

SEMESTER V

PAPER 9 -- BRITISH LITERATURE IV

Objectives

- To enable students to analyse literary works through careful study of the Victorian Age.
- To integrate critical sources effectively into their analysis of literature.

Unit I : Poetry (Detailed Study)

Alfred Lord Tennyson	: The Lady of Shalott – Part I
Robert Browning	: Memorabilia
Dante Gabriel Rossetti	: The Blessed Damozel

Unit II : Poetry (Non-Detailed study)

Alfred Lord Tennyson	: Ulysses
Gerard Manley Hopkins	: God's Grandeur
Christina Rossetti	: Remember

Unit III : Prose (Detailed study)

John Henry Newman	: The Idea of a University -
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If I were asked to describe as briefly and popularly as I could,... how the "gentlemanlike" can otherwise be maintained; and maintained in this way it is.(extract)

Unit IV : Drama

(Detailed study)

Oscar Wilde	: Lady Windermere's Fan
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(Non-Detailed study)

George Bernard Shaw	: Arms and the Man
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Unit V : Fiction (Non-Detailed study)

Thomas Hardy : Far from the Madding Crowd

Charles Dickens : Oliver Twist

Books for Study and Reference

Gilbert, J. Garraghan S. J. *Prose Types in Newman*. New York: Schwartz, Kirwin & Faussi.

Hill, Robert W. Jr. *Tennyson's Poetry*. New York: W. W. Norton & Co, 2010. Print.

Sen, S. G. M. *Hopkins: Selected poems*. New Delhi: Unique Publishers, 2008. Print.

Wilde, Oscar. *The Importance of being Earnest and Other Plays*. United States: OPU, 2008. Print

Steane, J. B. *Literature in Perspective: Tennyson*. London: Evans Brothers Limited.

Web Resources

Literary Texts – Prose, Poetry and Fiction:
<<http://www.library.utoronto.ca/utel/works.html>>

British Literature IV-BEN51

Unit I Poetry Detailed Study

The Lady of Shalott

Alfred Lord Tennyson.

PART I

The poem opens with the description of a road and river that crosses the long fields of rye and barley and reaches the town of Camelot. While traveling along the road, the people of town look towards an island known as Shalott. The island lies further down the river. The island contains several flowers and plants. It includes aspens, lilies, and willows. A lady, known as Lady of Shalott, is imprisoned on an island in a building made up of “four gray walls and four gray towers.”

Along the edge of the river to Camelot, there are heavy barges and light open boat sail. However, no one heard or seen of the Lady living on the island. She is only heard by the reapers who harvest barley. They hear the echo of her singing. At night time, only the tired reaper hear singing and whispering, “‘Tis the fairy Lady of Shalott.”

PART II:

The Lady of Shalott is weaving a colorful, magical web. She has heard someone saying that if she looks down at Camelot, a curse will befall on her. However, she is not aware of what the curse would be. Therefore, she only focuses on her weaving and does not lift her eyes.

While weaving, a mirror is hanging before her. In this mirror, she sees the shadows of the world. These shadows include highway roads that pass through fields, the peasants of the town, and the eddies in the river. She also sees a group of damsels, a young shepherd, an abbot, and a page dressed in crimson, occasionally.

She also sees a pair of knights riding on a horse, even though she has no loyal knight of her to court her. Despite all these things, she enjoys her solitariness and her weaving. When she sees a pair of newlyweds or a funeral procession, she expresses her frustration with the world of shadows.

PART III:

A knight comes in a brass armor riding through the fields of barley. The sun is shining on his brass armor and making it shine. When he rides, the gems in the bridle of his horse glitter like a constellation of stars. The bells ring. The knight hangs his sash. His armor makes noise when he runs alongside the remote and isolated island of Shalott.

The jewel on the saddle of the knight shines in the blue and unclouded weather. This makes him look like a meteor in a purple sky. In the sunlight, his forehead glows. Under his helmet, his black curly hair flows out. When he passes by the rivers, he sees his image flashes into the mirror of the Lady of Shalott.

He instantly cries, “tirrallirra.” The Lady stops weaving the web when he hears and sees the knight. The mirror cracks, and the web flies out of the room. The Lady proclaims her doom as she says: “The curse is come upon me.”

PART IV:

The sky breaks out in storms and rain. The Lady of Shalott leaves her tower and goes down. She finds a boat. She writes “The Lady of Shalott” around the bow of the boat. She looks downstream to the town of Camelot as if the prophet is foreseeing his misfortunes. She lies in the boat in the evening, and the stream carries her to Camelot.

The Lady wears a white shawl and sings her last while sailing down to Camelot. She continues singing until her blood freezes, and she dies. All the lords, knights, and ladies emerge to see the Lady when her boat sails silently to Camelot. They read her name and start fearing.

Lancelot, the brave knight, is only able to push aside the crowd and closely look at the dead maiden. He remarks: “She has a lovely face; God in his mercy lend her grace.”

Memorabilia

Robert Browning

The narrator describes a conversation with a person who once met the English poet Percy Bysshe Shelley (1792–1822). The narrator asks a string of enthusiastic questions such as "did he stop and speak to you?" and "did you speak to him again?" The acquaintance laughs.

The narrator describes a long walk across the "blank miles" of an empty moor. He finds a "moulted feather" on the ground and decides to keep it. The feather once belonged to an eagle. The narrator forgets the rest of his story.

"Memorabilia" is one of Browning's shortest poems. The poem is split into four stanzas of four lines each, all of which adhere to a simple alternating rhyme scheme. The form is a reflection of the generation of poets who came before Browning and to which Percy Bysshe Shelley (1792–1822) belonged. The narrator's excited interest in Shelley takes the form of a simply phrased poem which also touches on the natural themes and images that men like Shelley employed.

The title of the poem suggests that memory is an important theme. Browning links memory to the physical objects he describes as the narrator plucks at the memories of an acquaintance who has met a poet he much admires. The acquaintance was once in the physical presence of Shelley and is now in the presence of the narrator, so the narrator hopes that the memories might pass between them. The narrator seeks to acquire a secondhand memory in this fashion just as he feels closer to the eagle when he finds the feather on a moor. He hopes that physical closeness to an object or person can help to transfer knowledge or memories. The experiment does not work.

The narrator ends the poem with the confession that he has forgotten the rest. The meeting with the acquaintance and the story of the eagle feather both fade away. The narrator has no real memories left because he has only experienced them secondhand. He does not know the eagle and he does not know Shelley. The message of the poem is that memories are constructed from far more than just physical presence. Hollow, secondhand memories are likely to be forgotten and will not leave a lasting imprint. The narrator will need to experience real objects, events, and people for himself rather than rely on the recollections of others.

----- coursehero.com.

----- Litpriest.com.

The Blessed Damozel

D G Rosetti

The Blessed Damozel leans out from a golden banister on the outermost boundary separating heaven from space. Her eyes are deeper than the bottom of still waters. In one hand she holds three lilies attesting to her purity and the nearness of the triune God. In her hair are seven stars symbolizing the Pleiades, the seven daughters of Atlas and Pleione in Greek mythology. These young women included Alcyone, Celaeno, Electra, Maia, Merope, Sterope, and Taygete, who attended the goddess of virginity, Artemis. After they died, they became stars in the heavens.

The damozel's robe hangs loosely about her. No embroidered flowers adorn the robe. But affixed to it is a single white rose, a gift of the Blessed Virgin Mary in recognition of the damozel's faithful service to Heaven. Her hair, the color of ripe corn, flows onto her back.

It seems to her that she has abided in the celestial realm no more than a day. But the family and friends she left behind miss her so much that it is as if ten years have passed since they last saw her. To the young man to whom she pledged her love, it is as if she has been gone ten years of years. As he muses about her, he thinks he feels the softness of her hair fall about his face. Alas, though, it is nothing but the fall of the autumn leaves as time moves on.

The damozel stands on a rampart built by God around heaven. So high is this place that when she looks down, through the great void of the universe, she can hardly see the sun. This rampart lies between space and the inner regions of heaven. Below the rampart, the tides of day and night ebb and flow, lapping at the boundaries of the universe and at the earth, which is spinning like a nervous insect. Around the damozel stand lovers, newly united in heaven, greeting each other. Other souls are just now rising to heaven, like "thin flames."

But the damozel continues to look down into the vastness of space, yearning for her earthbound young man. She sees time raging on ineluctably as the sky darkens and a crescent moon appears. She speaks: "I wish that he were come to me / For he will come. . . ."

When he does arrive someday in a white robe with a halo around his head, they will go hand-in-hand into heaven and bathe in the wondrous light of God. There, in that holiest of shrines, where prayers from earth reach God, they will see their old prayers, granted, melt away like little clouds. They will lie in the shadow of the tree of life, where the Holy Spirit—in the form of a dove—sometimes alights and every leaf speaks His name. She then will teach her beloved the songs that she sings, and he will pause as he sings to absorb the knowledge that they contain.

The young man on earth wonders whether God will invite him to enjoy endless unity with his beloved. The damozel, meanwhile, says that after her beloved arrives in heaven they will visit groves where Mary abides with five handmaidens who weave golden threads into white cloth used to make the robes of the newly dead born into eternal life. The damozel will speak with pride of her love for the young man, and Mary will approve and will take them to the place

where all souls kneel around God while angels sing and play their stringed instruments. The damozel will then petition Christ to allow her and her young man to live forever together, united in love. All of which she speaks will come to pass, she believes.

The young man imagines he sees her smile. But then she casts her arms down on the golden banister and weeps. He hears her tears.

<https://www.cummingsstudyguides.net/Guides7/Blessed.html#>

Unit II

Ulysses

Alfred Lord Tennyson

Ulysses poem is the great work of Alfred Lord Tennyson. Tennyson based this poem on one of his closest friends, Arthur Hallam, who passed away.

The poem begins with Ulysses complaining about his idle life as a king. He is now old and lives with his wife. Ulysses feels he is stuck here with people who do not know of his greatness.

Thus, he wishes to continue his travels and make the most of his life. Ulysses is an experienced person who has spent enough time on the sea as well as shore. The world knows his name and honours him. Moreover, he was also a warrior in the Battle of Troy.

Hence, we learn how Ulysses has seen a lot of things in his life. This is why he refuses to accept that this is his end. Ulysses's thought process is not that of an average old man. He does not believe in withering away in old age.

On the other hand, he wants to make the most of the life he has left. He does not consider mere breathing as living. He is grateful for being alive so he feels that there is always something more out there for him to enjoy.

Ulysses finds it shameful to be idle for even three days. He is done with storing himself away and watching his hair turn white. He still yearns for knowledge and ways to gain it. However, the summary of Ulysses tells us how his son, Telemachus, is the opposite of his father.

Telemachus is content with being in one place. He wishes to rule people happily. While Ulysses loves him and believes he will be a good ruler and honour the Gods of the family. However, Telemachus lacks his father's energy.

Ulysses also imagines the sea calling out to him. He reminisces about the exciting travels he had together with his mariners. Their hearts and minds were free. Even though they are old now, they are still capable of doing noble deeds.

Even as the day ends, Ulysses still believes it is not too late. He yearns to discover a newer world and set ashore to sail. He wants to explore till his last breath and may even meet Achilles.

Ulysses concludes by thinking that although he's old, his vigour is the same and has the same heroic hearts and strong will. Thus, he will always continue to explore and discover.

<https://www.toppr.com/guides/english/english-literature/ulysses-poem-summary-and-analysis/>

God's Grandeur

Gerard Manley Hopkins

The sonnet *God's Grandeur* by Gerard Manley Hopkins stresses the immanence of God. The whole universe is an expression of God's greatness, but man fails to recognize it. Though the soil is bare and smeared with man's toil, there is a constant renewal or natural beauty because God continues to 'brood' over the world.

In this sonnet, Hopkins praises the magnificence and glory of God in the world, blending accurate observation with lofty imagination. The world is filled with the greatness of God. God's glory expresses itself in two ways. Sometimes it flames out with sudden brightness when a gold foil is shaken. At other times, the poet thinks of an olive press, with the oil oozing (flowing out) from the pressed fruit. It oozes from every part of the press in a fine film and then the trickles gathers together to form a jar of oil. In the same way, the grandeur of God is found everywhere, trickling from every simple thing in a created universe and accumulating to form greatness. The poet wonders why people do not care about God's rod. People pursue their worldly activities without any thought of God's will and without the fear of God's anger.

Generations of human beings have followed the same worldly path and have become so habituated to it that they don't know its uselessness. It has become monotonous due to lack of the divine will. The world has been degraded and made ugly by commercial activity and by hard work aimed at worldly gains. The world bears the marks of man's dirt and gives out man's bad smells. The beauty of nature is spoiled by man's industrial activity and the sweet smell of nature has been drowned in the bad smells that come from machines. The earth is now bare, having lost all living beauty. Man is insensitive to this bareness. Because of the shoes, he can't feel whether the earth is soft or hard.

In spite of man's activities tending to destroy the beauty of Nature, it is inexhaustible. At the bottom of the world there is freshness. This freshness never disappears. When spring comes nature renews itself and thus shows underlying freshness. And although the sun goes down the western sky and the earth is plunged in darkness, the next day will dawn and the sun will be rising again in the eastern sky. Just as a dove with its warm breast broods over its young ones in its nest, so the Holy Ghost broods protectively over the world which is bent in sleep and forgetfulness.

The repetition of the words 'have trod' captures the mechanical forces in verse because of their heavy accents. What is sometimes called the 'daily grind' is the repetitive thump in

which the feet of generation march on; and the ‘trod... trod... trod’ sets up the three beat rhythm of the next line: ‘seared... bleared... smeared!’ ‘Seared’ means ‘dried up’ or it can mean ‘rendered incapable of feeling’. ‘Bleared’ means ‘blurred with inflammation of the eyes’ and ‘smeared’ means ‘rubbed over with dirt’. They suggest that there is no delicacy of feeling or perception in the world. The whole world has been degraded and made ugly by commercial activity and by toil aimed at monetary gains.

<https://www.bachelorandmaster.com/britishandamericanpoetry/gods-grandeur.html#.YP-gN-gzbIU>

Remember

Christina Rossetti

‘Remember’, written by Christina Rossetti (1830-1894) when she was still a teenager, is a classic Victorian poem about mourning and remembrance. It was written in 1849 but not published until 1862 when it appeared in Rossetti’s first volume, *Goblin Market and Other Poems*. Here is the poem, along with a few words by way of analysis.

The poet requests that the addressee of the poem remember her after she has died. (The addressee is presumably her lover, since they had ‘plann’d’ a ‘future’ together.) But what gives the poem a twist is the concluding thought that it would be better for her loved one to forget her sad. It is this second part of the poem’s ‘argument’ that saves it from spilling over into mawkish sentimentality.

In this respect, ‘Remember’ is similar to Rossetti’s earlier poem ‘Song’ (‘When I am dead, my dearest’), also written when she was in her teens: in that poem, too, Rossetti entreats someone *not* to sing any sad songs for her when she dies, and says it does not matter whether her lover remembers or forgets her.

‘Remember’ is composed in the form known as the Petrarchan sonnet, rhymed *abba abba cdd ece*, traditionally associated with love poetry (indeed, Petrarch, who pioneered the form, wrote love sonnets to the woman he admired, Laura). As with all Petrarchan sonnets there

is a *volta* (or ‘turn’) at the end of the eighth line and the beginning of the ninth, marking the point where the *octave* (eight-line section) ends and the *sestet* (six-line section) begins. This ‘turn’ is signalled by Rossetti’s use of the word ‘Yet’: the argument of the sonnet changes direction at this point.

In the poem’s *sestet* – the six-line section which concludes the poem – Rossetti moves away from such rigid, enclosed rhymes just as her poem’s argument turns away from the idea of remembrance for its own sake (even if such remembering brings pain to the surviving loved one) towards a more selfless and stoic suggestion that forgetting may be more better than painful remembering.

The context of the poem is the Victorian era, known for its cult of mourning: people would go into mourning for Dickens’s characters when they died (e.g. Little Nell), while Victoria herself would effectively spend the last forty years of her life in mourning for her husband, Prince Albert (who, incidentally, had died the year before Rossetti’s poem was published: Albert’s death created an appetite for poems about mourning, as had **Tennyson**’s popular long elegy, *In Memoriam*, which had been published in 1850).

What marks Rossetti’s treatment of this theme is the plainness and directness of her speech: she speaks to her lover with an intimate simplicity and tenderness. And, as noted at the start of this analysis, her refusal to give way to a sentimental desire to be eternally and continuously remembered by those she leaves behind.

<https://interestingliterature.com/2016/01/a-short-analysis-of-christina-rossettis-remember/>

Unit III – Prose
The Idea of University

John Henry Newman

Author Introduction:

John Henry Newman was born on 21 February 1801 in London. He is the eldest son. His family were ordinary church going members of the Church of England. His father whose career was in banking industry and mother descended from Huguenot refugees. Newman was already introduced the works of philosophers like David Hume and Thomas Paine by the time he converted into Anglicanism at the age of 15. One year later in 1817, Newman enrolled at Trinity College, Oxford where he struggled with examinations and graduated with a bachelor degree “under the line”.

Oriel College offered the young Anglican a fellowship in 1822 and an opportunity to study in a more theological setting than he had previously experienced. Newman became entrenched in Oxford life as Chaplain of Oriel, Viscar of the University Church, and editor of British critic. He died in August 11, 1890 (aged 89) in England.

Summary:

This ideal can be traced to John Henry Newman, who gave the title , “The Idea of University” defined and illustrated to the series of lectures originally given at Dublin in the year 1850s. Newman thought the knowledge should be pursued for its own sake. But by this he did not mean pure research. For him the search for truth was part of an educational ideal which shaped the personality of the cultivated man and was inseparable from moral and religious education. This ideal required a pastoral relationship between teacher and student, and it derived from Newman's early experience as a college tutor at Oxford.

Newman thought that the personal gifts needed for research and teaching were quite different, and that research was best conducted outside universities. He also described the university as a place of 'universal knowledge', in which specialized training, though valid in itself, was subordinate to the pursuit of a broader liberal education. These ideals, later developed by other Victorian apostles of culture like Matthew Arnold, became the basis of a characteristic British belief that education should aim at producing generalists rather than narrow specialists, and that non-vocational subjects - in arts or pure science - could train the mind in ways applicable to a wide range of jobs.

The phrase 'idea of the university' was not invented by Newman, but goes back to a seminal period in modern university history, the reforms of Wilhelm von Humboldt in Prussia. Starting with the University of Berlin, founded in 1810, the 'Humboldtian' university became a model for the rest of Europe, and by 1914 German universities were generally admired as the best in the world. It was the Humboldtian model that shaped the research universities of the United States, which head the international league today.

At the time of Robbins, university education still reached only four or five per cent of the age group, and led chiefly to the professions or public services. It was not until the 1980s that the participation ratio passed 15 per cent, which is generally seen as the tipping-point between elite and mass education. For a time at least, expansion was fuelled by lateral expansion to a wider range of middle-class careers as much as by the democratization of access, to the point where graduation has become the badge of middle-class status itself for both men and women. But as university participation reaches forty or fifty per cent, the question arises whether the older university model was so bound up with elite education that it is no longer relevant.

Some other features of that model should be noted. One is that since their earliest days universities have been international institutions. In the nineteenth and twentieth centuries, they did not escape the powerful force of nationalism, and politicians looked to them to shape national identity and serve national interests. Yet the cosmopolitanism of science and learning survived. This would not have happened if the model did not possess some inner vitality. A second feature was that universities enjoyed a measure of corporate identity and autonomy, even when the central state appointed and paid professors and dictated curricula. It was in response to this pressure that the modern idea of 'academic freedom' appeared, and in many countries it has been included as a specific freedom in national constitutions.

The idea really has two aspects. First, individual scholars and scientists should be free to pursue the truth, and to teach and publish their findings; objective science, following rigorous intellectual criteria and subject to what is today called 'peer review', would immunize universities from religious or political interference. The professionalization of science and scholarship, and the organization of knowledge through specialized disciplines, created internationally accepted standards and gave scientists and scholars wider loyalties. In democracies, academic freedom came to include the right of academics to be active citizens, and to pronounce on political questions, making universities the home of public intellectuals, and a creative and independent cultural force.

It is not only in Britain, therefore, that academic pundits have diagnosed a crisis, possibly terminal, of the Humboldtian university. There is nothing new, it is true, about universities being expected to serve economic ends. German universities were admired and imitated in the nineteenth century because their scientific research seemed to contribute directly to Germany's industrial success. Arguments in terms of international competition drove British university expansion both before the First World War, and at the time of Robbins. The real question is how far the response to economic demands should be driven by priorities determined outside universities, rather than by curiosity, originality and the internal development of disciplines.

The idea of a university which combines teaching and research and develops the 'general powers of the mind' as well as giving specialized training has three possible fates. First, it could be extended with only minor compromises to all parts of a mass higher education system. This was the Robbins vision, but it makes excessive demands on resources, and seems unnecessary for much vocational training. No new universities were founded between then and 1992. For nearly thirty years, therefore, the 'old' universities were sheltered, under UGC stewardship, from economic or social demands which might challenge traditional university values. Second, one may declare the Humboldtian university dead, consign it to the past, and fit all universities into a utilitarian and managerial mould; that is how pessimistic critics see the trend of policy under recent governments. Thirdly, there can be more open acceptance that universities have different

missions, interpreting the idea of the university in different ways - on condition that access to research-led universities is fair and democratic, a stipulation unlikely to be met if they are privatized or allowed to charge market fees.

What does Newman say about university education?

In his discourse on the Scope and Nature of university education, Newman argued that universities should include a liberal education to universities, it can apply also to other educational level; colleges, institution and to self education.

What is the main theme of from the Idea of University?

The main primary theme pertaining to university life:

- ✓ Nature of knowledge
- ✓ The role of religious belief in higher education
- ✓ A defense of liberal education for the university students

What is nature of knowledge ?

- Facts information and skills acquired by a person through experience or education.
- Theoretical or practical understanding of the subject

Awareness or familiarity gained by experience of a fact or situation.

What is Liberal education ?

Liberal education is an approach to undergraduate education that promotes integration of learning across the curriculum and co-curriculum and between academic and experiential learning outcomes that are essential for work, citizenship and life.

What is the purpose of a university education?

The role of universities as responsible and generators of knowledge. The obligation to equip graduates so that they can obtain viable employment. The obligation to offer rational and timely criticism in areas of public policy and social and economic life.

Unit IV – Drama

Lady Windermere's Fan

Oscar Wilde

Lady Windermere's Fan, by Oscar Wilde, is a play in four acts that begins at Lady Margaret Windermere's home, where she is arranging flowers—roses—for a party to celebrate her birthday that evening. She receives a visit from Lord Darlington, who flirts with her. She scolds him because she is married, but he insists that she has the right to console herself, seeing as how her husband is unfaithful. She does not realize his meaning though, and continues to ignore his persistent flirting.

After he leaves, the Duchess of Berwick arrives with her daughter, Lady Agatha Carlisle. She tells Margaret that Lord Windermere has been spending time with—and money on—one Mrs. Erlynne, a woman of questionable social status. However, the Duchess intends no slight to Margaret, and states that her own husband has been unfaithful in the past and presumes it is just that men are incapable of living moral lives. Before leaving, she expresses to Margaret her eagerness to marry Agatha off, despite men's immorality.

Margaret peeks in her husband's desk, where she finds records of payments to Mrs. Erlynne. Lord Windermere comes in and catches her, becoming cross. His request to invite Mrs. Erlynne to their party is met with outright refusal from Lady Windermere. Despite this, he invites her anyway. Margaret vows to hit Mrs. Erlynne with her fan, which angers her husband. She storms off. Lord Windermere tells the audience that he dare not tell his wife who Mrs. Erlynne is, for it would shame her.

Act 2 kicks off with Margaret's birthday party. The Duchess insists her daughter dance with Mr. Hopper, a possible suitor from Australia. The Duchess's brother, Lord Augustus Lorton, talks with Lord Windermere. He inquires how Mrs. Erlynne can become respectable so that he can marry her, and is relieved to know she has been invited to the party.

Mrs. Erlynne arrives and greets each guest, paying particular attention to the men—much to their wives' chagrin. Margaret, angry still with her husband, flirts with Lord

Darlington, who professes his love and offers to take her away with him. She is shocked and begs that she have time to see if her husband will renew his loyalty to her. Darlington is crestfallen, and tells Margaret that he leaves England the next day.

The Duchess praises Mrs. Erlynne to Margaret, but suggests that she separate her from Lord Windermere all the same. Meanwhile, Mr. Hopper has proposed to Agatha, and Lord Lorton proposes to Mrs. Erlynne. Lorton also requests an annual payment from Windermere, who reluctantly accepts and leaves with her to iron out the details.

Margaret decides she will run away with Darlington after all, and leaves a letter of farewell on her husband's desk, where Mrs. Erlynne finds it. When Lord Augustus enters, Mrs. Erlynne asks him to take Darlington to his club and not return until morning.

Meanwhile, Lady Windermere is in Darlington's room, her mind still not made up. Mrs. Erlynne arrives and tells Margaret she is not in a relationship with Lord Windermere, and begs her to return to her husband. When Mrs. Erlynne reminds Margaret about her child, she decides to stay, but the two have to hide when Augustus, Darlington, Windermere, and a few others arrive after Augustus and Windermere were turned away from their club. The men settle in to play a game of cards, and find Margaret's fan. Windermere threatens to search the room, so Mrs. Erlynne steps out of their hiding place and pretends to have mistakenly grabbed Margaret's fan.

At the beginning of Act 4, Margaret is ruminating over Mrs. Erlynne's willingness to throw her reputation into the mud to save hers. Lord Windermere suggests a trip to the countryside and criticizes Mrs. Erlynne, whom Margaret praises. Margaret insists on seeing the other woman before they leave. Mrs. Erlynne is planning to leave, but she wants a photograph of Margaret and her child. While Margaret goes to fetch one, Mrs. Erlynne and Lord Windermere speak in private.

Mrs. Erlynne reveals that she is Margaret's mother, but does not reveal herself to Margaret. Rather, she advises her daughter not to tell her husband that she was thinking of

leaving him. When Lord Augustus arrives at the end of the play, Mrs. Erlynne insists she was looking for him in Darlington's rooms, and so he proposes again. Margaret comments that Augustus is marrying a good woman.

Oscar Wilde's work is known for his wit and aestheticism. Some of his notable works, in addition to *Lady Windermere's Fan*, include *The Picture of Dorian Gray*, *A Woman of No Importance*, *An Ideal Husband*, and *The Importance of Being Earnest*. Shortly after producing these critically-acclaimed works, Wilde found himself in legal trouble. He ended up imprisoned for two years and, after his release, he was broke, and his life was shrouded by scandal.

<https://www.supersummary.com/lady-windermere-s-fan/summary/>

Arms and the Man

George Bernard Shaw

Arms and the Man is a comic play by the Irish playwright George Bernard Shaw, first produced at the Avenue Theatre in 1894 and first published in 1898, in a collection of Shaw's plays entitled *Plays Pleasant*. Set during the 1885 Serbo-Bulgarian war, the play follows Raina Petkoff as she chooses between her fiancé, the rather stupid war hero Sergius Saranoff, and a cynical mercenary from the opposing army, Captain Bluntschli. The play's title is taken from the opening line of Virgil's *Aeneid*: "Arma virumque cano" ("Of arms and the man I sing"). Best-known for *Man and Superman* (1902), *Pygmalion* (1912), and his political protest-play about prostitution *Mrs. Warren's Profession* (1893), Shaw was awarded the 1925 Nobel Prize in Literature.

The play opens as Raina, a Bulgarian heiress, learns from her mother, Catherine, that her fiancé Sergius has distinguished himself in a cavalry charge against the Serbs. Raina has romantic ideas about war, and she is delighted by this news.

Raina's servant Louka enters to warn her mistress that fleeing Serbs might be in the area, seeking refuge in Bulgarian homes. Feeling herself to be too courageous to worry,

Raina leaves her window unlocked, and in the night a soldier climbs through her window and threatens to kill her if she raises the alarm. He is not a Serb, but Swiss, fighting as a mercenary on the Serbian side.

Raina is shocked to see the reality of warfare: the man is exhausted and starving, and he has nothing glorious to say about his experience in battle. He is merely glad to be alive.

A Bulgarian officer arrives at the house, searching for Serbian soldiers. Raina helps the man to hide while the officer, accompanied by Catherine and Louka, searches her room.

When the search party has left, Raina gives the man some chocolate creams. He shocks her by telling her that he normally carries chocolates in his ammunition pouch instead of bullets. He explains to her that Sergius's heroic cavalry charge was a stupid idea that succeeded by sheer good fortune. The Serbian gunners had been allocated the wrong ammunition: otherwise, they would have mown down Sergius's horsemen without difficulty. Raina tells him off for making fun of her fiancé, but she agrees to help him escape, enlisting Catherine's help to smuggle the man out in one of Raina's father's old overcoats.

Act II begins six months later, in the spring of the following year. Raina's servant Louka is engaged to the household's lead servant Nicola, but Louka is unhappy: she wants to be more than a servant. She tells Nicola that she knows some valuable secrets about the Petkoffs, but he refuses to blackmail their masters.

Major Petkoff, Raina's father, returns from the war. He tells Catherine that Sergius is never going to be promoted above his current rank because he is unable to grasp strategy.

Sergius arrives and receives a warm welcome. Raina still sees her fiancé as a hero. He announces that he is leaving the army because he is angry about being overlooked for promotion. Petkoff and Sergius relay a story they have heard about two Bulgarian women hiding a Swiss mercenary during the Serbian retreat.

Sergius flirts with Louka, who hints to him that Raina might not be faithful to him.

A man named Bluntschli arrives, and Louka brings him to Catherine. Catherine sees that he is the man she and Raina helped to escape in Act I. She is anxious that Sergius and Petkoff shouldn't learn about the escape: it is clear from the way they told the story of the Bulgarian women hiding a soldier that they would consider it dishonorable.

Bluntschli has come to return Major Petkoff's overcoat. When Raina sees him, she is so happy that she exclaims, "The chocolate cream soldier!"

It turns out that Petkoff and Sergius already know Bluntschli from the war, and they ask him to stay a few days.

Angling to marry Sergius herself, Louka tells him that Raina is in love with Bluntschli. Sergius challenges Bluntschli to a duel, but Bluntschli talks his way out of it. It is discovered that Raina placed a photograph of herself in the coat she gave to Bluntschli, and she is forced to admit that she has feelings for the Swiss. Bluntschli declares his love for Raina. Major Petkoff is appalled.

Sergius and Louka reveal that they are having an affair. Nicola quietly and respectfully releases Louka from her engagement.

Bluntschli receives a telegram: his father has died and he has inherited a valuable business. Major Petkoff relents and allows his daughter to marry the newly wealthy man. Impressed by Nicola's composure, Bluntschli offers the servant a job in his company. Bluntschli also proves his genuine understanding of warfare by clearing up a logistical problem which Major Petkoff has been struggling with since his first appearance. Sergius declares his admiration for Bluntschli, "What a man!"

Arms and the Man seeks to deflate romantic notions of war. Many readers,

including George Orwell, have found that *Arms and the Man* has aged better than Shaw's other political plays because each new generation romanticizes warfare. The play continues to be widely produced.

<https://www.supersummary.com/arms-and-the-man/summary/>

UNIT 5 FICTION

FAR FROM THE MADDING CROWD

- THOMAS HARDY

Author Introduction:

Thomas Hardy, (born June 2, 1840, Higher Bockhampton, Dorset, England—died January 11, 1928, Dorchester, Dorset), English novelist and poet who set much of his work in Wessex, his name for the counties of southwestern England.

Hardy was the eldest of the four children of Thomas Hardy, a stonemason and jobbing builder, and his wife, Jemima (née Hand). He grew up in an isolated cottage on the edge of open heath land. Though he was often ill as a child, his early experience of rural life, with its seasonal rhythms and oral culture, was fundamental too much of his later writing. He spent a year at the village school at age eight and then moved on to schools in Dorchester, the nearby county town, where he received a good grounding in mathematics and Latin. In 1856 he was apprenticed to John Hicks, a local architect, and in 1862, shortly before his 22nd birthday, he moved to London and became a draftsman in the busy office of Arthur Bloomfield, a leading ecclesiastical architect. He died in 11 January 1928, Dorchester, United Kingdom

Summary:

The novel opens with a chance encounter between Gabriel Oak and Bathsheba Everdene just outside the town of Casterbridge. Gabriel comes from humble origins as a shepherd, but has recently leased his own farm and seems to have good economic prospects. He is immediately struck by Bathsheba's beauty, although he quickly becomes aware that she is proud and headstrong. Although Bathsheba has been well-educated, she has fallen on hard times and is now required to take a very hands-on role helping her aunt to take care of her farm. The close proximity of their farms leads to a series of encounters between the two, including an incident in which Bathsheba saves Gabriel's life.

After only knowing her for a short time, Gabriel proposes to Bathsheba and is surprised when she turns him down, explaining that she does not love him and is reluctant to give up her independence. Shortly after this conversation, Bathsheba moves away to the town of Weatherbury. A short time later, Gabriel experiences a dramatic reversal of fortune when he loses the majority of his sheep in a disastrous accident. He loses all of his money and has to give up his farm and seek work in whatever capacity he can find. While he is looking for work near the town of Weatherbury, he happens to come across a fire that is threatening to destroy a large amount of valuable crops. Gabriel takes charge of the situation and helps to get the fire under control, only to learn later that the owner of the farm is Bathsheba. She has inherited it from her uncle, and has taken the unusual step of managing it herself, even though this was uncommon for a woman at the time. She hires Gabriel to work as a shepherd.

Bathsheba attracts a great deal of attention as an attractive, single, and prosperous woman with unconventional ideas, but she is dismayed to notice that William Boldwood, a successful middle-aged farmer, does not seem curious about her. On a whim, Bathsheba sends him a Valentine's Day card as a prank; when she does so, she unwittingly sets the stage for Boldwood, who is

lonely and shy, to fall deeply in love with her. Boldwood proposes to Bathsheba a short time later, leaving her surprised and uncomfortable. She turns down the offer but is not entirely sure how to proceed in the future, since she knows some aspects of the marriage would be advantageous.

Boldwood's courtship leads to disagreement between Gabriel and Bathsheba, to the point where she initially dismisses him from his job, but quickly hires him back when he saves many of her sheep after they eat poisonous plants and become ill. Boldwood proposes to Bathsheba a second time and although she does not accept, she gives him reason to be hopeful that she will. That same night, however, Bathsheba meets the handsome and charismatic Sergeant Troy, who quickly stirs her emotions. Knowing that Bathsheba is attracted to Troy, whom he is suspicious of, Gabriel encourages her to choose to marry Boldwood instead.

Nonetheless, Bathsheba's growing feelings for Troy lead her to tell Boldwood she can never marry him. Boldwood is angry and jealous, and even threatens violence against Troy, especially since Troy has a bad reputation as a womanizer. Bathsheba is nervous about what will happen when Troy, who is currently away in Bath, returns and she decides to go to Bath herself to end the relationship and tell him not to come back. However, when Troy and Bathsheba return from Bath, they are married, a fact which Troy reveals to Boldwood only after playing a cruel trick on him and deceiving Boldwood into offering to pay Troy to marry the woman he loves. Both Boldwood and Gabriel are deeply upset by this reckless decision.

Their worries seem well-founded, since Troy quickly proves to be lazy and unmotivated to help with running the farm. Gabriel narrowly averts disaster when a severe thunderstorm takes place on the night of the harvest celebrations and he takes the initiative to protect the uncovered crops since everyone else at the farm has gotten too drunk to help out. With Troy showing no signs of wanting to change his behavior, and spending money recklessly, the relationship between him and Bathsheba becomes worse and worse. In October, about 9 months after the beginning of the novel, Troy and Bathsheba meet a young woman walking on the road. She seems to be ill and impoverished, and the sight of her triggers strange behavior from Troy, which he refuses to explain to his wife.

Troy is determined to hide the identity of the woman: Fanny Robbins, who was formerly a servant at the Everdene farm. She and Troy had an affair the previous winter while he was stationed with his troops in Melchester, and Fanny ran away believing she and Troy were going to elope. However, he abandoned her and she found herself pregnant. Now close to giving birth, she is trying to make her way to a local poorhouse. Troy arranges to meet her in a few days time, hoping to give her money and help her. However, after making an agonizing journey to the poorhouse, Fanny and her baby both die during childbirth.

When Bathsheba learns of the death of her former servant, although not the cause, she sends for the body to be brought back to Weatherbury and buried there. Meanwhile, Troy sets out to meet Fanny, unaware of her death. Gabriel arranges for the fact that Fanny died giving birth to be hidden from Bathsheba, but the combination of rumors and her husband's suspicious behavior lead her to open the coffin and find the corpses of both Fanny and the infant inside. Bathsheba also realizes that Troy must be the father of Fanny's child, and when he comes home, the two of them have a heated argument. Bathsheba flees from the house and does not return until the coffin

has been taken away. By that time, Troy has also left the house and he is seen leaving town a short time later.

Troy makes his way to the seashore, where he gets caught up in a strong tide while taking a swim. He is rescued by some sailors and impulsively decides to join them on their voyage to America. As a result of this sudden disappearance, Troy is presumed to have drowned, and Bathsheba is declared a widow. This train of events leads Boldwood to hope that he will be able to marry her eventually, although Bathsheba insists that because Troy's death was only established circumstantially, she wants to wait a full 7 years after his death. Time passes, and at the end of the summer, almost a year after his vanishing, Troy secretly returns to Weatherbury. He has gotten tired of living in poverty and is considering reuniting with his wife, although he does not immediately reveal his identity or presence. Meanwhile, Boldwood has mentioned his hopes of marriage to Bathsheba and she has agreed to tell him at Christmas whether or not she will begin the 6-year engagement.

Troy has learned that Bathsheba is considering remarrying, and on Christmas Eve, he makes a surprise appearance at the lavish party Boldwood is throwing. He tries to reclaim Bathsheba as his wife, but Boldwood flies into a rage and shoots and kills him. Boldwood is initially sentenced to death for this crime, but is eventually found to be insane and sentenced to life in prison. Bathsheba is traumatized by these events but slowly recovers, becoming more and more dependent on Gabriel to help her run the farm. She is shocked and unhappy to learn that he plans to leave England and move to America. This news leads Bathsheba to reflect on how valuable and loyal Gabriel has been. One night, she goes to his cottage to ask him why he is determined to leave, and as the two talk, it becomes clear that they both love each other, but have each been confused about the feelings of the other. A short time later, Gabriel and Bathsheba finally marry with much rejoicing from the local people and farm workers.

Why was it called *Far from the madding crowd*?

The title *Far From the Madding Crowd* comes from Thomas Gray's famous 18th-century poem "Elegy Written in a Country Churchyard": "Far from the madding crowd's ignoble strife, their sober wishes never learned to stray; Along the cool sequestered vale of life They kept the noiseless tenor of their way." By alluding to Gray's poem, Hardy evokes the rural culture that, by Hardy's lifetime, had become threatened with extinction at the hands of ruthless industrialization. His novel thematizes the importance of man's connection to, and understanding of, the natural world. Gabriel Oak embodies Hardy's ideal of a life in harmony with the forces of the natural world.

What is the moral of *Far from the madding*?

The moral of the story is, **don't be fooled by the flashy guy**. The guy who gets all the attention, and possibly loves himself more than he loves you. Bathsheba was right not to agree to the marriage with Mr Boldwood who she knew would not make her happy, even with his copious amounts of money.

Do Bathsheba and Gabriel get married?

Boldwood holds a Christmas, to which he invites **Bathsheba** and again proposes **marriage**; just after she has agreed, Troy arrives to claim her. **Bathsheba** screams, and Boldwood shoots Troy dead. He is sentenced to life in prison. A few months later, **Bathsheba marries Gabriel**, now a prosperous bailiff.

How does Bathsheba save Gabriel?

Bathsheba sends him an order to come back. He replies by messenger that she will have to ask him properly, and she does so, writing, "Do not desert me, Gabriel!" He returns and saves **all the sheep** but one. Bathsheba regrets firing him, and he agrees to come back to the farm.

How does the character of Bathsheba change over the course of the novel?

Bathsheba Everdene as an **Effective Feminist**

She is dejected and unlike her old self, as before she would help out with the jobs that needed doing but after Troy's death she would not do this. The only reason why she began to take interest in the farm again was because she had to.

FICTION

OLIVER TWIST

-CHARLES DICKENS

Characters: Oliver Twist, chimneysweeper Gamfield, Artful Dodger, Noa Claypole, Bumble, Fagin, Monks, Mister Brownlow, Maylie and Rose, Sikes, Nancy

In the novel "Oliver Twist" we can read about the shocking destiny of Oliver Twist, a poor boy who lost his mother during birth. Through a realistic display we can see his miserable life in the orphanage and later on in the streets. The novel deals with a social problem, better said the growing parentless children in London. Dickens tried to show the life of poor children through Oliver Twist and also accuse the 19th century society of inhumanity and hypocrisy.

Summary:

Further away from London a woman gave birth to a child and died. Considering the fact that nobody knew a thing about his origin the child got a name and a surname depending on the alphabetical order the children were signed in when they were born. That's how this child got the name Oliver Twist. The little kids in this institution were growing up in poverty and misery. The

small resources that the institution had were running out because some of the employees were stealing them. Also, the employees used to hit the children and that just increased their misery. The highest role in the orphanage was played by Mister Bumble, the municipal clerk and the administrator who was in charge for financing and feeding of the children.

Oliver Twist asked for more porridge once, because he was really hungry, but got beat up at the end. According to the staff, his behavior was rude and that they need to get rid of him as soon as possible. They sent him to a chimneysweeper so he could learn how to do what he does but he treated him so bad that Oliver was sent back to the orphanage.

After that he came to work for a mortician, Mister Sowerberry. Oliver was a sensitive and pretty boy and he helped the mortician earn a lot by walking next to the childrens coffins. Even though he earned him a lot of money the mortician treated him badly. Oliver slept between the coffins and he would eat only when the dog had some leftovers. Despite the fact that he lived badly with no privileges in life Noa Claypole, the morticians helper and Charlotte, his girlfriend, were jealous of him. The biggest terror over Oliver was done by the landlady. Desperate Oliver attacked the stronger Claypole but he screamed so hard that Oliver was hitting him hard and wants to kill him that Oliver got beat up again.

Oliver decided to put an end to this unbearable situation. He said goodbye to Dick, his dear friend that was ill and dying, and decided to find happiness somewhere else. Along the way he met a boy named Jack Dawkins. He was using the nickname Artful Dodger. He was a bit weird and rude but Oliver became his friend. Jack took him to the rusty part of London that was filled with thieves, drunkards and wanderers. Oliver met there another weird friend, an old Jewish named Fagin.

Fagin owned a real gang made of grown up criminals, but also little boys. They steal everything that they can and they are no strangers to murders. Artful Dodger alongside a thief named Charles Bates steals in the city. The two of them bring Fagin uppermost of the stolen goods that he sells to other people. Soon he starts to teach Oliver how to steal.

Oliver does not understand that stealing is something bad and sees all of it as a fun game. During a theft the police catches Oliver, even though he did nothing wrong, and brings him to court. He was accused of pickpocketing. In court he meets Mister Brownlow and he saves Oliver from jail. Oliver lived with him for a while and those were the most beautiful days of his life.

But Oliver's enthusiasm and happiness wears out eventually. Fagin kidnaps the boy with his gang and decides to bring him back to criminal. They did it because a criminal named William Sikes needed a tiny boy to crawl up a window and open the door of the house he wanted to rob. The gang gets help from Nany, Sikes girlfriend. She sees that Oliver was not made to do this. Sikes had no mercy. He treated Oliver on the worse possible way and threatened to kill him if he refuses to help him with the robbery. Oliver was forced to do it but the robbery turn out to

be a fail at the end. Sikes ran away and left injured Oliver to save himself. Then Monks comes to the story and he is very mysterious and wants to find Oliver.

Oliver did not know that the robbed house belonged to Maylie and Rose, her adopted daughter and Oliver's aunt. Rose was the sister of his deceased mother. There is another link. Mister Brownlow was a friend of Rose's father. The two ladies decide to help Oliver and they take care of him after the injury and also prevent him from going to the court again. The boy has special feelings for Rose that even he couldn't explain.

While he was getting better, he met Monks who was constantly following him. In the meantime, Mister Bumble became the manager of the orphanage and Monks visits him in order to find evidence. Monks found out at Mister Bumble that Oliver was his stepbrother. All of that happened thanks to the medallion that was stolen from Oliver's mother when she died.

Sikes hid well after the robbery and his girlfriend Nancy was helping him. Nancy found out why Oliver was so important to everybody. Monks payed Fagin to make Oliver a thief so that he would end up in jail and never receive the fortune his father left him in his will. The inheritance would then belong to Monks because the two of them shared the same father.

Nancy tells everything to Rose. Fagin finds out what Nancy did and when Sikes hears about it he kills Nancy. Sikes escapes then. He ran from the police in the company of his dog. Rose was co-operating with Mister Brownlow and he reveals Monks and everything about him. The two of them manage to find a compromise. Monks had to promise that he would not search for Oliver anymore and Brownlow promised not to turn him in.

The police chased Sikes and he died at the end while Fagin and his gang were arrested. The authorities decided to hang Fagin. Mister Bumble stopped being the manager of the orphanage and became a member of it when he ended up homeless. Mister Brownlow adopted Oliver who then lived a happy and honest life. Oliver's brother Monks moved far away.

What did Oliver receive when asked for more gruel in Oliver Twist?

In 'Oliver Twist' when Oliver asked the master who's in charge of serving the food for more gruel, the master hits him on the head with a ladle. Mr. Bumble, the parish beadle, is then informed of Oliver's behavior, and the board of directors decides to sell the boy for five pounds.

What are the literary devices in Oliver Twist?

Oliver Twist contains dozens of literary devices. One literary device that Dickens used in this story is narrative point of view. This is not unique. Every author has to decide what the point of view of a story is going to be. In this story, Dickens chooses a third person narrator. The narrator for the most part, stays on Oliver and few of the people with whom he closely

interacts however there are moments the narrator breaks form and directly speaks his own thoughts.

What are the examples of the third person in Oliver Twist?

There are numerous example of the third person view point in the Oliver Twist because the whole story is written in the third person omniscient narrative. We can see this in the following passage: “ For the next eight or ten months, Oliver was the victim of a systematic course of treachery and deception he was brought up by hand . The hungry and destitute situation of the infant orphan was duly reported by the workhouse authorities to the parish authorities”

What is the major theme of Dicken’s novel Oliver Twist?

Oliver Twist is the novel and poverty is one of its major theme. Dickens deals with the terrible effects of poverty on an individual life and nowhere is this more apparent than in chapter two when Oliver famously asks for more supper. Described as “Desperate with hunger” and “Reckless with misery”. Oliver endures the type of poverty and deprivation which inspired Dickens to write the novel in the first place and to which he hoped to draw the public’s attention.

Why has Dickens called Oliver ‘the small rebel’?

Dickens had called Oliver a ‘small rebel’ for the following reasons:

- Oliver was a very small boy, yet he asked for his right to eat proper food.
- He broke the unwritten rule of not asking for extra food inspite of being hungry and starved. The board and officers felt that he had questioned their control over the boys.

What did Oliver’s friends decide one day?

One day a tall threatened to eat the boy he slept next to, if he did not get an extra basin of gruel. All the other boys got scared and decided that one boy would standup and ask for more food.

What kind of man was Mr.Bumble?

Mr.Bumble is the cruel, pompous beadle of the poor house where the orphaned Oliver raised. Bumbledom named after him, characterizes the meddlesome self-importance.

What does copper mean in Oliver Twist?

The hour at which a meal is habitually eaten. The room in which the boys were fed, was a large stone hall, with a copper at one end: out of which the master, dressed in an apron for the purpose, and assisted by one or two women, ladled the gruel at mealtimes.

REFERENCE:

<https://www.booksummary.net/oliver-twist-charles-dickens/>