in most of his texts, and God is the one who saves and redeems individuals from that sin. Particularly apparent in accounts of his depressive episodes, however, is a strong belief in unconditional election and limited atonement—the idea that there are particular people whom God chooses to save and it is clear that Cowper had strong doubts about whether he was one of those chosen.

"God Moves in a Mysterious Way" is thought to be the last hymn Cowper ever wrote, before his attempt to drown himself in 1773, which ended his involvement in *Olney Hymns*. The God presented in this text is cosmic, incomprehensible, and ultimately unknowable. Yet, this God is still seen as having plans for good—not as an uncaring and distant deity. The title given to the text in *The Olney Hymns* was "Light Shining Out of Darkness", framing the role of God within the hymn as the light that shines in the darkness, perhaps a reference to the first chapter of John.

The first two verses of the hymn place God within the larger context of creation, harkening to psalmic portrayals of the relationship between God and nature. God is not only the creator, but continues to move, live, and interact with creation.

Cowper poetically uses two images of "the deep" one of the sea, and one of the mine--to create the image of a God who is present in all parts of nature while also maintaining a sense of vastness and expansion.

The middle verses speak more specifically to the believer faced with seemingly impossible circumstances. Cowper makes three moves in which things are not what they seem and God's grace is found in the face of fear and sorrow. In the third verse, storm clouds are filled not with turmoil, but with mercy, which rains down blessings. In the fourth verse, God's smiling face is hidden behind a frowning providence. In the fifth, the bitter taste of the bud is redeemed by the sweet smell of the flower. The message is clear, those things in life that seem to bring forth our destruction are being used by God to bring us grace and life.

CONCLUSION:

In some ways, this hymn sparks more questions than it gives answers. It is the work of a man trying to reconcile his own turbulent life with the image of a God who is sovereign. The questions of Cowper's own life echo in this hymn; the proclamation of God as mysterious and unknowable pour from a man who never truly trusted that God's salvation extended to him, and yet still found himself drawn to God. Cowper's questions still resonate through the centuries, as we try to make sense of our own lives, because they are the questions that theologians, poets, and all people have always asked.

QUESTION AND ANSWER:

1. What does the poet mean by God moves in a mysterious way?

God moves in a mysterious way/mysterious way/mysterious ways, a phrase from a Christian hymn (a song of praise to God), meaning that God's intentions are not always clear, sometimes used humorously to mean that a bad event or situation .

2. Who wrote the hymn "God moves in a mysterious way"?

William Cowper wrote the hymn "God moves in a mysterious way".

3. Does the Bible say God works in mysterious ways?

God moves in a mysterious way, His wonders to perform; He plants his footsteps in the sea ,and rides upon the storm.

THE TYGER AND THE LAMB -WILLIAM BLAKE

INTRODUCTION:

William Blake was an 18th century visionary, poet, mystic, and artist. Blake's romantic style of writing allowed him to create contrasting views as those in "The Lamb" and "The Tyger". From a young age, Blake used his imagination that was frowned upon and unfortunately was never greatly appreciated during his lifetime.

CRITICAL APPRECIATION OF THE POEM:

William Blake believed that it was the chief function of art to reveal the truth of the spiritual world by liberating imagination. It wasn't until after Blake's death that his work finally received some attention. Known as a romantic, Blake continued throughout his writing to radically question religion and politics. He was very critical of the church, putting forth the effort to attack and question it.

Blake put his own insight into his poems to raise the public awareness in a personal attempt to seek the truth. Perhaps he is most famous for his creative and simplistic "Songs of Innocence" and "Songs of Experience" that influenced the other Romantic poets with themes of good and evil, heaven and hell, and knowledge and innocence.

With regards to religion, William Blake opposed the views of the Christian church and its standardized system. Blake, having more of a spiritual position than a religious one, considered himself as a "monistic Gnostic", meaning that "he believed what saved a person's soul was not faith but knowledge". Blake's view of religion was considered blasphemous, and in his works he was "concerned with the character of individual faith than with the institution of the Church, its role in politics, and its effects on society and the individual mind".

Blake's "The Lamb" and "The Tyger" is more suggestive to the nature of God. The idea is that the same God who made the lamb also made the tiger, so unless it is suggested that God created evil, then the tiger must not be "evil". The fact that the same God created both the lamb and tiger suggest that they just represent two different sides of God, two different aspects of existence. Blake's perception of good and evil isn't just one extreme to the other, instead, the ambiguity of evil isn't evil; it is just the other side of good.

Blake technically didn't believe in a dichotomy, the division into two usually contradictory parts or opinions. Blake portrays his argument that a human being cannot be completely good or completely evil. This trait does not exist within human beings, and therefore does not exist in God.

In the poem “The Lamb”, William Blake incorporates his unique style through the use of religious symbolism, creative lines, and simple patterns. “The Lamb” was a part of a series of poems called the “Songs of Innocence” that was published in 1789. Poems that were more simplistic in style and nature became more contrition and prophetic in “Songs of Experience”.

Through simplistic structure, he chose the narrator of a child, as in this poem, told through childlike eyes, speaking of the innocence in all of human life, and that the lamb is Christ, marvelling over God’s creations. The dramatic perspectives and continual allusiveness of the lyrics in “The Lamb” have shown to be a key factor in Blake’s writing and have been interpreted and reinterpreted by critics and readers ever since Blake’s death. Blake utilizes his rhetoric genius by symbolically expressing the appearance of the lamb to that of the nature of God.

Within the poem, Blake brings up an interesting concept by stating, “He is called by thy name / For he calls himself a Lamb”. The lamb not only suggest innocence and the meaning of life, but at the same time conveys the theme that Christ is the lamb. The poem comments on how “he is meek and he is mild”, thus giving God the characteristics of goodness and purity. This gives a varying contrast to Blake’s poem “The Tyger” as it advocates the speculation of evil.

William Blake’s, “The Tyger”, is the poetic counterpart to the Lamb of Innocence from his previous work, “Songs of Innocence”, thus creating the expression of innocence versus experience “What immortal hand or eye / Dare frame thy fearful symmetry” .“The Tyger” is part of the continued series of lyrics titled “Songs of Experience” that was published in 1794, as a response to the “Songs of Innocence”. The “Songs of Experience” are interpreted as the child, conveyed in “Songs of Innocence”, matures to adulthood and is molded by the harsh experiences and negative forces that reality has on human life, thus shows the destructiveness of the tiger. Blake utilizes his deceptively complex ideas, symbolism, and his allusiveness to portray the essence of ‘evil’ in “The Tyger”.

Blake uses “tyger” instead of tiger because it refers to any kind of wild, ferocious cat. The symbolism of the “hammer”, “chain”, “furnace”, and “anvil” all portray the image of the blacksmith, one of the main central themes in this poem. William Blake personifies the blacksmith to God, the creator, and Blake himself. “The Tyger” is about having our reason overwhelmed at once by the beauty and horror of the natural world “When the stars threw down their spears / And water’d heaven with their tears”.

For Blake, the stars represent cold reason and objective science. In retrospect, the creation of the tiger represents transcendent mystery and direct reference to the lamb “Did he who made the Lamb make thee” .The Lamb and the Tyger are polar opposites of each other, one representing the fear of God and the other representing faith or praise of God through nature. As a child one is more like the lamb,

innocent and more pure, and as they mature they earn their stripes and become aged and mature by societal tendencies of life like the tiger.

CONCLUSION:

The irony in the “Songs of Innocence” in contrast with the “Songs of Experience” is that they are opposites but seem to bounce off one another. They both have the same creator, both God and Blake, and suggest morals of good and evil. They are each on the extreme ends of the spirituality spectrum and in the middle is humanity. In order to have good one have to balance it out with evil, in a sense where good isn’t just good, it is the other side of evil, and where evil is the other side of good.

QUESTION AND ANSWER:

1. How are “The Lamb” and “The Tyger” similar?

The two poems are alike because the both dabble with a bit of rhyme and that they both deal with the concept of creation and identity. The speaker in “The Tyger” wonders how such a fearsome beast was created by the same creator who made the Lamb.

2. How do Blake's depictions of God differ in the Lamb and the Tyger?

“The Lamb” promotes a joyful and trustful tone by depicting an image where the child speaker talks directly to the lamb with his simplistic vocabulary on a beautiful day whereas “The Tyger” promotes a dark and reflective tone by framing a picture where the adult speaker reflects why god would forge the vicious tiger.

3. What does the existence of the tiger imply for Blake?

For Blake, the tiger's existence questions the idea of a benevolent creator, for the god that made this beast must have an appetite for violence and a moral energy. A true love of nature, Blake shows, means accepting and revering the tiger as well as the lamb.

4. What is the tone of the poem “The Tyger”?

The tone of William Blake's "The Tyger" moves from awe, to fear, to irreverent accusation, to resigned curiosity. In the first eleven lines of the poem, readers can sense the awe that the speaker of the poem holds for the tiger as a work of creation.

5. How does Blake portray the lamb?

'The Lamb' by William Blake is a warm and curious poem that uses the lamb as a symbol for Christ, innocence, and the nature of God's creation. Throughout the two stanzas of this poem, the poet speaks to the lamb, asking it if it knows who was responsible for creating it.

6. Who is the real focus of the poem “The Lamb”?

"The Lamb" is a poem by English visionary William Blake, published in his 1789 collection Songs of Innocence. The poem sees in the figure of the lamb an expression of God's will and the beauty of God's creation.

S.K VENNILA

UNIT-II (PROSE)

OF CLUB -RICHARD STEELE

INTRODUCTION:

Sir Richard Steele English essayist, dramatist, journalist, and politician, best known as principal author with Joseph Addison of the periodicals *The Tatler* and *The Spectator*.

SUMMARY:

Sir Roger De Coverley

The first member of the Spectator Club is Sir Roger De Coverley. He is a baronet of ancient descent. He is a man of singular behavior but his oddities are the outcome of good sense, but he is not stubborn or bitter. This makes him loved by all the people whom he meets. He remains a bachelor because he had been rejected by a young widow whom he had sought to marry when he was young. He is fifty six years old and in his youth, before being crossed in love, he had been a dashing and fashionable man. But he had since then become serious and rather negligent about his dress and goes about wearing a coat and doublet of old fashioned cut. He is also a Justice to the quorum.

The Templar

The gentleman next in importance in the club is also bachelor. He is a lawyer who belongs to the Inner Temple. He is not really interested in the study of law. He had been made to join by his stubborn father. He was more interested in literature and the theater. He is also an excellent critic of the stage and manners. He has engaged a lawyer to answer the legal queries sent by his father. A regular theatre goer, his opinions on plays and actors is highly valued by people.

Sir Andrew Freeport

Another member of the club is Sir Andrew Freeport who is a prominent merchant. He has accumulated, a large fortune through his own efforts and hard work. He was well acquainted with all the aspects of commerce and trade. He believes that empires can be expanded through hard work and industry and by increasing trade rather than through the use of sheer might and force. He feels that what helps an individual to become prosperous will help the nation too, to become prosperous. The same simple methods are advocated by him in case of the nation as a whole. He has a number of Maxim's on frugality. He has ships-coming in from different parts of the world.

Captain Sentry

He is an intelligent, courageous, but a modest man. He has a small estate of his own and is also the heir of Sir Roger. He left the Army because he felt that one was required to be a courtier as well as a soldier to raise in that profession. He had taken part in a number of sieges and battles. He found that one could win promotion only if one was ready to assert one's claims and win over the superior officers. He doesn't however, blame the generals for his having left y military career. He is an honest man and is frank.

Will Honeycomb

Will Honeycomb was quite advanced in age but contrived to look much younger. He has maintained his youthful appearance and spirits. He talks and knows a great deal about fashions and their history. He can narrate the love affairs of the old English lords and ladies in detail. He is a gallant man and is held by all to be a fine, well-bred gentleman.

The Clergyman

A clergyman visits the club sometimes and Steele is doubtful whether to include him among among the members of the club. He is a philosophic person, and learned. He has a weak constitution. He is quiet but his integrity has own him many followers. He doesn't speak on religious subjects at the club unless some one initiates the conversation. He has little interest in the world and it's affairs. He just wants to overcome his worldly infirmities in order to make himself fit for the next world.

ON GOING ON A JOURNEY-WILLIAM HAZLITT

INTRODUCTION:

William Hazlitt (10 April 1778 – 18 September 1830) was an English essayist, drama and literary critic, painter, social commentator, and philosopher. He is now considered one of the greatest critics and essayists in the history of the English language, placed in the company of Samuel Johnson and George Orwell.

SUMMARY:

Praise of a journey:

The writer begins with praise of a journey. He expresses delight in journeying alone with nature being his only companion. He hates being in the company of

fellow travellers who like to chat and worry about the world when they travel. He loves his solitude and freedom.

A journey should be liberating oneself from the everyday world and its concerns. To remove oneself from the prison of company and anxieties one must become connected to nature. The only way to achieve such a union is through complete freedom of thought.

He enjoys the silent commentary of wildflowers or the music of flowing waters than constant repartee with a fellow human over worldly topics. Such freedom does not demand a confession of feelings in words or gestures.

He claims that when we are with others we should completely devote our attention to them and entertain their thoughts and opinions. However, when we are alone and travelling, we should just concentrate on our own thoughts and reflect on them.

With nature:

When one is with nature, he must lose all thoughts of collecting and analyzing information. One must experience and not judge or evaluate such experience. However, when we have the company of another person, we always have to communicate and express our experience into hasty words.

Then one has to make such information relevant to them, express it in a way they can understand. This creates tension and a need to satisfy other people's anxiety. This way you can never truly immerse yourself in the natural environment around you.

The writer praises Samuel Taylor Coleridge who could experience and narrate such experience at the same time, without flaws and corruption. He could instinctively translate his enjoyment into words. However, the writer admits his incapacity to do the same. He has to ponder and think for hours before he can put his thoughts on paper.

He says there is only one topic where it is good to have company on travel and that is regarding food and meals. However, even then the sheer enjoyment of a warm meal at the end of a taxing journey can truly be experienced alone.

Joy of solitude:

The writer believes all the forms of ecstasy that a journey offers can truly be enjoyed in solitude. One can be greedy in such a setting, allowing oneself to sing, dance and be free without being judged. The pure joy of delicious food and appetizing smells coming from a steaming pot of food should not be wasted over a cheap conversation.

He claims when you ignore your fellow travellers, you are ignoring your own grievances and worries. You are unidentifiable and almost invisible. You do not have to be the person everyone knows you to be. You can lose your very identity and with it your inhibitions, biases and preferences.

Hence, one is free to indulge in new thoughts and contemplate the metaphysical even. He recalls many musings he has had on lonely visits to an inn. He remembers his favourite spot which he finds enchanting and returns to all the time. These feelings he does not want to share with others who may not value it the same. He wants to enjoy such beauty and delight in isolation.

Travel make memories:

He goes on to discuss the unpredictable nature of one's travel and experiences. A change of space can change our whole perspective altogether. We make new memories in place of old ones, new moments in place of the past ones.

There is a constant shifting of viewpoints and perspectives. When we are in a place, it may seem like the whole world and when we move to a different one, we find a new world entirely. Thus, we create and register an unending list of places and things. And when we return to old places, we remember and revisit those old memories of the same place.

When one is travelling alone, the journey becomes more important than the destination itself. It is more about how than where to.

Familiar company:

He confesses that when he travels to foreign lands with a different language, he does like a familiar company. However, he claims he loved being in France where hardly anyone spoke English. He found to be liberating and enriching to be in a land of a different tongue.

Therefore, foreign travel can challenge our limitations and learn more about oneself. It takes you out of your comfort zone and helps you to grow as a human being. However, he claims that no matter how long and enjoyable the journey, it always ends at home.

CONCLUSION:

Every person, no matter how much he enjoys travelling, yearns for a return to the homestead. In the end, if he could travel for life he would still find another life to find his way back home.

A VINDICATION OF THE RIGHTS OF WOMEN (CHAPTER-IV)

-MARY WOLLSTONECRAFT

Observations on the State of Degradation to Which Woman Is Reduced by Various Causes

INTRODUCTION:

Wollstonecraft's argument focuses primarily on the idea that women can contribute better in their established feminine roles as wives and mothers if society grants them an improved, expanded education. At the same time, Wollstonecraft clearly rejects some of the predominantly sexist attitudes of her time.

SUMMARY:

Women are rendered weak by men and by circumstances, Wollstonecraft repeats. They are like slaves in that they only live for the present moment and finally despise that freedom which they never try to attain. Since women are denied genius and rationality, there is little other way to characterize intellect. Man was not created perfect, or else he would cease to exist upon death since existence after life would not be necessary. Man must strive for reason, which is how he is improved. Reason must be the same in men and women since it originates from a divine source, the Creator. Men fall into error when they view education as merely preparation for life and do not consider it the first step toward gradually progressing toward enlightenment and perfection.

Wollstonecraft explains that she will now endeavor to point out the various ways in which her sex is degraded. The "grand source of folly and vice has ever appeared to me to arise from narrowness of mind." A mind cannot be expected to expand when it is not threatened by adversity or the pursuit of knowledge "goaded on by necessity." The business of a woman's life is pleasure, but she will not gain wisdom from it. These women exalt their own inferiority, and the men they want to impress actually disdain their weaknesses.

The female sex is not much different than the rich because they are born with a set of privileges. Women are used to company and are rarely alone; this leads to the predominance of sentiments, not passions. They are not able to think and ruminate alone and come to their own decisions based on reason. This is also similar to the rich, for "they do not sufficiently deal in general ideas, collected by impassioned thinking, or calm investigation." Wollstonecraft quotes Adam Smith on the same subject; he argues that the rich cultivate the arts by which they submit the rest of mankind to their power and govern their inclinations. However, the rich man does not have actual talents and virtues; his skills are specious and frivolous.

In the middle rank of society men have occupations and professions to focus their minds and develop their reason, while women "have no other scheme to sharpen

their faculties." Women, like the rich, "have acquired all the follies and vices of civilization, and missed the useful fruit." Civilized women have even less morality than the primitive ones, since civilized women are so weakened. Their opinions waver because they have contradictory emotions instead of progressive views. Novels, music, poetry, and gallantry serve to make women "creatures of sensation," their characters molded by folly.

Women earn men's contempt even though they are so soft and fair. If girls were only treated as boys in terms of their fear and displays of weakness, they would grow up to be more respectable. Wollstonecraft asserts, "I do not wish them to have power over men; but over themselves." There is no charm in ignorance. Reason is necessary for a woman to perform any duty properly, but sensibility is *not* reason.

Education in her time tends to make women either fine ladies or "mere notable women," meaning industrious and energetic housewives. With regard to the former, they look down upon vulgar accomplishments while their own offer little to brag about. These women are more amiable but are weak and frail and silly. The housewives are respected by their husbands for being trusty servants, but they are unfit to manage a family. As the rearing of children is a duty given to mothers, women of sensibility do badly because they are carried away by their feelings and spoil their children.

Often the female sex is considered to arrive at maturity before the male sex does. This is not helpful for the cause of women because, according to Wollstonecraft, it offers false information. Polygamy is also degrading because it reinforces the idea of women's inferiority and violates nature.

Wollstonecraft explains that "much of the evils of life arise from a desire of present enjoyment that outruns itself." This is clear with love, for it is an animal appetite that cannot feed long on itself without extinguishing. Love is transitory. Contrasted with friendship, which is "founded on principle, and cemented by time," love is problematic. Wollstonecraft goes so far as to argue that friendship and love cannot exist together in the same bosom because they are diametrically opposed. Wollstonecraft is not against strong and perseverant passions but the "romantic wavering feelings" of females.

CONCLUSION:

The result of this analysis is Wollstonecraft's conclusion that the poorer women in society actually have the most virtue among women due to their toil and heroic actions, devoid of the frippery of fashion and sentimentality. All of the degradations of the female sex "spring from want of understanding," but at least poor women learn how to work hard in order to survive.