MAR GREGORIOS COLLEGE OF ARTS & SCIENCE

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DEPARTMENT OF ENGLISH

SUBJECT NAME: BRITISH LITERATURE –II

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UNIT – I (Detailed Poems)

1 **Mac Flecknoe** - John Dryden

A Satire upon the True-blue Protestant Poet T.S.

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.
This aged prince now flourishing in peace,
And blest with issue of a large increase,
Worn out with business, did at length debate
To settle the succession of the State:
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:
Shadwell alone my perfect image bears,
Mature in dullness from his tender years.
Shadwell alone, of all my sons, is he
Who stands confirm'd in full stupidity.
The rest to some faint meaning make pretence,
But Shadwell never deviates into sense.
Some beams of wit on other souls may fall,
Strike through and make a lucid interval;
But Shadwell's genuine night admits no ray,
His rising fogs prevail upon the day:
Besides his goodly fabric fills the eye,
And seems design'd for thoughtless majesty:
Thoughtless as monarch oaks, that shade the plain,
And, spread in solemn state, supinely reign.
Heywood and Shirley were but types of thee,
Thou last great prophet of tautology:
Even I, a dunce of more renown than they,
Was sent before but to prepare thy way;
And coarsely clad in Norwich drugget came
To teach the nations in thy greater name.
My warbling lute, the lute I whilom strung
When to King John of Portugal I sung,
Was but the prelude to that glorious day,
When thou on silver Thames did'st cut thy way,
With well tim'd oars before the royal barge,
Swell'd with the pride of thy celestial charge;
And big with hymn, commander of an host,
The like was ne'er in Epsom blankets toss'd.
Methinks I see the new Arion sail,
The lute still trembling underneath thy nail.
At thy well sharpen'd thumb from shore to shore
The treble squeaks for fear, the basses roar:
Echoes from Pissing-Alley, Shadwell call,
And Shadwell they resound from Aston Hall.
About thy boat the little fishes throng,
As at the morning toast, that floats along.
Sometimes as prince of thy harmonious band
Thou wield'st thy papers in thy threshing hand.
St. Andre's feet ne'er kept more equal time,
Not ev'n the feet of thy own Psyche's rhyme:
Though they in number as in sense excel;
So just, so like tautology they fell,
That, pale with envy, Singleton forswore
The lute and sword which he in triumph bore
And vow'd he ne'er would act Villerius more.
Here stopt the good old sire; and wept for joy
In silent raptures of the hopeful boy.
All arguments, but most his plays, persuade,
That for anointed dullness he was made.

Close to the walls which fair Augusta bind,
(The fair Augusta much to fears inclin'd)
An ancient fabric, 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 heroes bred;
Where unfledg'd actors learn to laugh and cry,
Where infant punks their tender voices try,
And little Maximins the gods defy.
Great Fletcher never treads in buskins here,
Nor greater Jonson dares in socks appear;
But gentle Simkin just reception finds
Amidst this monument of vanish'd minds:
Pure clinches, the suburbian muse affords;
And Panton waging harmless war with words.
Here Flecknoe, as a place to fame well known,
Ambitiously design'd his Shadwell's throne.
For ancient Decker prophesi'd long since,
That in this pile should reign a mighty prince,
Born for a scourge of wit, and flail of sense:
To whom true dullness should some Psyches owe,
But worlds of Misers from his pen should flow;
Humorists and hypocrites it should produce,
Whole Raymond families, and tribes of Bruce.

Now Empress Fame had publisht the renown,
Of Shadwell'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, Shirley, Ogleby there lay,
But loads of Shadwell almost chok'd the way.
Bilk'd stationers for yeoman stood prepar'd,
And Herringman was Captain of the Guard.
The hoary prince in majesty appear'd,
High on a throne of his own labours rear'd.
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 play'd around his face.
As Hannibal did to the altars come,
Sworn by his sire a mortal foe to Rome;
So Shadwell swore, nor should his vow be vain,
That he till death true dullness would maintain;
And in his father's right, and realm's defence,
Ne'er to have peace with wit, nor truce with sense.
The king himself the sacred unction made,
As king by office, and as priest by trade:
In his sinister hand, instead of ball,
He plac'd a mighty mug of potent ale;
Love's kingdom to his right he did convey,
At once his sceptre and his rule of sway;

Whose righteous lore the prince had practis'd young,
And from whose loins recorded Psyche sprung,
His temples last with poppies were o'er spread,
That nodding seem'd to consecrate his head:
Just at that point of time, if fame not lie,
On his left hand twelve reverend owls did fly.
So Romulus, 'tis sung, by Tiber's brook,
Presage of sway from twice six vultures took.
Th'admiring throng loud acclamations make,
And omens of his future empire take.
The sire then shook the honours of his head,
And from his brows damps of oblivion shed
Full on the filial dullness: long he stood,
Repelling from his breast the raging god;
At length burst out in this prophetic mood:

Heavens bless my son, from Ireland let him reign
To far Barbadoes on the Western main;
Of his dominion may no end be known,
And greater than his father's be his throne.
Beyond love's kingdom let him stretch his pen;
He paus'd, and all the people cry'd Amen.
Then thus, continu'd he, my son advance
Still in new impudence, new ignorance.
Success let other teach, learn thou from me
Pangs without birth, and fruitless industry.
Let Virtuosos in five years be writ;
Yet not one thought accuse thy toil of wit.
Let gentle George in triumph tread the stage,
Make Dorimant betray, and Loveit rage;
Let Cully, Cockwood, Fopling, charm the pit,
And in their folly show the writer's wit.
Yet still thy fools shall stand in thy defence,
And justify their author's want of sense.
Let 'em be all by thy own model made
Of dullness, and desire no foreign aid:
That they to future ages may be known,
Not copies drawn, but issue of thy own.
Nay let thy men of wit too be the same,
All full of thee, and differing but in name;
But let no alien Sedley interpose
To lard with wit thy hungry Epsom prose.
And when false flowers of rhetoric thou would'st cull,
Trust Nature, do not labour to be dull;
But write thy best, and top; and in each line,
Sir Formal's oratory will be thine.
Sir Formal, though unsought, attends thy quill,
And does thy Northern Dedications fill.
Nor let false friends seduce thy mind to fame,
By arrogating Jonson's hostile name.
Let Father Flecknoe fire thy mind with praise,
And Uncle Ogleby thy envy raise.
Thou art my blood, where Jonson has no part;
What share have we in Nature or in Art?
Where did his wit on learning fix a brand,
And rail at arts he did not understand?
Where made he love in Prince Nicander's vein,

Or swept the dust in Psyche's humble strain?
Where sold he bargains, whip-stitch, kiss my arse,
Promis'd a play and dwindled to a farce?
When did his muse from Fletcher scenes purloin,
As thou whole Eth'ridge dost transfuse to thine?
But so transfus'd as oil on waters flow,
His always floats above, thine sinks below.
This is thy province, this thy wondrous way,
New humours to invent for each new play:
This is that boasted bias of thy mind,
By which one way, to dullness, 'tis inclin'd,
Which makes thy writings lean on one side still,
And in all changes that way bends thy will.
Nor let thy mountain belly make pretence
Of likeness; thine's a tympany of sense.
A tun of man in thy large bulk is writ,
But sure thou 'rt but a kilderkin of wit.
Like mine thy gentle numbers feebly creep,
Thy Tragic Muse gives smiles, thy Comic sleep.
With whate'er gall thou sett'st thy self to write,
Thy inoffensive satires never bite.
In thy felonious heart, though venom lies,
It does but touch thy Irish pen, and dies.
Thy genius calls thee not to purchase fame
In keen iambics, but mild anagram:
Leave writing plays, and choose for thy command
Some peaceful province in acrostic land.
There thou may'st wings display and altars raise,
And torture one poor word ten thousand ways.
Or if thou would'st thy diff'rent talents suit,
Set thy own songs, and sing them to thy lute.
He said, but his last words were scarcely heard,
For Bruce and Longvil had a trap prepar'd,
And down they sent the yet declaiming bard.
Sinking he left his drugget robe behind,
Born upwards by a subterranean wind.
The mantle fell to the young prophet's part,
With double portion of his father's art.

Summary

The poem identifies itself as a satire of which the subject is "the True-blue Protestant Poet T.S." referring to the poet Thomas Shadwell.

The first line of the poem creates the illusion of its being an epic poem about a historical hero. The next lines talk about Mac Flecknoe, a monarch who instead of ruling an empire, rules over the realm of Nonsense. The king is old and thus must choose a successor to his throne. Dryden wonders whether the king will choose a poet who has talent and wit or if he will choose someone like him, a man with no literary talent.
Flecknoe decides upon his son Shadwell, a man with no talent and who is tedious, stupid, and always at war with wit. Shadwell is also described as a very corpulent man. Through Flecknoe's words, the poet continues to insult Shadwell in a mock-heroic tone, calling him a dunce, the "last great prophet of tautology," and "for anointed dullness he was made." Shadwell arrives in London, outfitted like a king and lauded by the people.
Flecknoe chooses for his son's throne a neighborhood of brothels and theaters birthing bad actors. Inside those places, real drama does not exist; only simple plays are welcome. Dryden also alludes to some of the historical Shadwell's plays, like *Epsom Wells* and *Psyche,* and mocks another contemporary writer, Singleton, who is envious that he wasn't chosen as successor to the throne. It is clear that in this environment, Shadwell will rule over those

who have no literary talent. The descriptions Dryden offers only serve the purpose of highlighting the incompetency of Shadwell and create the image of a fool ruling over peasants.
As the coronation begins, Dryden describes the streets as filled with the limbs of other poets, suggesting that Shadwell managed to get a hold on his position at the expense of talented writers. Once more, the poet mentions human waste and links it with Shadwell's writing and compares him with a historical figure, Hannibal, to suggest that Shadwell's purpose is to destroy wit and replace it with dullness.
During his coronation, the oil used to anoint a new king is replaced by ale, signifying the poet's dullness. After the crown is placed on his head, Shadwell sits on the throne and the former king prepares to give the cheering crowd a speech.

The former king begins by presenting the land over which the new king will rule, a territory where no one lives. Flecknoe urges his son to remain true to his writing and to not let anyone make any changes in his work. Flecknoe praises Shadwell's abilities and then ends his speech by telling Shadwell to continue to remain dull and to avoid trying to be like Jonson.

Flecknoe concludes by exhorting his son not to focus on real plays but rather to work on acrostics or anagrams. His last words are cut off and he sinks below the stage. His mantle falls on Shadwell, which is appropriate because he has twice as much "talent" as his father.

2 The Tyger – William Blake

Tyger Tyger, burning bright,
In the forests of the night;
What immortal hand or eye,
Could frame thy fearful symmetry?

In what distant deeps or skies.
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand, dare seize the fire?

And what shoulder, & what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? & what dread feet?

What the hammer? what the chain,
In what furnace was thy brain?
What the anvil? what dread grasp,
Dare its deadly terrors clasp!

When the stars threw down their spears
And water'd heaven with their tears:
Did he smile his work to see?
Did he who made the Lamb make thee?

Tyger Tyger burning bright,
In the forests of the night:
What immortal hand or eye,
Dare frame thy fearful symmetry?

The poem begins with the speaker asking a fearsome tiger what kind of divine being could have created it: "What immortal hand or eye/ could frame they fearful symmetry?" Each subsequent stanza contains further questions, all of which refine this first one. From what part of the cosmos could the tiger's fiery eyes have come, and who would have dared to handle that fire? What sort of physical presence, and what kind of dark craftsmanship, would have been required to "twist the sinews" of the tiger's heart? The speaker wonders how, once that horrible heart "began to

beat," its creator would have had the courage to continue the job. Comparing the creator to a blacksmith, he ponders about the anvil and the furnace that the project would have required and the smith who could have wielded them. And when the job was done, the speaker wonders, how would the creator have felt? "Did he smile his work to see?" Could this possibly be the same being who made the lamb

Form The poem is comprised of six quatrains in rhymed couplets. The meter is regular and rhythmic, it's hammering beat suggestive of the smithy that is the poem's central image. The simplicity and neat proportions of the poems form perfectly suit its regular structure, in which a string of questions all contribute to the articulation of a single, central idea.

Commentary The opening question enacts what will be the single dramatic gesture of the poem, and each subsequent stanza elaborates on this conception. Blake is building on the conventional idea that nature, like a work of art, must in some way contain a reflection of its creator. The tiger is strikingly beautiful yet also horrific in its capacity for violence. What kind of a God, then, could or would design such a terrifying beast as the tiger? In more general terms, what does the undeniable existence of evil and violence in the world tell us about the nature of God, and what does it mean to live in a world where a being can at once contain both beauty and horror?

The tiger initially appears as a strikingly sensuous image. However, as the poem progresses, it takes on a symbolic character, and comes to embody the spiritual and moral problem the poem explores: perfectly beautiful and yet perfectly destructive, Blake's tiger becomes the symbolic center for an investigation into the presence of evil in the world. Since the tiger's remarkable nature exists both in physical and moral terms, the speaker's questions about its origin must also encompass both physical and moral dimensions. The poem's series of questions repeatedly ask what sort of physical creative capacity the "fearful symmetry" of the tiger bespeaks; assumedly only a very strong and powerful being could be capable of such a creation.

The smithy represents a traditional image of artistic creation; here Blake applies it to the divine creation of the natural world. The "forging" of the tiger suggests a very physical, laborious, and deliberate kind of making; it emphasizes the awesome physical presence of the tiger and precludes the idea that such a creation could have been in any way accidentally or haphazardly produced. It also continues from the first description of the tiger the imagery of fire with its simultaneous connotations of creation, purification, and destruction.

The speaker stands in awe of the tiger as a sheer physical and aesthetic achievement, even as he recoils in horror from the moral implications of such a creation; for the poem addresses not only the question of who *could* make such a creature as the tiger, but who *would* perform this act. This is a question of creative responsibility and of will, and the poet carefully includes this moral question with the consideration of physical power.

The reference to the lamb in the penultimate stanza reminds the reader that a tiger and a lamb have been created by the same God, and raises questions about the implications of this. It also invites a contrast between the perspectives of "experience" and "innocence" represented here and in the poem "The Lamb." "The Tyger" consists entirely of unanswered questions, and the poet leaves us to awe at the complexity of creation, the sheer magnitude of God's power, and the inscrutability of divine will. The perspective of experience in this poem involves a sophisticated acknowledgment of what is unexplainable in the universe, presenting evil as the prime example of something that cannot be denied, but will not withstand facile explanation, either. The open awe of "The Tyger" contrasts with the easy confidence, in "The Lamb," of a child's innocent faith in a benevolent universe.

3 A Man's A Man for A' That -Robert Burns

Is there, for honest poverty,
That hings his head, an' a' that?
The coward slave, we pass him by,
We dare be poor for a' that!
For a' that, an' a' that,
Our toils obscure, an' a' that;
The rank is but the guinea's stamp;

The man's the gowd for a' that,

What tho' on hamely fare we dine,
Wear hoddin-gray, an' a' that;
Gie fools their silks and knaves their wine,
A man's a man for a' that.
For a' that, an' a' that,
Their tinsel show an' a' that;
The honest man, tho' e'er sae poor,
Is king o' men for a' that.

Ye see yon birkie, ca'd a lord
Wha struts, an' stares, an' a' that;
Tho' hundreds worship at his word,
He's but a coof for a' that:
For a' that, an' a' that,
His riband, star, an' a' that,
The man o' independent mind,
He looks and laughs at a' that.

A prince can mak a belted knight,
A marquis, duke, an' a' that;
But an honest man's aboon his might,
Guid faith he mauna fa' that!
For a' that, an' a' that,
Their dignities, an' a' that,
The pith o' sense, an' pride o' worth,
Are higher rank than a' that.

Then let us pray that come it may,
As come it will for a' that,
That sense and worth, o'er a' the earth,
May bear the gree, an' a' that.
For a' that, an' a' that,
It's coming yet, for a' that,
That man to man, the warld o'er,
Shall brothers be for a' that.

‘For a’ That and a’ That’ by Robert Burns was written in 1794, published in ’75, and then again in 1799. The poem often appears under the title, ‘Is There for Honest Poverty.,’ or ‘A Man’s a Man for A’ That.’

Burns is known for his use of Scottish dialect, a style of writing that is evident throughout the text of the poem. In fact, the title “for a’ that” comes from a Jacobite song published in the mid-1750s. While a number of these phrases, such as the title itself, can be hard to understand, reading aloud often clears up the meaning.

‘For a’ That and a’ That’ itself was intended as a spoken song and since its first composition has been played and recorded by a number of artists, particularly in the late 1900s and early 2000s.

Summary

'*For a' That and a' That*' by Robert Burns describes the true worth of man and how it is not defined by wealth, position, or possessions.

The poem begins with the speaker describing how man's value is not contained in how much he owns or how he acts. It comes from somewhere deeper. The speaker believes that honesty is much more important to one's worth than clothes or which food a man eats. This is expanded so that the principle can take down princes and lords from their high position. They are "coof," or foolish and the independently minded man is elevated above them. In conclusion, the speaker expresses his hope that one day the world will change and all men will "Brothers be." One day, society will rid itself of its hierarchical class structure.

4 "Three Years She Grew in Sun and Shower"-William Wordsworth

Three years she grew in sun and shower,
Then Nature said, "A lovelier flower
On earth was never sown;
This Child I to myself will take;
She shall be mine, and I will make
A Lady of my own.

"Myself will to my darling be
Both law and impulse: and with me
The Girl, in rock and plain,
In earth and heaven, in glade and bower,
Shall feel an overseeing power
To kindle or restrain.

"She shall be sportive as the fawn
That wild with glee across the lawn
Or up the mountain springs;
And hers shall be the breathing balm,
And hers the silence and the calm
Of mute insensate things.

"The floating clouds their state shall lend
To her; for her the willows bend;
Nor shall she fail to see
Even in the motions of the Storm
Grace that shall mould the Maiden's form
By silent sympathy.

"The stars of midnight shall be dear
To her; and she shall lean her ear
In many a secret place
Where rivulets dance their wayward round,
And beauty born of murmuring sound
Shall pass into her face.

"And vital feelings of delight
Shall rear her form to stately height,
Her virgin bosom swell;
Such thoughts to Lucy I will give
While she and I together live
Here in this happy dell."

Thus Nature spake—The work was done—
How soon my Lucy's race was run!
She died, and left to me
This heath, this calm and quiet scene;
The memory of what has been,
And never more will be.

"Three Years She Grew in Sun and Shower" is one of the best 'lucy poems' written by William Wordsworth the greatest and the most famous romantic poet. Wordsworth was a poet of nature and he worshipped nature in all its forms. He found a deep joy in the company of nature. He believed that the objects of nature give us permanent joy. He wrote a completely new approach to the writing of poetry, which for Wordsworth is 'the spontaneous overflow of powerful feelings' taking its origin from 'emotion recollected in its tranquillity'.

With this view of poetry, he made 'the incidents of common life look interesting'. He believed that poetry should be simple in theme and its language should be so simple as to be understood by the common man. That's why his theory of poetic diction draws on 'a selection from the real language of men in a state of vivid sensation.' But it is not just physical pleasure that Wordsworth finds in nature; he believes that nature nourishes the emotional and spiritual life of man also. His poetry delineates his faith that man in constant and close communion with nature can lead a happy and peaceful life.

"Three Years She Grew in ……" is one of lucy poem, where the nurturing spirit of Nature is highlighted. The poem presents Wordsworth's basic philosophy that nature shapes and moulds the character and personality of human begins. Hence, it is because of his conviction of the poet that Palgrave in his 'Golden Treasury' gives this poem the title of 'The Education of Nature' to this lyric; the story of Lucy is presented by Nature itself. There is a young girl named Lucy. She is very innocent and lovely. Nature sees the lovely child and decides to take her away from this world. Nature declares her resolve to bring up Lucy and carry out her intention by showering upon her its bounties of beauty and grace.

Nature promises to act both as 'impulse' and as 'law' to the rustic child and, thus, educate her in her righteous ways and noble desires. Thus educated by nature she would naturally learn to restrain herself from excesses of thought and conduct. All natural objects such as rock, plains, earth, heaven, glades and bowers would exercise a very healthy influence on Lucy's physical and moral growth. She would learn the happiness of a sportive fawn, the stateliness of the floating clouds, humility of the bending willow, grace of motions of the storm, the beauty of the stars of midnight, and the sweetness of the murmuring sound of flowing rivulets. This show all the objects and forces of nature would contribute to the physical and moral development of Lucy. Lucy will, in this way, grow into a beautiful woman. Nature thus accomplished her self-appointed task; but unfortunately, the girl suddenly died, leaving the poet in utter desolation.

Thus nature imparts education to Lucy and moulds her mind as well as her body. This poem is a fine example of Wordsworth's cardinal belief in the moral value of a life of simplicity and the shaping power of nature. Written in stanzas of six lines each, with rhyme scheme aab ccb, the poem belongs to the category of a lyrical ballad. The loftiness of the theme, the simplicity of poetic diction, a pathetic touch at the end, a coloring of imagination is the main strength of the poem. This is a typical, and thus representative, Wordsworthian poem.

5 Kubla Khan

Samuel Taylor Coleridge

Or, a vision in a dream. A Fragment.

In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.
So twice five miles of fertile ground
With walls and towers were girdled round;
And there were gardens bright with sinuous rills,
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.

But oh! That deep romantic chasm which slanted
Down the green hill athwart a cedarn cover!
A savage place! As holy and enchanted
As e'er beneath a waning moon was haunted
By woman wailing for her demon-lover!
And from this chasm, with ceaseless turmoil seething,
As if this earth in fast thick pants were breathing,
A mighty fountain momently was forced:
Amid whose swift half-intermitted burst
Huge fragments vaulted like rebounding hail,
Or chaffy grain beneath the thresher's flail:
And mid these dancing rocks at once and ever
It flung up momently the sacred river.
Five miles meandering with a mazy motion
Through wood and dale the sacred river ran,
Then reached the caverns measureless to man,
And sank in tumult to a lifeless ocean;
And 'mid this tumult Kubla heard from far
Ancestral voices prophesying war!
The shadow of the dome of pleasure
Floated midway on the waves;
Where was heard the mingled measure
From the fountain and the caves.
It was a miracle of rare device,
A sunny pleasure-dome with caves of ice!

A damsel with a dulcimer
In a vision once I saw:
It was an Abyssinian maid
And on her dulcimer she played,
Singing of Mount Abora.
Could I revive within me
Her symphony and song,
To such a deep delight 'twould win me,
That with music loud and long,
I would build that dome in air,
That sunny dome! those caves of ice!
And all who heard should see them there,
And all should cry, Beware! Beware!
His flashing eyes, his floating hair!
Weave a circle round him thrice,
And close your eyes with holy dread
For he on honey-dew hath fed,
And drunk the milk of Paradise.

Summary

The speaker describes the "stately pleasure-dome" built in Xanadu according to the decree of Kubla Khan, in the place where Alph, the sacred river, ran "through caverns measureless to man / Down to a sunless sea." Walls and towers were raised around "twice five miles of fertile ground," filled with beautiful gardens and forests. A "deep romantic chasm" slanted down a green hill, occasionally spewing forth a violent and powerful burst of water, so great that it flung boulders up with it "like rebounding hail." The river ran five miles through the woods, finally sinking "in tumult to a lifeless ocean." Amid that tumult, in the place "as holy and enchanted / As e'er beneath a waning moon was haunted / By woman wailing to her demon-lover," Kubla heard "ancestral voices" bringing prophesies of war. The pleasure-dome's shadow floated on the waves, where the mingled sounds of the fountain and the caves could be heard. "It was a miracle of rare device," the speaker says, "A sunny pleasure-dome with caves of ice!"

The speaker says that he once saw a "damsel with a dulcimer," an Abyssinian maid who played her dulcimer and sang "of Mount Abora." He says that if he could revive "her symphony and song" within him, he would rebuild the pleasure-dome out of music, and all who heard him would cry "Beware!" of "His flashing eyes, his floating hair!" The hearers would circle him thrice and close their eyes with "holy dread," knowing that he had tasted honeydew, "and drunk the milk of Paradise."

Form

The chant-like, musical incantations of "Kubla Khan" result from Coleridge's masterful use of iambic tetrameter and alternating rhyme schemes. The first stanza is written in tetrameter with a rhyme scheme of ABAABCCDEDE, alternating between staggered rhymes and couplets. The second stanza expands into tetrameter and follows roughly the same rhyming pattern, also expanded— ABAABCCDDFFGGHIIHJJ. The third stanza tightens into tetrameter and rhymes ABABCC. The fourth stanza continues the tetrameter of the third and rhymes ABCCBDEDEFGFFFGHHG.

Commentary

Along with "The Rime of the Ancient Mariner," "Kubla Khan" is one of Coleridge's most famous and enduring poems. The story of its composition is also one of the most famous in the history of English poetry. As the poet explains in the short preface to this poem, he had fallen asleep after taking "an anodyne" prescribed "in consequence of a slight disposition" (this is a euphemism for opium, to which Coleridge was known to be addicted). Before falling asleep, he had been reading a story in which Kubla Khan commanded the building of a new palace; Coleridge claims that while he slept, he had a fantastic vision and composed simultaneously—while sleeping—some two or three hundred lines of poetry, "if that indeed can be called composition in which all the images rose up before him as things, with a parallel production of the correspondent expressions, without any sensation or conscious effort."

Waking after about three hours, the poet seized a pen and began writing furiously; however, after copying down the first three stanzas of his dreamt poem—the first three stanzas of the current poem as we know it—he was interrupted by a "person on business from Porlock," who detained him for an hour. After this interruption, he was unable to recall the rest of the vision or the poetry he had composed in his opium dream. It is thought that the final stanza of the poem, thematizing the idea of the lost vision through the figure of the "damsel with a dulcimer" and the milk of Paradise, was written post-interruption. The mysterious person from Porlock is one of the most notorious and enigmatic figures in Coleridge's biography; no one knows who he was or why he disturbed the poet or what he wanted or, indeed, whether any of Coleridge's story is actually true. But the person from Porlock has become a metaphor for the malicious interruptions the world throws in the way of inspiration and genius, and "Kubla Khan," strange and ambiguous as it is, has become what is perhaps the definitive statement on the obstruction and thwarting of the visionary genius.

Regrettably, the story of the poem's composition, while thematically rich in and of itself, often overshadows the poem proper, which is one of Coleridge's most haunting and beautiful. The first three stanzas are products of pure imagination: The pleasure-dome of Kubla Khan is not a useful metaphor for anything in particular (though in the context of the poem's history, it becomes a metaphor for the unbuilt monument of imagination); however, it is a

fantastically prodigious descriptive act. The poem becomes especially evocative when, after the second stanza, the meter suddenly tightens; the resulting lines are terse and solid, almost beating out the sound of the war drums ("The shadow of the dome of pleasure / Floated midway on the waves...").

The fourth stanza states the theme of the poem as a whole (though "Kubla Khan" is almost impossible to consider as a unified whole, as its parts are so sharply divided). The speaker says that he once had a vision of the damsel singing of Mount Abora; this vision becomes a metaphor for Coleridge's vision of the 300-hundred-line masterpiece he never completed. The speaker insists that if he could only "revive" within him "her symphony and song," he would recreate the pleasure-dome out of music and words, and take on the persona of the magician or visionary. His hearers would recognize the dangerous power of the vision, which would manifest itself in his "flashing eyes" and "floating hair." But, awestruck, they would nonetheless dutifully take part in the ritual, recognizing that "he on honey-dew hath fed, / And drunk the milk of Paradise."

6 "Ozymandias"- P.B.Shelley

I met a traveller from an antique land,
Who said—"Two vast and trunkless legs of stone
Stand in the desert. . . . Near them, on the sand,
Half sunk a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed;
And on the pedestal, these words appear:
My name is Ozymandias, King of Kings;
Look on my Works, ye Mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal Wreck, boundless and bare
The lone and level sands stretch far away."

Summary

The speaker recalls having met a traveler "from an antique land," who told him a story about the ruins of a statue in the desert of his native country. Two vast legs of stone stand without a body, and near them a massive, crumbling stone head lies "half sunk" in the sand. The traveler told the speaker that the frown and "sneer of cold command" on the statue's face indicate that the sculptor understood well the emotions (or "passions") of the statue's subject. The memory of those emotions survives "stamped" on the lifeless statue, even though both the sculptor and his subject are both now dead. On the pedestal of the statue appear the words, "My name is Ozymandias, king of kings: / Look on my works, ye Mighty, and despair!" But around the decaying ruin of the statue, nothing remains, only the "lone and level sands," which stretch out around it.

Form

"Ozymandias" is a sonnet, a fourteen-line poem metered in iambic pentameter. The rhyme scheme is somewhat unusual for a sonnet of this era; it does not fit a conventional Petrarchan pattern, but instead interlinks the octave (a term for the first eight lines of a sonnet) with the sestet (a term for the last six lines), by gradually replacing old rhymes with new ones in the form ABABACDCEDEFEF.

Commentary

This sonnet from 1817 is probably Shelley's most famous and most anthologized poem—which is somewhat strange, considering that it is in many ways an atypical poem for Shelley, and that it touches little upon the most important themes in his oeuvre at large (beauty, expression, love, imagination). Still, "Ozymandias" is a masterful sonnet. Essentially it is devoted to a single metaphor: the shattered, ruined statue in the desert wasteland, with its arrogant, passionate face and monomaniacal inscription ("Look on my works, ye Mighty, and despair!"). The once-great king's proud boast has been ironically disproved; Ozymandias's works have crumbled and disappeared, his civilization is gone, all has been turned to dust by the impersonal, indiscriminate, destructive power of history.

The ruined statue is now merely a monument to one man's hubris, and a powerful statement about the insignificance of human beings to the passage of time. Ozymandias is first and foremost a metaphor for the ephemeral nature of political power, and in that sense the poem is Shelley's most outstanding political sonnet, trading the specific rage of a poem like "England in 1819" for the crushing impersonal metaphor of the statue. But Ozymandias symbolizes not only political power—the statue can be a metaphor for the pride and hubris of all of humanity, in any of its manifestations.

It is significant that all that remains of Ozymandias is a work of art and a group of words; as Shakespeare does in the sonnets, Shelley demonstrates that art and language long outlast the other legacies of power.

Of course, it is Shelley's brilliant poetic rendering of the story, and not the subject of the story itself, which makes the poem so memorable. Framing the sonnet as a story told to the speaker by "a traveller from an antique land" enables Shelley to add another level of obscurity to Ozymandias's position with regard to the reader—rather than seeing the statue with our own eyes, so to speak, we hear about it from someone who heard about it from someone who has seen it.

Thus the ancient king is rendered even less commanding; the distancing of the narrative serves to undermine his power over us just as completely as has the passage of time. Shelley's description of the statue works to reconstruct, gradually, the figure of the "king of kings": first we see merely the "shattered visage," then the face itself, with its "frown / And wrinkled lip and sneer of cold command"; then we are introduced to the figure of the sculptor, and are able to imagine the living man sculpting the living king, whose face wore the expression of the passions now inferable; then we are introduced to the king's people in the line, "the hand that mocked them and the heart that fed." The kingdom is now imaginatively complete, and we are introduced to the extraordinary, prideful boast of the king: "Look on my works, ye Mighty, and despair!" With that, the poet demolishes our imaginary picture of the king, and interposes centuries of ruin between it and us: " 'Look on my works, ye Mighty, and despair!' / Nothing beside remains. Round the decay / Of that colossal wreck, boundless and bare, / The lone and level sands stretch far away."

7 Ode to a Nightingale- John Keats

Ode to a Nigh My heart aches, and a drowsy numbness pains
My sense, as though of hemlock I had drunk,
Or emptied some dull opiate to the drains
One minute past, and Lethe-wards had sunk:
'Tis not through envy of thy happy lot,
But being too happy in thine happiness,—
That thou, light-winged Dryad of the trees
In some melodious plot
Of beechen green, and shadows numberless,
Singest of summer in full-throated ease.

O, for a draught of vintage! that hath been
Cool'd a long age in the deep-delved earth,
Tasting of Flora and the country green,
Dance, and Provençal song, and sunburnt mirth!
O for a beaker full of the warm South,
Full of the true, the blushful Hippocrene,
With beaded bubbles winking at the brim,
And purple-stained mouth;
That I might drink, and leave the world unseen,
And with thee fade away into the forest dim:

Fade far away, dissolve, and quite forget
What thou among the leaves hast never known,
The weariness, the fever, and the fret
Here, where men sit and hear each other groan;
Where palsy shakes a few, sad, last gray hairs,

Where youth grows pale, and spectre-thin, and dies;
Where but to think is to be full of sorrow
And leaden-eyed despairs,
Where Beauty cannot keep her lustrous eyes,
Or new Love pine at them beyond to-morrow.

Away! away! for I will fly to thee,
Not charioted by Bacchus and his pards,
But on the viewless wings of Poesy,
Though the dull brain perplexes and retards:
Already with thee! tender is the night,
And haply the Queen-Moon is on her throne,
Cluster'd around by all her starry Fays;
But here there is no light,
Save what from heaven is with the breezes blown
Through verdurous glooms and winding mossy ways.

I cannot see what flowers are at my feet,
Nor what soft incense hangs upon the boughs,
But, in embalmed darkness, guess each sweet
Wherewith the seasonable month endows
The grass, the thicket, and the fruit-tree wild;
White hawthorn, and the pastoral eglantine;
Fast fading violets cover'd up in leaves;
And mid-May's eldest child,
The coming musk-rose, full of dewy wine,
The murmurous haunt of flies on summer eves.

Darkling I listen; and, for many a time
I have been half in love with easeful Death,
Call'd him soft names in many a mused rhyme,
To take into the air my quiet breath;
Now more than ever seems it rich to die,
To cease upon the midnight with no pain,
While thou art pouring forth thy soul abroad
In such an ecstasy!
Still wouldst thou sing, and I have ears in vain—
To thy high requiem become a sod.

Thou wast not born for death, immortal Bird!
No hungry generations tread thee down;
The voice I hear this passing night was heard
In ancient days by emperor and clown:
Perhaps the self-same song that found a path
Through the sad heart of Ruth, when, sick for home,
She stood in tears amid the alien corn;
The same that oft-times hath
Charm'd magic casements, opening on the foam
Of perilous seas, in faery lands forlorn.

Forlorn! the very word is like a bell
To toll me back from thee to my sole self!
Adieu! the fancy cannot cheat so well
As she is fam'd to do, deceiving elf.
Adieu! adieu! thy plaintive anthem fades
Past the near meadows, over the still stream,
Up the hill-side; and now 'tis buried deep

In the next valley-glades:
Was it a vision, or a waking dream?

Summary

The speaker opens with a declaration of his own heartache. He feels numb, as though he had taken a drug only a moment ago. He is addressing a nightingale he hears singing somewhere in the forest and says that his "drowsy numbness" is not from envy of the nightingale's happiness, but rather from sharing it too completely; he is "too happy" that the nightingale sings the music of summer from amid some unseen plot of green trees and shadows.

In the second stanza, the speaker longs for the oblivion of alcohol, expressing his wish for wine, "a draught of vintage," that would taste like the country and like peasant dances, and let him "leave the world unseen" and disappear into the dim forest with the nightingale. In the third stanza, he explains his desire to fade away, saying he would like to forget the troubles the nightingale has never known: "the weariness, the fever, and the fret" of human life, with its consciousness that everything is mortal and nothing lasts. Youth "grows pale, and spectre-thin, and dies," and "beauty cannot keep her lustrous eyes."

In the fourth stanza, the speaker tells the nightingale to fly away, and he will follow, not through alcohol ("Not charioted by Bacchus and his pards"), but through poetry, which will give him "viewless wings." He says he is already with the nightingale and describes the forest glade, where even the moonlight is hidden by the trees, except the light that breaks through when the breezes blow the branches. In the fifth stanza, the speaker says that he cannot see the flowers in the glade, but can guess them "in embalmed darkness": white hawthorne, eglantine, violets, and the musk-rose, "the murmurous haunt of flies on summer eves." In the sixth stanza, the speaker listens in the dark to the nightingale, saying that he has often been "half in love" with the idea of dying and called Death soft names in many rhymes. Surrounded by the nightingale's song, the speaker thinks that the idea of death seems richer than ever, and he longs to "cease upon the midnight with no pain" while the nightingale pours its soul ecstatically forth. If he were to die, the nightingale would continue to sing, he says, but he would "have ears in vain" and be no longer able to hear.

In the seventh stanza, the speaker tells the nightingale that it is immortal, that it was not "born for death." He says that the voice he hears singing has always been heard, by ancient emperors and clowns, by homesick Ruth; he even says the song has often charmed open magic windows looking out over "the foam / Of perilous seas, in faery lands forlorn." In the eighth stanza, the word forlorn tolls like a bell to restore the speaker from his preoccupation with the nightingale and back into himself. As the nightingale flies farther away from him, he laments that his imagination has failed him and says that he can no longer recall whether the nightingale's music was "a vision, or a waking dream." Now that the music is gone, the speaker cannot recall whether he himself is awake or asleep.

Form

Like most of the other odes, "Ode to a Nightingale" is written in ten-line stanzas. However, unlike most of the other poems, it is metrically variable—though not so much as "Ode to Psyche." The first seven and last two lines of each stanza are written in iambic pentameter; the eighth line of each stanza is written in trimeter, with only three accented syllables instead of five. "Nightingale" also differs from the other odes in that its rhyme scheme is the same in every stanza (every other ode varies the order of rhyme in the final three or four lines except "To Psyche," which has the loosest structure of all the odes). Each stanza in "Nightingale" is rhymed ABABCDECDE, Keats's most basic scheme throughout the odes.

Themes

With "Ode to a Nightingale," Keats's speaker begins his fullest and deepest exploration of the themes of creative expression and the mortality of human life. In this ode, the transience of life and the tragedy of old age ("where palsy shakes a few, sad, last gray hairs, / Where youth grows pale, and spectre-thin, and dies") is set against the eternal renewal of the nightingale's fluid music ("Thou wast not born for death, immortal bird!"). The speaker reprises the "drowsy numbness" he experienced in "Ode on Indolence," but where in "Indolence" that numbness was a sign of disconnection from experience, in "Nightingale" it is a sign of too full a connection: "being too happy in thine happiness," as the speaker tells the nightingale. Hearing the song of the nightingale, the speaker longs to flee

the human world and join the bird. His first thought is to reach the bird's state through alcohol—in the second stanza, he longs for a "draught of vintage" to transport him out of himself. But after his meditation in the third stanza on the transience of life, he rejects the idea of being "charioted by Bacchus and his pards" (Bacchus was the Roman god of wine and was supposed to have been carried by a chariot pulled by leopards) and chooses instead to embrace, for the first time since he refused to follow the figures in "Indolence," "the viewless wings of Poesy."

UNIT – II (Non-Detailed)

1An Essay on Man: Epistle II- Alexander Pope

Summary

The subtitle of the second epistle is "Of the Nature and State of Man, with Respect to Himself as an Individual" and treats on the relationship between the individual and God's greater design.

Section I (1-52): Section I argues that man should not pry into God's affairs but rather study himself, especially his nature, powers, limits, and frailties.

Section II (53-92): Section II shows that the two principles of man are self-love and reason. Self-love is the stronger of the two, but their ultimate goal is the same.

Section III (93-202): Section III describes the modes of self-love (i.e., the passions) and their function. Pope then describes the ruling passion and its potency. The ruling passion works to provide man with direction and defines man's nature and virtue.

Section IV (203-16): Section IV indicates that virtue and vice are combined in man's nature and that the two, while distinct, often mix.

Section V (217-30): Section V illustrates the evils of vice and explains how easily man is drawn to it.

Section VI (231-294): Section VI asserts that man's passions and imperfections are simply designed to suit God's purposes. The passions and imperfections are distributed to all individuals of each order of men in all societies. They guide man in every state and at every age of life.

Analysis

The second epistle adds to the interpretive challenges presented in the first epistle. At its outset, Pope commands man to "Know then thyself," an adage that misdescribes his argument (1). Although he actually intends for man to better understand his place in the universe, the classical meaning of "Know thyself" is that man should look inwards for truth rather than outwards. Having spent most of the first epistle describing man's relationship to God as well as his fellow creatures, Pope's true meaning of the phrase is clear. He then confuses the issue by endeavoring to convince man to avoid the presumptuousness of studying God's creation through natural science. Science has given man the tools to better understand God's creation, but its intoxicating power has caused man to imitate God. It seems that man must look outwards to gain any understanding of his divine purpose but avoid excessive analysis of what he sees. To do so would be to assume the role of God.

The second epistle abruptly turns to focus on the principles that guide human action. The rest of this section focuses largely on "self-love," an eighteenth-century term for self-maintenance and fulfillment. It was common during Pope's lifetime to view the passions as the force determining human action. Typically instinctual, the immediate object of the passions was seen as pleasure. According to Pope's philosophy, each man has a "ruling passion" that subordinates the others. In contrast with the accepted eighteenth-century views of the passions, Pope's doctrine of the "ruling passion" is quite original. It seems clear that with this idea, Pope tries to explain why certain individual behave in distinct ways, seemingly governed by a particular desire. He does not, however, make this explicit in the poem.

Pope's discussion of the passions shows that "self-love" and "reason" are not opposing principles. Reason's role, it seems, is to regulate human behavior while self-love originates it. In another sense, self-love and the passions dictate the short term while reason shapes the long term.

2 The Deserted Village – Oliver Goldsmith

Summary

The speaker describes Auburn, the village of his childhood. Each scene is constructed nostalgically, highlighting beauty in memory. The weather is always perfect; the people are filled with "humble happiness." The buildings are "never-failing ... busy ... and decent." He describes how everyone works hard and then enjoys their leisure time together on the rolling hills, playing sports or dancing. He also describes a heartwarming scene of young lovers flirting while a scolding matron watches with disapproval. The nostalgic scenes end suddenly with the statement "But all these are charms are fled."

Between the cozy houses the speaker sees the effect of the "tyrant" and the "master" on the "smiling plain." In the presence of such evil, everyone has left the now-"desolate" village. The only guests are bittern birds that guard their nests with "hollow-sounding" calls. The once-cozy houses have sunken and molded. The speaker laments that the village—once filled with "bold peasantry" that was the "country's pride"—is now deserted. Everyone has left to chase wealth in the city, which the speaker calls the place where "men decay." This, the speaker claims, is where "England's griefs began." People used to be happy simply when their needs were met, but with the rise of trade people longed for opulence and "unwieldy wealth." They longed to ease "every pang that folly pays to pride." This greed caused the decay of "rural mirth and manners."

The speaker describes returning home after years away, taking "solitary rounds" amid the dangled walkways and "ruined grounds." All around him he sees evidence of "the tyrant's power." Seeing how run-down the once-beautiful village has become fills the speaker's heart with emotion. He had long wished to return to Auburn as an old man, but it is his greatest grief to realize this will be impossible. Again, the speaker recounts images of the happy, bustling village where children came singing from school, and even the noisy watchdogs, geese, and nightingales sounded like "sweet confusion." Now, the population has been displaced, leaving behind only a feeble "wretched matron" who forages for food and cries herself to sleep each night.

The speaker recalls the village preacher. The place where his "modest mansion" once stood is now overgrown with wildflowers. He ran a "godly race" and was rewarded with a salary of £40 per year. The preacher never sought riches or fame—he only wanted to care for the wretched. He dedicated his life to easing others' pain, whether they were injured soldiers or ruined "spendthrifts." Regardless of the beggars' backgrounds, the preacher pitied and cared for them all: "He watched and wept; he prayed and felt, for all." His sermons were rousing—even fools who came to mock the church stayed to hear him. Everyone, from adults to children, longed to be near him

Near the church was a noisy school where a stern schoolmaster ruled strictly. The speaker knew the schoolmaster well, as did the rest of the village truants. Despite the schoolmaster's stern appearance, he was kind and loved to teach. The children, in rapt attention, used to wonder how much knowledge could be crammed into one man's head. But now no one remembers the schoolmaster's wisdom. The school, once lovingly cared for with "white-washed wall" and a "nicely sanded floor," now sinks into obscurity. It lies unused and forgotten, alongside every other pleasure of the village where the barber told tales, the woodsmen swapped stories, and "coy maids" passed drinks

The speaker knows the rich mock his nostalgia for home, but this cruelty only makes him fonder of the "simple blessings" of his "lowly" beginnings. Everyone else seems to love the "gloss of art," working hard to obtain its expensive beauty. The speaker much prefers the beautiful images of memory that "lightly ... frolic" over his "vacant mind." He goes on to blame the rich for chasing "wanton wealth," claiming their greed hastens "the poor's decay." The rich must decide where to draw the line between a "splendid," or opulent, land and a happy one. The land is rich, and men come from around the world to plunder her spoils. In doing so, the rich expand their boundaries. They push away the poor to make more room for their horses and dogs. The rich rob their neighbors of half the silk in their fields simply to make themselves another robe. The land had enough riches for everyone to enjoy, but the wealthy strip it barren for their own gain.

The speaker compares the land to a young woman who needs no "adornment" to show off her beauty. As time passes, however, the land needs such adornment to maintain its charm, but it has been betrayed. There's no way of covering up the "impotence" and "decline" of its splendors that transformed the "smiling land" into a "scourged," or

tortured, place. It has been transformed from a blooming garden to a blooming grave. The speaker wonders where poor should live if the rich push them off their native land.

The poor must travel through "dreary scenes" with "fainting steps." Eventually, they will arrive at "that horrid shore" that the speaker describes as if he were describing Hell: either some overcrowded city or some wilderness. To him, the city is a place where "birds forget to sing" and "the dark scorpion gathers death around." The speaker carefully contrasts this hellish scene with the "cooling brook" and "grassy vested green" of the village. He imagines what it might have been like for the traveling villagers to look upon their homes for the final time. He paints a heartbreaking scene of a family tearfully saying goodbye to each other.

The speaker curses luxury. People want luxury, so they leave their "pleasures" behind to seek its "insidious joy." Even as the speaker stands now, he can see "the rural virtues leave the land." He recalls days of "contented toil" and "hospitable care" when people worked hard and were kind to each other. They were pious, faithful, and loving, but now they are greedy and cruel. The speaker feels a sense of shame at the way the villagers have changed. Finally, he says goodbye to the village of his memory, with the hopes that time might "redress the rigors of the inclement clime" and bring both truth and humility back to the land.

Analysis

Poetic Elements and Form

"The Deserted Village" is written in heroic couplets, which are pairs of rhyming lines of iambic pentameter. A line of verse written in iambic pentameter contains five feet; each foot comprises an unstressed and stressed syllable. Heroic couplets reached the height of their popularity during the Augustan Age of literature (1700–50). Oliver Goldsmith also used the following poetic elements:

- **Alliteration:** repetition of the same consonant sound. In the first few stanzas the reader hears "humble happiness," "succeeding sports," "sweet succession," and "light labor." Later in the poem, Goldsmith writes "sweet confusion sought the shade" and "whitewashed walls."
- **Metaphor:** indirect comparison of two objects, usually by describing one object as another. On a large scale, Goldsmith uses the fictional village of Auburn to represent all villages. By the end of the poem, the run-down, decrepit village becomes a metaphor for abandoned rural life and the effects of industrialization on society. On a smaller scale, Goldsmith uses the image of a woman as a metaphor for Auburn. First, the village is described as "some fair female, unadorned and plain." As people begin to leave, the metaphorical woman feels the loss: "Her friends, her virtue, fled." The fleeing "virtues" or "morals" signal the final transition, when that "wholesome" woman has now become a prostitute, leaving her "wheel and robes of country brown" in the place where "courtier[s] glitter in brocade."
- **Melodrama:** sensationalism used for the purpose of appealing to an audience's emotions. Akin to sentimentality, melodrama uses over-the-top descriptions to make audiences feel a certain way. The descriptions aren't realistic or balanced but are completely one-sided and exaggerated. The best example of melodrama in "The Deserted Village" can be found in Goldsmith's descriptions of the big city, which he describes as a "bloated mass of rank unwieldy woe" filled with prostitution, crime, and suffering. Every description is harsh, from the glaring torches to clashing, rattling chariots and doorways filled with shivering, weeping peasants. There's no place to find peace or rest. In nine lines, Goldsmith describes the city as filled with "silent bats," "poisonous fields," "dark scorpion[s]," "rattling terrors," "vengeful snakes," "crouching tigers," "savage men," and "mad tornado[s]," and as a "ravaged landscape." Goldsmith immediately contrasts the city with the village, which he describes as having a "cooling brook," "grassy vested green," "breezy covert," "warbling grove," and "harmless love."

3 The Rape of the Lock: Canto III- Alexander Pope

Summary

The third canto begins with a description of Hampton Court Palace and the amusements of life at court. The palace's towers rise up from the meadows overlooking the River Thames. Pope indicates that it is at this site that "Britain's statesmen" deal with matters at home and abroad and where Queen Anne holds court (5). Belinda and her

companions arrive at Hampton Court and disembark the boat to take part in the day's activities. They first engage in gossip, discussing balls, fashion, and political matters. They punctuate their conversation with taking snuff and fluttering fans.
After the afternoon's pleasant conversation, Belinda sits down to play cards with the Baron and another man. They play ombre, a three-handed bridge with some features of poker. Pope describes the game as a battle: the three players' hands are "three bands [prepared] in arms," troops sent to "combat on the velvet plain" of the card table (29, 44). Like the commander of an army, Belinda reviews her cards, declares spades trumps, and sends her cards into combat. She meets with early success, leading with her high trumps (49-56).

The suit breaks badly (54) when "to the Baron fate inclines the field" (66). He retains the queen of spades (67) with which he trumps her king of clubs (69). The Baron then leads high diamonds until he nearly sets (beats) Belinda, who is "just in the jaws of ruin" (92). On the last trick, however, Belinda takes the Baron's ace of hearts with the king, who "spring to vengeance with an eager pace, / And falls like thunder on the prostrate Ace" (97-8). By recovering the last trick, Belinda wins back the amount she bid and therefore takes the game. Thrilled at her victory, Belinda "fills with shouts the sky" (99). The speaker then interjects to remind the reader that Fate holds some disaster for Belinda.
After the game, coffee is served to the ladies and gentlemen at Hampton Court. The vapors of the coffee inspire the Baron with new strategies for stealing Belinda's locks. With the assistance of Clarissa, who presents him with her scissors, he endeavors to cut Belinda's hair. He fails three times to clip her lock from behind, without her knowledge; the Sylphs frustrate his every attempt. They intervene by blowing the hair out of danger and tugging on her earrings to make her turn around. In a last-ditch effort to protect his charge, Ariel accesses Belinda's mind with the intent to warn her, but he is shocked to find "an early lover lurking at her heart" (144). Belinda's strong attraction to the Baron places her beyond Ariel's control, and he retreats, defeated. The scissors' blades finally close on the curl. As the shears close, a Sylph gets in the way and is cut in two. As a supernatural being the Sylph is easily repaired; the curl, however, cannot be restored. The Baron celebrates his victory while Belinda's "screams of horror rend the affrighted skies" (156).

Analysis

Pope's rendering of the card game as a heroic battle advances his epic parody and foreshadows the scuffle over the lock in the fifth canto. He again figures Belinda as an epic hero, and the extended metaphor of the game as a battle reinforces her masculine approach. During the game, Belinda's strategy is aggressive and ambitious, and Pope shows Belinda's desire for the recognition that the "battle" will bring to her: "Belinda now, whom thirst of fame invites, / Burns to encounter two adventurous knights / [...] And swells her breast with conquests yet to come" (25-8). In keeping with the martial theme, Pope portrays Belinda as a cunning general: "The skillful nymph reviews her force with care" (45). He further depicts her cards—her army—as virile male characters: "Now move to war her sable Matadores / In show like leaders of the swarthy Moors" (47-8). Pope emphasizes this hyper-masculine depiction of Belinda when she wins the game. Rather than graciously acknowledge her victory with modest reserve, Belinda gloats over the losers: "The nymph exulting fills with shouts the sky" (99). Unlike the ten years of violent combat over Troy in *The Iliad*, however this evening's card game is the pastime of young aristocrats. By elevating this trivial amusement with the language of the epic struggle between two civilizations, Pope suggests that the bravery once exhibited on the battlefield by Greek and Trojan heroes is now limited to the petty games and flirtations of the upper classes.
The heroic theme extends to the severing of the lock. The Baron's three attempts to cut Belinda's hair mirror the hero's trials before completing his quest, which Pope emphasizes at the end of the canto by comparing the Baron's victory to the conquest of Troy. Likewise Clarissa's arming of the Baron with her sewing scissors evokes the tradition of lovers' farewells before battle. Of course, the theft of Belinda's hair is an insignificant squabble in comparison to the abduction of Helen and a decade of war.

With the complicity of Clarissa in the severing of Belinda's lock, Pope introduces a criticism of the relationships between women, which he explores in the poem's sexual allegory. Clarissa's willingness to participate in the metaphoric "rape" of Belinda suggests that rather than a sisterhood united against male sexual advances, women seek to undermine each other in the competition to find a suitable husband. Belinda's sexual fall would remove her from the marriage market, ensuring less competition for rich or titled young men such as the Baron. Of course, a woman does not have to compromise her virtue to lose her honor, which Pope depicts during the gossip at the beginning of the canto: "At every word a reputation dies" (16). In this society, the loss of reputation has much the same result as sexual transgression. Pope's depiction of unkind womanly attitudes towards each other serves to

criticize society's sexual double-standard in which a woman must attract a husband without compromising her virtue.

In the third canto Pope expands his social critique beyond the trivial entertainments and petty squabbles of the aristocracy. Using the structure of the heroic couplet (rhyming pairs of lines in iambic pentameter), he creates parallel constructions that expose the harsh realities of life outside of the amusements of Hampton Court Palace. He describes Hampton Court as the place where Queen Anne "dost sometimes counsel take—and sometimes tea" (8). Here Pope employs a zeugma, a rhetorical device in which a word modifies two other words or phrases in a parallel construction, modifying each according to a different sense. In this instance, "take" modifies both "counsel" and "tea," but one does not take counsel and tea in the same way. The zeugma thus reveals Hampton Court as a palace that hosts both matters of state and social diversions. Similarly, in the second verse-paragraph, some of Belinda's companions discuss balls and visits while another "speaks the glory of the British Queen, / And one describes a charming Indian screen" (13-4). While some members of the party relate stories about their social engagements, the references to the "British Queen" and "Indian screen" serve as reminders of the world outside of Hampton Court. In particular the words "British" and "Indian" evoke the British Empire, worlds away from the comfort of Hampton Court. The serving of coffee, "which makes the politician wise, / And see through all things with his half-shut eyes" likewise suggests British trade and a political world beyond the amusements of this aristocratic party (117-8). Pope's use of parallel constructions within the heroic couplet thus reveals the serious matters that exist outside of the lords' and ladies' gossip.

4 The Rime of the Ancient Mariner –S.T.Coleridge

Summary

An Ancient Mariner, unnaturally old and skinny, with deeply-tanned skin and a "glittering eye", stops a Wedding Guest who is on his way to a wedding reception with two companions. He tries to resist the Ancient Mariner, who compels him to sit and listen to his woeful tale. The Ancient Mariner tells his tale, largely interrupted save for the sounds from the wedding reception and the Wedding Guest's fearsome interjections. One day when he was younger, the Ancient Mariner set sail with two hundred other sailors from his native land. The day was sunny and clear, and all were in good cheer until the ship reached the equator. Suddenly, a terrible storm hit and drove the ship southwards into a "rime" - a strange, icy patch of ocean. The towering, echoing "rime" was bewildering and impenetrable, and also desolate until an Albatross appeared out of the mist. No sooner than the sailors fed it did the ice break and they were able to steer through. As long as the Albatross flew alongside the ship and the sailors treated it kindly, a good wind carried them and a mist followed. One day, however, the Ancient Mariner shot and killed the Albatross on impulse.

Suddenly the wind and mist ceased, and the ship was stagnant on the ocean. The other sailors alternately blamed the Ancient Mariner for making the wind die and praised him for making the strange mist disappear. Then things began to go awry. The sun became blindingly hot, and there was no drinkable water amidst the salty ocean, which tossed with terrifying creatures. The sailors went dumb from their thirst and sunburned lips. They hung the Albatross around the Ancient Mariner's neck as a symbol of his sin. After a painful while, a ship appeared on the horizon, and the Ancient Mariner bit his arm and sucked the blood so he could cry out to the other sailors.

The ship was strange: it sailed without wind, and when it crossed in front of the sun, its stark masts seemed to imprison the sun. When the ship neared, the Ancient Mariner could see that it was a ghost ship manned by Death, in the form of a man, and Life-in-Death, in the form of a beautiful, naked woman. They were gambling for the Ancient Mariner's soul. Life-in-Death won the Ancient Mariner's soul, and the other sailors were left to Death. The sky went black immediately as the ghost ship sped away. Suddenly all of the sailors cursed the Ancient Mariner with their eyes and dropped dead on the deck. Their souls zoomed out of their bodies, each taunting the Ancient Mariner with a sound like that of his crossbow. Their corpses miraculously refused to rot; they stared at him unrelentingly, cursing him with their eyes.

The Ancient Mariner drifted on the ocean in this company, unable to pray. One night he noticed some beautiful water-snakes frolicking at the ship's prow in the icy moonlight. Watching the creatures brought him unprecedented joy, and he blessed them without meaning to. When he was finally able to pray, the Albatross fell from his neck and

sank into the sea. He could finally sleep, and dreamed of water. When he awoke, it was raining, and an awesome thunderstorm began. He drank his fill, and the ship began to sail in lieu of wind. Then the dead sailors suddenly arose and sailed the ship without speaking.

They sang heavenly music, which the ship's sails continued when they had stopped. Once the ship reached the equator again, the ship jolted, causing the Ancient Mariner to fall unconscious. In his swoon, he heard two voices discussing his fate. They said he would continue to be punished for killing the Albatross, who was loved by a spirit. Then they disappeared. When the Ancient Mariner awoke, the dead sailors were grouped together, all cursing him with their eyes once again. Suddenly, however, they disappeared as well. The Ancient Mariner was not relieved, because he realized that he was doomed to be haunted by them forever.

The wind picked up, and the Ancient Mariner spotted his native country's shore. Then bright angels appeared standing over every corpse and waved silently to the shore, serving as beacons to guide the ship home. The Ancient Mariner was overjoyed to see a Pilot, his boy, and a Hermit rowing a small boat out to the ship. He planned to ask the Hermit to absolve him of his sin. Just as the rescuers reached the ship, it sank suddenly and created a vortex in the water. The rescuers were able to pull the Ancient Mariner from the water, but thought he was dead. When he abruptly came to and began to row the boat, the Pilot and Pilot's Boy lost their minds. The spooked Hermit asked the Ancient Mariner what kind of man he was. It was then that the Ancient Mariner learned of his curse; he would be destined to tell his tale to others from beginning to end when an agonizing, physical urge struck him. After he related his tale to the Hermit, he felt normal again.

The Ancient Mariner tells the Wedding Guest that he wanders from country to country, and has a special instinct that tells him to whom he must tell his story. After he tells it, he is temporarily relieved of his agony. The Ancient Mariner tells the Wedding Guest that better than any merriment is the company of others in prayer. He says that the best way to become close with God is to respect all of His creatures, because He loves them all. Then he vanishes. Instead of joining the wedding reception, the Wedding Guest walks home, stunned. We are told that he awakes the next day "sadder and...wiser" for having heard the Ancient Mariner's tale.

UNIT - III

1 DREAM CHILDREN: A REVERIE - Charles Lamb

Summary

The children of James Elia, John and Alice, asked him to tell them about his grand -mother and their great grandmother- Mrs. Field who used to live in a great mansion in Norfolk. The house belonged to a rich nobleman who lived in another new house. Grandmother Field was the keeper of the house and she looked after the house with great care as though it was her own. The tragic incident of the two children and their cruel uncle had taken place in the house. The children had come to know the story from the ballad of 'The Children in the wood'. The story was carved in wood upon the chimney piece. But a foolish rich person later pulled down the wooden chimney and put a chimney of marble. The new chimney piece had no story on it.

Alice was very unhappy that the rich man had pulled down the chimney piece with the story. She looked upbraiding and her anger was like her mother's. When the house came to decay later, after the death of Mrs. Field the nobleman carried away the ornaments of the house and used them in his new house. The ornaments of the old house looked very awkward in the new house, just like the beautiful tombs of Westminster Abbey would look awkward if placed in someone's drawing room.

Things looked beautiful only if they are in harmony with the surroundings. John enjoyed the comparison and smiled as if he also felt it would be very awkward indeed. Grandmother Field was a very good lady. She was also very religious for she was well acquainted with 'The Book of Psalms' in 'The Old Testament' and a great portion of 'The New Testament' of 'The Bible'. Alice here spread her hands as if she was not interested in the praise of a quality of the grandmother that she herself did not have.

Children find it difficult to learn lessons by heart. Grandmother Field did not fear the spirits of the two infants which haunted the house at night. So she slept alone. But Elia used to sleep with his maid as he was not so religious. John tried to look courageous but his eyes expanded in fear.

When the grandmother died many people in the neighborhood including the gentry or the aristocrats attended her funeral. She was also a good dancer when she was young. Here, Alice moved her feet unconsciously as she too was interested in dancing. Grandmother Field was tall and upright but later she was bowed down by a disease called cancer. She was good to her grand children.

Elia in childhood used to spend his holiday there. He used to gaze upon the bust of the twelve Caesars or roam about in the mansion or in the garden. In the garden, there were fruits like nectarines, peaches, oranges and others. Elia never plucked them but rather enjoyed looking at them. Here John deposited a bunch of grapes upon the plate again. He was showing that he too was not tempted by fruits. His farce, Mr H, was performed at Drury Lane in 1807. Fortuitously, Lamb's first publication was in 1796. His collected essays, under the title Essays of Elia, were published in 1823.

Critical Analysis

This essay is about a dream. In this essay all characters are real except the children Alice and John. From the title we can guess that it's a dream and reverie, i.e., a day dream. Alice and John are children of James Elia (Charles Lamb). They ask their father, James Elia, to tell them about their grandmother. Grandmother's name is Field who has been acquainted to us by Lamb as a perfect woman with great qualities. Incidents are real from the life of Lamb.

There is a story related to the house where grandmother Mrs Field was a keeper. It was about the murder of children by their cruel uncle. Alice and John came to know this story through a carved writing on a tree which was later brought down by a rich man. After the death of grandmother, house owner took away her belongings and placed them in his new house where they looked awkward. When grandmother was alive she used to sleep alone but Elia was afraid of the souls of infants murdered by uncle as it was thought that house was haunted by the spirits of those children.

Elia had a brother John full of enthusiasm and zeal, who was loved by everyone specially by their grandmother on the other hand Elia's childhood was full of isolation and he remained stagnant throughout his life. His mind was working fast but bodily or physically he was totally off and lazy. He was lame and helped by John in every possible way who used to carry him in his back. Unfortunately, John also became lame but Elia never helped him and after his death he realized missing him. At the end of the essay, Alice and John are crying after hearing all this. Elia is looking his wife, whose name also Alia, in Alices face. The childern start to become faint and say to Elia or Lamb that we are not your real children and Alice is not your wife and our mother.

Lamb wakes up and finds himself in armed chair and James Elia was vanished. The whole story is based on life of Lamb, he was never able to get married and childless died. He is also regretting and remembering moments like, about his brother, about grandmother, his childhood etc. So, whole of essay is full of melancholy and sad tone of Lamb's life.

A Stylistic Analysis on Lamb's Dream Children

Charles Lamb was a famous English prose-writer and the best representative of the new form of English literature early in the nineteenth century. He did not adhere to the old rules and classic models but made the informal essay a pliable vehicle for expressing the writer's own personality, thus bringing into English literature the personal or

familiar essay. The style of Lamb is gentle, old-fashioned and irresistibly attractive, for which I can think of no better illustration than Dream Children: A Reverie.

From the stylistic analysis of this essay we can find Lamb's characteristic way of expression. Dream Children records the pathetic joys in the author's unfortunate domestic life. We can see in this essay, primarily, a supreme expression of the increasing loneliness of his life. He constructed all that preliminary tableau of paternal pleasure in order to bring home to us in the most poignant way his feeling of the solitude of his existence, his sense of all that he had missed and lost in the world. The key to the essay is one of profound sadness. But he makes his sadness beautiful; or, rather, he shows the beauty that resides in sadness. There are remarkable writing techniques to achieve such an effect.

2 SIR ROGER DE COVERLY AT THE THEATRE-Joseph Addison

Sir Roger de Coverly at the theatre is an essay by Joseph Addisson. Sir Roger expresses his desire of watching a good tragedy to Addison. They meet at spectator club, Sir Roger says that he has not watched any good play in the last 20 years and the last play he watched was a Church of England comedy named 'Committe'. Thus they plan to watch a good tragedy a story of Distress woman named Andromach. it is the classical tragedy that revolves around Hector's widow (Andromach). Knight is one of the friends of Roger and Addison he plans to take Captain Sentry for the play.

Addison, Sir Roger, Knight, Captain Sentry along with a Butler and a servant takes their coach to the theatre. They get the ticket and a comfortable middle seat at the theatre, the play begins. Pyrrus(Son of Achilles who killed Hector in Trojan war) is the character that enters the stage first. At the end of every act Sir Roger passes comments about the characters and the scene to his friends. Sir Roger was not fond of the character Andromach who is the widow and he anxiously wonders what it would become of Pyrrus who is after Andromach.

On the other hand Knight adores the characters on the stage and he passes good comments about Andromach. Captain sentry nudges his friends not to be explicit in their comments about the characters on stage as two of the audiences were keenly observing their conversation. At the fourth act Hector's ghost was expected on stage and Knight misunderstands a page for Astynax (Andromach& Hector's son). The play ends with Andromach killing herself and Pyrrus left to feel sorrow about his mistakes. The friends of the spectator club was the last to leave the theatre. They all leave the theatre with the satisfaction of watching a good tragedy. The friends escort Roger and drop him at his house safely in the coach.

UNIT – IV

The Rivals – R.B.Sheridan

Summary

The play begins with a preface written by the author, Sheridan, in which he outlines what the audience is about to see. Sheridan writes in the preface that the success of the play was unexpected for him, as was the way in which the play was initially received. After a disastrous first night, he was forced to rewrite certain parts. Sheridan claims that the reason the play was unsuccessful was that it was the first play he had ever written and because he did not research the writing style enough.

Sheridan then talks about various critics who, in his opinion, misjudged his play and only wanted to make him feel bad and did not want to see him improve as a writer. Sheridan also expresses his opinion that critics should not write harsh criticism about anyone who they do not know personally.

Next, Sheridan presents the prologue of the play, a prologue which was presented only on the first night. The prologue presents a scene in which an attorney is trying to give money to a court official to present a brief speech on behalf of a poet.

A second prologue is then presented during which an actress comes on stage playing the role of the Muse and claiming that the purpose of the play is to transmit a moral lesson.

The play then begins with two servants meeting accidentally on the streets in the city of Bath. The servants, Fag and Thomas, talk about their masters and Thomas tells Fag that his master, Sir Anthony, has decided to move his entire family to the city. It is then revealed that Fag works for Sir Anthony's son, Captain Absolute, who decided to change his name to Ensign Beverley, hoping to win the affection of a woman named Lydia Languish who prefers poor people. The two servants part when Fag sees his master in the distance.
The next scene takes place in Lydia's home where one of her servants, Lucy, returns from running an errand. Lucy was sent to bring her mistress some books, and then she lists all the books she was able to find for Lydia. Julia, Lydia's cousin, enters and tells Lydia about Sir Anthony and his arrival in town. The two then discuss their love interests and each criticizes the other, even though they both have secret relationships.
Lydia then tells her cousin about how she had never had a fight with her lover, Beverley, so she faked a letter just to have a reason to fight with him. Unfortunately, the plan back-fired and Lydia didn't get a chance to mend things with him. Julia tries to assure Lydia that if Beverley really loves her, he will not give up that easily. Lydia also tells Julia that she does not care if Beverley is rich or not and that she will willingly give up her money just to be with him.

Next, Julia talks about her fiancé, a man named Faulkland, who is always questioning Julia about her love for him. The two fight frequently, but Julia still claims that she loves him.
When Sir Anthony arrives, Julia leaves in a hurry before he enters the room. Sir Anthony comes with a woman named Mrs. Malaprop, Lydia's guardian, and they begin talking with her about Beverley and how their relationship is a mistake. When Lydia disagrees, she is sent from the room. Sir Anthony expresses his concern regarding the quality of Lydia's education, claiming that the education she receives makes her act too independently. Sir Anthony then proposes to marry Lydia to his son and tells Mrs. Malaprop to do everything she can to convince Lydia to accept the match.
After Sir Anthony leaves, Mrs. Malaprop writes her own letter to her admirer, a man named Sir Lucius, and has Lucy deliver the letter. After Lucy takes her leave, Mrs. Malaprop begins talking to herself and revealing how she orchestrated the release of certain bit of information behind her master's back and how she did everything she could to turn the things in her favor.

In the second Act, Fag talks with his master and tells him that his father is in town. Fag claims that he lied to Sir Anthony about Absolute's visit and the two agree to tell Sir Anthony that the reason Absolute is in town is that he is recruiting soldiers.

Faulkland then enters and they soon begin to talk about Lydia. Faulkland advises Absolute to try and convince his father and Mrs. Malaprop to accept the match, but Absolute refuses, saying that if Lydia were to find out that he has money, she will reject him. They talk next about Julia and how Faulkland feels as if he will never be able to love another woman except Julia. Absolute then reveals to Faulkland that Julia is in town but advises Faulkland to be patient and to wait until he goes to see her. Acres, a man who was close to Julia, comes in and tells Faulkland that Julia was well during his absence. Instead of feeling happy, Faulkland feels betrayed, not knowing how Julia can be happy when he is miserable. After hearing this, Faulkland leaves the room, angry.

Alone, Acres and Absolute talk about Lydia and Acres expresses his love for Lydia and his hatred for Beverley, not knowing that Absolute is Beverley.

After Acres leaves, Sir Anthony enters, telling his son that he plans to marry him to a woman, but does not tell him who the woman is. Absolute tries to tell his father that he already loves someone, but Sir Anthony refuses to listen to what his son has to say and leaves, angered by his son's disobedience.

In the second scene of the second act, Lucy delivers a letter from Malaprop to Sir Lucius who is unaware of the fact that Delia, the woman he thinks he is talking with, is an old woman and not a 17-year-old girl. After Sir Lucius leaves, Fag appears on the scene and calls out Lucy for her act. Then, Lucy tells Fag about Absolute and how he will compete for Lydia's love as well. Fag leaves laughing, not telling Lucy that Absolute and Beverley are the same man.

Act 3 returns to Absolute who has found out from Fag that Sir Anthony plans to marry him to Lydia, the woman he loves. Soon after finding out about the woman's identity, Absolute meets with his father and tells him that he has agreed to marry whoever his father has selected for him. Sir Anthony is surprised to see his son changed so much and promises he will arrange for him to meet his future wife.

Faulkland meets Julia. Having heard about her happiness in his absence, he expresses his disapproval. Julia tries to reassure him that she loves him, but he does not accept it and she ends up leaving the room, crying.

In the next scene, Absolute goes to visit Mrs. Malaprop about Lydia and they begin talking about Lydia and her passion for Beverley. Mrs. Malaprop tells Absolute that she was unable to convince Lydia to give up her passion for Beverley but that she hopes the two will get along fine. Mrs. Malaprop then gives Absolute a letter written by Beverley and he pretends to laugh at it and at how Beverley planned to win Lydia by using Mrs. Malaprop.

Absolute tricks Malaprop and proposes to scheme together. Absolute tells Malaprop that she should let Lydia and Beverley continue to correspond, and that he will come when the two try to elope. Malaprop then calls Lydia down and Absolute convinces her that he somehow managed to fool her aunt into believing that he is Absolute. He then proposes that they run away together, but Lydia is reluctant to accept. The two are interrupted when Mrs. Malaprop enters the room and begins to criticize Lydia for rejecting Absolute.

Acres talks with his servant about dancing, when suddenly Sir Lucius appears. They begin talking about Lydia, the woman they both love, and how she loves another man, named Beverley. Sir Lucius doesn't realize that they are both pining for the same woman, and tells Acres that he should provoke Beverley into a duel since his reputation and honor have been tainted. Lucius leaves after he helps Acres write a letter challenging Beverley to a duel.

Acres become worried that he will die, even though everyone assures him he will survive. Acres send for Absolute and asks him to deliver the letter to Beverley and to make sure that Beverley understands just how dangerous an opponent he is. Through this, Acres hoped to make Beverley deny the duel and thus save his honor.

Meanwhile, Mrs. Malaprop tries to convince Lydia to accept Absolute and forget about Beverley. Absolute comes to see Lydia with his father, but Lydia refuses to look at him. Absolute tries to convince his father to leave him alone with Lydia, but he refuses. Left with no other choice, Absolute talks with Lydia and she recognizes him as Beverley. Not knowing what else to do, Absolute reveals the truth to everyone in the room, telling Lydia that the only reason why he lied to her is to test whether she would still love him even if he was a poor man.

While Sir Anthony is pleased with how things have turned out, Mrs. Malaprop realizes that Absolute made fun of her through his letters. When Lydia and Absolute are alone, Lydia tells Absolute she no longer loves him because he deceived her and treated her like a child. Absolute tries to convince Lydia to marry him, but says he will not force her should she want to find someone else. The scene ends with Lydia storming out of the room. Sir Anthony tells Mrs. Malaprop she needs to convince Lydia to accept the match.

Absolute leaves Lydia's home and runs into Lucius, who wants to fight with him. Absolute does not understand why, but agrees to meet with him that night at six o'clock—the same time and place given by Acres for his duel with Beverley. Faulkland also appears, and Absolute asks him to be his second in the duels. Faulkland refuses at first, saying that he needs to mend things with Julia. A letter she sent him made him change his mind and also to come up with a plan to test her love.

Faulkland sends a letter to Julia, telling her he must flee the country because he did something terrible and that he wishes she could come with him. However, the only way for her to go with him is if she were to be married to him. When the two meet, Julia tells Faulkland that she will marry him, and will follow him anywhere, no matter the circumstances.

Being sure that Julia loves him, Faulkland tells her the truth and promises to marry her the next day. Julia, however, is enraged that Faulkland does not trust her and is playing tricks on her, so breaks up with him.

Lydia then enters and tells Julia about everything that happened. Julia confesses to knowing about Beverley's identity and while Lydia remains mad, Julia urges her to accept Absolute as her husband and marry him. The two

ladies are interrupted by David who comes to tell them about the duel, so both women and Mrs. Malaprop rush to stop the men from injuring or possibly killing one another.

In the park where the men were supposed to meet, Absolute's father passes through by chance. Absolute manages to convince his father that he plans to go to Lydia, so his father leaves him alone.

Meanwhile, Lucius coaches Acres about the art of dueling. As Lucius presents some of the possibilities of the duel, Acres gets even more scared as he realizes that he might die. When Absolute and Faulkland appear, Absolute reveals his identity, but Acres refuses to fight against his best friend. Lucius, on the other hand, is more than happy to fight against Absolute, and they prepare to duel.

Before the fight can start, Sir Anthony and the women appear and the duel stops. Sir Anthony demands to know why Lucius wants to fight his son and he tells Sir Anthony that Absolute insulted his honor. Lucius then takes out the letters written to him by Delia. Lydia claims that she was not the author of those letters. Upon seeing the letters, Mrs. Malaprop admits to being the one who wrote them. Sir Anthony proposes that Lucius marry Mrs. Malaprop, but Lucius refuses.

Faulkland and Julia reconcile at Sir Anthony's insistence, and the play draws to an end. The last character to speak is Julia, who expresses her hope for everyone in their group to continue being in love with their partner even in old age.

Character List

Captain Jack Absolute

An entitled aristocrat masquerading as a poor but honest ensign for the purpose of wooing the romantic Lydia Languish. He is dogged in his determination to win Lydia's hand, and he has a playful approach to their courtship. Eventually, when the truth comes out, Lydia is angry with Jack, but he continues to fight for her affections nonetheless.

Lydia Languish

Lydia is a 17-year-old noblewoman inclined to fantasy, whose views on love are shaped mainly by dramatic sentimental novels. As a result, she believes that the pinnacle of romance is wrapped up in a life of poverty, and wants to forfeit her inheritance to be with a poor man. She falls in love with such a man when she meets Ensign Beverley, but little does she know that he is actually the equally noble Jack Absolute.

Sir Anthony Absolute

Jack's conservative, traditionalist father, Sir Anthony, is firm in his belief that he has the right to choose whom his son will marry. He is strict and authoritarian, and seems to care more about his influence than about the actual decisions he is making for his son. He has gout.

Mrs. Malaprop

Lydia's aunt who has a particularly quirky relationship to the English language, often misusing words. She is very protective of Lydia and, like Anthony, wants Lydia to do exactly as she desires. She is smitten with Lucius O'Trigger, who has no idea that it is Malaprop that he is corresponding with. She is perhaps the most comedic character in the play.

Bob Acres

Bob Acres is a country squire who is also in love with Lydia. He is a bumpkin trying to become a more sophisticated city person, and his primary means of doing so is in affecting a new sense of fashion. When he learns that his rival, Ensign Beverley, is actually just an alter ego for Jack Absolute, he no longer wishes to duel, as Jack is his friend.

Sir Lucius O'Trigger

Lucius is an Irishman who believes he is corresponding with Lydia via letter, and is shocked to find that he is actually in touch with Lydia's aunt, Mrs. Malaprop. Before he learns this, he challenges Jack Absolute to a duel, and is determined to win out no matter what.

Faulkland

A friend of Jack's who is in love with Julia. While Julia returns his affections, Faulkland is exceedingly insecure, and believes that she doesn't actually love him. He is constantly worrying and testing her love, which tries her patience and only drives her away. However, by the end of the play, they are reunited, and he is more confident in Julia's love for him.

Lucy

The scheming maid of Lydia who creates a great deal of the misunderstandings in the play. For instance, it is she who brings Lucius' letters to Malaprop instead of to Lydia.

Julia

Julia is a beautiful young woman who is in love with Faulkland, but must contend with his overwhelming insecurities.

UNIT – V

PRIDE AND PREJUDICE
JANE AUSTEN

Summary: Chapters 1–2

The news that a wealthy young gentleman named Charles Bingley has rented the manor known as Netherfield Park causes a great stir in the neighboring village of Longbourn, especially in the Bennet household. The Bennets have five unmarried daughters, and Mrs. Bennet, a foolish and fussy gossip, is the sort who agrees with the novel's opening words: "It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife." She sees Bingley's arrival as an opportunity for one of the girls to obtain a wealthy spouse, and she therefore insists that her husband call on the new arrival immediately. Mr. Bennet torments his family by pretending to have no interest in doing so, but he eventually meets with Mr. Bingley without their knowing. When he reveals to Mrs. Bennet and his daughters that he has made their new neighbor's acquaintance, they are overjoyed and excited.

Summary Chapters 3–4

Eager to learn more, Mrs. Bennet and the girls question Mr. Bennet incessantly. A few days later, Mr. Bingley returns the visit, though he does not meet Mr. Bennet's daughters. The Bennets invite him to dinner shortly afterward, but he is called away to London. Soon, however, he returns to Netherfield Park with his two sisters, his brother-in-law, and a friend named Darcy.

Mr. Bingley and his guests go to a ball in the nearby town of Meryton. The Bennet sisters attend the ball with their mother. The eldest daughter, Jane, dances twice with Bingley. Within Elizabeth's hearing, Bingley exclaims to Darcy that Jane is "the most beautiful creature" he has ever be held. Bingley suggests that Darcy dance with Elizabeth, but Darcy refuses, saying, "She is tolerable, but not handsome enough to tempt me." He proceeds to declare that he has no interest in women who are "slighted by other men." Elizabeth takes an immediate and understandable disliking to Darcy. Because of Darcy's comments and refusal to dance with anyone not rich and well-bred, the neighborhood takes a similar dislike; it declares Bingley, on the other hand, to be quite "amiable."

At the end of the evening, the Bennet women return to their house, where Mrs. Bennet regales her husband with stories from the evening until he insists that she be silent. Upstairs, Jane relates to Elizabeth her surprise that Bingley danced with her twice, and Elizabeth replies that Jane is unaware of her own beauty. Both girls agree that Bingley's sisters are not well-mannered, but whereas Jane insists that they are charming in close conversation, Elizabeth continues to harbor a dislike for them.

The narrator then provides the reader with Bingley's background: he inherited a hundred thousand pounds from his father, but for now, in spite of his sisters' complaints, he lives as a tenant. His friendship with Darcy is "steady,"

despite the contrast in their characters, illustrated in their respective reactions to the Meryton ball. Bingley, cheerful and sociable, has an excellent time and is taken with Jane; Darcy, more clever but less tactful, finds the people dull and even criticizes Jane for smiling too often (Bingley's sisters, on the other hand, find Jane to be "a sweet girl," and Bingley therefore feels secure in his good opinion of her).

Chapters 5–6

The Bennets' neighbors are Sir William Lucas, his wife, and their children. The eldest of these children, Charlotte, is Elizabeth's closest friend. The morning after the ball, the women of the two families discuss the evening. They decide that while Bingley danced with Charlotte first, he considered Jane to be the prettiest of the local girls. The discussion then turns to Mr. Darcy, and Elizabeth states that she will never dance with him; everyone agrees that Darcy, despite his family and fortune, is too proud to be likable.

Bingley's sisters exchange visits with the Bennets and attempt to befriend Elizabeth and Jane. Meanwhile, Bingley continues to pay attention to Jane, and Elizabeth decides that her sister is "in a way to be very much in love" with him but is concealing it very well. She discusses this with Charlotte Lucas, who comments that if Jane conceals it too well, Bingley may lose interest. Elizabeth says it is better for a young woman to be patient until she is sure of her feelings; Charlotte disagrees, saying that it is best not to know too much about the faults of one's future husband.

Darcy finds himself attracted to Elizabeth. He begins listening to her conversations at parties, much to her surprise. At one party at the Lucas house, Sir William attempts to persuade Elizabeth and Darcy to dance together, but Elizabeth refuses. Shortly afterward, Darcy tells Bingley's unmarried sister that "Miss Elizabeth Bennet" is now the object of his admiration

Chapters 7–8

The reader learns that Mr. Bennet's property is entailed, meaning that it must pass to a man after Mr. Bennet's death and cannot be inherited by any of his daughters. His two youngest children, Catherine (nicknamed Kitty) and Lydia, entertain themselves by beginning a series of visits to their mother's sister, Mrs. Phillips, in the town of Meryton, and gossiping about the militia stationed there.

One night, while the Bennets are discussing the soldiers over dinner, a note arrives inviting Jane to Netherfield Park for a day. Mrs. Bennet conspires to send Jane by horse rather than coach, knowing that it will rain and that Jane will consequently have to spend the night at Mr. Bingley's house. Unfortunately, their plan works out too well: Jane is soaked, falls ill, and is forced to remain at Netherfield as an invalid. Elizabeth goes to visit her, hiking over on foot. When she arrives with soaked and dirty stockings she causes quite a stir and is certain that the Bingleys hold her in contempt for her soiled clothes. Jane insists that her sister spend the night and the Bingleys consent.

That night, while Elizabeth visits Jane, the Bingley sisters poke fun at the Bennets. Darcy and Mr. Bingley defend them, though Darcy concedes, first, that he would not want his sister ever to go out on such a walking expedition and, second, that the Bennets' lack of wealth and family make them poor marriage prospects. When Elizabeth returns to the room, the discussion turns to Darcy's library at his ancestral home of Pemberley and then to Darcy's opinions on what constitutes an "accomplished woman." After he and Bingley list the attributes that such a woman would possess, Elizabeth declares that she "never saw such capacity, and taste, and application, and elegance, as you describe, united," implying that Darcy is far too demanding.

Chapters 9–10

The next day, Mrs. Bennet arrives with Lydia and Catherine to visit Jane. To Elizabeth's dismay, Mrs. Bennet spends much of her visit trying to convince Bingley to remain at Netherfield. During her stay, Mrs. Bennet makes a general fool of herself, first by comparing country life to the city and then by prattling on about Jane's beauty. Near

the end of the visit, fifteen-year-old Lydia asks Bingley whether he will hold a ball at Netherfield Park. He replies that he must wait until Jane is fully recovered to hold a ball.

In the evening, Elizabeth observes Miss Bingley piling compliments upon Darcy as he writes to his sister. The conversation turns to Bingley's style of letter writing and then to Bingley's impetuous behavior, which entangles Elizabeth and Darcy in an argument over the virtues of accepting the advice of friends. Afterward, Miss Bingley plays "a lively Scotch air" on the pianoforte, and Elizabeth again refuses to dance with Darcy. Her refusal only increases his admiration, and he considers that "were it not for the inferiority of her connections, he should be in some danger." Miss Bingley, observing his attraction, becomes jealous and spends the following day making fun of Elizabeth's family, inviting Darcy to imagine them connected to his proud and respectable line.

That night, Miss Bingley begins reading in imitation of Darcy—a further attempt to impress him. She chooses her book merely because it is the second volume of the one that Darcy is reading. Of course, being uninterested in literature, she is quickly bored and says loudly, "I declare after all there is no enjoyment like reading! How much sooner one tires of any thing than of a book!—When I have a house of my own, I shall be miserable if I have not an excellent library."

Chapters 11–12

Miss Bingley spends the following night in similar fashion, trying to attract Darcy's attention: first by reading, then by criticizing the foolishness of balls, and finally by walking about the room. Only when she asks Elizabeth to walk with her, however, does Darcy look up, and then the two women discuss the possibility of finding something to ridicule in his character. He states that his only fault is resentment—"my good opinion once lost is lost forever." Elizabeth replies that it is hard to laugh at a "propensity to hate everybody," and Miss Bingley, observing Elizabeth's monopolization of Darcy's attention once again, insists on music.

The next morning, Elizabeth writes to her mother to say that she and Jane are ready to return home. Mrs. Bennet wishes Jane to stay longer with Bingley, and she refuses to send the carriage. Elizabeth, anxious to be away, insists on borrowing Bingley's carriage and she and her sister leave Netherfield Park. Darcy is glad to see them go, as Elizabeth attracts him "more than he liked," considering her unsuitability as a prospect for matrimony.

Chapters 13–15

The morning after his daughters return from Netherfield, Mr. Bennet informs his wife of an imminent visit from a Mr. William Collins, who will inherit Mr. Bennet's property. Mr. Collins, the reader learns from a letter he sends to the Bennets, is a clergyman whom the wealthy noblewoman Lady Catherine de Bourgh has recently selected to serve her parish. His letter, as Mr. Bennet puts it, contains "a mixture of servility and self-importance," and his personality is similar. He arrives at Longbourn and apologizes for being entitled to the Bennets' property but spends much of his time admiring and complimenting the house that will one day be his.

At dinner, Mr. Collins lavishes praise on Lady Catherine de Bourgh and her daughter, a lovely invalid who will one day inherit the de Bourgh fortune. After the meal, he is asked to read to the girls, but he refuses to read a novel and reads from a book of sermons instead. Lydia becomes so bored that she interrupts his reading with more gossip about the soldiers. Mr. Collins is offended and abandons the reading, choosing to play backgammon with Mr. Bennet.

Mr. Collins is in search of a wife and when Mrs. Bennet hints that Jane may soon be engaged, he fixes his attention on Elizabeth. The day after his arrival, he accompanies the sisters to the town of Meryton, where they encounter one of Lydia's officer friends, Mr. Denny. Denny introduces his friend, Mr. Wickham, who has just joined the militia, and the young women find Wickham charming. While they converse, Darcy and Bingley happen by, and Elizabeth notices that Wickham and Darcy are extremely cold to each other.

Darcy and Bingley depart, and the company pays a visit to Mrs. Phillips, Mrs. Bennet's sister, who invites the Bennets and Mr. Collins to dine at her house the following night. The girls convince her to invite Wickham as well. They return home and Mr. Collins spends the evening telling Mrs. Bennet how greatly her sister's good breeding impresses him.

Chapters 16–17

At the Phillips's dinner party, Wickham proves the center of attention and Mr. Collins fades into the background. Eventually, Wickham and Elizabeth find themselves in conversation, and she hears his story: he had planned on entering the ministry, rather than the militia, but was unable to do so because he lacked money. Darcy's father, Wickham says, had intended to provide for him, but Darcy used a loophole in the will to keep the money for himself.

Elizabeth, who instinctively likes and trusts Wickham, accepts his story immediately. Later in the evening, while she is watching Mr. Collins, Wickham tells her that Darcy is Lady Catherine de Bourgh's nephew. He describes Lady Catherine as "dictatorial and insolent." Elizabeth leaves the party thinking of nothing "but Mr. Wickham, and what he had told her, all the way home." She decides that Darcy deserves nothing but contempt.

Elizabeth expresses these feelings to Jane the next day, and Jane defends Darcy, saying that there is probably a misunderstanding between the two men. Elizabeth will have none of it, and when Bingley invites the neighborhood to a ball the following Tuesday, she looks forward to seeing Wickham. Unfortunately, she is forced to promise the first two dances to Mr. Collins.

Chapter 18

Much to Elizabeth's dismay, Wickham does not attend the ball. Mr. Denny tells Elizabeth and Lydia that Darcy's presence keeps Wickham away from Netherfield. Elizabeth's unhappiness increases during two clumsy dances with Mr. Collins and reaches its peak when she finds herself dancing with Darcy. Their conversation is awkward, especially when she mentions Wickham, a subject Darcy clearly wishes to avoid. At the end of the dance, Elizabeth encounters Miss Bingley, who warns her not to trust Wickham. Elizabeth assumes that Bingley's sister is only being spiteful, however, and chooses to ignore the warning. Jane then tells her sister that she has asked Bingley for information about Wickham. But everything Bingley knows about the officer comes from Darcy and is therefore (in Elizabeth's mind) suspect.

Mr. Collins, meanwhile, realizes that Darcy is related to his patroness, Lady Catherine. In spite of Elizabeth's best attempts to dissuade him, he introduces himself. Darcy treats Mr. Collins with contempt, but Mr. Collins is so obtuse that he does not notice.

At supper, Mrs. Bennet discusses the hoped-for union of Bingley and Jane so loudly that Elizabeth criticizes her, noting that Darcy is listening. Mrs. Bennet, however, ignores Elizabeth and continues rambling about the impending marriage. At the end of the meal, Mary performs a terrible song for the company, and Mr. Collins delivers a speech of epic and absurd pomposity. Elizabeth feels that her family has completely embarrassed itself.

Chapters 19–21

The next day, Mr. Collins proposes marriage to Elizabeth, assuming that she will be overjoyed. She turns him down as gently as possible, but he insists that she will change her mind shortly. Mrs. Bennet, who regards a match between her daughter and Mr. Collins as advantageous, is infuriated. She tells Elizabeth that if she does not marry Mr. Collins she will never see her again, and she asks Mr. Bennet to order Elizabeth to marry the clergyman. Her husband refuses and, befitting his wit and his desire to annoy his wife, actually informs his daughter that if she were to marry Mr. Collins, he would refuse to see her again.

A few days after they refused proposal, Elizabeth encounters Wickham in Meryton. He apologizes for his absence from the ball and walks her home, where Elizabeth introduces him to her parents. That same day, a letter arrives for Jane from Miss Bingley, informing her that Bingley and his party are returning to the city indefinitely and implying

that Bingley plans to marry Darcy's sister, Georgiana. Elizabeth comforts Jane, telling her that this turn of events is all Miss Bingley's doing, not her brother's, and that Bingley will return to Netherfield.

Chapters 22–23

Suddenly, news arrives that Mr. Collins has proposed to Charlotte Lucas and that Elizabeth's friend has accepted. Elizabeth is shocked, despite Charlotte's insistence that the match is the best for which she could hope. Mrs. Bennet, of course, is furious with her daughter for allowing a husband to escape her, and as the days go by with no word from Bingley, Jane's marriage prospects, too, begin to appear limited.

Chapters 24–25

Miss Bingley sends another letter, this one praising the beauty and charm of Darcy's sister. The letter further states that Bingley will remain in London all winter, putting an end to the Bennets's hopes that he might return to Netherfield. Elizabeth is very upset by this news and complains to Jane that people lack "merit or sense," referring to Bingley for apparently abandoning Jane, and to Charlotte Lucas for agreeing to marry Mr. Collins. Meanwhile, Mrs. Bennet's hopes of seeing her daughters wed fade rapidly. Mr. Bennet seems amused: he encourages Elizabeth's interest in Wickham, so that she, like her sister, can be "crossed in love."

Mrs. Bennet's brother, Mr. Gardiner, comes to stay with the family. Immediately recognizing Jane's sadness, the Gardiners invite Jane to accompany them back to London when they finish their visit, hoping that a change in scenery might raise Jane's spirits. Jane accepts, excited also that in London she might get an opportunity to see Mr. Bingley. In the course of evenings spent with various friends and the military officers, Mrs. Gardiner notices that Elizabeth and Wickham, though not in any serious sort of love, show a definite preference for each other. Because of his lack of money, Mrs. Gardiner does not think of Wickham as a good match for Elizabeth, though she is fond of Wickham's stories of his life around Darcy's estate at Pemberley, which is near where Mrs. Gardiner grew up.

Chapter 26

At the first opportunity, Mrs. Gardiner warns Elizabeth that Wickham's lack of money makes him an unsuitable match. She further says that Elizabeth should be careful not to embarrass her father by becoming attached to Wickham. Elizabeth responds carefully, stating that she will try to keep Wickham from falling in love with her and that she devoutly wishes not to upset her father, but concluding that all she can do is her best.

After Jane and the Gardiners depart for London, Mr. Collins returns from a visit to his parish for his wedding. Elizabeth reluctantly promises to visit Charlotte after her marriage. Meanwhile, Jane's letters from London recount how she called on Miss Bingley and how Miss Bingley was cold to her and visited her only briefly in return. Jane believes that Bingley's sister views her as an obstacle to her brother's marrying Georgiana Darcy.

Mrs. Gardiner writes to Elizabeth to ask about Wickham, and Elizabeth replies that his attentions have shifted to another girl, a Miss King, who has just inherited a large fortune. This turn of events touches Elizabeth's heart "but slightly . . . and her vanity was satisfied with believing that she would have been his only choice, had fortune permitted it." The narrator then goes on to point out that Elizabeth's equanimity about Wickham trying to marry for money is somewhat out of joint with her disgust that Charlotte would do the same thing. As for Elizabeth, the very limited pain that Wickham's transfer of affections causes her makes her believe she was never in love with him.

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Chapters 27–29

In March, Elizabeth travels with Sir William Lucas to visit Charlotte and her new husband, Mr. Collins. On the way, they spend a night in London with Jane and the Gardiners. Elizabeth and Mrs. Gardiner speak about Wickham's attempts to win over Miss King. Mrs. Gardiner is critical of him, calling him a "mercenary," but Elizabeth defends him, calling him prudent. Before Elizabeth leaves London, the Gardiners invite her to accompany them on a tour, perhaps out to the lakes. Elizabeth gleefully accepts.

When Elizabeth arrives in Hunsford, the location of Mr. Collins's parish, the clergyman greets her enthusiastically, as does Charlotte. On the second day of her visit, she sees Miss de Bourgh, Lady de Bourgh's daughter, from a window. The girl is "sickly and cross," Elizabeth decides, and she imagines with some satisfaction Darcy's marrying such an unappealing person. Miss de Bourgh invites them to dine at Rosings, a mansion that awes even Sir William Lucas with its grandeur.

At dinner, Lady Catherine dominates the conversation. After the meal, she grills Elizabeth concerning her upbringing, deciding that the Bennet sisters have been badly reared. The failure of Mrs. Bennet to hire a governess, the girls' lack of musical and artistic talents, and Elizabeth's own impudence are all mentioned before the end of the evening.

Chapters 30–32

Sir William departs after a week, satisfied with his daughter's contentment. Shortly thereafter, Darcy and a cousin named Colonel Fitzwilliam visit their aunt at Rosings. When Mr. Collins pays his respects, the two men accompany him back to his parsonage and visit briefly with Elizabeth and Charlotte.

Another invitation to Rosings follows, and Colonel Fitzwilliam pays special attention to Elizabeth during the dinner. After the meal, she plays the pianoforte and pokes fun at Darcy, informing Colonel Fitzwilliam of his bad behavior

at the Meryton ball, at which he refused to dance with her. Lady Catherine lectures Elizabeth on the proper manner of playing the instrument, forcing Elizabeth to remain at the keyboard until the end of the evening.

The next day, Darcy visits the parsonage and tells Elizabeth that Bingley is unlikely to spend much of his time at Netherfield Park in the future. The rest of their conversation is awkward, and when Darcy departs, Charlotte declares that he must be in love with Elizabeth, or he would never have called in such an odd manner. In the days that follow, both Darcy and his cousin visit frequently, however, and eventually Charlotte surmises that it is perhaps Colonel Fitzwilliam who is interested in Elizabeth.

Chapters 33–34

Elizabeth encounters Darcy and his cousin frequently in her walks through the countryside. During one conversation, Colonel Fitzwilliam mentions that Darcy claims to have recently saved a friend from an imprudent marriage. Elizabeth conjectures that the "friend" was Bingley and the "imprudent marriage" a marriage to Jane. She views Darcy as the agent of her sister's unhappiness.

Alone at the parsonage, Elizabeth is still mulling over what Fitzwilliam has told her when Darcy enters and abruptly declares his love for her. His proposal of marriage dwells at length upon her social inferiority, and Elizabeth's initially polite rejection turns into an angry accusation. She demands to know if he sabotaged Jane's romance with Bingley; he admits that he did. She then repeats Wickham's accusations and declares that she thinks Darcy to be proud and selfish and that marriage to him is utterly unthinkable. Darcy grimly departs.

Chapters 35–36

The following day, Elizabeth takes a walk and runs into Darcy, who gives her a letter. He walks away, and Elizabeth begins to read it. In the letter, Darcy again admits to attempting to break Bingley's romance with Jane, but he defends himself by arguing that Jane's attachment to his friend was not yet strong enough to lead to heartbreak. He adds that he did not wish Bingley to involve himself with the social encumbrance of marrying into the Bennet family, with its lack of both wealth and propriety. In relation to Wickham, the letter states that Darcy did provide for him after his father's death and that the root of their quarrel lay in an attempt by Wickham to elope with Darcy's sister, Georgiana, in the hopes of obtaining her fortune.

Elizabeth is stunned by this revelation, and while she dismisses some of what Darcy says about Jane and Bingley, his account of Wickham's doings causes her to reappraise the officer and decide that she was probably wrong to trust him. Her feelings toward Darcy suddenly enter into flux.

Chapters 37–39

Darcy and Colonel Fitzwilliam leave Rosings. A week later, Elizabeth departs the parsonage, despite Lady Catherine's insistence that she stay another two weeks. Before Elizabeth leaves, Mr. Collins informs her that he and Charlotte seem to be made for one another (which is clearly not true). He wishes Elizabeth the same happiness in marriage that he himself enjoys.

After a short stay at the Gardiners's London house, Elizabeth, joined by Jane, returns home. The two are met by Catherine and Lydia, who talk of nothing but the soldiers as they ride home in their father's coach. The regiment is to be sent to Brighton for the summer, and the two girls are hoping to convince their parents to summer there also. In the course of the conversation, Lydia mentions, with some satisfaction, that Wickham is no longer interested in Miss King, who has gone to Liverpool to stay with her uncle.

Mr. and Mrs. Bennet welcome their daughters' home, and the Lucases come for dinner. Lydia prattles about the exciting coach ride and insists that the girls go to Meryton to see the officers. Not wanting to see Wickham, Elizabeth refuses.

Chapters 40–42

Elizabeth tells Jane the truth about Wickham. They debate whether to expose him publicly, ultimately deciding against it. Meanwhile, Mrs. Bennet continues to bemoan the loss of Mr. Bingley as a husband for Jane and voices her displeasure at the happy marriage of Charlotte and Mr. Collins. Lydia is invited to spend the summer in Brighton by the wife of a Colonel Forster. Mr. Bennet allows her to go, assuming that the colonel will keep her out of trouble.

Elizabeth sees Wickham once more before his regiment departs, and they discuss Darcy in a guarded manner. Elizabeth avoids any mention of what she has discovered. The soldiers leave Meryton for Brighton; Kitty is distraught to see them go and even more distraught that her sister is allowed to follow them.

In July, Elizabeth accompanies the Gardiners on a tour of the Derbyshire countryside, and their travels take them close to Darcy's manor, Pemberley. Hearing that Darcy is not in the neighborhood, she agrees to take a tour of the estate.

Chapter 43

As Elizabeth tours the beautiful estate of Pemberley with the Gardiners, she imagines what it would be like to be mistress there, as Darcy's wife. The housekeeper, Mrs. Reynolds, shows them portraits of Darcy and Wickham and relates that Darcy, in his youth, was "the sweetest, most generous-hearted boy in the world." She adds that he is the kindest of masters: "I have never had a cross word from him in my life." Elizabeth is surprised to hear such an agreeable description of a man she considers unbearably arrogant.

While Elizabeth and the Gardiners continue to explore the grounds, Darcy himself suddenly appears. He joins them in their walk, proving remarkably polite. Elizabeth is immediately embarrassed at having come to Pemberley after the events of recent months, and she assures Darcy that she came only because she thought that he was away. Darcy tells her that he has just arrived to prepare his home for a group of guests that includes the Bingleys and his own sister, Georgiana. He asks Elizabeth if she would like to meet Georgiana, and Elizabeth replies that she would. After Darcy leaves them, the Gardiners comment on his good looks and good manners, so strikingly divergent from the account of Darcy's character that Elizabeth has given them.

Chapters 44–45

The next day, Darcy and Georgiana, who is pretty but very shy, visit Elizabeth at her inn. Bingley joins them, and after a brief visit, they invite Elizabeth and the Gardiners, who perceive that Darcy is in love with their niece, to dine at Pemberley. The following morning, Elizabeth and Mrs. Gardiner visit Pemberley to call on Miss Darcy. Bingley's sisters are both present; when Darcy enters the room, Miss Bingley makes a spiteful comment to Elizabeth, noting that the departure of the militia from Meryton "must be a great loss to your family." Elizabeth dodges the subject of Wickham. This deflection proves fortunate given the presence of Georgiana, as references to the man with whom she almost eloped would embarrass her.

After the guests depart, Miss Bingley attempts to criticize Elizabeth to Darcy, and makes a light remark about how he once thought Elizabeth "rather pretty." Darcy replies that he now considers Elizabeth "one of the handsomest women of my acquaintance."

Chapters 43–45

Elizabeth's visit to Pemberley constitutes a critical step in her progress toward marrying Darcy. The house itself is representative, even a symbol, of its owner—the narrator describes it as a "large, handsome, stone building, standing well on rising ground . . . in front, a stream of some natural importance was swelled into greater, but without any artificial appearance. Its banks were neither formal, nor falsely adorned." Darcy is similarly large and handsome, elevated socially just as his house is elevated physically. The description of the way the stream's "natural importance was swelled into greater" reminds the reader of Darcy's pride; that the stream is "neither formal, nor

falsely adorned," however, reminds the reader of Darcy's honesty and lack of pretense. Most importantly, the property delights Elizabeth, foreshadowing her eventual realization that the master of Pemberley similarly delights her.

Mrs. Reynolds's glowing descriptions of Darcy continue the process of breaking down Elizabeth's initial prejudice against him. As Mrs. Reynolds reveals a hidden side of Darcy, Elizabeth realizes how hastily she has judged him. This ability to admit the error of her ways demonstrates Elizabeth's emotional maturity; unlike Miss Bingley, who resorts to denigrating Elizabeth when she realizes that Darcy favors her, Elizabeth does not allow arrogance to prevent her from confronting her own shortcomings.

The arrival of Darcy himself further encourages Elizabeth's change of heart. Humbled by her rejection of his marriage proposal, Darcy has altered his conduct toward her and become a perfect gentleman. This courteous behavior both illustrates his love for her and compels the growth of her estimation of him. His ability to overcome his pride in much the same way that Elizabeth overcomes her prejudice gives Elizabeth and the reader hope that her rejection of him has not caused him to give up and that he may propose again under different terms.

The reader meets Georgiana Darcy for the first time in these chapters. Previously, she has been described as a possible wife for Mr. Bingley because of her beauty and accomplishments. In person, however, she is painfully shy; as a result, the reader ceases to see her as a threat to Jane. She cuts a very different figure—and one with whom the reader can sympathize—from the overeager Miss Bingley, whose aggressive pursuit of Darcy highlights her obnoxiousness. Indeed, Miss Bingley reappears with more spite than before. The mean-spiritedness behind her derisive insinuation about the Bennet girls' unladylike obsession with the soldiers contrasts with Elizabeth's thoughtful protection of the vulnerable Georgiana.

Chapter 46

When Elizabeth returns to her inn, she finds two letters from Jane: the first relates that Lydia has eloped with Wickham, the second that there is no word from the couple and that they may not be married yet. Elizabeth panics, realizing that if Wickham does not marry Lydia, the reputations of both Lydia and the entire family will be ruined.

As Elizabeth rushes out to find the Gardiners, Darcy appears and she tells him the story. Darcy immediately blames himself for not exposing Wickham, and Elizabeth blames herself for the same reason. She decides to return home immediately. After an apology to Darcy and his sister for breaking their dinner engagement, Elizabeth and the Gardiners hasten back to the Bennet home in Longbourn.

Chapter 47

On the way home, Mr. Gardiner attempts to reassure his niece that Wickham will certainly marry Lydia because he will not want his own career and reputation ruined. Elizabeth replies by telling them generally about Wickham's past behavior, without revealing the details of his romance with Darcy's sister. When she gets home, Elizabeth learns that her father has gone to London in search of Lydia and Wickham. Mrs. Bennet, of course, is hysterical, blaming Colonel Forster for not taking care of her daughter. In private, Jane assures Elizabeth that there was no way anyone could have known about their sister's attachment to Wickham. Fretfully, they examine the letter that Lydia left for Colonel Forster's wife, in which she looks forward to signing her name "Lydia Wickham."

Chapter 48

Mr. Gardiner follows Mr. Bennet to London and writes to Longbourn a few days later with the news that the search has been unsuccessful so far. He reports that Mr. Bennet is now going to every hotel in turn looking for the couple. Meanwhile, a letter arrives from Mr. Collins that, in his usual manner, accuses the Bennets of poor parenting and notes that Lydia's behavior reflects poorly on the family as a whole. More time passes before Mr. Gardiner writes to say that attempts to trace Wickham through friends and family have failed. The letter further says, to Mrs. Bennet's consternation, that Mr. Bennet is returning home.

Chapter 49

Two days after Mr. Bennet returns to Longbourn, Mr. Gardiner writes to tell him that Wickham and Lydia have been found and that Wickham will marry her if the Bennets will guarantee him a small income. Mr. Bennet gladly acquiesces, deciding that marriage to a scoundrel is better than a ruined reputation.

The Bennets assume that the Gardiners have paid Wickham a sizable amount to get him to agree to the wedding. Not "a farthing less than ten thousand pounds," Mr. Bennet guesses. The Bennets assume that they owe a deep debt to their relatives. Mrs. Bennet is deliriously happy at having Lydia married, even when her husband and daughters point out how much it has probably cost. Her happiness is tempered when her husband refuses to allow Wickham and Lydia to visit or to provide his newly married daughter with money to purchase clothes.

Chapters 50–51

Elizabeth realizes that her opinion of Darcy has changed so completely that if he were to propose to her again, she would accept. She understands, however, that, given Lydia's embarrassing behavior and the addition of Wickham to the Bennet family, such a proposal seems extremely unlikely.

Mr. Gardiner writes to Mr. Bennet again to inform him that Wickham has accepted a commission in the North of England. Lydia asks to be allowed to visit her family before she goes north with her new husband. After much disagreement, the Bennets allow the newlyweds to stay at their home. The ten-day visit is difficult: Lydia is oblivious to all of the trouble that she has caused, and Wickham behaves as if he has done nothing wrong. One morning while sitting with Jane and Elizabeth, Lydia describes her wedding and mentions that Darcy was in the church. Elizabeth is amazed and sends a letter to Mrs. Gardiner asking for details.

Chapters 52–53

Mrs. Gardiner replies to Elizabeth that it was Darcy who found Lydia and Wickham, and Darcy who paid Wickham the money that facilitated the marriage. She drops hints that Darcy did so because of his love for Elizabeth. Elizabeth's surprise is immense, and she is unsure whether to be upset or pleased.

After Wickham and Lydia depart for their new home in the North, news arrives that Bingley is returning to Netherfield Park for a few weeks. Mr. Bennet refuses to visit him, much to the family's discomfort. Three days after his arrival at Netherfield, however, Bingley comes to the Bennets's home, accompanied by Darcy. Mrs. Bennet is overly attentive to Bingley and quite rude to Darcy, completely unaware that he was the one who saved Lydia. Before departing, the gentlemen promise to dine at Longbourn soon.

Chapters 54–55

Darcy and Bingley come to dinner; Bingley places himself next to Jane and pays her much attention while Darcy finds a seat at the opposite end of the table from Elizabeth, rendering conversation between the two impossible. Elizabeth accepts that having been refused by her once, Darcy will not ask her to marry him again.

Bingley visits the Bennets a few days later, and Mrs. Bennet invites him to dinner. He tells her that he is already engaged for the day but eagerly accepts an invitation for the following day. He calls so early in the morning that he arrives before the women have gotten dressed. After the meal, Mrs. Bennet manages (clumsily) to leave Bingley alone with Jane but he does not propose. The following day, however, Bingley goes shooting with Mr. Bennet and stays for dinner. After the meal, he finds himself alone with Jane again. This time, he tells her that he will ask Mr. Bennet for permission to marry her. Mr. Bennet happily agrees and Jane tells Elizabeth that she is "the happiest creature in the world."The engagement settled, Bingley comes to visit often. Jane learns that he had no idea that she was in London over the winter, and she realizes that his sisters were attempting to keep him away from her. Meanwhile, the neighborhood agrees that the Bennets are extremely fortunate in their daughter's marriage.

Chapter 56

A week after Bingley and Jane become engaged, Lady Catherine de Bourgh visits the Bennets. The noblewoman wants to speak with Elizabeth and insists that they walk outside to hold a conversation. There, Lady Catherine informs Elizabeth that she has heard a rumor that Darcy is planning to marry her. Such a notion, Lady Catherine insists, is ridiculous, given Elizabeth's low station in life and the tacit engagement of Darcy to her own daughter.

Elizabeth conceals her surprise at this news and acts very coolly toward Lady Catherine. She admits that she and Darcy are not engaged but, despite the noblewoman's demands, refuses to promise not to enter into an engagement to him. Lady Catherine claims that Elizabeth is bound to obey her by "the claims of duty, honour, and gratitude." She presents the familiar objection: the Bennets have such low connections that Darcy's marrying Elizabeth would "ruin him in the opinion of all his friends, and make him the contempt of the world." Elizabeth defends her family, declaring, "I am a gentleman's daughter," and then asserts her independence from the exasperating control that such snobs as Mr. Collins, Miss Bingley, and Lady Catherine herself always attempt to exert over their social inferiors. "I am . . . resolved," she says, "to act in that manner, which will, in my own opinion, constitute my happiness, without reference to you, or to any person so wholly unconnected with me." Lady Catherine leaves, furious and frustrated, and Elizabeth keeps their conversation secret.

Chapters 57–58

A short time later, a letter arrives from Mr. Collins that suggests that an engagement between Darcy and Elizabeth is imminent. The letter comes to Mr. Bennet, who reads it to Elizabeth and comments on the absurdity of the idea of an engagement with Darcy—"who never looked at any woman but to see a blemish, and who probably never looked at you in his life."

A little while after Lady Catherine's visit, Darcy again comes to stay with Bingley at Netherfield. The two friends visit the Bennets, and everyone takes a walk together. Elizabeth and Darcy lag behind, and when they are alone, Elizabeth thanks him for his generosity in saving Lydia's good name. Darcy replies that he did so only because Lydia is her sister. He then says that his feelings toward her have not changed since his proposal. Elizabeth tells him that her own feelings have changed and that she is now willing to marry him.

Chapters 59–60

That night, Elizabeth tells Jane about Darcy's intention to marry her. Jane, stunned, cannot believe that Elizabeth truly loves Darcy. Elizabeth promises Jane that she does. The next day, Darcy and Elizabeth walk together again, and that night Darcy goes to Mr. Bennet to ask him for his consent to the match.

Like Jane, Mr. Bennet needs Elizabeth to convince him that she does indeed care for Darcy. After she assures him of her love, she tells him how Darcy paid off Wickham. Mrs. Bennet then learns of her daughter's engagement and is actually struck dumb for a time before bursting into cries of delight.

Darcy and Elizabeth discuss how their love began and how it developed. Darcy writes to inform Lady Catherine of his engagement, while Mr. Bennet sends a letter to Mr. Collins to do likewise. The Collinses come to Longbourn to congratulate the couple (and escape an angry Lady Catherine), as do the Lucases and Mrs. Phillips.

Chapter 61

After the weddings, Bingley purchases an estate near Pemberley, and the Bennet sisters visit one another frequently. Kitty is kept away from Lydia and her bad influence, and she matures greatly by spending time at her elder sisters' homes. Lydia and Wickham remain incorrigible, asking Darcy for money and visiting the Bingleys so frequently that even the good-humored Bingley grows tired of them. Elizabeth becomes great friends with Georgiana. She even comes to interact on decent terms with Miss Bingley. Lady Catherine eventually accepts the marriage and visits her nephew and his wife at Pemberley. Darcy and Elizabeth continue to consider the Gardiners close friends, grateful for the fact that they brought Elizabeth to Pemberley the first time and helped to bring the two together.
