

B.A. First Year
English Literature, Paper - II

PROSE



मध्यप्रदेश भोज (मुक्त) विश्वविद्यालय – भोपाल
MADHYA PRADESH BHOJ (OPEN) UNIVERSITY - BHOPAL

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Prose

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INTRODUCTION

Literature as a term is used to describe written or spoken material. It consists of anything from creative writing to technical or scientific works, but the term is most commonly used while referring to works of the creative imagination, including poetry, drama, prose, etc. Fiction is the most popular form of literature in today's world. It is any narrative that deals with events that are not factual, but rather imaginary. It is often applied to theatrical, cinematic and musical work.

Prose, on the other hand, is the most basic form of written language, applying common grammatical structure and natural flow of speech rather than rhythmic structure. Its simplicity and loosely defined arrangement has led to its usage in the majority of spoken dialogues, factual discourse as well as contemporary and imaginary writing. Prose is used in essays, novels, short stories, newspaper reports, magazine columns, etc.

This book, *Prose*, has been designed keeping in mind the self-instruction mode (SIM) format and follows a simple pattern, wherein each unit of the book begins with the Introduction followed by Objectives for the topic. The content is then presented in a simple and easy-to-understand manner, and is interspersed with Check Your Progress questions to reinforce the student's understanding of the topic. A list of Self-Assessment Questions and Exercises is also provided at the end of each unit. The Summary and Key Terms further act as useful tools for students and are meant for effective recapitulation of the text.

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UNIT 1 PROSE AND ITS FORMS

Structure

- 1.0 Introduction
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1.0 INTRODUCTION

Literature is an articulate and artistic mode of expressing life through words. Its power lies in the art of expression through written words. Literature is the expression of a keen and imaginative observer of life which spreads around him or her. The study of literature is for pleasure and intellect both. Writers use their words and imagination to create another world for us where they reflect upon some ideas or happenings which have been part of their experience. William Henry Hudson perceives that 'a great book grows directly out of life; in reading it, we are brought into large, close, and fresh relations with life; and in that fact lies the final explanation of its power'.

Literature has significance because it records life and its fine emotions. All great literary artists have painted beautiful pictures which never fade in any age. They were important in the era when they were created, and have the same significance now too. A true experience of life will be relevant to all generations of readers. It portrays virtues and values of life applicable in all ages. Literature is a large phenomenon like life out of which many techniques and forms have evolved in course of time. Whatever reason gave shape to vivid forms of literature, their aim is unified. Primarily they seek self-expression. Literature depicts society and human actions. It is a beautiful, lively and interesting combination of fact and fiction.

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It adheres to forms. When the writer is strongly motivated by his or her own ideas, the expression tends to be called subjective literature.

The writings which concern men and women, their emotion, relation, pain, suffering, passion, life, designs, pursuits, etc. are called the timeless action and drama of human life. The writing which is full of reality, seen or felt by the author, is called the literature of description or narrative. Another type of literature is that which worships beauty of form. It is classified as literature of art. This unit will introduce you to the prose form of literature with its evolution and history. The unit will also discuss the various forms of prose.

Prose is the most basic form of written language, applying common grammatical structure and natural flow of speech rather than rhythmic structure. Its simplicity and loosely defined arrangement has led to its usage in the majority of spoken dialogues, factual discourse as well as contemporary and imaginary writing. There are many prose forms. Novels, short stories, and works of criticism are kinds of prose. Other examples include comedy, drama, fable, fiction, folk tale, hagiography, legend, literature, myth, narrative, saga, science fiction, story, articles, newspaper, journals, essays, travelogues and speeches. Each form of prose has its own style and has to be dealt with in its own particular way. Travel writing is also one form of prose. Through this, we get a first-hand account of the travels of the writer, the places he has visited, and the experiences he has encountered. Speech is vocal communication with the purpose of conveying something.

1.1 OBJECTIVES

After going through this unit, you will be able to:

- Understand the concept of prose in detail
- Describe the different characteristics of prose
- Examine the various forms of prose through examples

1.2 INTRODUCTION TO PROSE

There are varied styles of writings in literature under the realm and jurisdiction of prose. In a rough description, we may draw lines between prose and verse saying one part of literature is poetry and the other, prose. But when we keenly define, separate genres of prose, there are multiple styles of writings, which flourished in course of time under the periphery of prose. Prose means an ordinary speech or writing where plain language without rhythm or rhyme is used for expression. It is true, prose has more to do with reality, and verse with fancy. Life is reality. All the documents of a country: the laws, constitution, governmental files, history, philosophy, politics, sciences—are in prose only. It is the commonest and essential most medium of communication through written words. It is ‘unpretentious, unambiguous, and unadorned’.

In literature, prose forms are novel, drama, short story, essay, autobiography, biography, travelogue, criticism, and translation. The origin of prose in England is obscure, but the 15th century shows its progress on the native scene.

Historically, from the Anglo-Saxon England till the 18th century, English prose was based on Latin. Sir Thomas Malory's *Le Morte d'Arthur* (1470) till Francis Bacon or the critical judgements passed by Ben Jonson or Samuel Johnson, or the first flowering of the English novel in all English prose grew out of Latin. Noted philosopher John Locke in his essay 'Some Thoughts Concerning Education' (*Works of John Locke. Volume 3. Page 87*) observed:

'And since 'tis English that an English Gentleman will have constant use of, that is the Language he should chiefly cultivate, and wherein most Care should be taken to polish and perfect his style....If any one among us have a Facility or Purity more than ordinary in his Mother Tongue, it is owing to Chance, or his Genius, or anything rather than to his Education, or any Care of his Teacher.'

Prose has been there in England since the Norman conquest, and even after that. But English always had to struggle to gain repute in public. Although French and Latin remained of higher importance in offices, court and ceremonies at church, English breathed somewhere, though not so prominently. In the Middle Ages, long English prose was in tradition. In 1476, William Caxton set the first printing press in England. Himself a translator, Caxton pushed forward a standard English rather than promoting dialects. Malory's prose in his legend of King Arthur, has been paradigm of Modern English prose:

'For it giveth unto all lovers courage that lusty month of May, in something to constrain him to some manner of thing more in that month than in any other month, for diverse causes. For them all herbs and trees renew a man and woman, and in like wise lovers call again to their mind old gentleness and old service, and many kind deeds that were forgotten by negligence.' (*Le Morte d'Arthur. Volume 2. Page 314*)

His work was a translation from French. Lord Berners, William Tyndale, Miles Coverdale, John Wycliffe, Richard Hooker and Roger Ascham were those who set mile stones of English prose. The translation of the Bible of 1611 was initiated by Tyndale and completed by Coverdale. This version of the Bible is an excellent model of English prose. According to scholar Sammy R. Browne, 'No book has had an equal influence on the English people. Apart from all religious considerations, it gave, to all classes alike, an idiom in which the deeper emotions of life could be recalled. It gave grace to the speech of the unlettered, and it entered into the style of the most ambitious writers. Its phrasing coloured the work of poets, and its language has so embedded itself in our national tradition that if the Bible is forgotten a precious possession will be lost.' (*A Brief Anthology of English Literature. Page 175*)

Fiction and drama are the two major important forms of literature apart from short stories, criticism, essay, travelogue, chronicle, biography, autobiography or translations, which exhibit excellent English prose faculties. In England, prose

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flourished more in the 16th and 17th centuries. Prose is a medium usually affected by everyday speech or ordinary use of language; but on the other hand, it needs less skill in handling, it reaches common-most audiences and in it a work of art becomes more understandable when it is less vague or transparent in its purport. It needs less articulate minds to comprehend its intricacies. Although, if we see the 20th century poems and criticism or novel, we would wonder if prose and poetry are really different from each other?

Non-fictional prose is any literary work that is founded chiefly on fact or reality, even though it supposedly incorporates elements of fiction or fancy. Its examples can be essays, biography, letters, diary, autobiography, and confessions. Since it is literature, it would differ from a factual business-like letter or prescription. Genuinely this term is used to define an aesthetic writing which aims to teach, to convert or to impart experience or reality through factual or spiritual revelation. Under this, infinite themes and subject-matters can be dealt which may vary from personal to objective. It encompasses political, philosophical, moral, historical, biographical, autobiographical, religious, romantic, and argumentative literature. It came into existence after the Renaissance in the 16th century in English literature. More so, personal expressions sought through the medium of literature because modernity came into existence and the complexities of life gave way to self-revelation and introspection on different issues both personal and of other kind. As the element of modernity gripped our life-style, we became more prone to non-fictional expressions. We have numerous eminent writers of non-fictional prose, such as Sir Thomas Browne, Frances Bacon, Ben Jonson, Samuel Johnson, Thomas Moore, Dryden, Pope, Hazlitt, Hunt, Locke, Hobbes, Lamb, Defoe, Addison, Steele, Swift, Arnold, T. S. Eliot, Woolf, Strachey, Leavis, Richards, Tate, and Huxley.

Check Your Progress

1. What is nonfictional prose?
2. List some non-fictional prose writers.

1.3 FORMS OF PROSE

There are many forms of prose. Novels, short stories, and works of criticism are kinds of prose. Other examples include comedy, drama, fable, fiction, folk tale, hagiography, legend, literature, myth, narrative, saga, science fiction, story, articles, newspaper, journals, essays, travelogues and speeches. Each form of prose has its own style and has to be dealt with in its own particular way. Travel writing is also one form of prose. Through this, we get a first-hand account of the travels of the writer, the places he has visited, and the experiences he has encountered. Speech is vocal communication with the purpose of conveying something. Let us discuss some of the types of prose in detail.

1.3.1 Fiction

Fiction, as a form of art, may be categorised such as historical, biographical, sentimental, psychological, or realistic. To cite some examples, the novels of Jane Austen are based on her experiences of life; the novels of Sir Walter Scott have history mingled with fiction; those of Virginia Woolf are experiments in psychology.

Fiction is a literary narrative usually in prose. It is based on imagination, and not reality. It could be an account of truth that is wrapped in fantasy. It is a narrative that has a free play of imagination, structure, characters, dialogue, theme, style, and setting. A fictional piece is a liberal form of art that conveys a theme while aiming to entertain the reader. Whether based on the writer's real life experience or a complete fantasy, a fictional piece has a theme and plot. Fiction therefore refers to a story that has a plot, time, place, characters, dialogues and events that follow the classical example of an exposition, climax and resolution.

Different ages of fiction

The fictional novel emerged as a popular and public literary form in the eighteenth century with the coming of writers like Richardson, Fielding, Smollett, Sterne and Defoe. While this was a late development, several sub-genres or forms of the novel can be traced. The following are some forms of the novel according to the timeline of their development.

I. The Beginning of the English novel (1719-1770)

This period can be termed as the first flowering of the English novel. It was aimed at satisfying the taste of the readers from the middle-class. Daniel Defoe's *Robinson Crusoe* published in 1719 was based on the picaresque novel tradition that originated in the sixteenth century in Spain. Picaresque novels/prose told the stories of low and common rogues and their actions. Daniel Defoe's *Robinson Crusoe* tells the tale of a seminal castaway in this style. Samuel Richardson's (1689-1761) *Pamela or Virtue Rewarded* (1740), *Clarissa: Or the History of a Young Lady* (1748), and *The History of Sir Charles Grandison* (1753) fall under the category of Epistolary novels; which are novels in the form of letters or documents. Richardson's works had profound moral and they all displayed sentimentality. As a reaction to Richardson's sentimentality, Henry Fielding (1707-1754) took to novel writing. His subtle use of irony, satire and humour was exemplary and the plot in his novels were very well-structured. The development of plot was noteworthy in the hands of Henry Fielding and could be traced in his *Joseph Andrews* (1742), *Tom Jones* (1749), *Amelia* (1751), *The Life and Death of Jonathan Wild, the Great* (1743), etc. Other important novelists of this period are Lawrence Sterne, Samuel Johnson, and Tobias Smollett. Lawrence Sterne and Tobias Smollett wrote in the picaresque tradition. Lawrence Sterne (1713-1768) wrote *Tristram Shandy* and *A Sentimental Journey through France and Italy* (1760-1767). Tobias Smollett (1721-1771) wrote *Roderick Random* (1748),

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Peregrine Pickle (1751) and *Humphrey Clinker* (1771). Oliver Goldsmith's *Vicar of Wakefield* (1766) became an inspiration to the following generation of writers.

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II. Novel of terror and romance or gothic novel (1764-1818)

Among the prominent categories of novels, the Gothic novel was a popular one. The Gothic novel usually had an Italian setting and recalled the medieval period. It had elements of horror, romance, mystery, and cruelty. The Gothic novels came about as a reaction against the prosaic common sense of the eighteenth century and the strict neo-classical trend of writing. It was full of romance and an expression of liberty and rebellion. The first novel in this tradition was *The Castle of Otranto* (1764) written by Horace Walpole. He combined horror, romance, mystery and cruelty in his novel. After Walpole, Ann Radcliffe tried her hand at this kind of fiction and introduced a serious, Byronic villain as her hero. Gothic is related to a type of medieval architecture and the authors used these as a setting for their tales. The setting in most Gothic novels is a lonely, far away castle where mysterious events take place. *Mysteries of Udolpho* (1794) by Radcliffe is cited as a notable work in this genre. William Beckford's *Vathek* (1786), and *The Monk* (1796) by Matthew Lewis are a few other notable Gothic fictional novels. Mary Shelley's *Frankenstein* (1818) was a mixture of Gothic and the romantic. It was also a stimulant for the next generation of scientific fiction writers and is relevant even today because of the science fiction aspect. It has been a popular subject for cinematization. The Gothic fictional novels influenced the later generation of writers because of the use of fanciful, romantic and the mysterious.

III. Romantic novel (1790-1832)

The romantic novel flourished in the Romantic Age of English letters, during the period of the Napoleonic Wars. Jane Austen was a major exponent. Austen's works, while being confined to a certain smaller territory of England, depict the reality of human nature and relationships. Thus, they have a universal appeal and are widely read all around the world. Though she was not popular in her age, she was regarded as a master craftsman in the following generations. Her chief works include — *Pride and Prejudice* (1813), *Sense and Sensibility* (1811), *Mansfield Park*, *Persuasion*, *Emma* (1815), etc. Her *Northanger Abbey* (1798) is considered a satire on the Gothic tradition. She was supremely gifted in handling harmony and irony together. Sir Walter Scott (1771-1832) is a major romantic novelist who is known as a pioneer of the historical novel in English. He combined fact and fiction finely. His novels are categorised as historical romance. He wrote a series of novels which is called 'Waverley Novels' (1814-1831). It includes *The Antiquary* (1816), *Ivanhoe* (1819), and *The Heart of Midlothian* (1818). He worked for the upliftment of the Scottish tradition and territory throughout his life. He was a very popular writer in his lifetime.

IV. Victorian novel (1830-1900)

In the Victorian Age, novels became a dominant form of literature and became more popular than poetry. Many writers in this form emerged during this period. It was in the 1830s that English novel saw some changes in style and form. It was the period after the Industrial Revolution. Various reforms in the society had started taking place and the focus was on the upliftment of the society. The middle class emerged during this phase and there was a rise in the poorer class as well. The novel was the literary form that was to please the taste and satisfy the newly emergent middle class. Authors like Dickens used the novel to elaborate the contemporary social themes in his works. Later on, the theme of novel changed from social to moral to psychological. As the writers explored various themes in this age, they also paid attention to develop the novel as a literary genre. Since this age saw the loss of faith in religion and rise of social reform and a questioning attitude in people—the novel tried to explore these in its themes. The Victorian age could be termed as the age of the morals.

Charles Dickens (1812-1870) is one of the best known novelists of this period. He has been regarded as a major pillar of the Victorian era of novel writing. In his journey from a journalist to a pioneer literary figure, he wrote many famous novels. His works focus on realism. Dickens, in his novels, draws the picture of London streets where he had passed many sleepless nights as a child. Along with this realism, he also has the gift of high imagination and a wide range of characterisation. He uses these as tools to make his novels colourful, full of humour, and very interesting. In his early writings his focus was more on incidents than a structured plot. This could be because the early novels were published as serial episodes in periodicals. But all the same, they are extremely interesting. He described what he saw with a wide range of fictitious characters. His major works include *Pickwick Papers*, *Oliver Twist*, *Great Expectations*, *A Tale of Two Cities*, *Little Dorrit*, *Nicholas Nickleby*, and *Hard Times*. His works mainly dealt with social problems raising sympathy and awareness in the mind of his readers for the labour class, the education system, politics, and the effects of industrialisation.

The Brontë sisters, Charlotte, Emily and Anne, are known for their emotionally charged world in their novels, where they described experiences, mostly of their own. *Jane Eyre* (1847), *Villette* (1853) and *Shirley, A Tale* (1849) are Charlotte Brontë's (1816-1855) famous works. The character Jane Eyre is based on her own life. *Agnes Grey* (1847) and *The Tenant of Wildfell Hall* (1849) are the only two works to Anne's (1820-1849) credit. Both of these relate to the experiences of the novelist herself. *Wuthering Heights* (1847) by Emily Brontë is an emotional drama of an orphan called Heathcliff who is a character synonymous with darkness. He is a tragic figure whose love and hatred bring disaster upon two generations of the two central families around which the whole story is woven.

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William Makepeace Thackeray (1811-1863) was the second most prominent novelist after Dickens of that period. His worldview differed from that of Dickens. He focused on the society and human behaviour. His novels are called the novel of ideas. His story developed through his characters. His *Vanity Fair* (1847) is a classic novel. It is an excellent example of a novel where characters display certain nature types. It is akin to Ben Jonson's comedy of humours. His other works are *Pendennis* (1848), *The Book of Snobs* (1848), *The Newcomes* (1855), and *The Virginians* (1859). He also wrote an historical novel called *Henry Esmond* (1852).

Anthony Trollope (1815-1882) was the novelist from the upper class. His focus was on the lives of ruling and the professional class of the then society. His novels were chiefly 'an entertainment of an idle hour'. His novels are called Barchester novels. He focused on the power of money in the society. *Barchester Towers* (1857), *The Warden* (1855) and *The Way We Live Now* (1875) are a few of his famous novels.

There was a large group of Pre-Raphaelite poets, novelists and artists among John Ruskin's (1819-1900) associates. William Morris (1834-1896) was chief amongst them as a novelist. He was a painter, poet and a writer of fantasy fiction. *The Wood Beyond the World* (1894) and *The Well at the World's End* (1896) are among his notable works. He revived the genre of medieval romance.

Another prominent novelist was Wilkie Collins (1824-1889) who revived the tradition of epistolary novel. *The Moonstone* (1868) is the first novel in the detective fiction sub-genre written by him. *The Woman in White* (1859-60) is another popular work by him.

George Eliot (1819-1880), the pen name of Mary Anne Evans, was another great novelist during this period who perfected the art of novel writing. She is known for her portrayal of village-life and the simplicity of characters. She is also known for the psychological analysis of her characters. Her novels reveal the pathos of woman. She believed deeply in the law of moral and used it to instruct readers. Her novels *Mill on the Floss* (1860), *Silas Marner* (1861), *Middlemarch* (1871-72), and *Daniel Deronda* (1876) are very famous to this day. Set in provincial England, the works are known for their realism and psychological insight. She was a pioneer novelist who established the genre of 'literary realism'.

Thomas Hardy (1840-1928) is known for his series of Wessex novels and poetry. *Under the Greenwood Tree* (1872), *Far From the Madding Crowd* (1874), *The Return of the Native* (1878), *The Mayor of Casterbridge* (1886), *Tess of the d'Urbervilles* (1891) and *Jude the Obscure* (1895) are a few of his best known works. As a realist, setting his works into Wessex, an old county, he focused on the society, human relationship, social constraints, and much more. He is an important figure to have introduced classical tragedy into the English novel. He enhanced the dignity of country-side and rural landscapes of England. Nature was an

important factor in his works; almost featuring as a universal character looking over other characters as a guardian. Hardy is known for his marvellous tragedies that are gloomy and sombre. While his tragedies are unsurpassed, his lively, thriving romances and fantasies like *A Pair of Blue Eyes* (1873), *Two on a Tower* (1882) and *The Well-Beloved* (1897) are quite unknown.

H.G. Wells (1866-1946) wrote his famous *Time Machine* (1895) and many other works during this period thus, initiating the sub-form of science fiction. He has been called the father of Science Fiction in English literature. *The War of the Worlds* (1898), *The Invisible Man* (1897), *Tono-Bungay* (1908), *The Shape of Things to Come* (1933) and *The Wheels of Chance* (1896) are his other novels from this genre. He concentrated on man and his scientific ability to progress and developed this plot with a little play of irony.

V. 20th Century English fiction (1900-2000)

The Modern Age of English literature was an age of the two great World Wars and the period after that. In this age, there were many new trends in English novel which flourished in this period. Different group of writers influenced by different thoughts or movements associated themselves with novel writing during this period and this brought about a change in the genre. Some prominent novelists of this time period are mentioned below:

- David Herbert Lawrence (1885-1930) was a popular modern novelist. He was influenced by Charles Darwin's philosophy of nature. He was a major influence on his contemporary and succeeding generation of writers. Lawrence wrote against the crippled industrialised society of the early twentieth century that made man mechanical and impotent. He set his novels in harmony with nature and natural urges of mankind. His chief works include *The Rainbow* (1915), *Women In Love* (1920), *The White Peacock* (1910), *Sons and Lovers* (1913), and *The Trespasser* (1912). Lawrence inspired great writers such as T.S. Eliot, F.R. Leavis and E.M. Forster. His *Lady Chatterley's Lover* (1928) was banned initially after its publication because of its obscene language and frank portrayal of sex. It was later in the twentieth century that Lawrence came to be regarded as the greatest amongst the novelists of the world by the critics.
- Virginia Woolf (1882-1941) is one of the most influential feminist writers of the twentieth century. She is known for her daring experiments with the form of novel. She is known for her use of the 'stream of consciousness' technique in her novels. 'Stream of Consciousness was a phrase used by William James in his *Principles of Psychology* (1890) to describe the unbroken flow of perceptions, thoughts, and feelings in the waking mind; it has since been adopted to describe a narrative method in modern fiction.' (*A Glossary of Literary Terms*, M.H. Abrams) It relates to the beginning of the psychological novel which has its example in Richardson's *Pamela* (1740). By the end of the 19th century, Dorothy Richardson applied this

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narrative technique into her thirteen novel sequence called *Pilgrimage* (1915). *Pointed Roofs*, written in 1915, is credited to be the first stream-of-consciousness novel. Following her, Virginia Woolf adopted the same technique with more polish and sophistication in her works. The most notable of Woolf's novels are *Mrs. Dalloway* (1925), *To the Lighthouse* (1927), *Orlando* (1928), *The Waves* (1931), *A Room of One's Own* (1929), and *Between the Acts* (1941). Often this technique comes across as an interior monologue of one character.

- E.M. Forster (1879-1970) was another famous novelist in this period. He is best known for his well-organised plot and structure. He also uses mystery, irony, and moral instruction as techniques in his novels. Human relationships, cultural invasion, class differences and hypocrisy of people form the major themes in his novels. In his own words, the one principle underlying all his writings was 'only connect'. His characters are gathered from different societies, countries and classes, and make up a harmonious whole. His approach is humanistic and is tinged with sympathy and positivity. His chief works include *A Passage to India* (1924) which explores a colonised Indian society. In this novel, he focused on Hinduism as a very deep and mystical religion—almost a living enigma. Also, he tried to bring many cultures together with human sympathy that is remarkable for an Englishman. His other works include *Howards End* (1902) and *A Room with a View* (1908).
- John Galsworthy (1867-1933), a Nobel laureate, was a very famous novelist and playwright in the last century. His *The Forsyte Saga* (1922) was a trilogy which deals with the theme of eponymous family and connected lives. His *Forsyte Saga* along with his other novels like *A Modern Comedy* (1929) and *A Family Man: In Three Acts* (1922) dealt with the social problems of the upper middle class. He highlighted man's self-centred, snobbish, acquisitive nature with a humane voice. He is considered one of the first authors who challenged the Victorian values and ideals of English literature. He spoke about the unhappy life of woman in marriage. Through his works he championed various social causes such as prison reform, women's rights, animal welfare, and opposition of censorship. However, he did not highlight the burdens of the lower class in the changing face of society. He was awarded the Nobel Prize for literature in 1932.
- Arnold Bennett (1867-1931) was a very famous novelist of his age. His origins were humble and modest and he was kind towards others who had humble beginnings. His most famous works are *The Clayhanger Family* (1910-18)-a trilogy and *The Old Wives Tale* (1908). He saw ordinary people as interesting subjects for his stories.
- Aldous Huxley (1894-1963) was a political thinker, essayist, and novelist. His works foresee the future of man. Born in a family of scientists, Huxley's novels taught man how to live and deal with the changes in modern society. He hailed the Bloomsbury group of English writers. The

Bloomsbury group was a set of writers, philosophers and intellectuals who met in Bloomsbury through the twentieth century. Some of its prominent members included E.M. Forster, Virginia Woolf and Lytton Strachey. His works concentrated on the dehumanising effect of our scientific progress. His *Brave New World* (1932) anticipated the development in ‘reproductive technologies’ and ‘sleep learning’ that combined to change society. *Eyeless in Gaza* (1936) and *Ends and Means* (1937) are his other notable works.

- W. Somerset Maugham (1874-1965) was a famous modern novelist, dramatist, short story writer and critic. Maugham was a very keen observer of human nature. His *The Magician* (1907) is a supernatural thriller. *Of Human Bondage* (1915) is an autobiographical novel which was initially criticised. It was eventually recognized as a masterpiece and this was aided by the positive criticism of Theodore Dreiser. Maugham loved discipline and showed in his works that what we inculcate in childhood is a part of us throughout our lives.
- Evelyn Waugh (1903-1966) was a prominent novelist of the modern age. He wrote *Decline and Fall* (1928), *Vile Bodies* (1930), *Black Mischief* (1932), *A Handful of Dust* (1934), and *Brideshead Revisited* (1945). His novels satirised ‘bright young things’ of the two decades 1920s and 1930s. But his *Brideshead Revisited* is about theology. He had travelled wide and far in his life and his works reflect this beautifully.
- James Joyce (1882-1941) was an Irish novelist and a contemporary of Virginia Woolf. He experimented with the form of novel throughout his life. He was one of the most influential writers of the modern England. He practised the stream-of-consciousness technique most vigorously and effectively. He left a lasting impression on the mind through his works. His major works are *Dubliners* (1914), *A Portrait of the Artist as a Young Man* (1916), *Ulysses* (1922) and *Finnegans Wake* (1939). He is chiefly considered for his experimental narrative, literary allusions, and free dream associations. He not only explored the world of themes, but also the language, plot, form, technique, everything. He was a thorough artist who lived by the principle ‘art for art’s sake’. In all senses, Joyce’s only three, but perfect novels, remain as icons of modern literature.
- Agatha Christie (1890-1976) was a writer of Crime fiction. She wrote many detective novels. Her works introduced the legendary characters Hercule Poirot and Miss Marple. They were the sleuths in her fiction. She explored mysterious happenings, the typical outcome of modern life, with a deft handling of plot. *Murder on the Orient Express* (1934), *Death on the Nile* (1937) and *And then There Were None* (1939) are a few of her notable novels. Dorothy L. Sayers is also a great writer of this genre.
- Graham Greene (1904-1991) wrote novels which explored human psyche and reflected human actions related to the psyche. He based his

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novels in the colonial states of Britain. As a practising Roman Catholic, his novels depicted the theme of sin and guilt. *Brighton Rock* (1938), *The Power and the Glory* (1940) and *The End of The Affair* (1951) are a few of his Catholic novels. The *Confidential Clerk* (1939), *The Third Man* (1950), *The Quiet American* (1955), *Our Man in Havana* (1958) and *The Human Factor* (1978) are some of his novels related to international politics and espionage. Crime was a major theme in Greene's works. He portrayed the modern world most minutely with its complexities. He was one of the most prolific writers of the post-modern era.

- Born to Polish parents, Joseph Conrad (1857-1924) was a very prominent English novelist. For a major part of his life, he worked with the British Merchant Marine and remained at sea. His novels are set either in sea or on a sea port. His novels have the British colonial States as a background. Using the point-of-view technique, he explored the human psyche in his works. *Victory* (1915), *Lord Jim* (1900), *The Secret Agent* (1907), *An Outcast of the Islands* (1896), *Heart of Darkness* (1902), and *Nostromo* (1904) are some of his notable novels.
- William Golding (1911-1993) received the Nobel Prize for literature for his *Lord of the Flies* (1954). In this novel, he explored the psychology of man. He said that the obstinate, cruel and sinning nature of man is inborn. His another famous novel is *Pincher Martin* (1956). Golding came across as being a realist and innovator in his works.

1.3.2 Short Story

Short story goes back to its tradition from Homer's *Iliad* and *Odyssey* as a method of oral story-telling. It is as a 'prose tale' that can be read on one sitting covering the length of half an-hour to two hours and should be limited to 'a certain unique single effect' to which all the details would be subordinate.

It is a literary form in prose. It has elements that a novel also has such as plot, style, technique, theme, characters, and dialogues. Short stories can be romantic, experimental, tragic and abstractedly philosophical. It can reflect modes of fantasy, realism, naturalism, or can be psychological as *The Duchess and the Jeweller* (1938) by Virginia Woolf. Its length is short. It has a limit of 7,000 to 9,000 words.

Objectives

In a short story, the focus of interest is always on the occurrence of events or on the detection of events that have happened. Sometimes they are full of adventure or mystery to charm the popular taste. Sometimes there are stories of character which stress on psychological representation, or stress on moral qualities of the protagonist for example, in Anton Chekhov's stories where nothing else takes place than a conversation between two people or just a meeting or an encounter. An innovative writer Ernest Hemingway's classic short story *A Clean, Well-Lighted Place* (1933) captures only 'a curt conversation between two writers about an

old man who each day gets drunk and stays on in the café until it closes'. It also includes their inferences of the issue. So, a short story is supposed to maintain one classical unity and that is the Unity of Action. The reason that it does so is it being short in duration. It may maintain traits common to novel as well.

Difference between short story and novel

A short story differs from a novel in its dimension. A novel has been estimated by the term 'magnitude'. This term has been invented by Aristotle in the context of drama. A novel is supposed to be more than hundred pages long. A short story is supposed to cover a maximum of twenty to thirty pages. The length is the most important feature of the short story. Short stories are supposed to be less complex, however every work of art has exceptions to it. It focuses on one incident having a simple plot, single setting, small number of characters and has to cover a short span of time. In a short length it has to look unified. Short stories have an exposition, crisis and resolution like novels. They should often give some message — moral or philosophical. Modern short stories occasionally display an exposition or opening of events. However nothing can be certainly remarked as its form varies from writer to writer. When a short story carried a moral message, it was classified as a parable or Fable. Edgar Allen Poe, the famous American short story writer, was responsible for establishing the short story as a genre of literature. He is called the father of the modern short story. He defined short story as a 'prosetale' that can be read on one sitting covering the length of half an-hour to two hours and should be limited to 'a certain unique single effect' to which all the details would be subordinate.

Practitioners

Short story originated as a part of a magazine or periodical in the beginning. Its early practitioners were Washington Irving (1783-1859), Nathaniel Hawthorne (1804-1864) and Edgar Allen Poe (1809-1849) in America; Sir Walter Scott (1771-1832), Mary Shelley (1797-1851) in England; T. E. Hoffmann (1776-1822) in Germany; Balzac (1799-1850) in France; and Gogol (1809-1852), Pushkin (1799-1837), and Turgenev (1818-1883) in Russia. It was after these noted writers that the form was adopted seriously by other writers. Almost all notable novelists of all European languages have contributed greatly in the realm of short stories. This form has been practised vigorously in the United States. Frank O'Connor (1903-1966) has named short story writing as their 'the national art form'. The famous American short story writers including the above ones are— Mark Twain (1835-1910), William Faulkner (1897-1962), Katherine Anne Porter (1890-1980), Eudora Welty (1909-2001), Flannery O'Connor (1925-1964), John O'Hara (1905-1970), J.F. Powers (1917-1999), John Cheever (1912-1982), and J.D. Salinger (1919-2010).

Charles Lamb (1775-1834), Sir Walter Scott, R. L. Stevenson (1850-1894), Arnold Bennett, Thomas Hardy, Hume Walpole (1884-1941), Elizabeth Bowen (1899-1973), Sir Rudyard Kipling (1835-1936), H. G. Wells, Oscar Wilde (1854-1900), Virginia Woolf, James Joyce, Sir Arthur Conan Doyle (1859-1930), W. W. Jacobs (1863-1943), John Galsworthy, Joseph Conrad, D. H. Lawrence,

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Aldous Huxley, Walter De La Mare (1873-1956), A. E. Coppard (1878-1957), H. E. Bates (1905-1974), and Rhys Davies (1901-1978) are some of the notable short story writers of England.

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The short story as a form originated as anecdote. It was in the eighteenth and nineteenth centuries in the English literature, that short story became popular as an individual form of literature. Some examples of short stories include Antoine Galland's Translation of the *Thousand and One Nights* (or *The Arabian Nights*) in 1710-12, Brothers Grimm's *Fairy Tales* (1824-26), Nikolai Gogol's *Evening on a Farm Near Dikanka* (1831-32), Charles Brockden Brown's *Somnambulism* (1805), Irving's *Rip Van Winkle* (1819), and *The Legend of Sleepy Hollow* (1820), Poe's *Tales of the Grotesque and Arabesque* (1840) and Hawthorne's *Twice-Told Tales* (1842), Anton Chekhov's *Ward No. 6* (1892). In England, Charles Lamb was a famous essayist and short story writer. His *Tales from Shakespeare* (1807) is still the part of study curriculum in India. Ernest Hemingway's novella, *The Old Man and The Sea* (1952) is regarded as the 'longest story and the shortest novel' of the world and it claimed the Nobel Prize for literature in 1954.

Magical realism has been a feature in the modern short stories of 1990s. Its chief practitioners are Steven Millhauser (1943-present), Robert Olen Butler (1945-present). Tim O'Brien's (1946-present) *The Things They Carried* (1990) speaks of the Vietnam War. Salman Rushdie's (1947-present) *Luka and The Fire of Life* (2010) is a recent publication. Jhumpa Lahiri (1967-present) and Karen Russel (1981-present) are latest short story writers. Stories of Birbal and Akbar (1542-1605), Amar Chitra Katha, and tales about religious deities are very popular in India.

1.3.3 Example of Fiction and Short Story

The Old Man and the Sea by Ernest Hemingway, set in Cuba, depicts the epic battle between an elderly fisherman, Santiago, and a huge marlin. The principal characters are an old Cuban fisherman Santiago, a young boy Manolin, and the fish Marlin.

The readers are introduced to an impoverished old fisherman Santiago who despite his expertise at fishing has been unable to catch a fish for eighty-four days. For the first forty four days, a young boy named Manolin was with him. The boy had worked with Santiago as an apprentice for many years. He joined the old man when he was just five years old and the old man had taught him to fish. Manolin's parents had forced him to switch boats, leave the unlucky old man and join a prosperous ship. Many young fishermen made fun of Santiago, while the older ones felt sad about his condition. Most of the times Santiago relied upon Manolin for living. Manolin continued to care for the old man upon his return from the sea each night. He loved and respected the old man, relished Santiago's stories of past adventures and his knowledge of American baseball and its primary hero, the great DiMaggio. Santiago is fond of DiMaggio's strength and endurance. The player's father was a fisherman which also gives a sense of connection to Santiago. The old man tells Manolin about his early life working on ships that sailed to

Africa. Manolin so cherished the company of the old man that he regularly visited him and brought food, tea and drinks. He offered himself to serve Santiago in some way if not fish with him. The boy believes Santiago is a legend among fishermen. We also get a glimpse of the old man shack. It has nothing more than the barest necessities—a bed, a table and chair, and a place to cook. There are two pictures on the wall, one of the Sacred Heart of Jesus and one of the Virgin of Cobre, the patroness of Cuba. The old man has taken down the photograph of his wife as it made him feel lonely.

Next morning, Santiago goes to Manolin's house to wake the boy. The two head back to Santiago's shack and drink coffee from condensed milk cans. Santiago is confident about the day's prospects. He and Manolin part on the beach, wishing each other good luck. It is the eighty-fourth day and as decided, the old man sailed his skiff far beyond the island's shallow coastal waters out into the Caribbean waters around Cuba and ventured into the Gulf Stream. While waiting for a catch, Santiago shows sympathy for the creatures and love for the sea which can often be cruel. He wonders when he developed the habit of talking to himself, but does not remember. He thinks that if the other fishermen heard him talking, they would think him crazy. The old man realizes that he has sailed so far out that he can no longer see the shore. No land is visible at all. As expected, he caught a large marlin in deep waters of the Gulf Stream. The fish is so huge that it pulls the skiff further into the sea. Nevertheless, he promises himself that he will kill his opponent before the day ends. The old man waited for the fish to surface, but this does not happen. He could do nothing but hold on. Often, he wishes the boy with him. When night fell, his small boat was pulled far out to sea by the fish. The struggle continues through the night.

Next morning, the marlin is still pulling the skiff. The old man realized that landing such enormous fish would mean a prolonged struggle. The marlin almost pulled the old man overboard and his hand starts bleeding because of the taut skiff line that is a connection between the marlin and the old man, has cut his palm deep. The hand feels the cramp because of the strain of taking the fish resistance. Santiago feels angry and frustrated by the weakness of his own body. He eats tuna that he has caught a day before and had planned to use it as a bait. He hopes that tuna will give some strength to his body and ease the cramp in his hand. As he eats, he feels a brotherly desire to feed the marlin too. The fish suddenly leaps magnificently into the air. Santiago is surprised to see the size of the fish which is bigger than he has expected and ever seen. Santiago realizes the power of the fish. Calling the marlin great, Santiago says he will never to let the fish learn its own strength. The struggle continues. With another day's passage the old man's energies were exhausted.

On the third day the fish has slowed down. It is tired and so is old Santiago, deprived of sleep, food and water, feeling delirious. Santiago continues to battle the marlin, pulling in line to shorten the fish's circles. Feeling weak he old man, who often claimed he is not religious, says Hail Marys and Our Fathers. He also promises that if he catches the fish, he will make a pilgrimage to the Virgin of Cobre. As the marlin circles the boat, Santiago manages to pull it close enough to kill it with a harpoon thrust. His hands were deeply cut from holding the rope

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attached to the marlin. Santiago tried to put the marlin in the boat, but it was too large to fit in it. He tied the huge marlin to the boat's side. As Santiago heads towards the shore with the fish, the marlin's blood leaves a trail in the water. The smell of the blood attracts sharks and the first to attack is a big mako shark. The old man killed this one with his harpoon, but the smell of blood in the water drew others. Before being killed, the mako shark had taken a huge chunk of flesh from marlin's body. In the struggle, the old man loses the harpoon and lengths of valuable rope, which leaves him vulnerable to other shark attacks. The old man fights off the successive vicious predators as best he can. Although he kills several sharks, more and more appear. Santiago's continued fight against the scavengers becomes useless. By the nightfall of second day, the sharks had ripped the marlin to pieces. They have devoured the marlin's precious meat, leaving only skeleton, head and tail. All the old man could do was to steer his boat toward lights of Havana. Upon reaching the shore, the old man carried his gear forward, falling several times from exhaustion. Santiago chastises himself for going out too far, and for sacrificing his great and worthy opponent, the marlin.

Santiago arrives home before daybreak, stumbles back to his shack. He goes off to sleep and does not wake up until late in the morning. In the meantime, Manolin had come to see the old man and looking at his condition the boy cries. He goes to fetch coffee for Santiago and tells everyone not to disturb the old man's sleep. When the old man wakes up, he is greeted by Manolin. The boy tells him to rest more and prepare for the next day. Manolin tells the old man that he will join back as his apprentice, does not matter what the parents or anyone else says. The boy urges that he has to learn a lot from Santiago. At first, the old man says no to the boy, but soon agrees without much resistance. His fellow fishermen marveled at the skeleton of a fish larger than any that they have ever seen. The village fishermen now showed respect to the same old man Santiago whom they had ridiculed for not being able to catch a fish in eighty four days. That afternoon, some tourists also saw the marlin's skeleton and asked a waiter what it is. Trying to explain what happened to the marlin, the waiter says tiburon which means shark. The tourists misunderstand it and assume that the skeleton is of a shark. Manolin pledges to return to fishing with Santiago.

The novel ends as the old man goes into a deep slumber, with the boy at his side, and again dreams of lions on distant shore near Africa.

Analysis

The novella, *The Old Man and the Sea*, has been interpreted at various levels of meaning.

Through the character and tragic adventures of the old man, Santiago, states that there is honour even in struggle, defeat and death. It is the conscious decision on the part of the old man to act, to fight, and to never give up that enables Santiago to go on in adverse circumstances. Although, he loses the long battle against the scavenger sharks and returns back without his fish, he earns the respect of the people in the village and community. Through the struggle of Santiago, Hemingway clearly suggests that victory is not a prerequisite for honour. Instead, there is glory in the act of struggle itself, regardless of the outcome of the struggle.

The prestige and honour Santiago accrues comes from his determination and strength to continue to fight in destructive circumstances. There is majesty and splendour in his determination to stick to his guns in his struggle against the powerful forces arrayed against him with the knowledge that catastrophe is inevitable. In Hemingway's conception of the world, death and destruction are a part of the natural order of things and are unavoidable. One cannot overcome them, but one can face them with courage.

Throughout his struggle, the old man is sustained by his determination and the pride of his calling. It is with his unconquerable spirit and will power that the broken old fisherman ventures far out into the Gulf Stream and there hooks the biggest marlin ever seen in those waters. Santiago is aware of the dangers associated with his profession, particularly when he decides to cross the forbidden depths of the sea. Yet, he holds his head high and continues with his steadfast struggle with the marlin. He believed in his own philosophy of life that a man can be destroyed, but cannot be defeated. The old man's battle with the fish is marked by immense pain and suffering. However, this is also the world in which extreme pain becomes a source of triumph rather than defeat. Santiago's triumph is in his endurance, physical pain does not matter here. Therefore, despite his struggle at the sea, he decides to rest before going back out to sea, and this time with the boy, Manolin.

Another interpretation asserts that *The Old Man and the Sea* concerns itself about life. The old man's humble but dignified courage in the struggle both to survive and to prevail was taken to symbolize the kind of courage demanded in any person's struggles with life. The novel gives an inspiring lesson that a man might be defeated in practical or worldly terms while still triumphing spiritually and as a person. The individual struggles for success in a world that seems to be designed to destroy him. Sometimes, a man is punished by a hostile universe without his fault. In this cruel and oppressive order, the old man summons the courage to confront the challenges of daily life. Santiago could not catch a single fish continuously for eighty four days in spite of being a skilled fisherman. The novel also suggests that if a man goes beyond the forbidden boundaries and the limits of human possibility, he will be punished. Santiago acknowledges his responsibility in his ruin. At the same time, one also understands that man's greatest potential can be found only when he returns to the natural world. The old man's physical suffering leads to a more significant spiritual triumph.

Hope and resolution are necessary components of endurance throughout the novel. His knowledge of the sea and its creatures and his unparalleled craft helps him preserve a sense of hope regardless of circumstance. After the arrival of the mako shark, Santiago is preoccupied with the notion of hope. As Santiago sails on while the sharks continue to attack his catch, Santiago seems full of resolution, but he had little hope to take back the marlin. Later, the old man hits the shark without hope, but with resolution. Without hope Santiago has reason neither to fight the sharks nor to return. With this hope and resolution, Santiago achieves spiritual victory at the end of his struggle. His bleeding hands, broken harpoon, and broken back are a testimony of the heroic battle he had to wage with marlin and the killer sharks.

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The natural world that Hemingway portrays in the midst of the deep sea is the one in which life and death accompany each other. Ultimately, everything in this world dies, it is the sense of camaraderie between men and creatures that alleviate the grimness of that fact. Santiago says as the marlin dies that the fish came alive with his death. The old man shares a sense of identity with the marlin that he catches. He loves the sea and its occupants and has compassion for them. Hemingway also unites the old man with marlin through Santiago's frequent expressions of his feeling of kinship. He, thus, suggests that the fate of one is the fate of the other. For three days, he holds fast to the line that links him to the fish, even though it cuts deeply into his palms, causes a crippling cramp in his left hand, and ruins his back. This physical pain allows Santiago to forge a connection with the marlin that goes beyond the literal link of the line.

The novel or short story can also be studied as a tale of man in conflict with nature as well as in harmony with nature. Hemingway suggests that the world is a vast, interconnected network of life. He recounts man's place within nature as the protagonist Santiago is pitted against the creatures of the sea. Santiago feels of deep connection with the warbler who will soon be taken away by the hawk. The brotherhood between Santiago and the surrounding world extends beyond the warbler. The old man feels an intimate connection to the great fish, as well as to the sea and stars. Santiago constantly pledges his love, respect, and sentiment of brotherhood to the marlin. Both Santiago and the marlin display qualities of pride and honour, valour and dauntless attitude. Both, the old man as well as the marlin, and other creatures are subject to the same eternal law that is they must kill or be killed. As the old man himself remarks on seeing the flying warbler that the world is filled with predators. No living thing can escape the inevitable struggle that will lead to its death. Death is inevitable, but giving up to its challenges without any fight is not the way of life. The best is that man or animal who struggles till he meets his end.

The story of the old man has also be interpreted as a parable of religious significance, an almost Christian parable of victory through defeat. The Christian references in *The Old Man and the Sea* are inescapable. Hemmingway associates Santiago's ordeal, in his struggle with the big fish and fighting against the sharks, with Christ's agony and triumph, fighting against the evil. This is supported by the use of Christian symbols and metaphors. Even though Santiago doesn't consider himself a religious man, it is during his struggle with the marlin he remembers god and promises to go for pilgrimage. Manolin sails with Santiago for forty days. Christ was banished to the wilderness for forty days. Santiago's trial with the fish lasts for three days. Three marks the Trinity as well as the interval between the death and resurrection of Christ. The cuts on Santiago's hands are like the marks of nails priced on Christ's palms. Santiago also reminds the reader of Christ as he carries the mast upon his shoulders and as he collapses with his arms out and palms up as Christ on the cross. The position in which Santiago collapses on his bed, his face down with his arms out straight and the palms of his hands up, conjures up the image of Christ on the cross. Hemingway employs these religious symbolism to prove that how Santiago, like Christ, has transcended by turning his loss into gain and defeat into triumph.

Hemingway's fiction presents a world peopled almost exclusively by men who display their skills. Throughout the novel, the writer describes the old man's proficiency in fishing. Santiago's memory of hooking the female marlin of a male-female pair exemplifies Hemingway's world in which women have no substantial place. Santiago does not keep the picture of his wife on the wall of his shack. He does not dream about her or any other woman. Men are the central focus of most of Hemingway's writing and of *The Old Man and the Sea* too. In Hemingway's world, mere survival is not enough. To elevate oneself above the masses, one must master the rules and rituals by which men are judged.

Many critics also read the novel as an allegory of Hemingway's own literary career, with Santiago representing Hemingway, the struggle for the marlin representing his efforts to reel in a great work, and the attack of the sharks representing the vicious attacks of the critics. The novel has been seen as an affirmation of such fundamental human values as love, humility, courage, and the bond between the old and the young.

1.3.4 Tales

A tale is a story using imagination especially one that is full of action and adventure. It is also a spoken description of an event which may not be completely true (Oxford Advanced Learner's Dictionary). Its basic purpose is to entertain the listener. A tale is usually in oral form.

Kinds of tales

Some of the different kinds of tales are:

- **Cautionary tales:** There has been a tradition of warning kings, courtiers, warriors telling or them of some impending event in order to save their lives. The tale of Chand Bardai (1149-1200) to Prithvi Raj Chauhan was told to save his life from Muhammad Ghori. It is a famous tale in this category.
- **Fairy tales:** It is a fictional story which has folklore characters such as fairies, goblins, witches, giants, nymphs, and animals who speak and fly. In it inanimate objects are made to function like living beings. The listening audience are usually children and the tales are invented to catch their attention. Shakespeare's *The Tempest* (1611) is an exception. It is in the fairy tale tradition but is a drama meant for all ages. There have been fairy tales in countries across the world. In fact, each country has its tradition of fairy tales. Brothers Grimms's *Fairy Tales* (1824-1826) is an example of the kind.
- **Folk tales:** These stories are handed over from generation to generation and are historical. It is dependent on the culture and significance of its place and population. It is passed on from one generation to another orally, keeping the local tradition alive. A folk tale is a concept of a village. So it will always relate itself to that context. The Three Dancing Goats is an example.
- **Fables:** It is a short story having a moral lesson and includes characters like animals, plants and forces of nature. These characters are made to live and given voices. In it, for example a cloud may laugh and speak. Aesop's

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Fables (550 B.C.) include stories such as ‘The Crow and the Pitcher’ and ‘The Tortoise and the Hare’. This is an example of fables.

- **Invented/Frame tales:** It is a narrative technique the introductory main story is composed generally in part to present an invented narrative. It is a story within a story. It leads the readers from the first tale into the smaller one which is in the same story. Vishnu Sharma’s *Panchatantra*, *The Book of One Thousand and One Nights*, and *The Mahabharata* are a few examples.
- **Urban legend:** An urban legend is a modern folklore which is believed to be true by whom it is written. As in a folklore the story is passed down through generations and has reached a point where no one can ascertain its actual period of occurrence or veracity. It is preserved by the community. Sociologists have termed this as a ‘contemporary legend’. *The Black Cat* (1843) by Edgar Allen Poe is an example.
- **Old wives’ tale:** A tale told by the older generation of ladies in order to transfer a wise suggestion or wisdom to the younger generation. It is similar to an Urban Legend. Books such as *Nani-Dadi ki Kahanian*, *Akbar and Birbal*, *Punchatantra* (3rd century B.C) are its examples. It recalls a tradition where the small children while going to sleep listen to a story from a family member. These tales are usually interesting.
- **Tall tale:** A tall tale is a story comprising unbelievable elements which look like true or factual. Such tales speak about the reason for some natural phenomenon or happening. Here the narrator seems to be the part of the story itself. *The Selfish Giant* (1888) by Oscar Wilde, *Gulliver’s Travels* (1726) by Jonathan Swift are its examples.

All novels are called tales in a popular say but all tales cannot be novels. Nevertheless, the history and culture of telling tales is perhaps older than man’s conjecture of it. It may have elements of reality fictionalized and may not. It may be completely fictitious. Thus the tradition of telling tales owes its existence to being fictitious only. Their main objective is to give enjoyment to the hearer.

1.3.5 Autobiography and Biography

The term autobiography was coined by William Taylor (1786-1858) in 1797 in the English periodical the *Monthly Review*. While Taylor had used it in a demeaning way to be pedantic; Robert Southey (1774-1843) used it in the modern sense in 1809. A biography covers the events from beginning to the end of a person’s life.

Autobiography

Autobiography means the story of a person by himself. It is a story based on the writer’s memory about himself and his life. Autobiography was also called apologia in the earlier days. They meant to be giving self-justification as self-documentation. John Henry Newman’s (1801-1890) autobiography (1864) is called *Apologia Pro Vita Sua*. Saint Augustine’s (354-430) *Confessions* (397-400 AD) is his autobiographical work. Rousseau (1712-1778) used *Confessions* (1782) for his

autobiography. In the Indian context, one of the early autobiographies was *Baburnama* by Babur (1483-1530). It was written in 1493-1529. During the Renaissance (1485-1603), the sculptor Benvenuto Cellini (1500-1571) wrote *Vita* (Life) (1558-1562). During this period, autobiography became a medium to express political, social, philosophical, psychological, and aesthetic thoughts. Adolf Hitler's autobiography *Mein Kampf* (My Struggle, 1925-26) reflects his political views and ideology. An autobiography does not describe the end of a person, as a writer himself is writing it.

Biography

Biography is a story of a person's life told by someone else. It is a complete account of someone's life. It touches upon all the important aspects of a life-birth, education, youth, experience, marriage, middle age, professional achievements, old age, till death. It is an established literary form of writing and is based on facts entirely.

Biography started off as information about saints, monks, priests. The aim was that people follow them and take their lives as examples and lead to the improvement of the society. In the Late Middle Ages, biographies expanded to include kings, queens and other political figures. Sir Thomas Malory's *Le Morte d'Arthur* (1485) is the life of king Arthur of England. As different streams like science, fine arts, and literature expanded, biographies of notable personalities in these fields came to be written.

Foxe's *Book of Martyrs* (1563) was the first chronicle of biographies in Europe. Thomas Fuller (1608-1661) wrote *The History of the Worthies of England* (1662) which shows a focus on public life. *A General History of the Pyrates* (1724) was a well-known record of many notorious pirates.

Modern biography

In the eighteenth century, this form was once again revived. There were many biographies authored in this century. Some prime examples include Dr. Samuel Johnson's (1709-1784) *Lives of the Poets* (1779-81) and Boswell's *Life of Johnson* (1791). The latter remains a monumental example of biography till date. In the modern age Lytton Strachey (1880-1932) was a famous biographer during 1920s-1930s. His *Eminent Victorians* (1918) is a notable biography. Another example of a notable biography is Robert Graves' *I Claudius* (1934).

Difference between autobiography and biography

Biography is essentially objective because the author is an observer and sketches a work of art without prejudice. He tries to focus on the man as he/she is. There is no scope for the writer's point of view in a biography. An autobiography is completely feeling and experience-based because it is written by the person himself. It is thoroughly a subjective art.

Biography covers a person's life and events in its entirety. Autobiography may cover a certain period of a person's life. Biography should be factual, truthful and enjoyable. John Bunyan's *Pilgrim's Progress* (1678) is an example of an

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autobiography as an allegory. Both biography and autobiography have to be based on experiences and events and have to state a person's life. In the modern age, writing autobiography is popular though the tradition of biography has remained constant.

1.3.6 Example of a Biography

An example of a biography is *The Life of Milton* by Samuel Johnson. The central theme of *The Life of Milton* by Samuel Johnson is the life and works of the famous English poet named John Milton. Samuel Johnson had begun to write biographies of famous literary personalities from an early age, and he continued to do so in his later years as well. *The Life of Milton*, like all the other biographies in the collection titled *The Lives of Poets*, was written after much research and study. Besides writing about his personal life, Samuel Johnson has also critiqued the poet John Milton's poetry. It is to be remembered that Samuel Johnson, among other roles, was also a critic, and in this capacity, critiqued the poetry of the poets he included in his collection of biographies *The Lives of Poets*.

1.3.7 Newspaper, Journal and Article

A newspaper spreads news about current happenings, events, information to a certain area, which may be a country, state, district, or a region. Its basic purpose is to reach people and inform them with situations or happenings by stating all the facts related to it.

Newspaper

Newspaper is a daily or weekly series of publication. Its main purpose is to publish information about day-to-day and events taking place around us. Besides the latest news, the newspaper also contains advertisements and some photographs as well. The newspaper caters to all classes and are not expensive. A newspaper is circulated to all the people in an area and is also called a daily.

Origin

Newspaper was first published in Germany in 1605 and later in 1609. The first English language newspaper, *Corrant out of Italy, Germany*, etc. was published in Amsterdam in 1620. The first successful English daily published in 1702-35 was *The Daily Courant*. During the 17th century, almost all countries had their dailies. In the US, it was in 1690 that *Publick Occurrences Both Foreign and Domestick* came out. In 1783, the *Pennsylvania Evening Post* became the first American newspaper which came out regularly. In 1814, *The Times* (London) developed a printing press which could print 1100 copies per minute. Later on as technology developed, both sides of the page were printed. This made the price cheaper and accessible to all classes. In 1830, the first penny press newspaper was launched in the market, called *Transcript in America*. France first introduced the advertisement-based daily in the market which was sponsored by various companies. This ensured that even the poor and the working class could afford to purchase the newspaper and read it.

Newspapers and periodicals have since then been an important part of our life. They are classified as print media. With the advent of Electronic media, the spread of newspaper to the ordinary household became easy. It paved way for connectivity and that made it to reach out at farthest parts of the world. Today there is hardly any inhabited part of this world where a newspaper does not reach. The length of a newspaper is generally 12 to 16 pages long. The important newspapers are published at the state and country levels. Newspapers are sold every morning however, some newspapers are published both in the morning and evening or evening only.

The functions of a newspaper are to spread news and information to the readers and to make people aware of their country, culture, people, rights, education, and existence. Newspapers use simple language so that all readers can read it. It is also cheap. Besides the daily news of the city/ town and country, it also includes features, articles on any topical item in any area – sports, entertainment and business. There are many photographs attached to articles as well.

Format

The modern newspapers are classified as:

- **Broadsheets:** 600 mm by 380 mm in size; they are intellectual in their content.
- **Tabloid:** 380 mm by 300 mm in size; they are sensationalist. *The Sun, The National Enquirer, The Star Magazine* are a few examples.
- **Berliner or Midi:** 470 mm by 315 mm in size. European newspapers in France, Spain, Italy use this format. The popular English newspaper, *The Guardian* also follows the format.

Newspapers are printed on cheap, off white papers, called Newsprint. Nowadays, we use higher technologies like letterpress printing to higher quality four colour process offset printing. There are also desktop cameras, digital prepress and type setting technologies to support the print media. Certain newspapers also use colour prints such as *Financial Times*. A newspaper also includes an editorial page having critical views, reviews from eminent philosophers, journalists, writers, political thinkers, and people from relevant professions. It is the most popular medium for connectivity to all the far-flung areas of the country. A person working for a newspaper is called a journalist.

The famous newspapers in India are *Times of India, The Indian Nation, The Hindu, The Statesman, The Hindustan Times* and *The Indian Express* in English. In Hindi, there are *Hindustan, Nav Bharat Times, Aaj, Dainik Jagran, Dainik Bhaskar,* and *Punjab Kesari*. India is a country of many regional states and languages. So in every state there are regional newspapers. Journalism has been a very popular medium for reaching ordinary mass since it began. Most prominent writers of English, French, German and Hindi have started off being journalists.

Journal

Journal is a newspaper or magazine dealing with a particular subject or profession. It can be a daily record of some event or business. A private journal refers to a

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diary. It is a newspaper or some periodical, published every day. It refers to many publications which are issued at certain stated interval like magazines, or 'pacific journals', and academic journals. Academically, a journal is a serious scholarly publication having a committee of educated beings to review it. The term journalist came to existence in the seventeenth century. It meant a man whose profession was that of a writer, collector of news articles for a news release or paper.

Kinds of journal

Following are the different kinds of journal:

- **Academic journal:** Nearly all the universities of the world publish their journal. They are published at an interval which depends on the curriculum of its academic calendar. It contains articles of the people concerned. It has articles by officials, staff-members, and students.
- **Journal of a magazine/newspaper:** Each magazine or newspaper has its annual issue, also called a journal. It could be a costly, collector's edition. Or it could be absolutely free and distributed with the newspaper or magazine itself. Almost all the notable newspaper and magazine issue their journal at least once a year.
- **Industrial Journal/Business Journal:** Every industry or trade issues a journal which shows the record of all the works done under the capacity of that company or brand name. It is a book which shows an account of transactions, kept prior to transfer with a ledger containing details. It is also called ship's log, which shows the record of daily run, observations, weather changes, events of importance.
- **Public journal:** It is a record of everyday events in Parliament or Congress. It is also defined as 'minutes' or records. It is not usually for public use, for example, the journals of the British Houses of Parliaments. It is usually an official record of business transacted by the houses on a regular basis.

Article

Related to publishing, it is a written piece published in the print or Internet medium. It can contain news, research results, analysis, survey, investigation, examination, debate, and critical review.

News article

It is an article published in a newspaper in print, in periodicals, journals, magazines, or on the Internet. It focuses on current affairs, or news of general interest. It is written to pass information to all the citizens. It is topic-based. A news article imparts information about any happening in detail so that the reader becomes aware of the situation without visiting the place.

A journalist may collect news from various sources. He can use public statement from eye-witness, photographs, accounts, statistics, graphs, words or interviews of people, public polls, SMS, debates, etc. There can be various ways by which references can be put to support the claims of truth in a news article. Headline of a news article should attract and hold the public attention. So it has to

be curt, short and attractive. It reveals the gist of the news article. Any news article should have certain features:

- A headline focusing the issue or theme
- The name of the agency or reporter who is reporting the information
- Detailed information in the descending order
- Should try to answer who, what, when, where, why, and how
- Should quote references
- Should have photographs and other analytical details
- It should have small paragraphs.
- If the news that is on the front page need a lot of space, then it should use refer to—see page x, y, z for reference.
- It can be in continuity of a certain event or happening that has previously occurred or is expected or impending.
- It should be based on absolute facts.
- It should include editing, copy editing, proof reading, desk and field work.
- It should involve reports put into ‘inverted pyramid’ style with a good conclusion.

Kinds of article

The different kinds of articles are:

- **Academic paper:** It is published in an academic journal. It is counted as a research paper based on certain fact finding by an author. It cites certain references for making a logic strong related to different other writers. Publication houses such as OUP (Oxford University Press), Twentieth Century Review, York Notes, and Elsevier publish articles of this kind in their many journals.
- **Blog:** With the invention of Internet, blogs have come into existence. It means a website where persons write regularly about recent events or topics that interest them, usually with photos and links to other website that they find interesting. Some genres of blog article are more like regular features of an article. Some are also written using the form of entries as inserted in a personal journal.
- **Encyclopaedia article:** Content in encyclopaedia is divided into articles. These articles are called encyclopaedia article.
- **Marketing article:** The basic function of this type of an article is to draw attention of a reader to a commercial website or product. Numerous advertisements flourish on TV or paper with such articles or write ups attached to it. It is changed from time to time to attract more public attention.
- **Usenet article:** They are messages composed in the style of e-mail and posted to an open moderated or not moderated Usenet newsgroup on the Internet.

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- **Spoken articles:** This term is referred to articles usually produced in the form of audio recordings. They are also called ‘podcasts’. An article should have a headline, lead, body, and conclusions. They should also include characteristics, signs, and symbols.

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1.3.8 Essays

According to M.H. Abrams, an essay is any short composition in prose that undertakes to discuss a matter, express a point of view, persuade to accept a thesis on any subject, or simply entertain. It is a short piece of writing reflecting a writer’s own point of view about a particular subject. It may have diverse elements such as literary criticism, political manifestos, observations, reflections, recollections, personal philosophies, learned arguments, or criticism of life, events or happenings.

Essay is ‘a composition of moderate length on any particular subject, or branch of a subject; originally implying want of finish, but now said of a composition more or less elaborate in style, though limited in range’. (Oxford English Dictionary). A philosophical essay may turn into a treatise in length. It is subjective because it is a literature of self-expression (W. H. Hudson)

For example, Alexander Pope’s (1688-1744) ‘An Essay on Criticism’ (1711) and ‘An essay on man’ (1734) are essays in verse being an exceptional variation of the form. John Locke’s (1632-1704) ‘An Essay Concerning Human Understanding’ (1690), ‘Some Thoughts Concerning Education’ (1693), ‘Two Treatises on Civil Government’ (1689), ‘A Letter Concerning Toleration’ (1689) and Thomas Malthus’s ‘An Essay on the Principle of Population’ (1798) are a few great examples of essay writing.

An essay should be brief, precise, argumentative, fact or philosophy-based, and logically satisfying. It should explain a certain aspect of a subject. Francis Bacon’s essays are the best examples of the kind.

Philosophical essay

The word ‘philosophy’ means study of the nature and meaning of human life in its entirety. It is a particular set or system of beliefs resulting from the search for knowledge about life and the universe. It is a set of beliefs or an attitude to life that guides somebody’s behaviour (Oxford Advanced Learner’s Dictionary). If an essay is concise, clear or abstract analyzing of a particular subject reflecting strong logical currents through it, it is called a Philosophical Essay. It relates more to an intellectual activity than a physical one. It shows the views of a person who has explored a specific subject-matter deeply through immense research.

In a philosophical essay, the object of the writer is constructive having a positive vision, usually in the defence of a cause. That cause may exist already, or may be an assumption. Besides it may be a disagreement or a critical agreement reflecting a philosophical point of view, standing against a purport with a set of logic of the writer. In any of these, a philosophical essay must argue having strong reason and evidence as its background.

A philosophical essay should begin to search and establish a view in the context of a problem. It should have a definite point of view—either for or against

the given argument. The problem and the person in its defence or disagreement should focus on a particular point of view based on assumptions sprouting from the problem itself. Its implications, critical assessment and a critical defence with a past, present and future should be part of the essay. It should provide support to that particular subject of philosophy or idea. The range of a philosophical essay is very vast.

Plato's (429-347 BC) *The Republic* (380 BC) argues that knowledge equals virtue and he defends his cause by giving logical support to it. If he states that half of the population should be prepared for army in a nation, he means then only the rest in that nation may go to have a sound sleep and proper development. Aristotle (384-322 BC) argues in his essay *Poetics* (335 BC) that all art is mimesis and he proves the point that all art imitate life. To prove this he gives a long list of arguments which rule the formal ground of any literary writing. Such essays were relevant not only to their own period but to all the times.

A philosophical essay should have:

- **Clarification:** It should explain and create a lucid picture of the issue to be discussed.
- **Justification:** The essayist can either present another reference and justify it with his own views or should illustrate and justify his personal stand with strong arguments.
- **Evaluation:** The argument should be evaluated once again in order to reach a plausible conclusion.

A philosophical essay should have a purpose, an argument, facts, negative or positive stand, a unique view, a critical connectivity or chain of thoughts in relativity. The pattern of the essay should be: Purpose → justification → argument → evaluation.

Plato, Aristotle, Sophocles, Francis Bacon, John Milton, Sir Thomas Browne, John Donne, John Bunyan, Daniel Defoe, Jonathan Swift, Joseph Addison, Sir Richard Steele, John Locke, Thomas Hobbes, Matthew Arnold, and Karl Marx are some eminent philosophical essayists.

The Spectator, 'The Story of Salmacis and Hermaphroditus' from Ovid's *Metamorphoses* (1694), Aristotle's *Poetics*, Plato's *The Republic*, Francis Bacon's 'Of Reading', 'Of Studies', 'Elements of the Common Law of England', 'Advancement of Learning', John Locke's 'Glorious Revolution of 1688' and Thomas Hobbes's *Leviathan: Or the Matter, Forme and Power of a Commonwealth, Ecclesiasticall and Civil* are some famous works having philosophical essays. Mark Twain, George Orwell (1903-1950), E.M Forster, and Toni Morrison (1931-2019) are modern philosophical essayists.

Scientific essay

A scientific essay is objective in style and is devoted to recounting of facts and events. It should be fact-based. The facts should exist or should have proof to prove its occurrence. In a scientific essay the writer uses certain terminology related to certain branch of study that the essay explores.

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Elements of Scientific essay:

- A scientific essay is about a branch of science.
- It is objective.
- It deals with fact and truth.
- It uses specific terminology related to the branch of science.
- It is fact-based and has a page limit.
- It is a formal essay.

Some of the famous scientific essayists include Charles Darwin, Sir Issac Newton, Louis Pasteur, Michael Faraday and Ernst Rutherford. Charles Darwin's *On the Origin of Species* (1859), Michael Faraday's 'Experimental Researches in Electricity.—Twenty-Eighth Series' and Ernest Rutherford's 'Scattering of á and â Particles by Matter and the Structure of the Atom' are famous works in this genre.

Growth of Essay Writing

Let us chart the growth of essay writing from the late fifteenth century to the modern period. English essayists included Robert Burton (1577–1641) and Sir Thomas Browne (1605–1682). In France, the three volume *Essays* of Michel de Montaigne in the mid 1500s contain over 100 examples widely regarded as the predecessor of the modern essay. In Italy, an in-depth analysis of courtly manners was written by Baldassare Castiglione in his essay 'Cortigiano'.

During the Age of Enlightenment, a lot of polemicists would use the tool of essay writing to their advantage; these were people who aimed at convincing readers of their position; they also featured heavily in the rise of periodical literature, as seen in the works of Richard Steele, Joseph Addison and Samuel Johnson. Edmund Burke and Samuel Taylor Coleridge wrote essays for the general public in the 18th and 19th centuries. The early 19th century, in particular, saw an exponential increase in the number of essayists in English – William Hazlitt, Charles Lamb, Leigh Hunt and Thomas de Quincey all penned numerous essays on diverse subjects. In the 20th century, a number of essayists like TS Eliot tried to explain the new movements in art and culture through their essays. On the other hand some essayists used their essays for strident political themes. Some essayists like Robert Louis Stevenson and Willa Cather wrote lighter essays. Virginia Woolf, Edmund Wilson, and Charles du Bos wrote literary criticism essays.

Modern Period in Essay Writing

Let us consider some of the modern writers and their contribution to essay writing.

• Virginia Woolf

Virginia Woolf (1882-1941) was one of the most prominent modern voices of the English literature and the greatest among the women writers of the twentieth-century. She was a member of the 'Bloomsbury group' (Lytton Strachey, Clive Bell, Rupert Brooke, Saxon Sydney-Turner, Duncan Grant, Leonard Woolf and Roger Fry) which was a famous literary circle of the known writers and critics of the early twentieth-century in England.

• Marxist Criticism

The followers of Karl Marx (1818-1883*) believed in the historical past in order to shape up their present in its light. The disciples of Marx and Frederick Engels, the radical economists, were called Marxists 'who sought to prove that the mode of production of material life determined the social, political and intellectual processes of life'. Marxism philosophy came to be a pervasive wave on every aspect of art and life by the turn of the century and ushered a new era 'Marxism accepts that society and human behaviour are controlled by the economic forces operating at a certain moment of social development i.e. by the modes of production' The principal texts influencing such ideologies were 'Critique of Political Economy,' 'Communist Manifesto,' etc. It is often said that the Marxists were propagandists and to them a writer is a 'prey of abstract economic forces'. In this philosophy, man becomes central figure whose emancipation is the most important task. They portray man as a whole with all possible perspectives of his life. The chief exponents of Marxist as well as sociological critics are George Lukacs, Christopher Caudwell, Ralph Fox, V. F. Calverton, Vernon Parrington, Michael Gold and Grandville Hicks. The Marxists showed relation of 'common people to a work of art'. They emphasised 'on the value, significance and richness of 'content''. They did not believe in mere ideologies and formalistic art.

• I. A. Richards

Ivor Armstrong Richards (1893-1979) was the pioneer of psychological criticism in English literature which is scientific in nature. He speaks of scientific analysis of poetry having proper speculation into its language, words, images, metaphor, etc. His major critical contributions are 'The Foundations of Aesthetics' (1921, with Ogden and Wood), 'The Meaning of Meaning' (1923, with Ogden), 'Principles of Criticism' (1924), 'Science and Poetry' (1925), 'Practical Criticism' (1929) and 'The Philosophy of Rhetoric' (1936). The modern critics explored the creative process and the psychological journey that a reader undergoes when he goes through a work of art. Man creates literature; and in literature, men voice out their experiences. Richards interprets literature with the help of psychology and science. He speaks of two uses of language scientific and emotive where the former is used for *reference* and the latter, for emotional expressions: 'A statement may be used for the sake of the *reference*, true or false, which it causes. This is the scientific use of language. But it may also be used for the sake of the effects in emotion and attitude.....This is *emotive* use of language'.

To him, words are very significant which create picture when we read a poem: 'Misunderstanding and underestimation of poetry is mainly due to over-estimation of the thought in it. We can see still more clearly.....Why does the poet use these words and no others? Not because they stand for a series of thoughts which in themselves are what he is concerned to communicate....He uses these words because the interests which the situation calls into play combine to bring them, just in this form, into his consciousness *as a means of ordering, controlling and consolidating* the whole experience....a similar situation and leading to the same response'. Therefore the reason is unknown why a poet uses a certain set of

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words in a certain moment. He says that ‘...genuine poetry will give to the reader who approaches it in the proper manner a response which is as passionate, noble and serene as the experience of the poet, the master of speech because he is the master of experience itself’.

Richards looked for what is valuable in poetry. He said ‘In the past, tradition, a kind of Treaty of Versailles assigning frontiers and spheres of influence to the different interests. . . . But Tradition is weakening. Moral authorities are not as well backed by beliefs as they were. . . . Only the rarest individuals hitherto have achieved this new order, and never yet perhaps completely. But many have achieved it for a brief while, for a particular phase of experience, and many have recorded it for these phases. ‘Of these records poetry consists’.

• Thomas Stearns Eliot

Thomas Stearns Eliot (1888-1965) is the most important man of letters in the modern age. He is an equally celebrated critic and law-giver along with I.A. Richards in the history of English literature. He is held ‘as the liberator of modern literature, celebrated as the international cultural hero and eulogised as the greatest poet and critic of the twentieth century who himself is ‘the unity of his work’’. T. S. Eliot and I. A. Richards’ ideas influenced many schools of poetry as well as criticism among which ‘New Criticism’ is of foremost importance. Eliot’s texts under the name of criticism are of three types: the first is ‘Theoretical criticism which is about the principles of literature poetry, drama and criticism;’ the second is ‘descriptive and practical criticism dealing with the works of individual writers and evaluating their achievements;’ and the third is ‘theological essays’. ‘The important works in the first group are *Tradition and Individual Talent*’ (1919), *Rhetoric and Dramatic Poetry*’ (1919), *The Function of Criticism*’ (1923), *Education and the Classics*’ (1932), *The Use of Poetry and the Use of Criticism*’ (1933), *After Strange Gods*’ (1934), *Religion and Literature*’ (1935), *The Music of Poetry*’ (1942), *The Classics and the Man of Letters*’ (1942), *What is Minor Poetry?*’ (1944), *What is a Classic?*’ (1944), *The Social Function of Poetry*’ (1945), *Poetry and Drama*’ (1951), *The Three Voices of Poetry*’ (1953) and *The Frontiers of Criticism*’ (1956)’. Eliot gave the theories on ‘tradition, objectivity in poetry and impersonality in art’. In the second category, he evaluates many poets and schools of poetry amongst which his essays on ‘*The Metaphysical Poets*,’ ‘Andrew Marvell,’ ‘*Homage to John Dryden*,’ ‘*Dante*,’ ‘*Yeats*,’ ‘*Kipling*’ and ‘*Ezra Pound*’ are very important. In the third category, his essays on ‘religion, culture and general human values’ like ‘*Lancelot Andrews*’ (1926), ‘*The Idea of a Christian Society*’ (1939) and ‘*Notes Towards the Definition of Culture*’ (1949)’ fall.

Eliot reminds of the ‘historical past’: ‘Tradition is not solely, or primarily the maintenance of certain dogmatic beliefs; these beliefs have come to take their living form in the course of the formation of a tradition. What I mean by tradition involves all those habitual actions, habits and customs, from the most significant religious rites or our conventional way of greeting a stranger, which represent the blood kinship of ‘the same people living in the same place’’. To him, ‘Tradition is a matter of much wider significance. It cannot be inherited, and if you want it you

must obtain it by great labour. . . . And it is at the same time what makes a writer most acutely conscious of his place, of his contemporaneity'. So he would assert on being conscious of the 'historical sense'.

Like all classicists, Eliot also pleads for disciplining the self: 'What happens is a continual surrender of himself as he is at the moment to something which is more valuable. The progress of an artist is a continual self-sacrifice, a continual extinction of personality'. He does not allow the creator to give vent to his own emotions. Art is an impersonal activity. He believes that 'It is part of the business of the critic to preserve tradition. . . . to see the best work of our time and the best work of twenty-five hundred years ago with the same eyes'. For it is the sense of tradition or the historical past which will enable him to be a perfect critic, as a great critic is 'armed with a powerful glass'. A critic must see literature as a 'whole' and 'his job is 'to bring the past back to life''.

Eliot kept revising his own ideas and what he said in the early decades of the 20th century, he felt superfluous by the mid of the 20th century: 'Thirty years ago, I asserted that the essential function of literary criticism was 'the elucidation of works of art and the correction of taste'. That phrase may sound somewhat pompous to our ears in 1956. . . . one emotional and the other intellectual'. He stresses on the needs of education and a critic should have 'a very highly developed sense of fact'. He asserts that impressionistic criticism may be valuable, but 'If poetry is a form of 'communication,' yet that which is to be communicated is the poem itself, and only incidentally the experience and the thought which have gone into it'. He believes that 'the essential advantage for a poet is not to have a beautiful world with which to deal: it is to be able to see beneath both beauty and ugliness; to see the boredom, and the horror, and the glory'.

He believed in reality, but 'For it is ultimately the function of art, in imposing a credible order upon ordinary reality, and thereby eliciting some perception of an order *in* reality, to bring us to a condition of serenity, stillness and reconciliation; and then leave us as Virgil left Dante, 'to proceed toward a region where that guide can avail us no further''.

• Jacques Derrida

Jacques Derrida (1930-2004) is a French philosopher and he is chiefly known for his contributions as a literary theorist who gave the analysis called 'Deconstruction'. He is a post-structuralist critic associated with the theory of post-modernism. His ideas influenced various subjects such as 'ontology, epistemology (especially concerning social sciences), ethics, aesthetics, hermeneutics and the philosophy of language'. He influenced American critics Paul de Man, J. Hillis Miller, Geoffrey Hartman, Barbara Johnson and Harold Bloom. Derrida denies however 'that deconstruction is not a theory unified by any set of consistent rules or procedures, it has been variously regarded as a way of reading, a mode of writing, and, above all, a way of challenging interpretations of texts based upon conventional notions of the stability of the human self, the external world, and of language and meaning'.

His ideas radiated internationally as soon as he published his first three books '*La Voix et le phénomène (Speech and Phenomena)*, concerning Edmund Husserl's theory of signs; *De la grammatologie (Of Grammatology)*, whose

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subject was the ‘science’ of writing; and *L’Écriture et la différence* (*Writing and Difference*), which contained important essays on Hegel, Freud, and Michel Foucault. Later works included *La Dissemination* (*Dissemination*) (1972), which included a lengthy engagement with Plato’s views of writing and sophistry; *Marges de la philosophie* (*Margins of Philosophy*) (1982), which included essays on Hegel’s semiology and the use of metaphor in philosophy; *Positions* (1972), containing three illuminating interviews with Derrida, touching on his attitude to Marxism, Hegel, and other issues; *Circumfessions* (1991), an autobiographical work that engages with the text of Augustine’s *Confessions*; and *Spectres de Marx* (*Specters of Marx*) (1994), which looks at the various legacies of Marx’.

Deconstruction shows the function of ‘logocentrism’ in any ‘text’ where the word logo refers ‘the *logos* is the word as determined by and conveying a meaning. He also observes that the root of the Hebrew equivalent for *logos* means ‘to speak,’ and that this expression is used of God’s self-revelation. Moreover, in Hebrew culture, the word once spoken was held to have a substantive existence. The word and concept *logos* may have derived in part from the Greek thinker Heraclitus and the Jewish philosopher Philo of Alexandria; in its simplest meaning it can signify ‘statement,’ ‘saying,’ ‘discourse,’ or science’. He gave a graph to display its role:

‘Logos

Language Reality

Signifier 1 -a- Signified 1 ————— b ————— Object 1

Signifier 2 – Signified 2 ————— Object 2

Signifier 3 – Signified 3 ————— Object 3

Signifier 4 – Signified 4 ————— Object 4

Ad Infinitum’

Any disorder in this arrangement may lead to its disorganisation. If such a ‘disintegration’ takes place, it will encompass many centuries to disintegrate this order. The substitution of one signifier for the other is called ‘metaphor’ by Derrida. Thus, according to him, language possesses metaphorical capacities. To say, ‘Modern equivalents in Western society might be concepts such as freedom or democracy. All of these terms function as what Derrida calls ‘transcendental signifieds,’ or concepts invested with absolute authority, which places them beyond questioning or examination. An important endeavour of deconstruction, then, is to show the operation of logocentrism in all of its forms, and to bring back these various transcendental signifieds within the province of language and textuality, within the province of their relatability to other concepts’. Therefore, the basic function of deconstruction ‘is to reinstate *language* within the connections of the various terms that have conventionally dominated Western thought: the connections between thought and reality, self and world, subject and object’. This thought is partly influenced by the Swiss linguist critic Ferdinand de Saussure. Derrida believed that ‘il n’y a pas de hors-texte,’ often translated as ‘there is nothing outside the text,’ means precisely this: that the aforementioned features of language, which

together comprise ‘textuality,’ are all-embracing; textuality governs all interpretative operations’. Derrida asserts that ‘oppositions, such as those between intellect and sense, soul and body, master and slave, male and female, inside and outside, centre and margin, do not represent a state of equivalence between two terms. Rather, each of these oppositions is a ‘violent hierarchy’ in which one term has been conventionally subordinated, in gestures that embody a host of religious, social, and political valencies’.

Therefore, ‘a deconstructive reading of a text, then, as practiced by Derrida, will be a multifaceted project: in general, it will attempt to display logocentric operations in the text, by focusing on a close reading of the text’s language, its use of presuppositions or transcendental signifieds, its reliance on binary oppositions, its self-contradictions, its *aporiai* or points of conceptual impasse, and the ways in which it effects closure and resists free play. Hence deconstruction, true to its name (which derives from Heidegger’s term *Destruktion*), will examine all of the features that went into the *construction* of text, down to its very foundations’.

1.3.9 Example of an Essay

An example of an essay is ‘On National Prejudices’ by Oliver Goldsmith published in 1760. In the essay Goldsmith laments upon the follies of mankind. In a humorous vein which is mildly satirical, he illustrates how fallible and prejudiced mankind is, he surmises how the outwardly accomplished and educated men are at times the most vain, naïve and pretentious.

Goldsmith opens the essay by focusing on his most engaging pastime, which is observing mankind which he states offers more variety and entertainment than all the curiosities that nature or art has to offer. He speculates upon the weird attributes of human nature that makes it most rewarding to observe human follies and eccentricities. He recounts how on one of his rambles he (against his inclination) got involved in a politically oriented argument amongst a dozen men. These men were engaged in a dispute about the comparative merit of nationals of various European countries. Of these ‘gentlemen’ one gentleman in particular was very proud of being an Englishman. Goldsmith comments on how this man took upon himself the task of assessing the relative merits of various nations. Continuing in his vain and presumptuous stance this gentleman declared the citizens of all European countries were worthless in comparison to noble Englishmen (of whom he considered himself to be the supreme specimen). According to this man, Dutch were greedy by nature, French sycophants, people of Spain were vain, Germans were given to excessive drinking, and in short the most virtuous of all were Englishmen whose integrity, bravery, sense of honour and generosity knew no bounds. Goldsmith in his characteristically mild satirical form comments that this ‘very learned and judicious remark’ was surprisingly well received by all except for the author himself who rather chose to keep his counsel. However, in spite of being unwilling to be drawn into an argument, Goldsmith is unable to escape the attention of the ‘pseudo patriot’ who compels the author to voice his opinion on this subject. Goldsmith compelled to express his sentiments proceeds to state that he would rather disagree with such an unjust assessment. With charming grace

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Goldsmith points out that while Dutch were more enterprising, French more amiable, the Englishmen were prone to being headstrong and impulsive, moreover they were incapable of facing adversity or prosperity with equanimity and were easily swayed by change of fortune. Lamb proceeds to say that his opinion earned him contempt and sneer of all while the ‘learned’ English gentleman heartily condemned Goldsmith for his unpatriotic fervour. Knowing better than to argue with such insensibly vain people, Goldsmith resumed his musing on the ‘absurd and ridiculous nature of national prejudice and prepossession’.

Goldsmith wonders that why men are so besotted with their nationalistic leanings, rather than being proud of being the ‘citizen of the world’. Goldsmith says that had this prejudice and ignominy been expressed by ignorant and mean people who have had little chance of improving their minds it could have been excused. Rather, unfortunately this prejudiced sensibility is being harboured by those who belong to the educated, refined class of the society. Goldsmith goes on to state that any person who opines ‘national and other prejudices’ can have no claim to being a gentleman. Goldsmith asserts that it is natural as well as desirable to develop love and sense of belonging for one’s country but that does not imply that we detest and condemn other nations. He rightly asks, ‘Is it not very possible that I may love my own country, without hating the natives of other countries?’ In conclusion, he asserts that he would prefer being a ‘citizen of the world’.

Let us discuss another essay, this time by the Indian writer Nirad Chaudhuri.

Money and the Englishman: Critical Appreciation

Like all his other works, the essay ‘Money and the Englishman’, also features the west. In this essay Nirad Chaudhuri has tried to understand the attitude of the people of England towards money. He felt that money played a very essential role in every society and people living in that society. According to him, people could sacrifice most of their passions, except money as it was essential for the survival. The author was not able to judge the attachment of Englishmen towards money as there were no direct indicatives. Hence, he felt that he would have to find some indirect method for investigating their attachment. In England, the money mindedness was not visible through their religious or social attitude as it is in India. Indians worship goddess Lakshmi who is the symbol of wealth. Most households in India have a place which is meant for worship. Chaudhuri was not able to locate any such area in homes of the British. In the essay, he clearly specifies that with all this he is not trying to assert religious attitudes of the people of the east and the west, but actually just trying to understand their outlook towards such an important aspect of life.

1.3.10 Travelogue

According to the *Advanced Learner’s Dictionary*, a travelogue is a film or movie, broadcast or a piece of writing about travel. Travel literature is an impression of personal record of experiences. It may have cross-cultural or transnational descriptions. A travelogue may include description about an unexplored region. The length of travel covered is never decided as it is up to the travel writer to decide that. It may be an account of a spaceflight, an experience of safari, or

mountain-trekking. Literary travelogues are extended narratives and not just the record of date, place, time and events. Travelogue is an outdoor literature. Sometimes, a travelogue may be a guide book which was invented in the 19th century.

Travelogues have a long history which goes back to *Description of Greece* by Pausanias in the 2nd century CE. The travelogues of Ibn Jubayr (1145-1214) and Ibn Batutta (1304-1377) are also very famous accounts of the middle ages. Travel literature was famous in Arabian literature. Petrarch's (1304-1374) ascent of *Mount Ventoux* (1336) was a famous Italian travelogue. It is his curious pleasure trip to the top of the mountain which is an allegory also. It is the story of his rise in life. Richard Hakluyt's (1552-1616) *Voyages* is an established form of travelogue.

Travel writing was also popular among Chinese authors. *Stone Bell Mountain* by the famous poet and politician Su Shi (1037-1101) is a noteworthy travel record with a philosophical and moral argument at its core. In the 18th century, travel literature gained popularity as a literary form with the accounts of diaries by famous writers. Samuel Peppy's (1633-1703) *Diary (1660)* is a famous travelogue of English literature. *Captain James Cook's Diaries* (1784) had immense value of a bestseller. Paul Theroux (1941-present), Bill Bryson (1951-present) and William Least Heat-Moon (1939-present), Jan Morris (1926-present) and Eric Newby (1919-2006) are the most famous travelogue writers of our age.

Travel literature can also be in the form of essays. V.S. Naipaul's *India: A Wounded Civilization* (1979) is an observation of the people and the nation. Rebecca West's work on Yugoslavia *Black Lamb and Grey Falcon* (1941) is also a travelogue. Sometimes a writer stays at a place for a long period of time for observation and writes their travel experience. Lawrence Durrell's (1912-1990) *Bitter Lemons* (1953-1956) is an experience of the kind. Travel and nature are woven together in the books of Sally Carrighar (1898-1985), Ivan T. Sanderson (1911-1973) and Gerald Durrell (1925-1995). Charles Darwin (1809-1882) wrote his travel account of *HMS Beagle* (1840) incorporating science, natural history and travel. Literary travelogues are those which encode or explore the experiences of an author in another realm through travel. Dr. Samuel Johnson (1709-1784), Charles Dickens, Mary Wollstonecraft (1759-1797), R.L. Stevenson (1850-1894), Hilaire Belloc (1870-1953), D.H. Lawrence, Rebecca West (1892-1983) and John Steinbeck (1902-1968) are famous for their travelogues.

Fiction travelogues

Fiction travelogues are a popular trend in English literature. However writings of Marco Polo or John Mandeville are parts of non-fiction travelogues. Joseph Conrad was a mariner and he travelled throughout his life. Most of his fictional works are based on his travel experiences like *Heart of Darkness* and *Lord Jim*. Jonathan Swift's *Gulliver's Travels* (1726) is a completely fictitious travelogue in four volumes. The hero, Gulliver, travels to four imagined islands and records his experiences. Voltaire's (1694-1778) *Candide* (1759) and Dr. Johnson's *The History of Rasselas, Prince of Abissinia* (1759) are also travelogues combined with Jack Kerouac's *On the Road* (1957) and *The Dharma Bums* (1958), which

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are accounts of his travel across the United States in the decades of 1940s and 50s. A recent example is Kira Salak's *The White Mary* (2008) which is a combination of fiction and a travelogue.

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Criticism and travel literature

Travel literature as a systematic study with a knowledge-based inquiry, flourished in the middle of 1990s. It can have branches such as conferences, organisations, journals, monographs, anthologies, and encyclopaedias. In the monograph, *Abroad* (1980), Paul Fussell deals with British interwar travel writing as escapism. *Gone Primitive: Savage Intellectuals Modern Lives* (1991) by Marianna Torgovnick, explains the foreign cultures in the context of primitivism. *Haunted Journeys: Desire and Transgression in Europe Travel Writing* (1991) by Dennis Porter explores psychology in the guise of travelling. *Discourses of Difference: An Analysis of Women's Travel Writing* (1991) by Sara Mills is about gender difference and colonialism during 19th century. Edward Said's *Orientalism* (1978) is a travelogue with a critical insight.

Comparative Literature is a study of a cultural diversity, globalization and migration. *Snapshots from abroad*, the first international travel writing conference was organised by Donald Ross at the University of Minnesota in 1997. In this conference over hundred scholars arrived and together they founded The International Society for Travel Writing (ISTW). After this, there was a series of post conference travelogues in essay, monographs and other genres of literature. After that these conferences have been taking place in USA, Europe and Asia regularly. *Women Travelers in Colonial India: The Power of Female Gaze* (1998) written by Indira Ghose displays the role of gender in travel and travel writing. *Radicals on the Road: The Politics of English Travel Writing in the 1930s* (2001) written by Bernard Schweizer focuses on the political function of travel. Tim Youngs is a major name involved in the promotion of the genre of travel literature through his journal, *Studies in Travel Writing*, and by co-editing many papers and writings.

Travel literature has an old tradition. Homer's *Odyssey* in the 8th century BC is an epic poem of Odysseus, a great Greek hero, on his voyage back home from Troy. In 5th century BC, we have Xenophon's *Anabasis*. In 2nd century AD, we have Lucian of Samosata's *True History*. We have Xuanzang (602-664), who was a Chinese monk who wrote Great Tang Records on the Western Regions (646 AD) and likewise Ennin (793/794-864) was a Japanese Buddhist monk who wrote history of his travels in Tang China. *Safarnama* (1045) of Nasir Khusraw displays the travel experience of this Persian traveller in the Middle East. Gerald of Wales wrote his *Itinerarium Cambriae* (1191) which means *Journey through Wales*. Marco Polo wrote *Il Milione* (1298). Richard Hakluyt (1552-1616) wrote *The Principal Navigations, Voyages and Discoveries of the English Nation* (1589) which established travelogue as a genre of literature. Jonathan Swift wrote *Gulliver's Travels* (1726), Dr. Johnson's *A Journey to the Western Island of Scotland* (1775), Lawrence Sterne's *A Sentimental Journey through France, Holland, Germany and Italy* (1768), Thomas Jefferson's *Travels: Selected Writings* (1784-1789), Goethe's *Italienische Reise* (1816-

1817), Mary Wollstonecraft's *A Short Residence in Sweden* (1796), and James Cooper's (1789-1851) *Gleanings in Europe: The Rhine* are famous travelogues of the 17th and 18th centuries.

Karl Baedeker (1801-1859) was a German publisher whose guidebook set the standard for tourist guides in the 19th century. John Lloyd Stephens's (1805-1852) travel series *Incidents of Travel* (1837-1843); Anderson's *The Improvisatore* (1835); Dickens's *American Notes* (1842) and *Pictures from Italy* (1844-45); Herman Melville's *Typee* (1846) and *Omoo* (1847); Mark Twain's *The Innocents Abroad* (1869), *A Tramp Abroad* (1880) and *Following the Equator* (1897); Henry James's *A little Tour in France* (1884), *English Hours* (1905) and *The American Scene* (1907); R.L. Stevenson's *An Island Voyage* (1878) and *Travel with a Donkey in the Cévennes* (1879); Roosevelt's (1858-1919) *Through The Brazilian Wilderness* (1914); W. Somerset Maugham's (1854-1965) *On a Chinese Screen* (1922); D.H. Lawrence's *Sea and Sardinia* (1921); Rebecca West's *Black Lamb and Grey Falcon* (1941); Rahul Sanskritayan's (1893-1963) *Volga Se Ganga* (1944); Emily Kimbrough's (1899-1989) *And a Right Good Crew* (1958); Sinclair's *Khyber Caravan* (1936); Richard Halliburton's (1900-1939) *The Glorious Adventure* (1927); John Steinbeck's *Travels with Charley: In Search of America* (1962); Evelyn Waugh's *Collected Travel Writing* (1930s); Graham Greene's *Journey Without Maps* (1936); Ian Fleming's *Thrilling Cities* (1963); Wilfred Thesiger's *Arabian Sands* (1959); Lawrence Durrell's *Prospero's Cell* (1945) and *Bitter Lemons* (1957); Ted Simon's *Jupiter's Travels* (1979); David Lodge's *Paradise News* (1991); Paul Theroux's *The Great Railway Bazaar* (1975); Michael Crichton's *Travels* (1988) are the famous travelogues of the 19th and 20th centuries. In the 21st century, we have Michael Palin's *Sahara* (2002); Julian Barnes's *England, England* (1998); Tom Miller's *Best Travel Writing 2005*; Dannison Berwick's *A walk along The Ganges* (1986); Pico Iyer's *Falling off the Map* (1993); William Dalrymple's *In Xanadu* (1984), *From the Holy Mountain* (1994), and *Nine Lives: In Search of the Sacred in Modern India* (2009); Tahir Shah's *The Caliph's House* as famous travelogues.

A Journey to the Centre of the Earth (1864), and *Around the World in Eighty Days* (1873) have established Jules Verne (1828-1905) as the world's most notable travel writer. Sometimes a journey in these travelogues may explore deep mystical depths of the religious values of the place such as *A passage To India* (1924) by E.M. Forster.

1.3.11 Example of a Travelogue

The Adventures of Huckleberry Finn by Mark Twain is a sequel of the earlier novel, *The Adventures of Tom Sawyer*, which had ended with Tom Sawyer and Huck Finn managing to successfully find gold that had been hidden by robbers. Each gets a large portion of money that is put in the bank by Judge Thatcher. This was a good decision because Huck's father Pap is a drunkard and would have wasted the money on his drink if he had got his hands on it. It is very clear that Pap is not able to take good care of Huck Finn's education and upbringing. In fact, he just disappears one day. Widow Douglas sees this and takes in Huck Finn into her

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house and tries to educate and reform him. Her sister Miss Watson helps her in this. Miss Watson has a slave named Jim. When Huck realizes that his father is back home he runs to judge Thatcher and sells all the gold he had for just one dollar. Pap takes away even that dollar from Huck.

Huck Finn is a thirteen year-old boy who finds the respectable life very claustrophobic and had at one point decided to run away from the window of Douglas' house. He however, slowly begins to realize that Widow Douglas and her sister Miss Watson are actually concerned about his welfare and is slowly getting used to life in the respectable house when he is kidnapped by his father and locked in a cabin in the forest. Huck Finn manages to escape from here by killing a pig, throwing its blood around and faking the scene to look like he had been murdered by robbers. Huck Finn finds a canoe floating on the water and he rows it to an island called Jackson Island where he hides. He soon discovers that Jim too had run away from Miss Watson's house and was hiding on the island. Jim wanted to somehow reach the state of Ohio (port Cairo) which was a free state and where he could have lived not as a slave but a free man. The river floods and the two boys find a broken house floating down the river. They also find a dead body of a man who had been shot.

Huck Finn dresses up like a girl and goes into the town to find out about what was happening and discovers that his father had disappeared. He and Jim are suspected for having killed Huck Finn and rewards have been announced for getting both of them arrested. He also finds out that some people suspect there were people hiding on Jackson Island and are making preparations to come and search the place.

Both Huck Finn and Jim decide to leave the island immediately. The river Mississippi is flooded and the two of them find a floating raft on the river. A raft is a kind of flat structure made by tying together pieces of wood or bamboo. They tie their canoe, a long narrow boat, to the raft and start floating down the river.

The 'Raft Passage' (or Chapter XII) describes the incidents on the fifth day of Huck Finn and Jim floating down the Mississippi river. This is the part of the novel that is for detailed study. Jim builds a wigwam, which is a kind of a hut that was used extensively by Native Americans. Both Huck Finn and Jim float on the raft. Huck Finn goes to the fields and the towns on the seashore and often manages to steal a chicken, some fruit and vegetables. He however, does not call it stealing but refers to it as 'borrowing'. On the fifth day they find a steamboat that had been shipwrecked. They had thought that there would be no one on the wrecked boat but they soon discovered that there were people on in it: Jim Turner, Bill and Jake Packard. Jim Turner is tied up on the floor Bill has the gun. Jake has a lantern in his hand. Jake says that they should kill Jim Turner in a much quieter way. They should just abandon the wrecked steamboat and themselves go away to the shore on the boat tied to the steamship. They could wait for a couple of hours and wait for the steamboat to sink on its own.

Huck Finn decides that he would cut free the boat which Bill and Jake were planning to use to go away to the shore. However, Jim soon tells Huck Finn that

they were stuck on the wrecked boat themselves because the raft had floated away. This is where Chapter XII ends.

Chapter XIII begins with Huck Finn and Jim taking away the boat of the men on the wreck themselves and rowing away. They soon find their raft floating on the river and so they abandon the boat and get on to the raft.

They go through many adventures. Their canoe gets lost and then their raft is broken into pieces. Huck Finn and Jim jump down the raft just in time to save themselves but are separated. They however soon meet and meet many different types of persons and adventures. There is always a threat of Jim being found and captured.

Tom Sawyer too makes his appearance later in the play. Once again there are lot of mishaps and misunderstandings, especially when Tom Sawyer, Huck Finn and Jim with the family of Aunt Sally. The novel ends with the information of the death of Huck Finn's father and Aunt Sally taking Huck Finn into the house with the intention of civilizing him like Widow Douglas and Miss Watson had done once.

Language

While *The Adventures of Huckleberry Finn* became very popular not just in USA but also in other parts of the world, there were people in the literary world who criticized the book for not using literary language which they thought was the only language in which literature ought to be written. This objection was however, drowned in the wide appreciation that the book received, especially for the use of regional language, or what is generally known as the 'dialect' of the region where the character Huck is born and grows up. It was also praised for the close and detailed manner in which Mark Twain represents the culture and society of the region where Huck grew up. It would have been unrealistic to put the language of an educated man in the mouth of Huck Finn and the major appealing feature in the book is the authentic representation of the language and culture of that society. These are also some of the reasons why the novel *The Adventures of Huckleberry Finn* is considered to be one of the 'Great American Novels'.

Some samples of the regional language used are as follows:

- no, indeedy
- We caughted fish
- no, indeedy, we would be in that same old town again.
- it warn't often that we laughed
- it warn't no harm to borrow things if you was meaning to pay them back
- looky yonder
- I doan' want to go fool'n 'long er no wrack. We's doin' blame' well, en we better let blame' well alone, as de good book says. Like as not dey's a watchman on dat wrack.'
- do you reckon anybody's going to resk his life
- I says,

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- Pretty soon we struck the forward end of the skylight, and clumb on to it;
- You always want more'n your share of the truck
- Treacherousest
- : 'Hear him beg! and yit if we hadn't got the best of him and tied him he'd a killed us both. And what *for*? Jist for noth'n.
- so to keep from getting run over and caught I crawled into a stateroom on the upper side.
- Le's go and do it.'
- Now I say it ain't a-goin' to be more'n two hours befo' this wrack breaks up and washes off down the river. See? He'll be drowned.

Characters

Let's discuss the major characters of the novel.

1. Huck Finn

Huck Finn is a thirteen-year-old boy whose only family is a father who is a drunkard and not concerned about Huck's upbringing. In fact, what he is interested in is to take away the wealth that Huck Finn and Tom Sawyer had managed to get due to their intelligence and courage in *The Adventures of Tom Sawyer*. Tom Sawyer is Huck Finn's friend and an extremely imaginative boy who thinks of everything in life as an adventure. Huck Finn is an admirer of Tom and when he is in a dilemma, he works out a solution by thinking what Tom would have done in that given situation.

However, Huck Finn himself is also an extremely imaginative young lad who is not afraid of leaving his home and society and travelling on the Mississippi river on a raft. He meets Jim, Miss Watson's slave hiding on the island and so the two of them become companions in travel but Huck Finn would have travelled on his own even if he had not met Jim.

Actually, we find that Huck had very little reason to be tied up to the society in which he was born. He had no family to look up to. He was taken into care by Widow Douglas and many times we find Huck Finn thinking her and her sister Miss Watson's kindness to him. However, due to his drunkard father, Huck Finn had very little option except leaving that society and running away. We find that Huck Finn does not give up and neither does he lose hope and courage. He decides to leave and travel on his own even though he was not sure where that travel would take him.

We find that the same courage and search for adventure becomes evident when Huck Finn sees the half-sunk steam boat. Jim tries to persuade him not to go into the wrecked steam boat but Huck Finn decides to go and explore the steam boat. He finds that two men are planning to murder a third one. Huck Finn could have just left the scene and gone back to his raft but he decides to do something to trap the two men who were planning the murder. He is very sharp and even when he is in danger of getting caught, he makes the plan of cutting off

the boat of the two men from the steam boat so that they have no way of escaping to the shore.

It is very unusual for a young boy to keep his cool and think of effective plans in situations like the above but Huck Finn is able to do so. We thus find Huck Finn to be boy who faces very difficult situations with complete calm. He is also a very sharp and intelligent boy whose imagination and intelligence cannot be curbed by the social rules or conventions of the society he was born in.

Huck Finn is also a very kind boy. There are times when he thinks that according to the prevalent social rules he should not help Jim, the slave of Miss Watson to escape but then he intuitively thinks how there is no difference between him and Jim who has been his close companion and friend through the journey. His moral sense therefore is much more heightened than most other people in the novel.

2. Jim

Jim is Miss Watson's slave and it is through his character that Mark Twain exposes the evil of slavery that existed in the American society described by him. Jim is shown as a very innocent and trustworthy person. His only desire in life is to somehow throw away the yoke of slavery and become a free man and after that free his family as well. It is with this hope that he runs away from Miss Watson's house and hides on the island where Huck Finn finds him.

Jim is a constant companion and support for Huck Finn in many ways. He is extremely good in building things and it is Jim who builds the wigwam on the raft. The wigwam provides Huck and Jim shelter from both rain and the blazing sun.

We find Jim to be almost childlike. He is dependent on Huck Finn for taking all decisions though he is older than him. He however, is the voice of caution and always warns Huck Finn to be careful when he is about to enter headlong into any dangerous adventure. Huck is certainly much more confident than Jim when it comes to deciding the course of action. It is like this probably because Huck Finn had no guardian for many years and he had taken decisions regarding his life himself, or at best with some consultation with his friends like Tom Sawyer. Huck Finn had been free to do this even though he was a poor boy without a steady family. Jim however, was a slave who had to only to follow orders and was never allowed to take any decision on his own. He therefore remains extremely unsure about himself. The novel makes it very clear that Jim is never able to act confidently because his life had been that of a powerless slave. Huck Finn, on the other hand was a white boy and even though he was poor, he was not a slave and could take decisions about what to do with himself.

In the 'Raft Scene' also, Jim cautions Huck Finn about the dangers of going into the steamship since he is afraid that he may be found out but when Huck insists he 'grumbled a little, but gave in.'

Jim thus becomes a symbol of the oppression that the slaves in America were living through at the time when the novel was written. His decision to run away from

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Miss Watson's house is the only decision he takes in life. That also may be seen as a desperate step that he takes in the hope getting his freedom.

Jim is a very honest and trusting person. He is not cunning at all. He trusts Huck Finn completely and it is because of this that Huck Finn decides to help him to escape.

1.3.12 Speech

According to the *Oxford Advanced Learner's Dictionary*, a speech means a formal talk that a person gives to an audience. Speech also means: the ability to speak; the way in which a particular person speaks; the language used when speaking; a group of lines that an actor speaks in a play in the theatre, etc. In other words, it is vocal communication.

The objective of speech is to communicate to a group. It is the combined effect of language, imagination, rhetoric, and figures of speech. Its purpose is 'to convey' the feeling of the speaker to the listener. Its matter may be drafted by hired and qualified people as in the case of big political leaders. But it may be addressed directly without any predetermined drafting also. Speech relates to speaking. What we speak must have a language. Languages have script which is a set of notations having sounds and symbols. Linguistics is the scientific study of a language.

The various aspects of a speech are:

- **Speech production:** In linguistics, the manner of speech articulation is studied like how human tongue, lips, jaw, and other speech organs behave in order to produce a particular sound. The importance of speech is always relevant in the context of the hearer. Speech creates sounds which are notified as symbols.
- **Speech imitation:** A child hears sounds even when he is not aware of its meanings. It remains there in the memory of the child and as they begin to imitate a language, it helps them recognise the objects. That stored vocabulary helps them to understand that language. The sound recollected in their memory, helps them in identifying the objects to which it is related. Through this process, a child gradually learns a language.
- **Speech and human brain:** Our brain is the storehouse of every image it receives. It remains there locked forever. As a human being starts seeing and hearing, they correlate images captured in their mind to what they see. There are two important parts of our cerebral cortex— Broca area on the left, which controls the muscles of the lips, jaws, soft palate and vocal cords; and Wernicke's area, which is at the back (also on the left usually) near the areas receiving auditory and visual information. American psycholinguist Noam Chomsky's contribution to modern linguistics is noteworthy. He believes that rules for meaning and grammar are inborn. It means that a man is born with the ability to speak or express.

- **Its status:** Speech is a performance. The speaker is the person who performs in front of a great mass or a group of people. Our speech therefore decides our impression on the hearer. The art of speaking well is called oratory. Its effect can be tremendous. People who are great orators can lead people or even a whole country. Bal Gangadhar Tilak, Mahatma Gandhi, Sardar Patel, Jawaharlal Nehru, Subhash Chandra Bose, Dr. Rajendra Prasad and Dr. Radhakrishnan were among the notable speakers of India. A great speech must express: feeling, make good use of syntactical symmetries, phrases, pauses, rise and fall of tone (intonation), metaphors, beautiful images, etc. Dr. Johnson, one of the most prominent speakers of the Eighteenth century England said— ‘Language is the dress of thought.’

Swami Vivekanand’s speech in the The World Parliament of Religions, Chicago is held as an example of a great speech. Theodore Roosevelt’s famous speech ‘Duties of American citizenship’, January 26, 1883 at Buffalo, New York is remembered to date. Other great examples of memorable speeches are : Sir Winston Churchill’s (the British Prime Minister) speech- ‘We Shall Fight on the Beaches’, June 4, 1940; House of Commons, London; Demosthenes, ‘The Third Philippic’, 342 BC, Athens, Greece, the statesman and orator; John F. Kennedy, President USA, ‘Inauguration Address’, January 20, 1961, Washington, D.C.; Speech of Alexander the Great, 326 BC, Hydaspes River, India; William Wilberforce’s (the reformist of prisons) speech, ‘Abolition Speech’, May 12, 1789, House of commons, London; Socrates’s ‘Apology’ 399 BC, Athens, Greece; Mahatma Gandhi’s ‘Quit India’, August 8, 1942, India; Marcus Tullius Cicero’s ‘The First Oration Against Catiline’, 63 BC, Rome; Abraham Lincoln’s ‘2nd Inaugural Address’, March 4, 1865, Washington, D.C.; Winston Churchill’s ‘Blood, Sweat and Tears’, May 13, 1940, House of commons, London; Jesus Christ’s ‘The Sermon On the Mount’, 33 AD Jerusalem; and Martin Luther King Junior’s ‘I have a Dream’, August 28, 1963, Washington, D.C.

1.3.13 Example of a Speech

An example of a speech is Nehru’s ‘Tryst with Destiny’ speech.

Text-‘Tryst with Destiny’

Long years ago we made a tryst with destiny, and now the time comes when we shall redeem our pledge, not wholly or in full measure, but very substantially.

At the stroke of the midnight hour, when the world sleeps, India will awake to life and freedom. A moment comes, which comes but rarely in history, when we step out from the old to the new, when an age ends, and when the soul of a nation, long suppressed, finds utterance.

It is fitting that at this solemn moment we take the pledge of dedication to the service of India and her people and to the still larger cause of humanity.

At the dawn of history India started on her unending quest, and trackless centuries are filled with her striving and the grandeur of her success and her failures. Through good and ill fortune alike she has

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never lost sight of that quest or forgotten the ideals which gave her strength. We end today a period of ill fortune and India discovers herself again.

The achievement we celebrate today is but a step, an opening of opportunity, to the greater triumphs and achievements that await us. Are we brave enough and wise enough to grasp this opportunity and accept the challenge of the future?

Freedom and power bring responsibility. The responsibility rests upon this assembly, a sovereign body representing the sovereign people of India. Before the birth of freedom we have endured all the pains of labour and our hearts are heavy with the memory of this sorrow. Some of those pains continue even now. Nevertheless, the past is over and it is the future that beckons to us now.

That future is not one of ease or resting but of incessant striving so that we may fulfil the pledges we have so often taken and the one we shall take today. The service of India means the service of the millions who suffer. It means the ending of poverty and ignorance and disease and inequality of opportunity.

The ambition of the greatest man of our generation has been to wipe every tear from every eye. That may be beyond us, but as long as there are tears and suffering, so long our work will not be over.

And so we have to labour and to work, and work hard, to give reality to our dreams. Those dreams are for India, but they are also for the world, for all the nations and peoples are too closely knit together today for anyone of them to imagine that it can live apart.

Peace has been said to be indivisible; so is freedom, so is prosperity now and so also is disaster in this one world that can no longer be split into isolated fragments.

To the people of India, whose representatives we are, we make an appeal to join us with faith and confidence in this great adventure. This is no time for petty and destructive criticism, no time for ill will or blaming others. We have to build the noble mansion of free India where all her children may dwell.

The appointed day has come - the day appointed by destiny - and India stands forth again, after long slumber and struggle, awake, vital, free and independent. The past clings on to us still in some measure and we have to do much before we redeem the pledges we have so often taken. Yet the turning point is past, and history begins anew for us, the history which we shall live and act and others will write about.

It is a fateful moment for us in India, for all Asia and for the world. A new star rises, the star of freedom in the east, a new hope comes into being, a vision long cherished materialises. May the star never set and that hope never be betrayed!

We rejoice in that freedom, even though clouds surround us, and many of our people are sorrow-stricken and difficult problems encompass us. But freedom brings responsibilities and burdens and we have to face them in the spirit of a free and disciplined people.

On this day our first thoughts go to the architect of this freedom, the father of our nation, who, embodying the old spirit of India, held aloft the torch of freedom and lighted up the darkness that surrounded us.

We have often been unworthy followers of his and have strayed from his message, but not only we but succeeding generations will remember this message and bear the imprint in their hearts of this great son of India, magnificent in his faith and strength and courage and humility. We shall never allow that torch of freedom to be blown out, however high the wind or stormy the tempest.

Our next thoughts must be of the unknown volunteers and soldiers of freedom who, without praise or reward, have served India even unto death.

We think also of our brothers and sisters who have been cut off from us by political boundaries and who unhappily cannot share at present in the freedom that has come. They are of us and will remain of us whatever may happen, and we shall be sharers in their good and ill fortune alike.

The future beckons to us. Whither do we go and what shall be our endeavour? To bring freedom and opportunity to the common man, to the peasants and workers of India; to fight and end poverty and ignorance and disease; to build up a prosperous, democratic and progressive nation, and to create social, economic and political institutions which will ensure justice and fullness of life to every man and woman.

We have hard work ahead. There is no resting for any one of us till we redeem our pledge in full, till we make all the people of India what destiny intended them to be.

We are citizens of a great country, on the verge of bold advance, and we have to live up to that high standard. All of us, to whatever religion we may belong, are equally the children of India with equal rights, privileges and obligations. We cannot encourage communalism or narrow-mindedness, for no nation can be great whose people are narrow in thought or in action.

To the nations and peoples of the world we send greetings and pledge ourselves to cooperate with them in furthering peace, freedom and democracy.

And to India, our much-loved motherland, the ancient, the eternal and the ever-new, we pay our reverent homage and we bind ourselves afresh to her service. Jai Hind [Victory to India].

Overview of 'Tryst with Destiny'

Some words and speeches by great men are always remembered by people for generations. They become timeless because of their universal appeal. They always have a unique place in the hearts of the people for ages. Their words serve as a torch bearer for generations to come. Abraham Lincoln's 'Gettysburg Address', Thomas Jefferson's 'Declaration of the Independence', Martin Luther King's (Jr.) 'I have a Dream', have gone down in the history as memorable events. These addresses are quite brief but enormously inspiring. In this particular speech by Nehru, the tone, substance, style render ample scope for a range of interpretations.

'Tryst with Destiny' was a speech made by Nehru to the Indian Constituent Assembly, on the eve of India's Independence towards midnight on 14 August 1947. It is considered one of the greatest speeches of all time. Nehru points out

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though the rest of the world is in deep sleep, for this moment little matters for them, but India finally awakes to life and freedom.

This forced slumber that India finally woke up from was due to colonial suppression for one and a half century. Millions in the nation took a pledge to make India free at that long awaited moment. The speech signifies a kind of phase of salvation which comes after retribution. It is a stage of redemption and reawakening.

Nehru describes the mission in the speech as ‘a pledge’, ‘an unending quest’, ‘the ideal’, ‘the triumph’, ‘a challenge’, ‘a responsibility’, ‘an ambition’, ‘a dream’, ‘a noble mansion’, ‘a great adventure’, a bold advance’, and the like. Throughout his speech, Nehru outlines the vision for an ideal India. Nehru says, ‘we had made a tryst with destiny long ago and now we are to redeem the pledge.’ Therefore, making India free from the foreign rule was a pledge that India took long back and when India becomes free, Nehru questions how this sort of freedom would actually work. The speech brilliantly answers this very question. It has become relevant once again as the task of freedom has been accomplished now the next step is to wipe tears from the face of the poor citizens in the country. The idea of freedom and nation remain incomplete if the poor are in tears. His main motive now will be to find out means to improve the lot of the common men, peasants and workers. This is the challenge he puts to the public during his freedom speech. Thus, we have redeemed the first pledge now it is the time to take another pledge to serve nation and her people. The pledge can be redeemed only when the fruits reach to the grassroots in this nation.

Nehru terms this freedom as another opportunity as a bright future awaits the nation. Freedom is a means not an end. Such transitions do not happen again and again. The end of the freedom should be accomplishments and achievements and these opportunities bring both material and spiritual prospects. We all have to forget the harrowing experience of the past and we should focus on future and its possibilities fully. We should focus on the future very positively.

India had always been powerful in mind through the times of hardships. It has always been striving for ‘unending quest’. India has great culture since pre-historic dawn. This is the reason why great civilization called Harappa flourished on the banks of rivers in the subcontinent. Nehru therefore, asks them to live up to that high standard. Indians have always been hard-working by nature; they have to maintain that hard-work. Their first priority should be to give a helping hand to millions who are suffering. Until the last man is happy, the hard work will continue.

Nehru magnifies the idea of nationalism saying that the dream of India for the cause of suffers is also the dream of the whole humanity. The suffering of the people has been called ‘disaster’. We cannot split peace, freedom and prosperity into fragments as they are the common property of the whole world.

Nehru embraces a broad idea of profound change beyond the stereotypes of social and economic connotations. He believes that approaching freedom is the first step and even the first step assumes importance. He also says that the unity of all nations should be considered as ‘one world’. He integrates the idea of nationalism

with universal brotherhood. The appeal here is for universal peace as freedom of every single individual is at stake. Therefore, it is the pledge to serve India and her people to a larger cause of humanity. There are certain universal ideas that connect all. It hardly depends where we are living. Thus dreams for India are actually for the world. Hence, the well-being of Indian is connected to the well-being of the whole world as no nation can progress in isolation. He says: 'In finding the solution of our problem we shall have helped to solve the world problem as well. What India has been, the whole world is now.'

Nehru is also aware of the fact that on such occasions, people criticize and blame others and how we should not indulge in such practices as this is a very crucial time. We should not focus our energy on past now as this is the time to think of future only. We should respect the future which stores innumerable opportunities. We have to discard 'narrow-mindedness' as it is the major obstacle in nation building. Broad-mindedness is the need of the hour. He also narrates how on the strength of the principle of non-violence that 'the greatest man of our generation', Mahatma Gandhi endowed us and led us to the luminous path of freedom. He is also, deeply pained over the partition that is dividing the people who fought together for this dream. Thus, in this hour of rejoice, the 'clouds surround us'.

The speaker also insists that freedom brings responsibility to build the destiny of India and this is not, in any way, different from that of the people living in the rest of the world. This relationship is reciprocal as whatever happens in India will impact the other parts of the world. He also emphasizes that India has an important role of leadership for the cause of the larger humanity. His sole intention is not that we must turn a blind eye to the past; rather he expresses great reverence for the past, to the history in terms of its inspirational and educational value.

Therefore, we can say that Nehru's thrust towards independence was more political. He was a visionary who wanted India to succeed in all her missions and that can only be possible through unity.

Check Your Progress

3. What was Agatha Christie famous for?
4. What is a gothic novel?
5. Which story is regarded as the longest story and the shortest novel?
6. What is the most important element of a tale?
7. Who coined the term autobiography?
8. Give any two features that a news article should have.
9. Name some eminent philosophical essayists.
10. What country did Rebecca West describe in her work, *Black Lamb and Grey Falcon*?
11. What is the chief objective of a speech?
12. When was *The Old Man and the Sea* published?

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1.4 DIFFERENCE BETWEEN PROSE AND POETRY

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Writing is classified in many different ways—sometimes in terms of topic (fiction, non-fiction, drama, mystery etc.) and sometimes according to the format in which it is presented, such as prose and poetry. As you know, it's fairly simple and instinctively that one can differentiate between prose and poetry.

To a layman, the term poetry is more familiar than the term 'prose'. This is so because poems are easy to spot, from the way they are written. The poet is mostly presenting his ideas in the form of a unique structure that would appeal to the senses most of all. In poetry, words are chosen not simply because of their meaning, but also because of the way they sound and fit in with the rest of the structure. So, the words in a poem are arranged more deliberately than they are in prose form. While writing poetry, some poets may even restrict their creation to a certain number of words or syllables. Normal literature rules of punctuation and grammar are also sometimes manipulated by the poet to fit in with the poem's structure.

A balanced definition of poetry is hard to find, as it means different things to different people. Samuel Johnson, in his *Life of Milton*, said poetry is a 'metrical composition' which is an 'art of uniting pleasure with truth by calling imagination to the help of reason'. He also believes that the reason of its genesis is 'invention'. In the words of John Stuart Mill, poetry is 'but the thought and words in which emotion spontaneously embodies itself'. For Lord Thomas Babington Macaulay, poetry meant the 'art of employing words in such a manner as to produce an illusion on the imagination, the art of doing by means of words what the painter does by means of colours'. Romantic poet William Wordsworth said 'Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity'. Coleridge described poetry in *Biographia Literaria*, Chapter-14 (XIV) as:

...ideal perfection, brings the whole soul of man into activity, with the subordination of its faculties to each other, according to their relative worth and dignity. He diffuses a tone and spirit of unity that blends and (as it were) *fuses*, each into each, by that synthetic and magical power to which we have exclusive appropriated the name of imagination. This power, first put in action by the will and understanding and retained under their remissive, though gentle and unnoticed, control (*laxis effertur habenis* [i.e. driven with loosened reins]) reveals itself in the balance or reconciliation of opposite or discordant qualities: of sameness, with difference; of the general, with the concrete; the idea, with the image; the individual, with the representative; the sense of novelty and freshness, with old and familiar objects; a more than usual state of emotion, with more than usual order; judgment ever awake and steady self-possession, with enthusiasm and feeling profound or vehement; and while it blends and harmonizes the natural and the artificial, still subordinates art to nature; the manner to the matter, and our admiration of the poet to our sympathy with the poetry.

At the other end of the spectrum is the word ‘prose’, which is derived from the Latin word which means straightforward, which is quite apt because most prose writing is straightforward. While the story being told may be complicated and multi-layered and even difficult to understand, but the form in which it is presented—such as paragraphs, sentences, and the usual punctuation—would be familiar and recognizable. Forms of literature that usually fall into the prose category include essays, short stories, novels, and plays.

Authors sometimes combine both forms. For example, Shakespeare keeps switching back and forth between prose and poetry within his plays, and some of them speak their dialogues in prose and some speak in poetry form.

Poetry is an art in itself. It is a rhythmical type of literary composition that usually delights the readers. Whether it is written down or spoken out loud, poetry is indicative of a vivid imagination and aesthetically pleasing expression of one’s thoughts, usually in a positive manner. It is metrical in structure, which means that it follows a set pattern of metre. There is also another kind of pattern in poetry, in terms of the words being used which are connected, either in terms of sound or the meanings. This is why rhymes are common in poetry. These rhymes are not just there for flair but play an important part in conveying the overall meaning of the poem. Besides this, poetry is read in lines, and not sentences like prose, and that’s why the pattern in each poem is so typical that one can distinguish the entire poem from just a few lines.

There have been many definitions of poetry by many writers and poets. The question arises, whether poetry is truth also, or only illusion and dream? When we discuss poetical interpretation of something, its perspective inevitably moves towards emotion, imagination, passion, and feelings for the factual representation of some reality, or experience. Therefore, the poetical experience becomes emotional and imaginative experience. There is no doubt imagination and feelings shape up poetical experience.

Also, musicality is its essential quality, without it, poetry would be prosaic and dry. Although, there have been memorable poems by exceptionally intellectual minds, which are in blank verse or verse libre, rhythm is the essence of poetic felicity. Francis Bacon observed that it renders us ‘some shadow of satisfaction to the mind of man in those points wherein the nature of things doth deny it’ (*Advancement of Learning*, II.iv.2).

In contrast, prose is somewhat dull and ordinary; and is justly regarded by most as the most typical language form. Due to this, prose is seen in many areas of writing, specifically in newspapers, magazines, and even encyclopaedias.

Prose is similar to poetry such that it can either be spoken or written, but it does not have the meter and the structure of poetry. Prose is recognized as being simple, common and having limited sense of expression. Frequently, it is even thought of by literary experts to be a dull form of expression. There may be slight rhythm and repetitions in the prose, but these are not significant enough to be noticed. The sentence is considered to be the basic unit in prose, wherein there are no line breaks, like those seen in poetry.

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Thus, it would be said that importance of poetry as an interpretation of life lies into the fact that it touches our hearts with imagination and feeling that it uses. But it is true poetry has nothing to do with only the external arrangement of rhyme or beauty of imagination. It must touch our hearts and move our soul to feel one with the poet. Much of our prose works are endowed with the beauty of imagination and language. They are called imaginative and poetical prose. On the other hand, many of our poets knowingly chose prose to express their poetical genius. Then the question again arises, where is the middling and separating line between prose and poetry? Leigh Hunt reasons that ‘poetry need not be written in verse at all; that prose is as good a medium, provided poetry be conveyed though it; and that to think otherwise is to confound letter with spirit, or form with essence. But the opinion is a prosaic mistake. Fitness or unfitness for *song*, or metrical excitement, make all the difference between a poetical and a prosaic subject; and the reason why verse is necessary to the form of poetry is that the perfection of the poetical spirit demands it—that the circle of its enthusiasm, beauty, and power, is incomplete without it’ (imagination and fancy). If both are blessed with the beauty of imagination, then what can be the factors which differentiate them? In general, prose and poetry reflect the following differences:

- Poetry is more rhythmical, formal and metered in terms of structure compared to the more ordinary prose.
- Poetry is more expressive and attractive as opposed to the usual dull quality of prose.
- Lines are considered to be the basic units of poetry, whereas sentences fill the exact same role in the case of prose.
- Generally, poetry often has some rhymes and relationships between its words as opposed to their absence in prose.

Check Your Progress

13. Why are poems easier to spot than prose?
14. What is the origin of the word ‘prose’?

1.5 ANSWERS TO ‘CHECK YOUR PROGRESS’

1. Non-fictional prose is any literary work that is founded chiefly on fact or reality, even though it supposedly incorporates elements of fiction or fancy. Its example can be essays, biography, letters, diary, autobiography, and confessions. Since it is literature, it would differ from a factual business-like letter or prescription.
2. Some of the eminent writers of non-fictional prose are Thomas Browne, Frances Bacon, Ben Jonson, Samuel Johnson, Thomas Moore, Dryden, Pope, Hazlitt, Hunt, Locke, Hobbes, Lamb, Defoe, Addison, and Steele.
3. Agatha Christie (1890-1976) was a writer of crime fiction. She wrote many detective novels.

4. A gothic novel usually had an Italian setting and recalled the medieval period. It had elements of horror, romance, mystery, and cruelty. The Gothic novels came about as a reaction against the prosaic common sense of the eighteenth century and the strict neo-classical trend of writing. It was full of romance and an expression of liberty and rebellion.
5. Ernest Hemingway's (1899-1961) novella *The Old Man and The Sea* is regarded as the 'longest story and the shortest novel' of the world and it claimed the Nobel Prize for literature in 1954.
6. Action and adventure are the most important elements in a tale.
7. William Taylor coined the term autobiography.
8. Any news article should have these two features:
 - (a) A headline focusing the issue or theme
 - (b) The name of the agency or reporter who is reporting the information
9. Plato, Aristotle, Sophocles, Francis Bacon, John Milton, Sir Thomas Browne, John Donne (John Bunyan, Daniel Defoe, Jonathan Swift, Joseph Addison, Sir Richard Steele, John Locke, Thomas Hobbes, Matthew Arnold, and Karl Marx are some eminent philosophical essayists.
10. Rebecca West described the country, Yugoslavia, in her work, *Black Lamb and Grey Falcon*.
11. The objective of speech is to communicate to a group or mass.
12. *The Old Man and the Sea* was published in the form of a book in the year 1952.
13. To a layman, the term poetry is more familiar than the term 'prose'. This is so because poems are easy to spot, from the way they are written. The poet is mostly presenting his ideas in the form of a unique structure that would appeal to the senses. In poetry, words are chosen not simply because of their meaning, but also because of the way they sound and fit in with the rest of the structure. So, the words in a poem are arranged more deliberately than they are in prose form.
14. The word 'prose' is derived from the Latin word which means straightforward, which is quite apt because most prose writing is straightforward.

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1.6 SUMMARY

- Literature is an articulate and artistic mode of expressing life through words.
- Among the earliest of the epic poetry, we have Beowulf, which dates back to the sixth-century. It is considered a Germanic text.
- The English writer poets were influenced by the gaiety and beauty of French and Italian as both these languages were treated superior to English and were rich.

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- The forms of prose writing are many and varied. Novels, essays, short stories and works of criticism are examples of prose. Other examples include: comedy, drama, fable, fiction, folk tale, hagiography, legend, literature, myth, narrative, saga, science fiction, story, articles, newspaper, journals, essays, travelogues and speeches.
- Novels primarily deal with life, man and society. It is now the most popular form of literature. Short story is a literary form of prose which is limited in length. It should cover the time of an hour or two hours. In a short story, the focus of interest is always on occurrence of events.
- A short story differs from a novel in dimension. It is supposed to be less complex. A Tale is a story using imagination especially one that is full of action and adventure. Its basic purpose is to serve fancy and entertain the listener.
- *The Old Man and the Sea* concerns itself about life. The old man's humble but dignified courage in the struggle both to survive and to prevail was taken to symbolize the kind of courage demanded in any person's struggles with life.
- The story of the old man has also be interpreted as a parable of religious significance, an almost Christian parable of victory through defeat.
- A tale will always be in oral form. Its kinds are Cautionary Tales, Fairy Tale, Folk Tale, Fable, Invented/Frame Tale, Urban Legend, Old Wives' Tale and Tall Tales.
- Writing for print media is another kind of prose. It is the kind of writing that is required in newspapers, journals and articles. Newspaper is a daily or weekly series of publication, with a name on the cover page containing information about regular happenings, advertising, photographs, etc. It is the most popular medium for connectivity to all the far-flung areas of the country.
- Travel literature is an impression of personal record of experiences. It may be an account of a spaceflight, an experience of safari, or a mountain trekking. Literary travelogues are a narrative having logical fact-based estimation which are aesthetic in nature. The history of travelogue spans from the age of Homer to the recent writings of William Dalrymple.
- *The Adventures of Huckleberry Finn* was written by Mark Twain. It was published in England in 1884 and in USA in 1885.
- Speech means a formal talk that a person gives to an audience. Speech also means the ability to speak; the way in which a particular person speaks; the language used when speaking; a group of lines that an actor speaks in a play in the theatre, etc. In other words, it is a vocal communication. Its purpose is 'to convey' the feeling of the speaker to the hearer.
- 'Tryst with Destiny' was a speech made by Nehru to the Indian Constituent Assembly, on the eve of India's Independence towards midnight on 14 August 1947. It is considered one of the greatest speeches of all time.

Nehru points out though the rest of the world is in deep sleep, for this moment little matters for them, but India finally awakes to life and freedom.

- Poetry is an art in itself. It is a rhythmical type of literary composition that usually delights the readers. Whether it is written down or spoken out loud, poetry is indicative of a vivid imagination and aesthetically pleasing expression of one's thoughts, usually in a positive manner.
- Prose is somewhat dull and ordinary and is justly regarded by most as the most typical language form. Due to this, prose is seen in many areas of writing, specifically in newspapers, magazines, and even encyclopaedias.

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1.7 KEY TERMS

- **Prose:** These are ordinary speech or writing where plain language without rhythm or rhyme is used for expression.
- **Penny Press Newspaper:** Penny press newspapers were cheap, tabloid-style newspapers mass-produced in the United States from the 1830s onwards.
- **Newsprint:** It is a low-cost, non-archival paper consisting mainly of wood pulp and most commonly used to print newspapers and other publications and advertising material. Invented in 1844 by Charles Fenerty of Nova Scotia, Canada, it usually has an off white cast and distinctive feel.
- **Mimesis:** Mimesis is a term used in literary criticism and philosophy that carries a wide range of meanings which include imitatio, imitation, nonsensuous similarity, receptivity, representation, mimicry, the act of expression, the act of resembling, and the presentation of the self.
- **Primitivism:** It is a belief in the value of what is simple and unsophisticated, expressed as a philosophy of life or through art or literature.
- **Metre:** In poetry, metre is the basic rhythmic structure of a verse or lines in verse.

1.8 SELF ASSESSMENT QUESTIONS AND EXERCISES

Short-Answer Questions

1. Write a short note on prose.
2. What are the differences between a novel and a short story?
3. What are the different kinds of tales?
4. What are the features of a great speech?
5. What are the different types of essays?
6. Briefly discuss essays through an example.

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Long-Answer Questions

1. Describe the different ages of fiction in detail.
2. What is an autobiography? Explain giving some notable examples.
3. Discuss the significance of a newspaper, journal and articles.
4. Critically evaluate the travelogues of different times.
5. Analyze the differences between poetry and prose as forms of writing.
6. Examine the various types of prose in detail.

1.9 FURTHER READING

Prasad, B. and Haripriya Ramadoss. 2000. *A Background to the Study of English Literature*. New Delhi: Macmillan.

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UNIT 2 WORKS OF FRANCIS BACON

Structure

- 2.0 Introduction
- 2.1 Objectives
- 2.2 About the Author
- 2.3 Bacon as a Child of Renaissance
 - 2.3.1 Universal Appeal of his Essays
- 2.4 ‘Of Studies’
 - 2.4.1 Summary
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- 2.5 ‘Of Travel’
 - 2.5.1 Summary
 - 2.5.2 Critical Analysis
- 2.6 ‘Of Love’
 - 2.6.1 Summary
 - 2.6.2 Critical Analysis
- 2.7 ‘Of Revenge’
 - 2.7.1 Summary
 - 2.7.2 Critical Analysis
- 2.8 Answers to ‘Check Your Progress’
- 2.9 Summary
- 2.10 Key Terms
- 2.11 Self-Assessment Questions and Exercises
- 2.12 Further Reading

NOTES

2.0 INTRODUCTION

In the previous unit, you were introduced to prose writing. In this unit, we will discuss some essays by Francis Bacon. Francis Bacon was born on January 22, 1561 near Strand in London. He was an author, jurist, politician, orator, scientist and philosopher. His scientific understanding helped him to write essays that prove to be as much relevant today as they were in those times. Bacon held several influential positions in his life. According to Bacon, he had three goals in life, to find truth, serve his country and serve his church. His works ‘Of Studies’, ‘Of Travel’, ‘Of Love’ and ‘Of Revenge’ serve a detailed account of his take on knowledge, travel, love and revenge. We will discuss these essays in this unit in detail.

2.1 OBJECTIVES

After going through this unit, you will be able to:

- Discuss the background and biography of Francis Bacon
- Describe the themes of essay ‘Of Studies’
- Examine the ideas in the essay ‘Of Travel’
- Critically comment on the essays ‘Of Love’ and ‘Of Revenge’

2.2 ABOUT THE AUTHOR

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Francis Bacon was born on January 22, 1561. He was of poor health throughout his life, yet it does not appear to have had an impact on his intellect. Francis Bacon was born near the Strand in London. Due to his health issues, young Francis Bacon was educated at home during his early childhood by his parents, Sir Nicholas Bacon and Anne Cooke Bacon. His parents hired John Walsall, a graduate of Oxford University to tutor him. Francis Bacon is said to have studied Latin as well as English, according to the medieval curriculum of the times.

Besides being an author, Bacon was also a jurist, politician, orator, scientist and philosopher. After being educated at home during his early childhood, Francis Bacon enrolled at Trinity College in the year 1573 at the age of 12 years along with his older brother Anthony Bacon. At Trinity College in Cambridge, Francis Bacon studied under the personal care of Dr. John Whitgift. Dr. Whitgift later became the Archbishop of Canterbury. Francis Bacon met Queen Elizabeth for the first time at Cambridge. Queen Elizabeth was greatly impressed by his intellect, and used to, throughout her life, refer him as ‘the young lord keeper’.

As a result of his education, Francis Bacon came to the conclusion that the methods and outcomes of science as was then prevalent were completely wrong. Francis Bacon idolized the philosopher Aristotle, but despite that idolization, he did not agree with the philosophy as established by Aristotle. Bacon thought and believed that the philosophy of Aristotle was without any objectives or purpose and completely barren. Sometime towards the end of the year 1576, Francis Bacon left Britain to travel to France with Sir Amias Paulet, who was then the British ambassador to Paris. However, Anthony Bacon continued his education in England. France was at that time being ruled by Henry III. The political environment and government policies prevalent in France at the time had a lasting impression on the young Francis Bacon. Along with Sir Paulet perhaps, Francis Bacon spent the next three years travelling widely across Europe.

It appears that Francis Bacon worked as an assistant or intern with Sir Paulet, undertaking various routine diplomatic assignments. But those years and Travel proved extremely valuable and educative for the young Francis Bacon. He learned governance, languages as well as civil law. On different occasions, his work required Francis Bacon to deliver diplomatic letters to England, not just to eminent politicians of the time, but also to Queen Elizabeth.

Francis Bacon’s father Sir Nicholas died suddenly in the year 1579. After this, Bacon decided to return to England. Sir Nicholas had apparently set aside a substantial amount of money for Francis Bacon who was his youngest son. But before he could buy his son the estate, Sir Nicholas had died. This meant that Francis Bacon received, in actuality only about one fifth of the amount his father had set up or him in trust. The young Bacon had apparently borrowed money, and this left him in debt. In order to pay his dues and earn a living, Francis Bacon took up a job at Gray’s Inn as a resident lawyer. However, his mother Lady Anne had to support him with a separate grant.

Later, Francis Bacon remarked that he had three goals in his life: to find truth, serve his country and serve his church. Francis Bacon began his political career as a Member of Parliament for Bossiney in Cornwall district in the year 1581. He became a member of the Puritan church, and began writing in support of the Puritan clergy, criticizing the English church for its oppression of the Puritan church and its clergy.

Francis Bacon began to rise quickly in his political and judicial life after James I ascended to the throne of England. It began with his knighthood in 1603, later being appointed as Attorney General and Lord Chancellor.

After he was made Lord Chancellor, Francis Bacon was charged with 23 counts of bribe taken in return for legal favours. In a public admittance of guilt, however, he claimed to the parliamentary committee that went to his house to question him, that although he admitted to his guilt, his hands and heart were clean. Significantly, he also wrote to Buckingham Palace and the king that his heart and hands were clean, and had always been so. He was charged with bribery, and was asked to pay 40,000 pounds as fine. He was also confined to prison, which was then housed in the Tower of London.

It was after his public career ended in such disgrace that Francis Bacon devoted his life entirely to study and research, writing many articles and essays on his philosophies and analytical thinking. As far as his writing was concerned, Francis Bacon appears to have been as good an editor as he was a writer. Although his work contained short sentences that conveyed multiple means and thoughts to his audience, he became known for the shortness or brevity of his sentences. Most of his writing later became a model for younger writers. His philosophies and studies seemed to have led him to write mostly on the wisdom of focusing on science as a basis for life. It is contrary to his personal claim of being a devout Anglican, because as a scientist, his writing also questioned the authenticity of God.

Check Your Progress

1. When was Francis Bacon born?
2. What were the other qualifications of Francis Bacon besides being an author?

2.3 BACON AS A CHILD OF RENAISSANCE

Bacon's genius was versatile and his personality colourful. Taken as a whole, Bacon was an enigma to many of his own generation and to most of subsequent generations. Bacon was the child of the Renaissance. He was highly educated, and a thoroughbred scholar with an encyclopaedic range of knowledge. He was a scientist. His love for experimentation was the cause of his death. He caught a cold while performing experiments and this resulted in his death. He was a very widely travelled man. The scholars of his age did not consider their education complete unless they had supplemented their education with foreign travel. Thus,

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Bacon was not only an accomplished scholar, he was also a man of great wisdom and practical experience. His knowledge and experience helped him in securing important positions. He was a great statesman, and a true policeman, who excelled in manoeuvring and manipulation. For him no holds were barred to gain personal advantages of position and power. He rose to great heights but also paid the penalty of impropriety and immoral conduct. But in an age in which Bacon lived such jockeying for power and unscrupulous conduct were not uncommon. Although Bacon did not write a single word about himself in his essays, we can make a fairly accurate estimate of the man and his general mental make-up from them. Bacon has rightly been called a true and representative child of the Renaissance.

Bacon's Utilitarian Attitude

Bacon is one of the most colourful personalities of English literature, celebrated not only for his literary worth and innovative genius but also for his versatility and wisdom. Bacon was a child of the Renaissance and represents the best of both the old and new spirits. Bacon was no doubt a man of the practical world and believed in political and economic power but he was not an atheist. He was a Protestant Christian, a follower of the Church of England but he was not a religious activist. Though religious and spiritualistic considerations left Bacon indifferent and cold, it should not be inferred that he was oblivious of the virtues and the religious and spiritualistic considerations altogether.

Bacon's Morality

Bacon's life reveals the dichotomy of values in his personal conduct and the same duality appears in his writings. He is practical and mundane to his fingertips. He is also rational and prudential. The predominance of intellect precludes emotional and sentimental approach. All these factors combined to make Bacon opportunistic, utilitarian and Machiavellian. The political atmosphere of that time was congenial to the promotion of such traits. Bacon writes chiefly for the benefit of the kings, princes and aristocrats and for the safeguarding of their interests was his avowed aim. He counsels and advocates shrewdness in order to achieve material progress and prosperity.

To Bacon the means had no meaning. He was concerned with the ends. It is for this reason that we find him cold and aloof from moralistic and spiritual considerations. They do not fit into his scheme of things. He advocates secrecy to achieve success. Bacon is not ignorant of the value and nobility of virtue and virtuous conduct but as a man of great practical wisdom and sagacity he advocates the mixture of 'falsehood'. Bacon is too worldly and practical to be swayed by the sentiment of virtuosity. He makes necessity the occasion of being moral and noble and virtuous. The following expression proves it:

'This is certain, that a man that studied revenge keeps his own wounds green, which otherwise would heal and do well'.

(‘Of Revenge’)

Thus, Bacon's morality is the morality of convenience.

Bacon's Worldly Wisdom

As we have already seen, practical considerations rule supreme in Bacon's scheme of things, and spiritual, moral and religious considerations take a back seat. But Bacon is a great scholar, steeped in classical learning, mythology and scriptures. His essays are full of quotations from, 'Vulgate' (the Latin Version of the Bible) and have ample references and allusions to historical and mythological occurrences mentioned in the ancient masters.

We find in his essays passages which are of great significance (and where no morality or selfish interests harmful to others are involved). His essay, *Of Studies* is such a gem of pure and serene wisdom wherein he writes such statements such as:

- 'Studies serve for delight, for ornament, and for ability'.
- 'They perfect nature, and are perfected by experience: for natural abilities are like natural plants that need pruning by study'
- 'Read not to contradict and confute, nor to believe and take for granted, nor to find, talk and discourse; but to weigh and consider'.
- 'Readings make a full man; conference a ready man; and writing an exact man'.
- 'Histories make man wise; poets witty, the mathematics subtle, natural philosophy deep, moral grave, logic and rhetoric able to contend'.

This too is worldly wisdom but it is not mixed with any basic instinct or degenerate and evil mundane consideration.

2.3.1 Universal Appeal of his Essays

Sir Francis Bacon was a man of great resourcefulness. In considering the universal appeal of his essays this fact about Bacon has to be constantly kept in mind. His versatility encompassed his encyclopaedic range of literature, mythology, history and knowledge about human nature and affairs. He gained this knowledge through personal experiences and his foreign Travel.

The greatness of the man can be gauged from the fact that his contribution to language and literature is considerable. He imported into English literature a new genre called the Essay (the name given by him) and therefore is known as the father of English Essay. He is still considered one of the greatest essayists in the language. His contribution to the development of modern English prose and prose style earned him yet another accolade of being termed the father of the Modern English Prose. These tributes are a confirmation of Bacon's popularity among successive generations.

The essays have a special flavour which make them popular with all classes of readers. The more we read them the more we fall under the spell of their charm and wisdom. The same essay can be read many times over without losing either its interest or utility. The subsequent readings, on the contrary, yield more wisdom

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and pleasure. Among the reasons for the continued popularity of his essays are their variety of themes, the wisdom contained in them, their utility in the practical life, their human interest, and above all their cunning character.

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Bacon was a very busy and active person. From a very early age he had cultivated the habit of jotting down notes of everything that interested or enlightened him. This habit equipped him with material on almost all topics of human interest. Bacon made use of these notes and jottings in the composition of his essays.

When we look at Bacon's essays, the first thing that catches our attention is their wide variety of themes. He has written on lofty subjects like truth, love, friendship, death and on subjects concerned with a person's conduct in society, religious and metaphysical subjects; on subjects concerned with the affairs of the state and politics; as well as essays on very common place topics such as gardens, buildings, masques and triumphs. Whatever be the topic, the essays are characterized by knowledge and critical insight and observation, wisdom and common sense and shrewd and original conclusions. Bacon's practical wisdom and approach and a convenient disregard of the moral and the virtuous is both intriguing and disturbing to a casual reader. But Bacon's essays are almost always interesting, informative and enlightening.

Another remarkable feature of Bacon's essays is their human interest. His essays both interest and enlighten the readers transcending the barriers of time and countries because they are not addressed to a people of one country or one age, they are concerned with humanity at large Bacon observed the common man from a height and his observations are not in an informal manner. The tone is always moralizing. He preaches and sermonizes, cautions and advises but he does not always command respect. At times, Bacon becomes more interesting (on account of his mysterious personality) than his essays, the reason being his preoccupation with the practical aspect of everything.

Bacon's essays are full of gems of wisdom, and mostly worldly wisdom. Bacon was born in an age which happened to be the meeting point of the old and the new. So while Bacon retained an interest in the abiding moral values he tempered this interest with practical wisdom which taught him to care more for the end and less for the means. Besides caution we come across practicality in his essays. His essays are a store house of practical wisdom and teachings for a person aspiring to achieve power, position and material possession in a society full of treachery, intrigue, conspiracy, flattery and others. Bacon proposes that to be successful in an atmosphere of opposition and hostility, a person has to be unscrupulous. His morality is really intriguing and mystifying but there is not the least doubt that his counsels are useful for the common man although his essays were primarily meant for an aspiring young aristocrat who had set his eye to advance materially.

Passions and emotions have no place in Bacon's scheme of things as the virtue of 'giving' also has no meaning for him. He values a thing only for what it gives. He is a utilitarian valuing the end and disregarding the means. But it should not be inferred that he was not aware of morality, virtue or values in life. He not only knew them but admired them also. But, whenever they interfered with practical situations, he ignored them. His morality and philosophy were Machiavellian and

of convenience. This contradiction has baffled many but it was in his nature. He practiced it in his own life and earned from Pope the remark: ‘The wisest, brightest and meanest of mankind’. And from Blake for his essays: ‘Good advice for the kingdom of Satan’. Essays of Bacon, although deficient in emotional content, are rich in imagery.

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Check Your Progress

3. How was Bacon a product of the Renaissance?
4. Why do critics call Bacon’s morality the morality of convenience?

2.4 ‘OF STUDIES’

STUDIES serve for delight, for ornament, and for ability. Their chief use for delight, is in privateness and retiring; for ornament, is in discourse; and for ability, is in the judgment, and disposition of business. For expert men can execute, and perhaps judge of particulars, one by one; but the general counsels, and the plots and marshalling of affairs, come best, from those that are learned. To spend too much time in studies is sloth; to use them too much for ornament, is affectation; to make judgment wholly by their rules, is the humor of a scholar. They perfect nature, and are perfected by experience: for natural abilities are like natural plants, that need proyning, by study; and studies themselves, do give forth directions too much at large, except they be bounded in by experience. Crafty men contemn studies, simple men admire them, and wise men use them; for they teach not their own use; but that is a wisdom without them, and above them, won by observation. Read not to contradict and confute; nor to believe and take for granted; nor to find talk and discourse; but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention. Some books also may be read by deputy, and extracts made of them by others; but that would be only in the less important arguments, and the meaner sort of books, else distilled books are like common distilled waters, flashy things. Reading maketh a full man; conference a ready man; and writing an exact man. And therefore, if a man write little, he had need have a great memory; if he confer little, he had need have a present wit: and if he read little, he had need have much cunning, to seem to know, that he doth not. Histories make men wise; poets witty; the mathematics subtile; natural philosophy deep; moral grave; logic and rhetoric able to contend. Abeunt studia in mores. Nay, there is no stond or impediment in the wit, but may be wrought out by fit studies; like as diseases of the body, may have appropriate exercises. Bowling is good for the stone and reins; shooting for the lungs and breast; gentle walking for the stomach; riding for the head; and the like. So if a man’s wit be wandering, let him study the mathematics; for in demonstrations, if his wit be called away never so little, he must begin again. If his wit be not apt to distinguish or find differences, let him study the Schoolmen; for they are cymini sectores. If he be not

apt to beat over matters, and to call up one thing to prove and illustrate another, let him study 197 the lawyers' cases. So every defect of the mind, may have a special receipt.

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2.4.1 Summary

According to Bacon, studies are a source of delight and pleasure. They increase one's value in terms of knowledge gained and also provide joy. A man who enjoys solitude and aloofness can enjoy studies in the best way. It also provides wisdom to a man and he becomes a good conversationalist. Studies motivate an individual to be a good talker. The business matters are handled in the best of the efforts by a well-read man. He gets the advantage of being an avid reader by being knowledgeable in all fields. His studies add an ornamental value to his demeanour. There are also some demerits of studies, if they are done in excess, it makes the people lazy. Many people also deliberately read for long hours to become good at conversations but their reading for purpose of conversation becomes futile as they make a vain display of their learning. Bacon says, 'To spend too much time in studies, is sloth; to use them too much for ornament, is affectation.'

A scholar becomes eccentric if he only follows the written and laid down rules learnt from books. A man's natural ability to discover truth is empowered and motivated by studies. He reaches to perfection by his vast and potential studies. The knowledge obtained from books should not be divorced from the practical knowledge and experience. Practical experience lends value to studies. True guidance is provided by studies. The norms may be fake and abstract but in-depth studies provide guidance. Practical experiences add to the beauty of the knowledge contained in the books. Sheer knowledge derived from the books is not worthwhile without any practical knowledge and experiences.

He further says and develops his thought stating that cunning people do not approve of studies. Simple-minded people have admiration for studies. But the wise men utilize studies in their practical usage. They implement the knowledge contained in books. They are not the sole followers of the abstract knowledge contained in the books, but also make a practical use of their studies.

Bacon says, 'crafty men condemn studies; simple men admire them; and wise men use them. For they teach not their own use; but that is a wisdom without them, and above them, won by observation'. People should not study merely to contradict others. One should not be a firm believer in the written things. He should also apply his logic and reason to confirm the facts given in the books. He should not read only to find material for conversation. A man should read and ponder over intensively whatever he reads and whatever triggers his mind. He should also be able to judge the value of whatever is contained in the books.

Further in his essay, Bacon gives a very interesting description of books. He says that some books are to be read in parts only. They are to be read hurriedly and in a rush; only few books are worth reading in their fullness of thoughts and ideas. They should be read thoroughly and intensely. He says, 'some books are to be tasted, others to be swallowed, and some few to be chewed and digested'.

Some books should be given to someone to engage them to read and find and share the excerpts from them. But this method should be adopted only in case of simple sort of books because synopsis and summary of a book cannot give you the real and comprehensive content hidden behind that book. Moreover, every man is not satisfied with only the abstract/synopsis or summary of a book that he intends to study.

The essayist further depicts the qualities of a reader. A good reader grows through reading. His personality gets enhanced by reading. A man becomes quick-witted in their conversation. If a man is habitual about taking notes on whatever he reads, he becomes precise and sharp in his thinking and his conversation. Different books affects people in different ways. A man becomes wise by reading history books. Poetry makes a man imaginative. He gets imaginary wings with the flight of poetry. Mathematics brings subtlety to a man and philosophy makes him delve deeper into the things and penetrate truth. Rhetoric and logic develop his debating powers. Mental defects can also be remedied by appropriate studies just like the healing of physical defects, which take place due to physical exercises. If a man's mind is not so focussed and gets distracted easily, he should study mathematics. If a man is unable to distinguish things, he should study the writings of the philosophers of the middle ages. If a man is unable to examine a subject carefully from point to point, he should study lawyer's case. Thus, different kinds of studies provide different levels of remedies to different problems. Bacon concludes his essay in the following way: 'If he be not apt to beat over matters, and to call upon one thing to prove and illustrate another, let him study the lawyer's cases. So every defect of the mind may have a special receipt.'

2.4.2 Critical Analysis

The essay, 'Of Studies', is one of the first among the series of essays published by Bacon in 1597. In 1612, it was again published with some alterations. This essay is especially popular even today because of its wisdom and relevant content. It is, in fact, considered as his masterpiece with its highly stylized Latin vocabulary, fresh new ideas and logical reasoning.

According to Bacon, 'reading makes a full man, conversation a ready man, and writing an exact man'. In the essay, Bacon adopting a didactic approach, stresses upon the benefits of studying. The word 'serve' in the first line itself makes studies a tool for the service of humankind. Bacon had categorized the benefits of studies into three parts. According to Bacon, studies are a source of delight and pleasure, they provide an ornamental significance to a man's life and last but not least, they help to improve one's ability. Bacon think that only well-read men can execute plans effectively and can live a healthy life.

In his attempt to emphasize the benefits of studies, Bacon has taken a logical approach by depicting the pros and cons of excessive studies. He highlights three cons of studying as well or rather its incorrect use as he says that to 'spend too much time in studies is sloth; to use them too much for ornament, is affectation; to make judgment wholly by their rules, is the humor of a scholar'. He emphasizes

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that excess of anything is bad for a human being. With this, Bacon's practical personality is manifested. He pointed out that if done in excess, studies can make people lazy.

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Reading, just for the purpose of showing off one's knowledge, is also futile according to Bacon. He is against anyone developing an intellectual conceit and pretentious behaviour. Bacon also points out another problem of studying that is, 'to make judgment wholly by their rules'. Here, he is rejecting the views of a lot of philosophers who considered reason to be supreme. Philosophers like Plato have stressed upon this very idea in his *Phaedrus* (370 BC), where he declared reason to be supreme. Bacon is against such subjugation to reason. Relying completely on abstract principles will make life suffocating.

For him, studies go hand in hand with practical knowledge. Without practical knowledge, these studies are useless to a man. Bacon also refers to 'expert men' who are not scholars, but rather they are people with practical knowledge instead of bookish knowledge. By juxtaposing practical knowledge with theoretical one, he emphasized the significance of experiences. For Bacon, knowledge is only wholesome when it constitutes theoretical and practical elements. This idea is reiterated by Ralph Waldo Emerson who had said that: 'An ounce of action is worth a ton of theory.'

According to Bacon, clever men often 'contemn studies, simple men admire them, and wise men use them'. These crafty or practical men consider studies to be beneath them. They tend to lack the necessary foresight to realize the value of studies. In the latter parts of essay, Bacon advises on how to study what kind of books. He states that only few books deserves our undivided attention and scrutiny, rest can be perused. Moreover, he says that history makes 'men wise; poets witty; the mathematics subtile; natural philosophy deep; moral grave; logic and rhetoric able to contend'. And thus, he quite logically and successfully brought out the benefits of studies. No surprise that his essay is still popular today.

Check Your Progress

5. Why is practical knowledge necessary with the knowledge obtained from books?
6. According to Bacon, who can enjoy studies in the best way?
7. When was the essay 'Of Studies' published?
8. How does Bacon open the essay, 'Of Studies'?

2.5 'OF TRAVEL'

TRAVEL, in the younger sort, is a part of education, in the elder, a part of experience. He that travelleth into a country, before he hath some entrance into the language, goeth to school, and not to travel. That young men travel under some tutor, or grave servant, I allow well; so that he be such a one that hath the language, and hath been in the country before; whereby he may be able to tell them what things are worthy to be seen, in the country where they go; what

acquaintances they are to seek; what exercises, or discipline, the place yieldeth. For else, young men shall go hooded, and look abroad little. It is a strange thing, that in sea voyages, where there is nothing to be seen, but sky and sea, men should make diaries; but in land-travel, wherein so much is to be observed, for the most part they omit it; as if chance were fitter to be registered, than observation. Let diaries, therefore, be brought in use. The things to be seen and observed are: the courts of princes, especially when they give audience to ambassadors; the courts of justice, while they sit and hear causes; and so of consistories ecclesiastic; the churches and monasteries, with the monuments which are therein extant; the walls and fortifications of cities, and towns, and so the heavens and harbors; antiquities and ruins; libraries; colleges, disputations, and lectures, where any are; shipping and navies; houses and gardens of state and pleasure, near great cities; armories; arsenals; magazines; exchanges; burses; warehouses; exercises of horsemanship, fencing, training of soldiers, and the like; comedies, such whereunto the better sort of persons do resort; treasuries of jewels and robes; cabinets and rarities; and, to conclude, whatsoever is memorable, in the places where they go. After all which, the tutors, or servants, ought to make diligent inquiry. As for triumphs, masks, feasts, weddings, funerals, capital executions, and such shows, men need not to be put in mind of them; yet are they not to be neglected. If you will have a young man to put his travel into a little room, and in short time to gather much, this you must do. First, as was said, he must have some entrance into the language before he goeth. Then he must have such a servant, or tutor, as knoweth the country, as was likewise said. Let him carry with him also, some card or book, describing the country where he travelleth; which will be a good key to his inquiry. Let him keep also a diary. Let him not stay long, in one city or town; more or less as the place deserveth, but not long; nay, when he stayeth in one city or town, let him change his lodging from one end and part of the town, to another; which is a great adamant of acquaintance. Let him sequester himself, from the company of his countrymen, and diet in such places, where there is good company of the nation where he travelleth. Let him, upon his removes from one place to another, procure recommendation to some person of quality, residing in the place whither he removeth; that he may use his favor, in those things he desireth to see or know. Thus he may abridge his travel, with much profit. As for the acquaintance, which is to be sought in travel; that which is most of all profitable, is acquaintance with the secretaries and employed men of ambassadors: for so in travelling in one country, he shall suck the experience of many. Let him also see, and visit, eminent persons in all kinds, which are of great name abroad; that he may be able to tell, how the life agreeth with the fame. For quarrels, they are with care and discretion to be avoided. They are commonly for mistresses, healths, place, and words. And let a man beware, how he keepeth company with choleric and quarrelsome persons; for they will engage him into their own quarrels. When a traveller returneth home, let him not leave the countries, where he hath travelled, altogether behind him; but maintain a correspondence by letters, with those of his acquaintance, which are of most worth. And let his travel appear rather in his discourse, than his apparel or gesture; and in his discourse, let him be rather

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advised in his answers, than forward to tell stories; and let it appear that he doth not change his country manners, for those of foreign parts; but only prick in some flowers, of that he hath learned abroad, into the customs of his own country.

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2.5.1 Summary

Bacon in his essay, 'Of Travel', presents many advantages of travel. For younger people, it is a part of their education, while for older people, it works as an addition to their experience. When a man decides to visit a country, he should also know the languages of that particular place. Young people should not travel without any supervision. Bacon says that 'young men travel under some tutor, or grave servant, I allow well'. They should always travel under the supervision of a tutor or a trustworthy servant who is also familiar with the language of that alien country and place or had visited that country before. He can act as a guide to the young man about the worth of the place and the best visiting places in that country. Because of his prior experiences of that place, he can also guide him on what kind of acquaintances he should make at this new place. If he is well-versed with the behaviour and culture of the people of this new place, he can also guide the young man on which kind of training experiences he should impart to himself and which kind of learning he can receive from travelling to this new country or place. If not guided as such, the young man will stay unexposed to the wonders of that place.

Bacon observes that people keep diaries, when they go on sea-voyages even though 'there is nothing to be seen, but sky and sea', but those who travel on land hardly keep diaries with themselves 'wherein so much is to be observed'. Bacon, thus, advises his readers to keep a diary even while travelling on land as it always helps the travellers to maintain the records of one's course of their travel. In this diary, a traveller should record their visit to 'the courts of princes, especially when they give audience to ambassadors; the courts of justice, while they sit and hear causes, and so of consistories ecclesiastic; the churches and monasteries, with the monuments which are therein extant; the walls and fortifications of cities and towns, and so the havens and harbours; antiquities and ruins; libraries; colleges; disputations and lectures. . .'. A traveller should not be neglectful of wedding feasts, funerals, executions and processions either while travelling though these places, though it is not necessary to record these in the diary.. He basically asks travellers to record anything 'memorable'.

In case a traveller or a young man, is in short supply of time, then Bacon advises the first thing to do is to be familiar with the language of that place. Secondly, he should have a knowledgeable tutor or guide accompanying him. Thirdly, a guidebook should be carried by him, which should contain the description of the city where he is travelling. Next, as mentioned above, a traveller should carry a diary. Bacon advises against staying long in one place or town or at same lodging as it would hinder maximum exposure to that country. The sixth point that a traveller should remember is that when he is abroad, he should have new experiences by avoiding the company of his own countrymen. He should take his meals at different places in the company of people belonging to that country. He should not forget to take letters of recommendation from the noble people of his own place so that he

could use them to introduce himself to the nobility of the country that he is visiting.

For Bacon, secretaries and ambassadors make the best of acquaintances ‘for so in travelling in one country, he shall suck the experience of many’. The eminent personalities should also be met by him at different places so that he can compare them to their real descriptions in reports and hearsay. Bacon also advises against engaging in any quarrels or disputes with a local. The major causes of disputes and quarrels ‘are commonly for mistresses, healths, place, and words’. The company of ill-tempered people should also be avoided by them because risk of involving in quarrels is always high with such people.

After coming back to his country, he should not forget the countries that he has visited and the people that he had met, rather he should maintain a contact with them through an exchange of letters. The token of travelling should be reflected in his talk instead of his gestures or clothes. One should not be too eager to share their experiences during the travel. He should rather be thoughtful while sharing his experiences. And last but not least, the manners of one’s country should not be discarded to give importance to the foreign ones. As Bacon states ‘only prick in some flowers, of that he hath learned abroad, into the customs of his own country’. The foreign manners should be moulded into the customs of one’s own country. They should not be borrowed at the cost of the culture of one’s own country.

2.5.2 Critical Analysis

Francis Bacon’s essays cover a variety of subjects from studies and travel to suspicion and revenge. His first edition of *Essayes*, which got published in 1597, was praised by Editor John Gross as ‘masterpieces of rhetoric; their glowing commonplaces have never been surpassed’. This essay, ‘Of Travel’ appeared for the first time in his collection of essays, *The Essayes, or Counsels Civill and Morall* in 1601. By this time, travel, in fact, has become the part of the curriculum of young nobles.

The essay, ‘Of Travel’, is a persuasive essay in which Bacon uses argumentative tone and figurative language in order to put his points across. He emphasizes the usefulness of travelling, primarily for a young man. The speaker in the essay appears to be a confident and experienced expert of travel. Being experienced, the speaker does not rely on external authority. His advice seems to be completely dependent on his own first-hand experience. The use of lists help with his persuasion as it portrays his ample knowledge on the subject.

Despite his seemingly first-hand experience, he does not make the essay all about him. His manner is quite objective. Bacon maintains the methodical approach by moving from one argument to another in a logical manner. His advice are so logical that they can easily be adopted and used in the modern times. Despite being a didactic essay, the language is not at all condescending. It is clear that the speaker has reader’s best intention in mind. The language of the essay is quite simple with no ornamental language used. However, there are some metaphors used such as ‘entrance into the language’, ‘go hooded’, ‘little room’, and ‘Pricking in some flowers’.

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It is important to note that Bacon himself travelled abroad only once and that too to study civil law and improve his French in France. He stayed there for three whole years and returned only when his father died. In fact, he did not even like travelling. On returning to London, he did not even go farther than twenty miles. However, this essay goes on to show his ability to write deftly on any subject despite having no experience. His advice on avoiding quarrels, being aware of the country that one is visiting, meeting influential people, etc. are still relevant in the modern times.

Check Your Progress

9. When did the essay, 'Of Travel' appear for the first time?
10. Why do secretaries and ambassadors make the best of acquaintances according to Bacon?

2.6 'OF LOVE'

THE stage is more beholding to love, than the life of man. For as to the stage, love is ever matter of comedies, and now and then of tragedies; but in life it doth much mischief; sometimes like a siren, sometimes like a fury. You may observe, that amongst all the great and worthy persons (whereof the memory remaineth, either ancient or recent) there is not one, that hath been transported to the mad degree of love: which shows that great spirits, and great business, do keep out this weak passion. You must except, nevertheless, Marcus Antonius, the half partner of the empire of Rome, and Appius Claudius, the decemvir and lawgiver; whereof the former was indeed a voluptuous man, and inordinate; but the latter was an austere and wise man: and therefore it seems (though rarely) that love can find entrance, not only into an open heart, but also into a heart well fortified, if watch be not well kept. It is a poor saying of Epicurus, Satis magnum alter alteri theatrum sumus; as if man, made for the contemplation of heaven, and all noble objects, should do nothing but kneel before a little idol, and make himself a subject, though not of the mouth (as beasts are), yet of the eye; which was given him for higher purposes. It is a strange thing, to note the excess of this passion, and how it braves the nature, and value of things, by this; that the speaking in a perpetual hyperbole, is comely in nothing but in love. Neither is it merely in the phrase; for whereas it hath been well said, that the arch-flatterer, with whom all the petty flatterers have intelligence, is a man's self; certainly the lover is more. For there was never proud man thought so absurdly well of himself, as the lover doth of the person loved; and therefore it was well said, That it is impossible to love, and to be wise. Neither doth this weakness appear to others only, and not to the party loved; but to the loved most of all, except the love be reciproque. For it is a true rule, that love is ever rewarded, either with the reciproque, or with an inward and secret contempt. By how much the more, men ought to beware of this passion, which loseth not only other things, but itself! As for the other losses, the poet's relation doth well figure them: that he that preferred Helena, quitted the gifts

of Juno and Pallas. For whosoever esteemeth too much of amorous affection, quitteth both riches and wisdom. This passion hath his floods, in very times of weakness; which are great prosperity, and great adversity; though this latter hath been less observed: both which times kindle love, and make it more fervent, and therefore show it to be the child of folly. They do best, who if they cannot but admit love, yet make it keep quarters; and sever it wholly from their serious affairs, and actions, of life; for if it check once with business, it troubleth men's fortunes, and maketh men, that they can no ways be true to their own ends. I know not how, but martial men are given to love: I think, it is but as they are given to wine; for perils commonly ask to be paid in pleasures. There is in man's nature, a secret inclination and motion, towards love of others, which if it be not spent upon some one or a few, doth naturally spread itself towards many, and maketh men become humane and charitable; as it is seen sometime in friars. Nuptial love maketh mankind; friendly love perfecteth it; but wanton love corrupteth, and embaseth it.

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2.6.1 Summary

Bacon in the opening of the essay 'Of Love' claims that the love projected in theatres on the stage is divorced from reality and highly unrealistic. On the stage, it is always given the form of a noble trait which leads to fun, happiness and excitement, and sometimes sorrow and tragedy. But in real life, it only proves to be disastrous. According to the speaker, history is testimony to the fact that all the mighty, powerful and great people avoid this weakness. They refused to embrace this weakest passion because love could astray them from their path to greatness and responsibilities. They rather employ their faculties in the pursuits of knowledge.

Bacon substantiates his claim with an example, which is his innate style. He shares the example of Marcus Antonio, a member of Roman royalty who was given a chance to rule over one-third of the empire and Appius Claudius, the second member of royalty, who was given the other one-third of empire. Their nature however, were different from each other as Antonio was known for his ambition and impulsiveness, while the latter was wise and careful. Despite such differences in character, they both were affected by love. In simple words, it does not matter whether you are of strong or weak character, love has the power to affect all.

Bacon further support his argument by referring to the Greek philosopher, Epicurus, who believed in self-restraint and self-discipline. According to Bacon, man is created to concentrate on divine and sublime subjects and mysteries. It is foolish for a man to kneel before a woman and worship her because she charms his eyes with her beauty. By doing so, he makes himself small and miserable.

Further, in the essay, Bacon talks about the unfettered love as destructive as it makes a man insignificant in the eyes of others. Such love devalues man. In romantic poetry, there is an unnecessary glorification of the beauty of the beloved. In practical life, such exaggeration is not worthwhile as they are not applicable. Such glorification and idealization is suitable only in romantic poetry. He further states that 'there was never proud man thought so absurdly well of himself, as the

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lover doth of the person loved'. A man is his own greatest flatterer in this world. However, the flattery a lover offers to his beloved is even greater than the flattery which he offers to himself. The language used by him in the praise of his beloved is highly hyperbolic. Hence, a man cannot be a lover and wise at the same time. For Bacon, a wise man must not love as it is impossible to be wise and to love at the same time. By showering sugar-coated words at the beloved, a man just makes fool of himself.

In case a man's love remains unrequited, it reflects the weakness in the man's character. The beloved will pity him in this situation which will further lower his esteem. The love of a man can result into two things-either his love will be reciprocated by the lover or if she does not reciprocate his love, she will consider him insignificant in front of her. Thus, a man should be cautious of his self-esteem before falling in love. A man should be on watch against the passion of love as it makes him weak. A lover does not only lose other things rather love also.

In both the times of happiness and misery, such desires get motivated; hence, it can be called as 'child of folly'. Such sexual and sensual pleasures are the cause of destruction of wealth, health and business. In order to fulfil their sexual desires, they harm their affluence and wisdom. Such passions are so overwhelming that they reject any chance of being wise or rich as he claims 'he that preferred Helena, quitted the gifts of Juno and Pallas', referring to Paris who in attainment of Helena, had to lose both riches and wisdom and in the long run, Helena too. A man should be on watch against the passion of love as it makes him weak. A lover does not only lose other things rather love as well. If a man cannot resist love, he should at least keep it under limits as Bacon proclaims 'who if they cannot but admit love, yet make it keep quarters; and sever it wholly from their serious affairs, and actions, of life'. Their love should not affect other aspects of their life such as business and wealth.

Further, Bacon gives examples from the life of soldiers and warriors. They are inclined to love as they are inclined to drink. They seem to take their love-making and drinking as compensation for the threats and dangers to which they are exposed to. In fact, loving is a natural tendency in mankind. If man does not limit his love to one or a few individuals, his love will naturally extend to many individuals. Because of this tendency, he will become charitable and kind-hearted. He makes his love universal by extending it to everyone just like friars do. In the end, Bacon praises married love and friendly love as beneficial to mankind. However, 'wanton love' or rather lust has corrupting influence as he concludes by saying, 'Nuptial love maketh mankind; friendly love perfecteth it; but wanton love corrupteth, and embaseth it'.

2.6.2 Critical Analysis

The essay, 'Of Love', first appeared in the collection of essays called *Essays* in 1597. The objective of the essay is to explain love and the negative effects that it has on people. The essay makes it clear that irrespective of a person's character, love has an effect on them. According to Bacon, a wise man cannot be a lover at the same time as love makes us do crazy things and we end up making a fool of

ourselves. Bacon is instructing everyone who has been in love or thinking about being in love. He assumes that his readers are aware of the meaning of love, but not its ill effects.

The examples that Bacon uses are of Marcus Antonius and Appius Claudius, who are two different men of character, but that does not matter. Love is going to affect them, one way or another. Bacon states that love can 'find entrance, not only into an open heart, but also into a heart well fortified, if watch be not well kept'. Bacon seems to oppose carnal pleasure even more so as according to him, it drains one of their wisdom. For him, the only love that is to be cherished is kindness to one's fellow beings and the love between husband and wife.

Similar to his other essays that we have discussed, here too Bacon displays his trademark conciseness, straightforwardness, wittiness, and his compact opinions. The logical way of presenting argument one by one makes his essay methodical. The use of the Latin proverb in the essay shows his knowledge. Thus, Bacon is widely known all over the world for the philosophical content of his essays. According to F.G. Selby, 'Part of Bacon's influence is of course due to the charm of his style.' Bacon's style is often compared to Montaigne.

Unlike other philosophers, who employ lengthy and complex sentences to convey their ideas, Bacon's manner is concise and simple. He even writes on common topics, which are interesting to all men and women. Bacon uses a variety of examples from the different disciplines and makes it understandable to the common public. Following his own advice in another of his essay, 'Of Studies', he avoids being pedantic and pretentious. Most of his essays are written on elemental emotions and practical subjects. Through his essays, he introduced a different kind of prose style.

In order to remove obscurity and lengthiness, Bacon removes parenthesis. He in fact, expresses his meaning so simply that he does not need to use parenthesis which maintains the interest of his readers. His every word is self-explanatory. Bacon is the master of preciseness. There is hardly any complexity in his sentences. When he starts to address any topic, he provides his readers with all the details. There is no ambiguity, redundancy and vagueness in his essays. His essays appeal to readers because of the density of thought and the clarity in ideas. Simple and common words are chosen by him to deal with his topic. He does not make a pompous show of his intellect and vast reading.

Bacon primarily writes like a poet. His style is highly poetic with a coherence of ideas manifested in his smooth transition from one thought to another and development of ideas. His philosophy is elucidated step by step. Sub-topics are divided into paragraphs. Bacon's style of writing is aphoristic. He describes truths and facts without giving a utopian and idealized version of his idea. He is known for his worldly wisdom and philosophy. He always tries to argue with facts. He writes as an impartial writer without having any personal biases. Most of his sentences become proverbs due to their wisdom and intellect. In one of his essays, 'Of Travel', he says for 'quarrels, they are with care and discretion to be avoided. They are commonly for mistresses, healths, place, and words'.

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Bacon's style is epigrammatic. He expresses most of his ideas using minimum of words. For example, in the essay, 'Of Studies' he says, 'some books are to be tasted, others to be swallowed, and some few to be chewed and digested', while in his essay, 'Of Truth', he uses paradox, when he says that 'a mixture of lie doth ever add pleasure'.

Despite many qualities and salient features, there are certain flaws and weaknesses in Bacon's prose style. Sometimes his grammatical structures are loose. His sentences are concise but it affects the grammatical integrity of his essays.

Check Your Progress

11. What is the meaning of the statement, 'he that preferred Helena, quitted the gifts of Juno and Pallas'?
12. What is the drawback of Bacon's writing style?

2.7 'OF REVENGE'

REVENGE is a kind of wild justice; which the more man's nature runs to, the more ought law to weed it out. For as for the first wrong, it doth but offend the law; but the revenge of that wrong, putteth the law out of office. Certainly, in taking revenge, a man is but even with his enemy; but in passing it over, he is superior; for it is a prince's part to pardon. And Solomon, I am sure, saith, It is the glory of a man, to pass by an offence. That which is past is gone, and irrevocable; and wise men have enough to do, with things present and to come; therefore they do but trifle with themselves, that labor in past matters. There is no man doth a wrong, for the wrong's sake; but thereby to purchase himself profit, or pleasure, or honor, or the like. Therefore why should I be angry with a man, for loving himself better than me? And if any man should do wrong, merely out of ill-nature, why, yet it is but like the thorn or briar, which prick and scratch, because they can do no other. The most tolerable sort of revenge, is for those wrongs which there is no law to remedy; but then let a man take heed, the revenge be such as there is no law to punish; else a man's enemy is still before hand, and it is two for one. Some, when they take revenge, are desirous, the party should know, whence it cometh. This is the more generous. For the delight seemeth to be, not so much in doing the hurt, as in making the party repent. But base and crafty cowards, are like the arrow that flieth in the dark. Cosmus, duke of Florence, had a desperate saying against perfidious or neglecting friends, as if those wrongs were unpardonable; You shall read (saith he) that we are commanded to forgive our enemies; but you never read, that we are commanded to forgive our friends. But yet the spirit of Job was in a better tune: Shall we (saith he) take good at God's hands, and not be content to take evil also? And so of friends in a proportion. This is certain, that a man that studieth revenge, keeps his own wounds green, which otherwise would heal, and do well. Public revenges are for the most part fortunate; as that for the death of Caesar; for the death of Pertinax; for the death of Henry the

Third of France; and many more. But in private revenges, it is not so. Nay rather, vindictive persons live the life of witches; who, as they are mischievous, so end they infortunate.

Works of Francis Bacon

2.7.1 Summary

The central theme of this essay titled 'Of Revenge' by the author Francis Bacon is the natural desire to seek wild justice of personal revenge, that would always remain at odds with, and pose a challenge to, the rule of law in a nation or a society. Francis Bacon connected the desire for revenge with the delay in receiving justice from the nation or the society a man lives in.

Francis Bacon claimed that the desire for personal revenge is a dangerous quality, because it arises when a man with great ambition is thwarted on his way or journey of achieving and fulfilling that ambition. Then, his natural impulse is to exact revenge on the person who had caused him to fail in his pursuit of success. This means that the way Francis Bacon perceived it, revenge is a natural reaction of man. In other words, Francis Bacon claimed that when a man is prevented from fulfilling his ambition, he becomes dangerous, because his mind and his heart would then be filled with hatred for that person. This goes on to show the inherent animal instinct in mankind. However, such behaviour needs to be controlled by the means of law. Although justice is necessary, it is wrong to take law into one's own hands. Revenge too should be pursued in a legal fashion. Thus, revenge is unjustifiable in any form.

Revenge often provides temporary relief to a person, but in the long run, it is forgiveness, which can provide peace to one's spirits as Bacon says, 'in taking revenge, a man is but even with his enemy; but in passing it over, he is superior; for it is a prince's part to pardon'. Forgiveness raises a man's stature to a prince, while revenge makes him equal to his enemy. He refers to King Solomon from the Bible who had said that it 'is the glory of a man, to pass by an offence'. Bacon also advises on leaving past matters and to concentrate on present matters. A wise man always looks towards future instead of delving on past matters, which cannot be changed.

Being a practical man, Bacon asks readers 'There is no man doth a wrong, for the wrong's sake; but thereby to purchase himself profit, or pleasure, or honor, or the like. Therefore why should I be angry with a man, for loving himself better than me?' Bacon understands that every man looks out for their own selves so it is futile to be vengeful for that. And as for the one who does wrong things 'out of ill-nature', they should be treated like a 'thorn or briar' whose nature is as such.

For Bacon, the only tolerable form of revenge is for 'those wrongs which there is no law to remedy'. However, even then the revenge should be legal. One should not lose their good sense over hatred for other person. The best way to make your enemies repent is by informing them of their wrongdoings. It is better to make them realize their mistakes than hurt them. Bacon also considers it cowardly to take revenge silently as it is like an 'arrow that flieth in the dark'.

Bacon goes on to talk about the mistakes committed by friends, which are unpardonable. This is because it is easy to forgive enemies but to forgive a trusted friend is difficult. He refers to the Duke of Florence, Cosmos, to support his claim.

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Cosmos has said that we are usually taught to forgive our enemies, but there is no such thing about forgiving our friends. However, Bacon still advises against taking revenge as ‘Shall we (saith he) take good at God’s hands, and not be content to take evil also?’ That is to say if we accept good things from God without question then why we don’t accept bad things with same satisfaction. In short, we should consider the mistakes of our friends as bad things from God to teach us a lesson.

Bacon further says that ‘a man that studieth revenge, keeps his own wounds green, which otherwise would heal, and do well’. Revenge only keeps the wound fresh and prevent a person from moving on to their future. It is only their loss. Concluding his essay, Bacon justifies the public form of revenge as it provides a lesson to the public. He illustrates his claims with events like ‘the death of Caesar; for the death of Pertinax; for the death of Henry the Third of France; and many more’. For him, private revenge is useless as it is not teaching a lesson to anybody and ‘vindictive persons live the life of witches; who, as they are mischievous, so end they infortunate’.

2.7.2 Critical Analysis

Francis Bacon had written three versions of his essays, and the essays that have been included in this unit are all taken from the third and final edition of his collection of essays titled, *The Essays*. The first essay in this edition is the essay titled ‘Of Truth’. This essay titled ‘Of Revenge’ comes later in the same collection. All of his essays were written between the years 1597 and 1625, and were compiled into a collection called *Essays or Counsels*. According to Francis Bacon, these essays were not just intended to be a form of self-expression, but as a form of self-interest.

The central theme of the essay, ‘Of Revenge’, is the natural desire of a man to take revenge when they are wronged by others. Bacon takes a stand against such sort of revenge as he considers it taking law into one’s own hands and undermining it. In a methodical fashion, Bacon presents his arguments one by one in a logical manner. He studies the whole topic in an objective and rational manner. For him ‘public revenge on the most part is fortunate’, but private revenge is nothing short of a ‘wild justice’. Here, Bacon makes it clear that in order to be different from animals, we need to avoid being vengeful. Although concise, Bacon’s essays successfully convey the main idea using plethora of arguments.

It is clear that Bacon holds wisdom to be supreme as he attributes forgiveness to wise men. Such attributes are reiterated in another of his essay ‘Of Love’, where according to him, love is avoided by wise men. Similarly, Bacon appeals to our wisdom by pointing out the futility of such anger as the past cannot be changed. Bacon’s intuitive understanding of mankind is reflected when he tries to explain the psychology of people who harm others for their profit or just out of their ill-nature.

For Bacon, ethics take precedence over everything. He allows revenge under the condition where law fails to provide any justice, but here too he is against any unlawful activity. Revenge should always be under the scope of law.

Bacon finds it most unfortunate when men become preoccupied with taking revenge. He, however, is completely fine with public revenge as it sets an example for public and prevent them from going astray.

In the whole essay, it is clear that Bacon concentrates on moral victory above everything. However, his moralistic intentions had not made the essay sound preachy. Instead of employing fear in the essay, he relies on logic and healthy debate in order to put his point across. This essay is written from the worldly perspective instead of spiritual one. This feature is observable in all of his essays. Although the advice of not taking revenge is old, his fresh arguments and references makes it new. Similar to his other essays, the language is quite simple.

Francis Bacon was a devout Anglican, and a clergyman. In most of his essays, therefore, he has given examples from the Bible. The purpose, therefore, of writing his essays, appear not just to espouse his theories, but to show a moral point of view to his audience. This is ironic, because as a human being, the personal and private life of Francis Bacon was not and cannot even now be considered as being spotlessly clean and innocent. Francis Bacon, who was accustomed to leading a lavish lifestyle, remained in constant debt throughout his entire life. While it is not a sin perhaps to be in debt itself, what matters is that in an effort to repay those debts, it would appear; Francis Bacon had consistently taken bribes from the litigants whose cases he tried as a judge.

Another aspect of the life of Francis Bacon that appeared to trouble the people who knew him intimately was perhaps his rumoured illicit liaison with King James I. For his part, Francis Bacon had consistently said that homosexuality or masculine love, as he referred to it, was far from his life and that his heart and hands were absolutely clean of all sin. It could have been the case that he fell prey to jealous people around him. His understanding of people's psyche could be attributed to that.

Check Your Progress

13. According to Bacon, how should ill-natured people be handled?
14. Under what circumstances is revenge tolerable to Bacon?

2.8 ANSWERS TO 'CHECK YOUR PROGRESS'

1. Francis Bacon was born on January 22, 1561.
2. Besides being an author, Bacon was also a jurist, politician, orator, scientist and philosopher.
3. Bacon was the child of the Renaissance. He was highly educated, and a thoroughbred scholar with an encyclopaedic range of knowledge. He was a scientist who loved performing experiments. He was a very widely travelled man- the scholars of his age did not consider their education complete unless they had supplemented their education with foreign Travel. Thus Bacon was not only an accomplished scholar, he was also a man of great wisdom and practical experience.
4. To Bacon the means had no meaning. He was concerned with the ends. It is for this reason that we find him cold and aloof from moralistic and spiritual considerations. They do not fit into his scheme of things. Since Bacon makes

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- necessity the occasion of being moral and noble and virtuous, his morality is called one of convenience.
5. According to Bacon, practical experience lends value to studies. Practical experiences add to the beauty of the knowledge contained in the books. Sheer knowledge derived from the books is not worthwhile without any practical knowledge and experiences.
 6. In the essay 'Of Studies', Bacon suggests that a man who enjoys solitude and aloofness can enjoy studies in the best way.
 7. The essay 'Of Studies' was published by Bacon in 1597.
 8. Bacon opens the essay, 'Of Studies', by asserting the manifold gains to be had from studying. He says that perusal of knowledge provides delight, is an ornament that enriches the intellect as well as enhances ability.
 9. The essay, 'Of Travel' appeared for the first time in his collection of essays, *The Essayes, or Counsels Civill and. Morall* in 1601.
 10. For Bacon, secretaries and ambassadors make the best of acquaintances 'for so in travelling in one country, he shall suck the experience of many'.
 11. In the essay 'Of Love' the meaning of the statement, 'he that preferred Helena, quitted the gifts of Juno and Pallas' is passion like love are so overwhelming that people reject any chance of being wise or rich referring to Paris who in attainment of Helen, had to lose both riches and wisdom and in the long run, Helena too.
 12. The drawback of Bacon's writing style is that sometimes his grammatical structures become loose. His sentences are concise but it affects the grammatical integrity of his essays.
 13. According to Bacon, people who do wrong things 'out of ill-nature', they should be treated like a 'thorn or briar' whose nature is as such.
 14. For Bacon, the only tolerable form of revenge is for 'those wrongs which there is no law to remedy'.

2.9 SUMMARY

- Francis Bacon was born on January 22, 1561. He was of poor health throughout his life, yet it does not appear to have had an impact on his intellect.
- Besides being an author, Bacon was also a jurist, politician, orator, scientist and philosopher.
- Francis Bacon met Queen Elizabeth for the first time at Cambridge. Queen Elizabeth was greatly impressed by his intellect, and used to, throughout her life, refer him as 'the young lord keeper'.
- Francis Bacon began to rise quickly in his political and judicial life after James I ascended to the throne of England.
- After he was made Lord Chancellor, Francis Bacon was charged with 23 counts of bribe taken in return for legal favours.

- Bacon's genius was versatile and his personality colourful. Taken as a whole, Bacon was an enigma to many of his own generation and to most of subsequent generations. Bacon was the child of the Renaissance.
- The essays written by Bacon have a special flavour which make them popular with all classes of readers. The more we read them the more we fall under the spell of their charm and wisdom.
- Bacon's essays are full of gems of wisdom, and mostly worldly wisdom. Bacon was born in an age which happened to be the meeting point of the old and the new.
- In any literary study, the personality of an author is an important factor. It is significant in the case of Bacon's essays. Sir Francis Bacon was among the most powerful and colourful personalities of his time.
- The essay, 'Of Studies', is one of the first among the series of essays published by Bacon in 1597. In 1612, it was again published with some alterations. This essay is especially popular even today because of its wisdom and relevant content.
- The essay, 'Of Travel', is a persuasive essay in which Bacon uses argumentative tone and figurative language in order to put his points across. He emphasizes the usefulness of travelling primarily for a young man.
- The essay, 'Of Love', first appeared in the collection of essays called *Essays* in 1597. The objective of the essay is to explain love and the negative effects that it has on people. The essay makes it clear that irrespective of a person's character, love has an effect on them.
- The central theme of the essay, 'Of Revenge', is the natural desire of a man to take revenge when they are wronged by others. Bacon takes a stand against such sort of revenge as he considers it taking law into one's own hands and undermining it.

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2.10 KEY TERMS

- **Philosopher:** A philosopher is someone who practices philosophy, which involves rational inquiry into areas that are outside either theology or science. The term, 'philosopher', comes from the Ancient Greek 'philosophos' meaning 'lover of wisdom'.
- **Epigrammatic:** It means anything, which is in the style of an epigram that is, a brief, interesting, memorable, and sometimes surprising or satirical statement.
- **Renaissance:** It refers to the revival of European art and literature under the influence of classical models in the 14th–16th centuries.
- **Revenge:** It means the action of hurting or harming someone in return for an injury or wrong suffered at their hands.
- **Machiavellian:** It means someone who is cunning, scheming, and unscrupulous, especially in politics.

2.11 SELF-ASSESSMENT QUESTIONS AND EXERCISES

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Short-Answer Questions

1. Comment on the early years of Francis Bacon's life.
2. List out the main points of the essay 'Of Love'.
3. How do different kinds of texts have different kinds of influence on people according to the essay, 'Of Studies'?
4. What is the basic premise of Bacon's essay 'Of Revenge'?

Long-Answer Questions

1. What made Bacon an opportunist, utilitarian and a Machiavellian? Comment on his worldly wisdom.
2. Discuss the significant features of Bacon's essays.
3. Critically analyse the essay 'Of Travel'.
4. Evaluate the stylistic features and language of Bacon's essays.

2.12 FURTHER READING

Kuiper, Kathleen. 2011. *Prose: Literary Terms and Concepts*. New York: The Rosen Publishing Group.

Arya, Rina. 2012. *Francis Bacon: Critical and Theoretical Perspectives*. Bern: Peter Lang Pub.

Bacon, Francis and A.S. West. 2015. *Bacon's Essays*. Cambridge: Cambridge University Press.

UNIT 3 WORKS OF JOSEPH ADDISON

Structure

- 3.0 Introduction
- 3.1 Objectives
- 3.2 About the Author
- 3.3 Overview of *The Spectator*
- 3.4 ‘Sir Roger at Church’
 - 3.4.1 Summary
 - 3.4.2 Analysis
- 3.5 ‘Sir Roger at Home’
 - 3.5.1 Summary and Critical Analysis
- 3.6 ‘The Spectator’s Account of Himself’
 - 3.6.1 Summary and Critical Analysis
- 3.7 ‘Adventures of A Shilling’
 - 3.7.1 Summary and Critical Appreciation
 - 3.7.2 Addison’s Prose Style
- 3.8 Answers to ‘Check Your Progress’
- 3.9 Summary
- 3.10 Key Terms
- 3.11 Self-Assessment Questions and Exercises
- 3.12 Further Reading

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3.0 INTRODUCTION

Joseph Addison was an English essayist, playwright, poet and politician. He was perhaps the most influential and popular person of the Augustan Age of English literature. Joseph Addison (1672-1719) and Richard Steele (1672-1729) together founded the most influential literary periodical of the eighteenth-century, called *The Spectator*. Sir Richard Steele was an Irishman, a writer and politician of excellent worth. *The Spectator* retains a very high and significant place in English literature for its scope, outstanding essays on different social topics, objective style, genteel language and its elevated message. Addison was a keen, poignant, witty, learned and virtuous man and his collective was the upliftment of morality by sowing the seeds of virtue through the spread of readership. In this unit, we will discuss some of his works like ‘Sir Roger at Church’, ‘Sir Roger at Home’, ‘The Spectator’s Account of Himself’ and ‘Adventures of a Shilling’ in a detailed manner.

3.1 OBJECTIVES

After going through this unit, you will be able to:

- Understand the life and works of Joseph Addison
- Describe the themes of essay ‘Sir Roger at Church’

- Discuss the ideas in the essay ‘Sir Roger at Home’
- Critically comment on the essays ‘The Spectator’s Account of Himself’ and ‘Adventures of a Shilling’

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3.2 ABOUT THE AUTHOR

The author Joseph Addison (1672–1719) is one of the most versatile and gifted of all periodical essay writers. Addison had contributed to *The Tatler* (1709–1710) and *The Spectator* (1711–1714) and it is to him that nearly four hundred essays are attributed. Addison also wrote a number of pamphlets, but his genius is best expressed in his essays. Interestingly, Addison began writing essays as a contribution to *The Tatler* started by his friend, Richard Steele; it was only gradually that he realized his true potential as an essayist and ended up exploiting the medium of periodical writing to its full potential. Indeed, it would not be an exaggeration to state that ‘the spirit of the Spectator’ is Addison.

Almost all of his essays are uniform in length and deal with a wide variety of themes. Mostly, Addison strove to censoriously represent the life during his age in a mildly satirical, aloof and dispassionate way. Almost all of his compositions deal with subjects pertaining to daily life rituals such as fashion, head dresses, practical jokes and the like. What enriches and informs each essay is his sense of irony, as Edward Albert had stated in his book, *The History of English Literature* (1979) that, ‘His humour is of a rare order. It is delicately ironical, gentlemanly tolerant and urbane.’ His style reflects an urbanity and elegance, and while he criticizes the societal whims of his age, he does not become ostentatious. His prose is what can be described as ‘the middle style, never slipshod, or obscure, or unmelodious... with an infallible instinct for the proper word...’ Terry Eagleton, a British literary theorist, critic, and public intellectual, opines in *The English Novel: An Introduction* (1946) that:

.....Addison’s prose style was magisterial, placid, and with perfect balance of clauses. Steele’s prose style was more direct than Addison’s, and worldlier.... The highly Latinate sentence structures and dispassionate view of the world (the pose of a spectator, rather than participant) was essential for the development of the English essay, as it set out a ground wherein Addison and Steele could comment and meditate upon manners and events.

In no. 435 of *The Spectator*, Addison himself had drawn distinction between his essays. According to him some fall under the category of ‘more serious essays and Discourses that treat of “fixed and immutable subjects”, while his Occasional Papers...take their Rise from the Folly, Extravagance, and Caprice of the present Age.’ Further in number 101 and 435, he elaborates upon the self-professed role of the Spectator, which to quote from *Spectator* number 435 is, ‘I look upon myself as one set to watch the Manners and Behaviour of my Countrymen and Contemporaries, and to mark down every absurd Fashion, ridiculous Custom, or affected form of Speech that makes its Appearance in the World, during the Course of these my Speculations.’ The credit for *The Spectator’s* success should likewise go to the powerful compositions of Addison and Steele. A delicate mind and a

clean style made even the ‘troublesome’ thoughts of Locke and Newton open to a reader of normative instruction. Benjamin Franklin (1706-90) conceded in his autobiography that *The Spectator* was his inspiration that required a certain kind of bite. He reproduced a few articles from *The Spectator* in the American provinces, despite the fact that by then they were no less than fifty years of age. *The Spectator* was a noteworthy operator in the spread of Enlightenment thought. Professor of history, Isser Woloch, calls attention to that as the Enlightenment spread across Europe towards the East – ‘the principal beams of artistic culture to infiltrate were for the most part as *Spectator*-prefer periodicals’.

Born on 1st May 1672 in Wiltshire, Joseph Addison was one of the three sons, born to Lancelot and Jane Addison. Addison was educated at Litchfield, Charterhouse in London and Oxford. He published a poem on the Duke of Marlborough’s Blenheim victory called *The Campaign* in 1704 which even managed to get the attention of John Dryden. In the course of his illustrious career, Addison even became a Member of Parliament (1709-1713) and Chief Secretary in Ireland (1708). He was the very first one to call the South Transept of the Abbey the ‘poetical quarter’ in 1711.

3.3 OVERVIEW OF *THE SPECTATOR*

Sir Richard Steele was an Irishman, a writer and politician of excellent worth. *The Spectator* began to be published first from Thursday March 1, 1711. It was published all six days of the week except for Sunday and continued being published till its last issue 555, on December 6, 1712. Each paper or number had to contain 2,500 words in a sheet. All the 555 issues of this literary daily, made seven volumes. This paper was revived in 1714 without the co-authorship of Richard Steele when it came thrice a week for six months. The later publications added the eighth volume where Addison’s cousin called Eustace Budgell lent his voice as well.

In the first issue of this literary magazine, the author is Addison himself who quite satirically sketches his character declaring himself a man of distinguished talents and ostensibly reserved in nature. In the second paper, Steele gives us the introduction of the six revered members of the honourable Spectator Club. Steele has maintained the same sarcastic manner, initiated by Addison in the first issue. In the tenth paper, authored by Addison, we are told the purpose and the kind of readers, to whom this daily is addressed. Both the writers wrote to reach the common masses through simple language of ordinary speech and lucid expression of our day to day businesses.

The Spectator retains a very high and significant place in English letters for its wide reading in its age, outstanding essays on different social topics, objective style, genteel language and its elevated message. These essays corroborated ethics, good nature, sagacity, sound judgement, propriety, prudence, serenity, high moral, merit and chastity. The writers were keen, poignant, witty, learned and virtuous men whose collective aim was to uplift the morality and sow the seeds of virtue through the spread of their readership. It was so because the moral standards and social values, in the eighteenth-century English town life, were on the verge of

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extinction. The men and women, mad after fashion and sex, had lost their sense of judgement of good and evil. They were mostly of fallen character. In such a society, the two proprietors of this daily magazine earned a large number of followers and readers by their regular discourse.

Mr Spectator's voice is both of Addison and Steele. He is a gentle, pleasant, scholarly, wise and witty man. The essays instruct elevated moral lessons for a higher human conduct. They deal with human characters in their ambitions, jealousy, envy, ardour and many other psychological abstractions developing in different social circumstances with their actions and reactions. They also encompass social ideas regarding shamelessness, mockery, disgrace, decency, insolence, happiness, respect, marriage, courting, etc.

Almost every article of *The Spectator* takes an epigraph from the ancient classics of Roman, Greek or Latin literature. Many of the essays are criticisms on the eighteenth-century theatre and plays exclusively. Steele created the Spectator Club and rendered a definite structure and plot to this daily. The most heard voice is that of Sir Roger De Coverly, often referred to as 'Coverley' later, who is a bachelor even at the age of fifty-six. He hails from the countryside but is a man of high social repute even in the town. Besides his central role, we have many other members of the club, a lawyer, Sir Andrew Freeport who is a rich merchant, Captain Sentry, a clergy and Will Honeycomb, a notable man of fashion, and others. The effect that this paper had on people, assures its high repute and wide circle in its era. Its universal themes and characters make it relevant even today.

Check Your Progress

1. State the main characteristics of Joseph Addison's essays.
2. Who are the fictional members of *The Spectator*?

3.4 'SIR ROGER AT CHURCH'

Ἀθανάτους μὲν πρῶτα θεοῦς, νόμῳ ὡς διάκειται, Τίμα.

(First, in obedience to thy country's rites, Worship the immortal Gods. — Pythagoras)

I AM always very well pleased with a country Sunday; and think, if keeping holy the seventh day were only a human institution, it would be the best method that could have been thought of for the polishing and civilizing of mankind. It is certain the country-people would soon degenerate into a kind of savages and barbarians, were there not such frequent returns of a stated time, in which the whole village meet together with their best faces, and in their cleanliest habits, to converse with one another upon indifferent subjects, hear their duties explained to them, and join together in adoration of the Supreme Being. Sunday clears away the rust of the whole week, not only as it refreshes in their minds the notions of religion, but as it puts both the sexes upon appearing in their most agreeable forms, and exerting all such qualities

as are apt to give them a figure in the eye of the village. A country-fellow distinguishes himself as much in the churchyard as a citizen does upon the Change, the whole parish politics being generally discussed in that place either after sermon or before the bell rings.

My friend Sir Roger, being a good church-man, has beautified the inside of his church with several texts of his own choosing: he has likewise given a handsome pulpit-cloth, and railed in the communion-table at his own expense. He has often told me, that at his coming to his estate he found his parishioners very irregular; and that in order to make them kneel and join in the responses, he gave every one of them a hassoc and a Common Prayer Book; and at the same time employed an itinerant singing-master, who goes about the country for that purpose, to instruct them rightly in the tunes of the psalms; upon which they now very much value themselves, and indeed out-do most of the country churches that I have ever heard.

As Sir Roger is landlord to the whole congregation, he keeps them in very good order, and will suffer nobody to sleep in it besides himself; for if by chance he has been surprised into a short nap at sermon, upon recovering out of it he stands up and looks about him, and if he sees anybody else nodding, either wakes them himself, or sends his servant to them. Several other of the old knight's particularities break out upon these occasions: sometimes he will be lengthening out a verse in the singing-psalms, half a minute after the rest of the congregation have done with it; sometimes, when he is pleased with the matter of his devotion, he pronounces Amen three or four times to the same prayer; and sometimes stands up when everybody else is upon their knees, to count the congregation, or see if any of his tenants are missing.

I was yesterday very much surprised to hear my old friend, in the midst of the service, calling out to one John Matthews to mind what he was about, and not disturb the congregation. This John Matthews, it seems, is remarkable for being an idle fellow, and at that time was kicking his heels for his diversion. This authority of the knight, though exerted in that odd manner which accompanies him in all circumstances of life, has a very good effect upon the parish, who are not polite enough to see anything ridiculous in his behaviour; besides that the general good sense and worthiness of his character, make his friends observe these little singularities as foils that rather set off than blemish his good qualities.

As soon as the sermon is finished, nobody presumes to stir till Sir Roger is gone out of the church. The knight walks down from his seat in the chancel between a double row of his tenants, that stand bowing to him on each side; and every now and then he inquires how such an one's wife, or mother, or son, or father do, whom he does not see at church; which is understood as a secret reprimand to the person that is absent.

The chaplain has often told me, that upon a catechising-day, when Sir Roger has been pleased with a boy that answers well, he has ordered a Bible to be given him next day for his encouragement; and sometimes accompanies it with a flich of bacon to his mother. Sir Roger has likewise added five pounds a year to the clerk's place; and that he

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may encourage the young fellows to make themselves perfect in the church-service, has promised, upon the death of the present incumbent, who is very old, to bestow it according to merit.

The fair understanding between Sir Roger and his chaplain, and their mutual concurrence in doing good, is the more remarkable, because the very next village is famous for the differences and contentions that rise between the parson and the 'squire, who live in a perpetual state of war. The parson is always at the 'squire, and the 'squire, to be revenged on the parson, never comes to church. The 'squire has made all his tenants atheists and tithe-stealers; while the parson instructs them every Sunday in the dignity of his order, and insinuates to them, almost in every sermon, that he is a better man than his patron. In short, matters are come to such an extremity, that the 'squire has not said his prayers either in public or private this half year; and that the parson threatens him, if he does not mend his manners, to pray for him in the face of the whole congregation.

Feuds of this nature, though too frequent in the country, are very fatal to the ordinary people; who are so used to be dazzled with riches, that they pay as much deference to the understanding of a man of an estate, as of a man of learning; and are very hardly brought to regard any truth, how important so ever it may be, that is preached to them, when they know there are several men of five hundred a year who do not believe it.

3.4.1 Summary

Addison's essay, 'Sir Roger at Church', also known as '*A Country Sunday*,' has an epigraph attached to it. It is taken from Pythagoras' verses. It is known as 'Preparation'. The literal meaning of the verse is 'Render to the Immortal Gods the consecrated cult; Guard then thy faith'. Basically, it means, 'First, in obedience to thy country's rites, Worship the immortal Gods'. It means that in order to worship God, it is important to perform the local religious or ceremonial rites. Submitting to the religious culture of a country is the easiest way to reach the immortal Gods.

The author of the essay starts his essay by declaring that he is always pleased on Sunday. He thinks that if Sunday were the only human institution then, it will prove to be the best method for people to become civilized. If not for such regular meetings at the church, the people will degenerate into savages and barbarians. Hence, on Sunday, they always 'meet together with their best faces, and in their cleanliest habits, to converse with one another upon indifferent subjects, hear their duties explained to them, and join together in adoration of the Supreme Being'. Here, Addison is satirizing the pretensions and affectations of civilized society. On Sundays, people interact on varied subjects and gather together in the praise of God, the Supreme Being. They listen to their duties which are clearly explained to them. Thus, every Sunday saves them from being savages and barbarians.

The writer says, 'Sunday clears away the rust of the whole week'. The rust or sins of the six days are cleared by a single Sunday as it is both physically and spiritually, a refreshing day. Men and women come out in their best apparels and try to impress the opposite sex by being at best of their behaviour. They then, become a figure of admiration in their villages. They can distinguish themselves in

the church by discussing church politics as they do in a marketplace as a citizen. The ‘whole parish politics being generally discussed in that place either after sermon or before the bell rings’, the villagers gain freshness and sobriety as human beings by participating in such discussions.

In the second paragraph, Addison focuses on the character of Sir Roger who is a good church-man. He has given a kind of makeover to the church by donating ‘several texts of his own choosing: he has likewise given a handsome pulpit-cloth, and railed in the communion-table at his own expense’. He makes extra efforts to make the church a sublime and dignified place of worship. The narrator relates that since acquiring the estate, Sir Roger has been concerned about the low interest of his parishioners in the church activities. In order to motivate them, he distributed ‘a hassoc and a Common Prayer Book’ to all. A singing master was also hired by him to teach people the right tune and rhythm of the prayers. With his help and extra efforts, the villagers’ value has also increased as narrator says that they ‘out-do most of the country churches that I have ever heard’.

Describing further about Sir Roger, the writer says that he keeps an eye on the whole congregation. He tries to keep them in order. He does not let anyone sleep except himself during sermons. If by chance, he takes a short nap, then on recovering, he looks about him to see if anyone is sleeping. If he finds anyone sleeping, either he wakes them on his own or sends his servant to wake them up. Thus, he has certain eccentricities or ‘particularities’ in his nature that ‘break out upon these occasions’. The narrator relates some examples of his oddities. Sometimes, when all people are done with the singing of their psalms, he continues to sing that verse for an extra minute. Sometimes, when he becomes too happy with his devotion, he utters amen three or four times in the same prayer. He is so whimsical that when all people kneel before God, he stands up to count and see, if anyone is missing.

The writer addresses him as his ‘old friend’. The narrator recounts that he was very much surprised to hear Sir Roger calling out John Matthews to mind what he was doing and asking him not to disturb the congregation. However, John Matthews was known in the village for his idleness. Sir Roger’s behaviour although seemingly odd, it helps to polish the character of villagers, who otherwise would have not recognized such unacceptable behaviour. His character is odd but not bad. He is a good-hearted and kind man. He does not want to harm anyone rather he is a well-wisher of all from the core of his heart. Due to which his friends ‘observe these little singularities as foils that rather set off than blemish his good qualities’.

After the sermon gets over, nobody gets up until Sir Roger gets out of the church. This is because, he is habitual of walking down the aisle between the rows of his tenants who stand bowing to him on either side. He inquires about the well-being of their family—wife, mother son, or father, if he does not see them at church. This is taken as the indirect reprimand by villagers for being absent from church.

The narrator has often been told by the chaplain that when Sir Roger gets pleased with the answer of a young boy on a ‘catechising-day’, then he orders a

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Bible for him the next day and ‘sometimes accompanies it with a flitch of bacon to his mother’. His intention is to encourage young minds to pursue religious studies. He has also increased the allowances of the church-service men so that they will encourage the young fellows to do their best in the service of the church. He has also promised to give good wages to the clerk according to his merit when the present clerk would retire.

There is a proper coordination and understanding between Sir Roger and his chaplain and they work in mutual agreement in the welfare of their church. This is remarkable for the narrator as the neighbouring church is famous for their constant disputes and contentions between the parson and the squire. As narrator says that the ‘parson is always at the ‘squire, and the ‘squire, to be revenged on the parson, never comes to church’. Their priest instigates people against the landlord, while the latter takes revenge by not coming to church. In fact, the squire has almost ‘made all his tenants atheists and tithe-stealers’ that is, he has turned people into atheist and made them avoid giving funds to the church in his vengeance. Meanwhile, to get back at him, the priest on every Sunday, ‘insinuates to them, almost in every sermon, that he is a better man than his patron’. Thus, this contention has spoiled the spiritual environment of the neighbouring village. It has gotten extreme to the level that the squire has stopped saying his prayers and the parson threatens him to mend his manners, otherwise he will have to ‘pray for him in the face of the whole congregation’.

Such disputes and quarrels although very common in the village, are very harmful to ordinary people. Ordinary people get as easily influenced by the dazzling wealth of a wealthy person as they get by a scholar. In such situations, they ‘are very hardly brought to regard any truth, how important so ever it may be’. This is because of a wealthy man with income of ‘five hundred a year who do not believe it’. In other words, the ordinary people also think that there is no need to go to church if people as wealthy as ones who earn five hundred pounds do not believe in God. Thus, they are easily influenced by their wealth and lose faith in God. In such scenario, it is difficult to convince them. Hence, it is very necessary that rich and learned people live in coherence and maintain good relationship.

3.4.2 Analysis

‘Sir Roger at Church’ appeared in *The Spectator*, Issue No. 112 on July 9th, 1711. This essay has been written by Joseph Addison, who was a great social critic. He used to satirize the manners of the people of his time and was a social reformer. His essays are the reflection of his time. Contemporary life and manners are reflected in his writings as a verisimilitude. He attacked the vices and blemishes of the people because he aimed at social reformation. He represented the vices of drinking, gambling, jealousy, fashion and other diverse subjects with sole objective of rectification. His nearly four hundred essays deal with the diverse subjects concerning middle class of contemporary eighteenth century. He did not spare any field not even politics and religion. His satire was not mild rather it was always pungent. His skilful use of wit and irony, made the essays interesting.

He did not like the excess of anything hence, he always advocated moderation. He was the one who advocated flexibility and tolerance, when it comes to religious views. He laughed at the follies and foibles of the men and women of his time. His humour did not demean anyone rather it highlighted it in a loving manner. His humour was humane and unbiased. As an urbane his humour was sophisticated and tolerant. He blends humour with intellect. Being a good-natured and kind human-being, his humour was showed similar traits.

This was perhaps his best quality that he ridiculed everything and anything without abusing it. He wanted to cleanse the flaws of the society through his humour which was not intended to cause any injury to anyone or any class. Satire and humour are so inseparably interwoven in his essays that they cannot be disintegrated. He also uses wit which is not just an ornamental device or decorative element rather wit is beautifully ingrained in his humour. The characters sketched in his essays are representative of their class. Sir Roger de Coverley, Sir Andrew Freeport and Honeycomb all are immortal creations. His characters are not lifeless and imaginary. They are real with flesh and blood. *The Spectator* can also be called the forerunner of the English novel because of its rich subject and lifelike characters.

Character of Sir Roger de Coverley

Sir Roger de Coverley is a fictional character created by Joseph Addison for his essays in his periodical, *The Spectator*. Sir Roger is a Baronet of Worcestershire and a typical representation of a country gentleman of his times. Addison also imagined him as a member of the fictitious Spectator Club. His life gave us a glimpse into the life of middle class and gentleman alike.

In a sense, Sir Roger is an embodiment of humanity. He loves not only the servants of his house but also the other people around him in his village. He seems to be worried about the health of the people who are absent in the church. He keeps asking about them. His kind-heartedness and generosity know no bounds. He goes to the church regularly and his mind is also focused on the congregation, proceedings, sermons and preaching. He also encourages people to come to the church regularly. Sir Roger is the master of the whole congregation. He tries to keep it in order. However, his excessive pious nature is shown in humorous manner as the writer says that ‘for if by chance he has been surprised into a short nap at sermon, upon recovering out of it he stands up and looks about him, and if he sees anybody else nodding, either wakes them himself, or sends his servant to them’.

His other eccentricities include are portrayed by Addison with a touch of mild satire of mild satire. For example, sometimes, when all people are done with the singing of their psalms, he continues singing verse for a minute and when he becomes happy with his devotion, he utters amen three or four times in the same prayer. He is so whimsical that when all people kneel before God, he keeps standing to count to see if anyone is missing. Such odd and eccentric nature of Sir Roger is portrayed in a loving manner though. Addison, in a way, shows that no human being is immune to folly whether they are noble or not.

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The essay also critically emphasizes the ways in which Sir Roger kept his parish. It seems like every villager is attuned to his whims and wishes. All of their efforts are directed towards pleasing Sir Roger, not out of respect but because of his immense wealth, so that they may receive rewards. This is in contrast to the neighbouring village, which although chaotic, can at least think for themselves.

However, it is clear that Addison admires him for his qualities and considers his eccentric nature to be part of his charm. He has also referred to him as his friend. The villagers too admire him and respect him despite his excessive concerns over church. It is to be noted that although excessive, his piousness generally aims towards the reformation of his fellow beings. This is similar to Addison himself, whose morality although excessive, aims only towards his fellow beings' reformation.

Check Your Progress

3. How is the discussion of church politics beneficial according to the narrator in 'Sir Roger at Church'?
4. When did 'Sir Roger at Church' appear?

3.5 'SIR ROGER AT HOME'

—Hinc tibi copia

Manabit ad plenum benigno

Ruris honorum opulenta cornu — *Horace*

(Here Plenty's liberal horn shall pour

Of fruits for thee a copious show'r,

Rich honours of the quiet plain.)

Having often received an invitation from my friend Sir Roger de Coverley to pass away a month with him in the country, I last week accompanied him thither, and am settled with him for some time at his country-house, where I intend to form several of my ensuing speculations. Sir Roger, who is very well acquainted with my humour, lets me rise and go to bed when I please; dine at his own table, or in my chamber, as I think fit; sit still, and say nothing, without bidding me be merry. When the gentlemen of the country come to see him, he only shows me at a distance. As I have been walking in his fields, I have observed them stealing a sight of me over an hedge, and have heard the knight desiring them not to let me see them, for that I hated to be stared at.

I am the more at ease in Sir Roger's family, because it consists of sober and staid persons; for as the knight is the best master in the world, he seldom changes his servants and as he is beloved by all about him, his servants never care for leaving him: by this means his domestics are all in years, and grown old with their master. You would take his *valet de chambre* for his brother; his butler is grey-headed; his groom is one of the gravest men that I have ever seen; and his coachman has the looks of a privy-councillor. You see the goodness of the master even in the old house-dog; and in a gray pad, that is

kept in the stable with great care and tenderness out of regard to his past services, though he has been useless for several years.

I could not but observe with a great deal of pleasure, the joy that appeared in the countenances of these ancient domestics upon my friend's arrival at his country-seat. Some of them could not refrain from tears at the sight of their old master; every one of them pressed forward to do something for him, and seemed discouraged if they were not employed. At the same time the good old knight, with a mixture of the father and the master of the family, tempered the inquiries after his own affairs with several kind questions relating to themselves. This humanity and good nature engages everybody to him, so that when he is pleasant upon any of them, all his family are in good humour, and none so much as the person whom he diverts himself with: on the contrary, if he coughs, or betrays any infirmity of old age, it is easy for a stander-by to observe a secret concern in the looks of all his servants.

My worthy friend has put me under the particular care of his butler, who is a very prudent man, and, as well as the rest of his fellow-servants, wonderfully desirous of pleasing me, because they have often heard their master talk of me as of his particular friend.

My chief companion, when Sir Roger is diverting himself in the woods or the fields, is a very venerable man, who is ever with Sir Roger, and has lived at his house in the nature of a chaplain above thirty years. This gentleman is a person of good sense, and some learning, of a very regular life, and obliging conversation: he heartily loves Sir Roger, and knows that he is very much in the old knight's esteem; so that he lives in the family rather as a relation than a dependant.

I have observed in several of my papers, that my friend Sir Roger, amidst all his good qualities, is something of an humourist; and that his virtues, as well as imperfections, are, as it were, tinged by a certain extravagance, which make them particularly his, and distinguishes them from those of other men. This cast of mind, as it is generally very innocent in itself, so it renders his conversation highly agreeable, and more delightful than the same degree of sense and virtue would appear in their common and ordinary colours. As I was walking with him last night, he asked me how I liked the good man whom I have just now mentioned: and, without staying for my answer, told me, that he was afraid of being insulted with Latin and Greek at his own table; for which reason, he desired a particular friend of his at the University, to find him out a clergyman rather of plain sense than much learning, of a good aspect, a clear voice, a sociable temper, and, if possible, a man that understood a little of backgammon.

“My friend (*says Sir Roger*) found me out this gentleman, who, besides the endowments required of him, is, they tell me, a good scholar, though he does not show it. I have given him the parsonage of the parish; and because I know his value, have settled upon him a good annuity for life. If he outlives me, he shall find that he was higher in my esteem than perhaps he thinks he is. He has now been with me thirty years; and, though he does not know I have taken notice of it, has never in all that time asked anything of me for himself, though he is every day soliciting me for something in behalf of one or other of

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my tenants, his parishioners. There has not been a law-suit in the parish since he has lived among them: if any dispute arises, they apply themselves to him for the decision; if they do not acquiesce in his judgment, which I think never happened above once, or twice at most, they appeal to me. At his first settling with me, I made him a present of all the good sermons which have been printed in English, and only begged of him that every Sunday he would pronounce one of them in the pulpit. Accordingly, he has digested them into such a series, that they follow one another naturally, and make a continued system of practical divinity.”

As Sir Roger was going on in his story, the gentleman we were talking of came up to us; and upon the knight’s asking him who preached tomorrow, (for it was Saturday night,) told us, the Bishop of St. Asaph in the morning, and Dr. South in the afternoon. He then showed us his list of preachers for the whole year, where I saw with a great deal of pleasure, Archbishop Tillotson, Bishop Saunderson, Doctor Barrow, Doctor Calamy, with several living authors who have published discourses of practical divinity. I no sooner saw this venerable man in the pulpit, but I very much approved of my friend’s insisting upon the qualifications of a good aspect and a clear voice; for I was so charmed with the gracefulness of his figure and delivery, as well as the discourses he pronounced, that I think I never passed any time more to my satisfaction. A sermon repeated after this manner, is like the composition of a poet in the mouth of a graceful actor.

I could heartily wish that more of our country clergy would follow this example; and, instead of wasting their spirits in laborious compositions of their own, would endeavour after a handsome elocution, and all those other talents that are proper to enforce what has been penned by greater masters. This would not only be more easy to themselves, but more edifying to the people.

3.5.1 Summary and Critical Analysis

‘Sir Roger at Home’, also called ‘Sir Roger’s Family’, first appeared in *The Spectator* No. 106 on July 2, 1711. In the beginning, there is an epigraph extracted from Horace’s *Odes* xvii. I. i. verse 14, which means that a person will be fortunate, if he comes here because of the richness of the place. This epigraph is translated from Czech into English. In other words, this small village is rich and well-maintained, so it is a comfortable visit and stay.

The description here refers to Mr. Spectator visiting Sir Roger de Coverley’s village residence as a guest. Sir Roger de Coverley has often invited Mr. Spectator to stay at his country manor and enjoy his company. The protagonist, Spectator, describes his experience after he arrived at his country-house a week ago. For some time, he is staying with Sir Roger now, and he, thus, describes his observations which are peculiar to him and entertaining as well. He is happily at his own disposal at Sir Roger’s country manor.

Sir Roger is well-acquainted with Mr. Spectator’s life-style and personal leanings. Sir Roger knows the nature and personal traits of his guest, so he would not force his own routine upon the newcomer. Sir Roger keeps other people away from him so not to disturb him. The narrator observes that when he is walking

the farms of his host, his neighbours would steal a glance then. The old knight has been heard by narrator expressing his wish for his neighbours to stop looking at him as the narrator 'hated to be stared at'.

The narrator likes Sir Roger's family as all of them are kind and of serious disposition. Sir Roger is loved and revered by all around him; the narrator says, 'for as the knight is the best master in the world, he seldom changes his servants' and thus, even his servants do not wish to leave him. Due to this, all of his servants have grown old with him. One could take his chamber valet to be his brother. His butler, groom, and coachman are all like a family to him and their character has that seriousness, which the narrator appreciates. Here, Addison is mocking the elites of the eighteenth century. He places Sir Roger as a contrasting humane figure, who respects every man equally. Even his old dog, who is past service, is kept in a healthy and comfortable state.

The narrator could not help but notice that whenever their master arrives at his country-house, all of the servants glow with happiness and are pleased if he asks for a service. They could not help but get teary-eyed on seeing Sir Roger. The good old knight 'with a mixture of the father and the master of the family' would often inquire about their personal affairs. Sir Roger is the light of the eye of all his servants because of his uncommonly humane and loving nature. His good humour is reflected by his servants as well, on the other hand, any sign of old age or illness worries his servants.

The charitable host has assigned his wise butler to take care of Mr. Spectator as well as other servants. Being his 'particular friend', the servants are always eager to please him as well. The worthy chaplain of Sir Roger, who has worked with him over three decades, remains Spectator's chief companion when the host is away to the fields or woods. He is a man of good sense, knowledge, and obliging conversation. He loves Sir Roger very much and vice-versa, 'so that he lives in the family rather as a relation than a dependant'.

Mr. Spectator's friend Sir Roger has been mentioned by Addison in most of his papers. He is blessed with the excesses of his qualities or flaws. However, such imperfections not only distinguish him from other people in the society, but also makes his conversation as well as personality highly interesting. Sir Roger has mentioned this to Spectator that he has kept the chaplain in his service as he himself is deficient in knowledge of Latin and Greek, so 'a clergyman rather of plain sense than much learning, of a good aspect, a clear voice, a sociable temper, and, if possible, a man that understood a little of backgammon' is his choice.

Having thus acquainted the readers with the virtues of his clergy, he further adds that his friend at the university assured of this chaplain being a good scholar in disguise. Having realised his value, Sir Roger has fixed a worthy annuity for his lifetime. If Sir Roger dies before him, he will come to know, in what esteem he was held by his patron. Sir Roger has noted that he had never asked for anything when it comes to him, but he would ask for money on behalf of his parishioners or church. There has been no dispute or law-suit in his parish since his arrival, save for an occasional exception, which is then solved by Sir Roger. When he settled in Sir Roger's parish, he gave him all the good sermons and requested him to select

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one for recital on each Sunday at the pulpit. Thus, 'he has digested them into such a series, that they follow one another naturally, and make a continued system of practical divinity'.

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While Sir Roger and Spectator were talking about him, the chaplain arrived in the room. The knight asked him about the person who would be preaching the following day upon which he listed all the speakers for a year. Mr. Spectator became assured of the qualities of his friend's chaplain when he himself witnessed his sermon as he said:

I very much approved of my friend's insisting upon the qualifications of a good aspect and a clear voice; for I was so charmed with the gracefulness of his figure and delivery, as well as the discourses he pronounced, that I think I never passed any time more to my satisfaction. A sermon repeated after this manner, is like the composition of a poet in the mouth of a graceful actor.

Showing sarcasm on the profession of the church and the countryside priesthood, such as he has seen in Sir Roger's parish, Mr. Spectator closes his paper by suggesting other clergies to follow his example and stress on the delivery of the sermon and borrowing pleasurable contents from famous writers, rather than waste their energy into writing sermons on their own with great divinity. This would save their efforts and instruct their listeners better. With this humourous and satirical note, he ends this paper. Thus, by the small description of the presence of a new face in the Baronet Sir Roger's household at the countryside and his venerable chaplain who has been appointed to maintain peace between Sir Roger and his tenants, Addison criticises the profession of a clergy of the rural areas who are more employed into the service of their patron than the ordinary villagers and the church. This clergy, who is more of his personal servant than a man performing religious duties, is accustomed of performing his best in the art of delivering a sermon than to write it dutifully.

Check Your Progress

5. Does Sir Roger interrupt his guest and wish him to follow his routine?
6. Who is made to accompany the Spectator when the host is away to his fields or the woods?

3.6 'THE SPECTATOR'S ACCOUNT OF HIMSELF'

Non fumum ex fulgore, sed ex fumo dare lucem

Cogitat, ut speciosa dehinc miracula promat.— *Horace*

He does not lavish at a blaze his fire,
Sudden to glare, and in a smoke expire;
But rises from a cloud of smoke to light,
And pours his specious miracles to sight — *Francis*

I HAVE observed, that a reader seldom peruses a book with pleasure, till he knows whether the writer of it be a black [*dark*] or a fair man, of a mild or choleric disposition, married or a bachelor, with other particulars of the like nature, that conduce very much to the right understanding of an author. To gratify this curiosity, which is so natural to a reader, I design this paper and my next as prefatory discourses to my following writings, and shall give some account in them of the several persons that are engaged in this work. As the chief trouble of compiling, digesting, and correcting will fall to my share, I must do myself the justice to open the work with my own history.

I was born to a small hereditary estate, which, according to the tradition of the village where it lies, was bounded by the same hedges and ditches in William the Conqueror's time that it is at present, and has been delivered down from father to son whole and entire, without the loss or acquisition of a single field or meadow, during the space of six hundred years. There runs a story in the family, that when my mother was gone with child of me about three months she dreamt that she was brought to bed of a judge whether this might proceed from a law-suit which was then depending in the family, or my father's being a justice of the peace, I cannot determine; for I am not so vain as to think it presaged any dignity that I should arrive at in my future life, though that was the interpretation which the neighbourhood put upon it.

The gravity of my behaviour at my very first appearance in the world, and all the time that I sucked, seemed to favour my mother's dream: for, as she has often told me, I threw away my rattle before I was two months old, and would not make use of my coral till they had taken away the bells from it.

As for the rest of my infancy, there being nothing in it remarkable, I shall pass it over in silence. I find, that during my non-age, I had the reputation of a very sullen youth, but was always a favourite of my school-master, who used to say, that my parts were solid, and would wear well. I had not been long at the university, before I distinguished myself by a most profound silence; for during the space of eight years, excepting in the public exercises of the college, I scarce uttered the quantity of an hundred words; and indeed do not remember that I ever spoke three sentences together in my whole life. Whilst I was in this learned body, I applied myself with so much diligence to my studies, that there are very few celebrated books, either in the learned or modern tongues, which I am not acquainted with.

Upon the death of my father, I was resolved to travel into foreign countries, and therefore left the university with the character of an odd, unaccountable fellow, that had a great deal of learning, if I would but show it. An insatiable thirst after knowledge carried me into all the countries of Europe in which there was anything new or strange to be seen: nay, to such a degree was my curiosity raised, that having read the controversies of some great men concerning the antiquities of Egypt, I made a voyage to Grand Cairo, on purpose to take the measure of a pyramid; and as soon as I had set myself right in that particular, returned to my native country with great satisfaction.

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I have passed my latter years in this city, where I am frequently seen in most public places, though there are not above half a dozen of my select friends that know me; of whom my next paper shall give a more particular account. There is no place of general resort, wherein I do not often make my appearance; sometimes I am seen thrusting my head into a round of politicians at Will's, and listening with great attention to the narratives that are made in those little circular audiences. Sometimes I smoke a pipe at Child's, and whilst I seem attentive to nothing but the Postman [a newspaper], overhear the conversation of every table in the room. I appear on Sunday nights at St. James's Coffee-house, and sometimes join the little committee of politics in the inner room, as one who comes there to hear and improve. My face is likewise very well known at the Grecian, the Cocoa-Tree, and in the theatres both of Drury Lane and the haymarket. I have been taken for a merchant upon the Exchange for above these ten years, and sometimes pass for a Jew in the assembly of stock-jobbers at Jonathan's: in short, wherever I see a cluster of people, I always mix with them, though I never open my lips but in my own club.

Thus I live in the world rather as a Spectator of mankind than as one of the species; by which means I have made myself a speculative statesman, soldier, merchant, and artisan, without ever meddling with any practical part in life. I am very well versed in the theory of a husband or a father, and can discern the errors in the economy, business, and diversion of others, better than those who are engaged in them; as standers-by discover plots, which are apt to escape those who are in the game. I never espoused any part with violence, and am resolved to observe an exact neutrality between the Whigs and Tories, unless I shall be forced to declare myself by the hostilities of either side. In short I have acted in all the parts of my life as a looker-on, which is the character I intend to preserve in this paper.

I have given the reader just so much of my history and character, as to let him see I am not altogether unqualified for the business I have undertaken. As for other particulars in my life and adventures, I shall insert them in following papers, as I shall see occasion. In the mean time, when I consider how much I have seen, read, and heard, I begin to blame my own taciturnity; and since I have neither time nor inclination to communicate the fullness of my heart in speech, I am resolved to do it in writing, and to print myself out, if possible, before I die. I have been often told by my friends, that it is pity so many useful discoveries which I have made should be in the possession of a silent man. For this reason, therefore, I shall publish a sheet-full of thoughts every morning, for the benefit of my contemporaries; and if I can any way contribute to the diversion or improvement of the country in which I live, I shall leave it, when I am summoned out of it, with the secret satisfaction of thinking that I have not lived in vain.

There are three very material points which I have not spoken to in this paper; and which, for several important reasons, I must keep to myself, at least for some time: I mean an account of my name, my age, and my lodgings. I must confess, I would gratify my reader in anything that is reasonable; but as for these three particulars, though I am sensible they might tend very much to the embellishment of my paper, I cannot yet come to a resolution of communicating them to

the public. They would indeed draw me out of that obscurity which I have enjoyed for many years, and expose me in public places to several salutes and civilities, which have been always very disagreeable to me; for the greatest pain I can suffer is the being talked to, and being stared at. It is for this reason likewise, that I keep my complexion and dress as very great secrets; though it is not impossible, but I may make discoveries of both in the progress of the work I have undertaken. After having been thus particular upon myself, I shall in to-morrow's paper give an account of those gentlemen who are concerned with me in this work; for, as I have before intimated, a plan of it is laid and concerted (as all other matters of importance are) in a club. However, as my friends have engaged me to stand in the front, those who have a mind to correspond with me, may direct their letters to the SPECTATOR, at Mr. Buckley's, in Little Britain. For I must further acquaint the reader, that though our club meets only on Tuesdays and Thursdays, we have appointed a Committee to sit every night, for the inspection of all such papers as may contribute to the advancement of the public weal.

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3.6.1 Summary and Critical Analysis

The essay, 'The Spectator's Account of Himself' first appeared in *The Spectator*, No. 1 on March 1, 1711. It starts with an epigraph taken from the Latin poet Horace (Horace's *Ars Poetica*, Ver. 143), which is translated by Philip Frances, the eighteenth-century Anglo-Irish chaplain. It means:

he does not have to display the might that he keeps at an instant; as he does not mean to shine immediately and vanish afterwards like a smoke; it is a person who rises from a smoke of cloud to spread light that he keeps; and with his steady qualities, he shows one by one what mortal capabilities has he in store which human beings seldom possess.

The epigraph invokes the qualities of the essay as well as the person. This might allude to the writer of the first issue, Joseph Addison's own character as the first issue of this daily literary periodical deals with the introduction of the protagonist or speaker called Mr Spectator, who is Addison himself.

Paragraphs 1, 2 and 3

In the first person narrative, Mr Spectator, the protagonist of the famous daily periodical, *The Spectator*, describes his history. He speaks of himself till the age when he begins publishing the paper. It might be termed as his invocation of the society and his circle, whom he is intending to address. He says that the reader comes to read a book with apt appreciation and sympathy only when he is sure of the origin, nature, and a little of the biography of its author, particularly, whether he is married, of good temper, etc. So, with this intention, he writes this paper, and further, mentions things which may serve as the preface. Since he is being its chief contributor—taking care of compiling, digesting and proof reading, he takes the liberty to introduce himself first. He belongs to a village whose historical background coincides with the rule of William the Conqueror, the first Norman King of England. He was born to a known lineage and for the six hundred years of English history, they have retained the same status. When he was still in the womb, his mother

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dreamed of him being a man of law at the court and foretold his future to be the same. He was unlike other babies. Even as a breastfeeding two-month old infant, he proved how different he was by showing his aversion to jingling toys. By such utterances, the writer wishes to convey that he was a morally strict and sincere person, but the tone is exaggerated. He respects sobriety and has no room for cheap entertainment.

Paragraphs 4, 5, 6 and 7

He was a quiet child who resorted to extreme silence all the time. He was regarded as a reticent and reserved youth, not quite popular with peers, but was especially loved by his school-master who could see his worth. Even though he spent eight years at the university, he later realised how reserved he had been; except during public activities, he had barely spoken a hundred words. And therefore, to sum up his character, he did not speak three sentences together in his whole life. He considered himself an avid reader who had read any and everything he could lay his hands on at the university. He was well-acquainted with several classic or modern languages. He intended to travel abroad after his father's demise. He gave up academics as a very learned, yet unrecognized student. Knowledge prompted him to seek learning through the means of extensive travel to different European nations. That is how he landed in Cairo to ascertain the size of the pyramid because certain masters debated on its measurement. He returned to England contented.

Here, the writer hints at the description of the Pyramids of Egypt by John Greaves, a Persian scholar and Savilian Professor of Astronomy at Oxford, who studied the principle of weights and measures in the Roman Foot and the Denarius. He visited the Pyramids in 1638, with the aid of his patron Laud. He gave its details in his *Pyramidographia* (1646). In 1745, an extract was published with the title—*The Origin and Antiquity of Our English Weights and Measures* discovered by their near agreement with such standards that are 'now found in one of the Egyptian Pyramids'. This text was based on Professor Greaves' arguments and helped re-establish him to his popular position. The quotation mocks the kind of character that the speaker portrays.

Afterwards, the writer returned to England, his homeland. He remained in this city ever after and frequented every public resort, though his friends remained less than six in number. He intends to give the account of his selected friend circle in the following issue. Addison was an immensely popular person in his life. And so, Mr Spectator, says that he was part of almost every public gathering: he was often observed as a silent member of the political group that thronged Will's Coffee House, a famous resort known for the wits of the day since Dryden's time or he was seen smoking a pipe at Child's Coffee House at Saint Paul's Churchyard, which was another famous resort frequented by physicians, philosophers and the clergy. He would sit with a leading newspaper in his hand, called *Postman*, and attentively overhear conversations. On Sunday nights, he would attend the meeting of the politicians held in the inner room at James' Coffee House, to learn the ways to improve life. Situated near St. James' Palace, it was a favourite haunt

for the Whig officers of the Guards and men of fashion in Addison's days. He was also a known face at the Grecian Coffee House, owned by a Greek, a famous haunt for the lawyers, scholars of Greek, learned professors and fellows of the Royal Society. He was a regular visitor of the Cocoa-Tree, a Chocolate House in St. James' Street, a known resort of the Tory statesmen and men of fashion in his days. He was also a frequenter at the theatres—the Cockpit at the Drury Lane and the Haymarket. By now, the readers are aware of the fact that the speaker is a silent observer, even though he is a famous face in his city. At the Exchange, for over a decade, people think that he is a merchant, or he is sometimes taken for a Jew in the gathering of the stock-jobbers at Jonathan Coffee House in Change Alley. By this description, the author means to convey satirically to his readers that he loves to visit public places without any desire of being famous; he becomes one with them but chooses to always listen to others, and does not like to speak anywhere else than at his own club.

Paragraphs 8, 9 and 10

The speaker says that he lives among human beings as a spectator of mankind that is, as one who watches keenly and observes mankind as a mere spectator. To become a spectator or an onlooker, he has acquired the best qualities of a statesman, soldier, merchant and artisan, without actually playing any of these roles in his life. He knows very well, the art of a husband or a father and can recognize faults in the economy, business and other fields with better capability than the people actually practising those trades.

He has shunned violence altogether with equal respect towards both Whigs and Tories, until driven by enmity he is forced to side with any one of the two. During his long introduction, he has aimed at one point only: he has solely practised the art of being a spectator. This is the character he is going to play in this paper. Through his introduction he has tried to convey his eligibility for the role he has undertaken. He would give the rest of the information, in other papers if required. Due to his reserved nature, he himself could never fathom the depth of his knowledge and learning. With this intention, he has decided to write about himself and continue this practice till his last breath. His friends repent the fact that his useful discoveries lie in his possession, disregarded, as he is a reticent man. For the benefit of his contemporaries, compatriots and for his own satisfaction, he has decided to publish one paper daily. In the paper, he has kept his name, age and place of residence concealed from people because he regards his love for obscurity and does not like to be recognized by people as a public figure. He takes care to hide his identity. The paper published the next day would carry information regarding his other friends who contributed in this daily as per norms of the club. Through a unanimous approval amid the contributors, he is selected to render voice to this paper as a protagonist, and invites others, who are willing to speak their minds, to write letters to the *The Spectator*, at Mr Buckley's in Little Britain, which was the address of this literary daily periodical in the beginning.

The Spectator, in its first daily issue, was said to have been 'Printed for Sam Buckley, at the 'Dolphin' in 'Little Britain' and sold by A. Baldwin in Warwick

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Lane. He continues that the members of their club have their meet on Tuesdays and Thursdays, but they have appointed a special Committee to sit and decide for this daily issue of *The Spectator*, putting in it, what would be best to project in the public for their betterment of life and correction of taste. And this, the author thinks, would be a service worthwhile to his nation and people. There is an initial ‘C’ at the end of this literary magazine which denotes Joseph Addison being its writer. Addison signed ‘C’ till the number 85 when he first used L. Then he signed ‘L’ or ‘C’ till 265. After that he used only ‘L’ till he first gave I in number 372. From then, occasionally using L, he was I till 405 and then, he signed O. And from this letter, he kept signing from 433 to 477. He kept the same initial except for C till the end.

Addison and Steele’s *The Spectator*’s first issue which carries the introduction of Mr Spectator, means to convey humorously that its speaker is a grave man who has never fallen prey to cheap pleasures or youthful passions in his life. He is taciturn and intends to amend the social behaviour by teaching good conducts and moral lessons to the society. He has given a detailed account of his wide learning and quiet character to convince his readers that his words would be well weighed and they must trust his sagacity in full faith. He is a learned, widely travelled, great social observer and a known face in the public. Above all, he firmly believed that good conduct could be imbibed; and culture could be inculcated with discipline, and together can help a human become perfect in spirit and daily habits.

Check Your Progress

7. What does Addison talk about in *The Spectator* No. 1?
8. From which village does the Spectator belong?

3.7 ‘ADVENTURES OF A SHILLING’

Per varios casus, per tot discrimina rerum, — *Tendimus, Virgil.*

Through various hazards and events we move.— *Dryden*

I WAS last night visited by a friend of mine, who has an inexhaustible fund of discourse, and never fails to entertain his company with a variety of thoughts and hints that are altogether new and uncommon. Whether it were in complaisance to my way of living, or his real opinion, he advanced the following paradox, “That it required much greater talents to fill up and become a retired life, than a life of business.” Upon this occasion he rallied very agreeably the busy men of the age, who only valued themselves for being in motion, and passing through a series of trifling and insignificant actions. In the heat of his discourse, seeing a piece of money lying on my table, “I defy (says he) any of these active persons to produce half the adventures that this twelvepenny piece has been engaged in, were it possible for him to give us an account of his life.”

My friend's talk made so odd an impression upon my mind, that soon after I was a-bed I fell insensibly into a most unaccountable reverie, that had neither moral nor design in it, and cannot be so properly called a dream as a delirium.

Methoughts the shilling that lay upon the table reared itself upon its edge, and turning the face towards me, opened its mouth, and in a soft silver sound, gave me the following account of his life and adventures:

“I was born (says he) on the side of a mountain, near a little village of Peru, and made a voyage to England in an ingot, under the convoy of Sir Francis Drake. I was, soon after my arrival, taken out of my Indian habit, refined, naturalized, and put into the British mode, with the face of Queen Elizabeth on one side, and the arms of the country on the other. Being thus equipped, I found in me a wonderful inclination to ramble, and visit all parts of the new world into which I was brought. The people very much favoured my natural disposition, and shifted me so fast from hand to hand, that before I was five years old, I had travelled into almost every corner of the nation. But in the beginning of my sixth year, to my unspeakable grief, I fell into the hands of a miserable old fellow, who clapped me into an iron chest, where I found five hundred more of my own quality who lay under the same confinement. The only relief we had, was to be taken out and counted over in the fresh air every morning and evening. After an imprisonment of several years, we heard somebody knocking at our chest, and breaking it open with a hammer. This we found was the old man's heir, who, as his father lay a dying, was so good as to come to our release : he separated us that very day. What was the fate of my companions I know not: as for myself, I was sent to the apothecary's shop for a pint of sack. The apothecary gave me to an herb-woman, the herb-woman to a butcher, the butcher to a brewer, and the brewer to his wife, who made a present of me to a nonconformist preacher. After this manner I made my way merrily through the world; for, as I told you before, we shillings love nothing so much as travelling. I sometimes fetched in a shoulder of mutton, sometimes a play-book, and often had the satisfaction to treat a Templar at a twelvepenny ordinary, or carry him, with three friends, to Westminster Hall.

“In the midst of this pleasant progress which I made from place to place, I was arrested by a superstitious old woman, who shut me up in a greasy purse, in pursuance of a foolish saying, *'That while she kept a Queen Elizabeth's shilling about her, she should never be without money.'* I continued here a close prisoner for many months, till at last I was exchanged for eight and forty farthings.

“I thus rambled from pocket to pocket till the beginning of the civil wars, when, to my shame be it spoken, I was employed in raising soldiers against the king: for being of a very tempting breadth, a sergeant made use of me to inveigle country fellows, and list them in the service of the parliament.

“As soon as he had made one man sure, his way was to oblige him to take a shilling of a more homely figure, and then practise the same trick upon another. Thus I continued doing great mischief to the crown,

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till my officer, chancing one morning to walk abroad earlier than ordinary, sacrificed me to his pleasures, and made use of me to bestow me on a milk-maid. This wench bent me, and gave me to her sweetheart, applying more properly than she intended the usual form of, *'To my love and from my love.'* This ungenerous gallant marrying her within a few days after, pawned me for a dram of brandy, and drinking me out next day, I was beaten flat with a hammer, and again set a running.

“After many adventures, which it would be tedious to relate, I was sent to a young spendthrift, in company with the will of his deceased father. The young fellow, who I found was very extravagant, gave great demonstrations of joy at the receiving of the will: but opening it, he found himself disinherited and cut off from the possession of a fair estate, by virtue of my being made a present to him. This put him into such a passion, that after having taken me in his hand, and cursed me, he squirmed me away from him as far as he could fling me. I chanced to light in an unfrequented place under a dead wall, where I lay undiscovered and useless, during the usurpation of Oliver Cromwell.

“About a year after the king’s return, a poor cavalier that was walking there about dinner-time, fortunately cast his eye upon me, and, to the great joy of us both, carried me to a cook’s shop, where he dined upon me, and drank the king’s health. When I came again into the world, I found that I had been happier in my retirement than I thought, having probably, by that means, escaped wearing a monstrous pair of breeches.

“Being now of great credit and antiquity, I was rather looked upon as a medal than an ordinary coin; for which reason a gamester laid hold of me, and converted me to a counter, having got together some dozens of us for that use. We led a melancholy life in his possession, being busy at those hours wherein current coin is at rest, and partaking the fate of our master, being in a few moments valued at a crown, a pound, or a sixpence, according to the situation in which the fortune of the cards placed us. I had at length the good luck to see my master break, by which means I was again sent abroad under my primitive denomination of a shilling.

“I shall pass over many other accidents of less moment, and hasten to that fatal catastrophe, when I fell into the hands of an artist, who conveyed me under ground, and with an unmerciful pair of shears, cut off my titles, clipped my brims, retrenched my shape, rubbed me to my inmost ring, and, in short, so spoiled and pillaged me, that he did not leave me worth a groat. You may think what a confusion I was in, to see myself thus curtailed and disfigured. I should have been ashamed to have shown my head, had not all my old acquaintance been reduced to the same shameful figure, excepting some few that were punched through the belly. In the midst of this general calamity, when everybody thought our misfortune irretrievable, and our case desperate, we were thrown into the furnace together, and (as it often happens with cities rising out of a fire) appeared with greater beauty and lustre than we could ever boast of before. What has happened to me since this change of sex which you now see, I shall take some other opportunity to relate. In the mean time, I shall only repeat two

adventures, as being very extraordinary, and neither of them having ever happened to me above once in my life. The first was, my being in a poet's pocket, who was so taken with the brightness and novelty of my appearance, that it gave occasion to the finest burlesque poem in the British language, entitled from me, '*The Splendid Shilling*.' The second adventure, which I must not omit, happened to me in the year 1703, when I was given away in charity to a blind man; but indeed this was by a mistake, the person who gave me having heedlessly thrown me into the hat among a pennyworth of farthings."

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3.7.1 Summary and Critical Appreciation

Addison's essay, 'Adventures of a Shilling' first appeared in *The Spectator* No. 249 on 11/11/1710. It makes the readers imagine what it would be like to follow a single shilling around from the day that it was created until it was taken out of circulation. A shilling has been given human attributes and qualities like awareness of space and time, emotions and feelings. The essay has been written with splendid imagination. The readers start imagining that they are not reading the story of a shilling but of a human's life. As customary with his other essays, this essay too starts with an epigraph, 'Per varios casus, per tot discrimina rerum', taken from Virgil's *Aeneid* (Book 1 Lines 198-300). John Dryden has translated this into 'Through various hazards and events we move'. This perhaps refers to the journey of shilling which was full struggles and hardship.

The essay opens with Addison's description of his friend who is an interesting character and a great conversationalist. His friend held the retired men in high esteem than the active ones. He does not like those men who prefer themselves only on the basis of insignificant activities that they perform to stay in motion. To emphasize his point his friend says to him vehemently, 'I defy any of these active persons to produce half the adventures that this twelvepenny piece has been engaged in, were it possible for him to give us an account of his life.' This comment affected the mind of the author to the extent that he fell into a senseless delirium.

He started imagining that the shilling which was sitting next to his table, has started talking and sharing its adventurous life, past and story. The shilling shared that he was born on the other side of the mountain, near a village which was called, Peru. Then, it took a voyage to England in an ingot under the convoy of Sir Francis Drake, an English sailor who led the fight for England against Spain in the Spanish Armada. To the Spanish and other foreigners, he was also known as an English pirate. Though Francis Drake never visited India, but he had visited America, which must be what referred by the coin, when he says: 'I was, soon after my arrival, taken out of my Indian habit, refined, naturalized, and put into the British mode, with the face of Queen Elizabeth on one side, and the arms of the country on the other.' This description becomes very humorous as the shilling is aware of Sir Francis Drake and how he was popularly known by the Spanish and other foreigners. It is even more amusing that the shilling knows from where it came from and how it was brought to England.

He further says, 'The people very much favoured my natural disposition, and shifted me so fast from hand to hand, that before I was five years old, I had travelled into almost every corner of the nation.' This essay charts the travels of a

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shilling, which gives an insight into the society and culture of his time. Addison had adopted the form of entertainment at a time when widespread printing was not possible. The people used to gather at the coffeehouses and discuss everyday affairs. The essay is written in a witty and satiric manner as the shilling appears to be a verbose character. The beginning of the coin story takes us back to the time when the import of the luxury goods was increasing and manufacturing of products was also rapidly improving. Thus, the coin gets to see the whole country. However, he had some negative experiences as well. He recounted that he got imprisoned by 'a miserable old fellow', who kept him in the chest with other coins, taking him out only to count. He was much relieved when he got into the hands of his son, who broke open the chest after the old man's death. By describing this particular incident, Addison is commenting on the increasingly materialistic society of his time. The old man only liked to hoard money, while his son couldn't wait to get his hands on the money after the old man's death. These characters show the extreme materialistic society, which was the result of rapid industrialisation.

Following this, it was given to apothecary's shop, who handed it to an herb-woman. From the herb-woman it was handed over to a butcher, from a butcher to a brewer and from the brewer to his wife who made a present of him to a non-conformist preacher. This shows how money is easily and swiftly transported from one place to another, from one hand to another. The coin is aware of its value as he says that, 'I sometimes fetched in a shoulder of mutton, sometimes a play-book, and often had the satisfaction to treat a Templar at a twelvepenny ordinary, or carry him, with three friends, to Westminster Hall.'

He passed from hand to hand merrily until he fell into the hands of a superstitious old woman, who put him in a greasy purse as she believed that 'while she kept a Queen Elizabeth's shilling about her, she should never be without money'. After staying with her for many months, he started being used during the Civil War. It was used to bribe and attract the soldiers to fight in the English Civil War. The shilling says, 'I was employed in raising soldiers against the king; for being of a very tempting breadth, a sergeant made use of me to inveigle country fellows, and list them in service of parliament'. Here, the nature of Civil War is criticized by historical exploration and insight. The writer satirizes the blemishes of the age how people were indulging in bribery, how soldiers were being sold and bought like commodities. The shilling was then sacrificed by an officer 'to his pleasures', who bestowed him on a milk-maid, who gave it to her lover, who immediately as the shilling relates, 'pawned me for a dram of brandy, and drinking me out next day'. The Shilling was then 'beaten flat with a hammer, and again set a running'.

Following some adventures, it fell into the hands of an extravagant young man who received the shilling in the will of his deceased father, instead of the property and estate. After this incident, the son went into frenzy and threw the shilling at a wall where it was stuck until it was again discovered by a cavalier. After this incident, the shilling got retired like its kinds and due to its old age-it was taken out of circulation and was only seen as a collectors' item. But finally, it went into the hands of a gamester, who as the shilling says, 'converted me to a counter' and used it to gamble in the cards game. Finally, his master lost, leading it to be 'sent abroad under' his 'primitive denomination of a shilling'.

After this incident, the shilling went into the hands of an artist who cut off its titles, clipped its brims, retrenched its shape and rubbed it into an inmost ring. It was so spoiled and pillaged that it was not even the worth of a groat. However, it met its fate when it got thrown in the furnace and was melted to become a new, shinier piece of currency. Here, the essay seems to be didactic when as it conveys the idea that when all seem to be lost, it is not lost; maybe something good can also come from even the most perilous of situations as the shilling 'appeared with greater beauty and lustre than' it 'could ever boast of before'.

The shilling concludes his adventures by mentioning two of the extraordinary incidents, which have never happened to him more than once. He recounts the first, in the hands of a poet, 'who was so taken with the brightness and novelty' of his appearance, that he wrote one of 'the finest burlesque poem in the British language', entitled 'The Splendid Shilling'. The second extraordinary event happened in the year 1703, when he was given away in charity to a blind man but it was by mistake, as the person who gave him heedlessly thrown him 'into the hat among a pennyworth of farthings'.

Through this essay, Addison tells us the nice stories relating to the shilling and how it has been used in previous ages and times, and how it was created and moved from one hand to another. The essay has been written with the use of wit and satire. He also uses subtle humour in this essay. The author also shows the importance of the inheritance at a time when estates were common and highly valued and was considered a source of esteem and stability. The disinherited man threw it away in a fit of frustration. He also attacked the gambling as a foolhardy activity.

3.7.2 Addison's Prose Style

Addison was one of the greatest prose stylists in English literary tradition. His style was simple, lucid, natural and moderate. It was free from any extravagant expressions and was also called 'middle style'.

The most striking feature of his writing style was the lucidity of his expression. His sentences are never obscure and ambiguous. Even his long sentences are also understood without any complexity. The meaning of the long sentences is easy to comprehend. Addison was a great social critic. He used to satirize the manners of the people of his time and wanted to act as a social reformer. His essays are the reflection of the life of his time.

Addison did not believe in using fanciful similes and metaphors. His writings are not ostentatious, yet they show the scope of his knowledge as his language is highly allusive. He had alluded to many classical authors in his essays. All of his essays start with an epigraph, taken from various classical texts. His style is almost conversational, though unlike the informal conversational technique of Montaigne. His language is neither highly formal nor informal. He hardly uses formalism and levity of common speech. He seems to have adopted a middle path. In his essay, 'Adventures of a Shilling', the shilling is conversing with the readers.

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Addison's style was free from pretentiousness and affectation. His style was consisted in clarity, brevity and preciseness. His expressions were natural and spontaneous. He had a mastery over language. His essays were not marked with verbosity or pompousness and were away from levity and any kind of straining. His style was also marked with honesty, sincerity and modesty of expressions. In this sense, his style is similar to Francis Bacon, whose essays show similar traits.

Addison was the master of humour. He was effortlessly witty and charming by employing irony in his essays. He was not a moralist in his tone. He was one of the common men writing for common men. In his essay, 'The Spectator's Account of Himself', he gives a humorous description of Spectator, who wants to communicate a lot but he dislikes talking. Therefore, he would be publishing his thoughts every day in form of the essays. Spectator says that since 'I have neither time nor inclination to communicate the fullness of my heart in speech, I am resolved to do it in writing, and to and to print myself out, if possible, before I die'. In his essay, 'The Female Orator', which is his masterpiece, he depicts the different varieties of female orators after studying the society. His humour is neither offensive nor stinging. His humour is not directed at any individual rather it is directed at the follies and foibles of a class. Many of the critics call him biased against the 'fair sex' but he makes use of irony and satire not to hurt anyone but for the sake of correction of the social vices and follies.

In order to express social thoughts and ideas, his prose was a suitable instrument adopted by him. His style matched the style of a journalist. He used it for multiple purposes. He was using this style to write in the newspapers, magazines and political pamphlets, his style perfectly match the theme and content of his essays. His sentences were neither loosely constructed nor grammatically incorrect. He never digressed from the subjects and hence, his essays are well-knitted and coherent in its structure.

Check Your Progress

9. What is the meaning of the epigraph given in the essay 'Adventures of a Shilling'?
10. How did the shilling come to be in England?

3.8 ANSWERS TO 'CHECK YOUR PROGRESS'

1. Addison's writing style reflects an urbanity and elegance, and while he criticizes the societal whims of his age he does not become ostentatious. His prose is what can be described as 'the middle style, never slipshod, or obscure, or unmelodious...with an infallible instinct for the proper word...'
2. The fictional members of *The Spectator* include Sir Roger De Coverly, often referred to as 'Coverley' later, who is a bachelor even at the age of fifty-six. He hails from the countryside but is a man of high social repute even in the town. Besides his central role, we have many other members of the club, a lawyer, Sir Andrew Freeport who is a rich merchant, Captain

- Sentry, a clergy and Will Honeycomb, a notable man of fashion, and others.
3. The discussion of church politics is beneficial for the villagers as they can distinguish themselves in the church as they do in a marketplace as a citizen. The ‘whole parish politics being, generally, discussed in that place either after sermon or before the bell rings’, the villagers gain freshness and sobriety as human beings by participating in such discussions.
 4. ‘Sir Roger at Church’ first appeared in *The Spectator*, Issue No. 112 on July 9th, 1711.
 5. No, the guest of Sir Roger is at his disposal and he minds his own routine, leaving his guest to enjoy on his own.
 6. Sir Roger’s butler, who is a venerable chaplain and has served him over thirty years, is made to look after the close friend of the host when he is away to fields or the woods.
 7. *The Spectator* No. 1 introduces the narrator of these essays known as the spectator. He talks about his life and qualities which made him suitable to be the author of these essays.
 8. The Spectator belongs to a village whose historical background coincides with the rule of William the Conqueror, the first Norman King of England.
 9. The meaning of the epigraph given in the essay ‘Adventures of a Shilling’ is ‘Through various hazards and events we move’. This perhaps refers to the journey of the shilling which was full of struggles and hardships.
 10. The shilling took a voyage to England in an ingot under the convoy of Sir Francis Drake, an English sailor who led the fight for England against Spain in the Spanish Armada.

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3.9 SUMMARY

- The author Joseph Addison (1672–1719) is one of the most versatile and gifted of all periodical essay writers. Addison had contributed to *The Tatler* (1709–1710) and *The Spectator* (1711–1714) and it is to him that nearly four hundred essays are attributed.
- Almost all of his essays are uniform in length and deal with a wide variety of themes. Mostly, Addison strove to censoriously represent the life during his age in a mildly satirical, aloof and dispassionate way.
- *The Spectator* began to be published first from Thursday March 1, 1711. It was published all six days of the week except for Sunday and continued being published till its last issue 555, on December 6, 1712. Each paper or number had to contain 2,500 words in a sheet. All the 555 issues of this literary daily, made seven volumes.
- ‘Sir Roger at Church’ appeared in *The Spectator*, Issue No. 112 on July 9th, 1711. This essay has been written by Joseph Addison, who was a great social critic. He used to satirize the manners of the people of his time and was a social reformer. His essays are the reflection of his time.

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- ‘Sir Roger at Home’, also called ‘Sir Roger’s Family’, first appeared in *The Spectator* No. 106 on July 2, 1711.
- In ‘Sir Roger at Home’, Addison criticises the clergy, who is more of his personal servant than a man performing religious duties, is accustomed of performing his best in the art of delivering a sermon than to write it dutifully.
- The essay, ‘The Spectator’s Account of Himself’ first appeared in *The Spectator*, No. 1 on March 1, 1711. It starts with an epigraph taken from the Latin poet Horace (Horace’s *Ars Poetica*, Ver.143), which is translated by Philip Frances, the eighteenth-century Anglo-Irish chaplain.
- In the first person narrative, Mr Spectator, the protagonist of the famous daily periodical, *The Spectator*, describes his history. He speaks of himself till the age when he begins publishing the paper. It might be termed as his invocation of the society and his circle, whom he is intending to address.
- Addison’s essay, ‘Adventures of a Shilling’ first appeared in *The Spectator* No. 249 on 11/11/1710. It makes the readers imagine what it would be like to follow a single shilling around from the day that it was created until it was taken out of circulation.
- A shilling has been given human attributes and qualities like awareness of space and time, emotions and feelings. The essay has been written with splendid imagination. The readers start imagining that they are not reading the story of a shilling but of a human’s life.
- Addison was one of the greatest prose stylists in English literary tradition. His style was simple, lucid, natural and moderate. It was free from any extravagant expressions and was also called ‘middle style’.

3.10 KEY TERMS

- **Hassoc:** A hassock or hassock is a cushion for kneeling on in a church.
- **Catechising:** It means to instruct (someone) in the principles of Christian religion by means of question and answer.
- **Tithe-Stealers:** It refers to men who defraud the clergyman of the tithe (or tenth part) due to him from the produce of the land.
- **Whigs:** It is one of the two most important British political factions known for supporting the supremacy of the Parliament and anti-Catholic ideals.
- **Tories:** It is one of the two most important British political factions advocating the monarchy and the High Church; Anglican, conservative political party of Britain.
- **Ingot:** It is a block of steel, gold, silver, or other metal, typically oblong in shape.
- **Shilling:** It is a former British coin and monetary unit equal to one twentieth of a pound or twelve pence.

3.11 SELF-ASSESSMENT QUESTIONS AND EXERCISES

Short-Answer Questions

1. Prepare a character sketch of Sir Roger De Coverly.
2. How did the Spectator behave at Sir Roger's home?
3. Who are the people who, according to Addison, could benefit by reading *The Spectator* and how?
4. Why is Addison called one of the greatest prose stylists in the literary world?

Long-Answer Questions

1. Describe the life of Joseph Addison.
2. Explain how the Spectator feels about the dominance of Sir Roger in his parish and the church.
3. In what sense does Addison call himself a spectator? Critically analyse Addison's assessment of himself in the essay, 'The Spectator's Account of himself'.
4. Critically comment on the journey of the shilling in the essay 'Adventures of a Shilling'.

3.12 FURTHER READING

- Richard, John (Ed.). 2009. *Essays of Joseph Addison*. New York: Cornell University Library.
- Bloom, E.A. and L.D. Bloom. 2013. *Joseph Addison and Richard Steele: The Critical Heritage*. London: Routledge.
- Elioseff, L. A. 2014. *The Cultural Milieu of Addison's Literary Criticism*. Austin: University of Texas Press.

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UNIT 4 WORKS OF CHARLES LAMB AND E.V. LUCAS

*Works of Charles Lamb
and E.V. Lucas*

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Structure

- 4.0 Introduction
- 4.1 Objectives
- 4.2 Charles Lamb
 - 4.2.1 Lamb as a Prose Writer
 - 4.2.2 Charles Lamb as an Essayist
 - 4.2.3 Lamb's Romanticism
 - 4.2.4 'A Bachelor's Complaint of the Behaviour of Married People': Summary and Critical Analysis
 - 4.2.5 'All Fools Day': Summary and Critical Appreciation
- 4.3 E.V. Lucas
 - 4.3.1 'On Finding Things': Critical Appreciation and Summary
 - 4.3.2 'Unbirthday and Other Presents': Summary and Critical Appreciation
- 4.4 Answers to 'Check Your Progress'
- 4.5 Summary
- 4.6 Key Terms
- 4.7 Self-Assessment Questions and Exercises
- 4.8 Further Reading

4.0 INTRODUCTION

In the previous unit, you learnt about some of the essays written by Joseph Addison. In this unit, we will discuss works by Charles Lamb and E.V. Lucas. Charles Lamb was an English essayist, poet and antiquarian. He is best known for his work *Essays to Elia*. The first appearance of Charles Lamb's work in print was through his collections by Coleridge and by Charles Lloyd. *A Tale of Rosamund Gray*, a prose romance, appeared in 1798, and in 1802, Lamb published *John Woodvil*, a poetic tragedy. In 1807, Charles Lamb and his sister published *Tales of Shakespeare*. Lamb's biographer was E.V. Lucas, who is another essayist discussed in the unit. According to Lucas, Lamb was 'the most lovable figure in English literature'.

4.1 OBJECTIVES

After going through this unit, you will be able to:

- Critically analyse the writing style of Charles Lamb
- Evaluate Charles Lamb as an essayist
- Summarise the essays 'A Bachelor's Complaint of the Behaviour of Married People' and 'All Fools Day'
- Discuss the life and works of E.V. Lucas
- Examine the prose style of E.V. Lucas through the essays 'On Finding Things' and 'Unbirthday and Other Presents'

4.2 CHARLES LAMB

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The most pronounced stylistic aspect of Lamb's writing is the exceptionally personal note in his works. The familiar style of the essay that Lamb developed gave a fresh impetus to essay writing. Lamb exerted a lot of effort in his choice of theme, which were mostly commonplace subjects, and largely personal in orientation. His writings are remarkable for their sense of humour, candour, informality and conversational ease. One of the most endearing qualities of Lamb's prose is his spontaneity, it comes to him naturally, indeed, and there is not a single false sentiment in his prose. His humour though at times difficult to comprehend, being the most obscure of English humourists, nevertheless never fails to rejuvenate. As Baker suggests, 'He has the imagination, and often the phrase, of a poet. Whole essays are sometimes poetic. It is difficult to decide when he is serious and when humorous.' Another feature of his humour is that it is always mild, never malicious. In all the essays, he reveals 'his amused tolerance of this earthly scene, his philosophic pregnancy of phrase, his unpredictable attitude to revered conventions, and above all his undefeated youthfulness and charm of spirit.'

As Albert states, 'You never catch his mind in a state of undress. He never hints or suggests anything, but unloads his stock of ideas in perfect order and completeness. Surmises, guesses, misgivings, half intuitions, semi-consciousnesses, partial illuminations, dim instincts, embryo conceptions, have no place in his brain, or vocabulary.'

His works are full of literary allusions, '... scraps of Shakespeare, shadows of Sir Thomas Browne, Fuller, Burton, and the Bible. He is continually using Scriptural forms for humorous purposes. ... He is subtly whimsical both in thought and expression; to use his own term, he is guilty of a thousand 'whim whams'.

Stylistically speaking, Lamb most faithfully carried on 'the traditions of the English essay, the tradition that found its first conscious spokesman in Bacon, was afterwards perpetuated in the periodical essays of the eighteenth century, and found its fullest, if not its latest, expressions in the Essays of Elia.'

The most read and critically analyzed of Lamb's works are his '*Essays of Elia*'. Lamb here displays versatility in thematic treatment, often startling the reader by some profound observation in the midst of seemingly trivial talk, his satire is unlike that of Hazlitt never vindictive. To quote W.L. Mc Donald, Lamb's writing abounds in 'allusion, apt metaphor and simile...', but what best defines his style is the word 'unexpectedness'. To quote him further, 'He can be grave and gay, dignified and playful, grandiose and simple, rhetorical and pathetic in successive compositions and sometimes in the same essay. The style is as whimsical as the mood which produces it, and the exact correspondence of the two constitutes the special charm of Lamb's essays. In this respect, he is far superior to all his predecessors.'

4.2.1 Lamb as a Prose Writer

Lamb's charming style of prose writing made him extremely famous and renowned. Some critics believe that his fame came primarily because of his quality of imitating the Elizabethan prose writers. However, Lamb did not only have the capacity to

imitate the Elizabethan writers, but also to amalgamate his essence of personality, in order to make it agreeable and interesting for the generations to come. It is often true that Lamb's use of grammar and classics reminds us of his unique attachment to his predecessors, but he is widely remembered because of his magical art and power of story-telling. They keep his readers mesmerised even to a simple subject like the depiction of eccentric characters, such as James Elia.

The quality lies solely in his art of representation rather than his imitation. His quality of prose is basically romantic, owing to which he looks like a wind drag sometimes near and touching our skin, and sometimes alluring us from a distance towards some obscure direction. There is a lilting rhythm in his language which jingles like a bell. Keeping his prose lucid but alliterative, he artfully deals with difficult subjects such as depiction of idiosyncrasies of ordinary characters like his brother John. In fact, the art of this storyteller lies in the way he keeps us engrossed in his tale; and Lamb is a master craftsman in this respect whether we go by his prose, or his very manner of putting his matter on paper. His use of old-fashioned charm in his prose is his prime device, which casts a prolonged spell on his readers. Besides, his words create a structure which is somewhat traditional or old-fashioned. His essays breathe of the Medieval Age. However, his use of the archaic is so apt that it touches the reader's heart. It is a pleasant experience to go through his essays. They are enjoyable, irrespective of the age or time.

His long-winded sentences are endowed with style and imagery. Sometimes, his sentences fall heavily on our mind—

‘With a hundred fine notions chasing one another hourly in his fancy, he is startled at the least approach to the romantic in others; and, determined by his own sense in every thing, commends you to the guidance of common sense on all occasions.’

Sometimes it feels baffling to catch his sense, or for a moment, we require to stop and think. Throughout his ‘Essays of Elia’, he has given different shades of James Elia's nature in trifling contrasts, which chase each other in a beautiful manner in the same sentence:

‘With a hundred fine notions chasing one another hourly in his fancy, he is startled at the least approach to the romantic in others; and, determined by his own sense in everything, commends you to the guidance of common sense on all occasions. With a touch of the eccentric in all that he does, or says, he is only anxious that you should not commit yourself by doing any thing absurd or singular.’

Its best example is cited in the paragraphs, which deal in his love for ‘high art’— ‘The last is always his best hit — his ‘Cynthia of the minute.’ — Alas! how many a mild Madonna have I known to come in — a Raphael ! — keep its ascendancy for a few brief moons — then, after certain intermedial degradations, from the front drawing-room to the back gallery, thence to the dark parlour, adopted in turn by each of the Carracci, under successive lowering ascriptions of filiations, mildly breaking its fall — consigned to the oblivious lumber-room, go out at last a Lucca Giordano, or plain Carlo Maratti — which things when I beheld musing upon the chances and mutabilities of fate below, hath made me reflect upon the altered condition of great personages, or that woeful Queen of Richard the Second.”

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The subject of the ‘*Essays of Elia*’, James Elia, was Charles’ own elder brother. John Lamb was a clerk at a comfortable salary in the South Sea House. Barry Cornwall, Lamb’s biographer in *Charles Lamb: A Memoir*, says—

‘I do not retain an agreeable impression of him. If not rude, he was sometimes, indeed generally, abrupt and unprepossessing in manner. He was assuredly deficient in that courtesy which usually springs from a mind at friendship with the world. Nevertheless, without much reasoning power (apparently), he had much cleverness of character; except when he had to purchase paintings, at which times his judgment was often at fault. One of his sayings is mentioned in the (Elia) essay of *My Relations*.’

Whatever Lamb speaks of him in the essay is true to the fact of what he was in his real life; similarly, even some incidents were true, as—

‘He seems to have been, on one occasion, contemplating a group of Eton boys at play, when he observed, ‘What a pity it is to think that these fine ingenuous lads will someday be changed into frivolous members of Parliament?’ (*Charles Lamb: A Memoir* by Barry Cornwall.)

Like some persons who, although case-hardened at home, overflow with sympathy towards distant objects, he cared less for the feelings of his neighbour close at hand than for the ‘eel out of water or the oyster disturbed in its shell.’ In his life, he did not care for his family much as is expected from the eldest son—In another place (after he had been unburdening his heart to Coleridge), he writes cautiously, ‘Since this has happened,’ - the death of his mother, - ‘he has been very kind and brotherly; but I fear for his mind. He has taken his ease in the world, and is not fit to struggle with difficulties. Thank God, I can unconnect myself with him, and shall manage my father’s moneys myself, if I take charge of Daddy, which poor John has not hinted a wish at any future time to share with me.’ Mary herself, when she was recovering, said that ‘she knew she must go to Bethlehem for life; that one of her brothers would have it so; the other would not wish it, but would be obliged to go with the stream.’

The eminent literati circle was fond of Lamb’s benevolent nature and happy bearing. Hunt remembers in his *Autobiography of Leigh Hunt* about Charles Lamb’s nature—

“Charles Lamb had a head worthy of Aristotle, with as fine a heart as ever beat in human bosom, and limbs very fragile to sustain it. Hunt felt that Lamb resembled Bacon ‘with less worldly vigour and more sensibility.’ In his ‘My Relations’ while speaking of his aunt, Lamb hints at his bent towards Unitarian outlook. It was said of him ‘By education and habit, he was a Unitarian. Indeed, he was a true Nonconformist in all things. He was not a dissenter by imitation, nor from any deep principle or obstinate heresy; nor was he made servile and obedient by formal logic alone. His reasoning always rose and streamed through the heart. He liked a friend for none of the ordinary reasons; because he was famous, or clever, or powerful, or popular. He, at once took issue with the previous verdicts, and examined the matter in his own way. If a man was unfortunate, he gave him money. If he was calumniated, he accorded him sympathy. He gave freely; not to merit, but to want.”

Lamb's essays have the quality, in chief, which is humanity: his depiction of the foul or evil also, brings in fresh energy to the reader. In his hands, small and insignificant turn great and valuable:

‘As an Essayist, Charles Lamb will be remembered, in years to come, with Rabelais and Montague, with Sir Thomas Browne, with Steele, and with Addison. He unites many of the finest characteristics of these several writers. He has wisdom and wit of the highest order, exquisite humour, a genuine and cordial vein of pleasantry, and the most heart-touching pathos. In the largest acceptance of the word he is a humanist. No one of the great family of authors past or present has shown in matters the most important or the most trivial so delicate and extreme a sense of all that is human.’

The large-heartedness of Lamb, perhaps, pertains to his pathetic family life where he had borne everlasting responsibilities, where many-a-tragedy occurred. It is his love for the commonplace that ‘makes the majesties of imagination seem familiar.’ Therefore, Charles Lamb's essay, *My Relations*, is a beautiful combination of his feelings of love, nostalgia, disenchantment, pathos, irony, humour, tenderness, human sympathy, fanciful imagination, regard and doubt for his elder brother, John, whom he has represented in the character of James Elia.

4.2.2 Charles Lamb as an Essayist

Charles Lamb is considered one of the most eminent English essayists whose mastery of prose with skilled craftsmanship of the art of storytelling is unparalleled. Lamb's works have a historical significance in the realm of prose writing. It has been often claimed by critics that Lamb looked back to the past for inspiration. He drew his ideas chiefly from great Elizabethan and seventeenth-century prose writers, such as Sir Thomas Browne, Robert Burton and Thomas Fuller. But ‘it is not his imitativeness that strikes the modern readers, but his ability to stamp upon the old Elizabethan style with his mark of personality that lends a pleasing quietness to his style with versatility and insight, with humour and spontaneity.’ He is much close to the French essayist Montague whose prose writings display the propensity of speaking about the self, cheerful spirit with a dash of humour, calmness, ease and tolerance. In England, it is in the Romantic Age that essay writing acquired full gaiety and the spirit rose to touch the standards laid down by Montague. Lamb's essays are considered most elegant compared to those of the other English essayists. He is named the prince of them all; and his essays are enjoyable prose pieces unlike Bacon's didactic essays. Reading his prose is like knowing him as a member of our own family because his essays are self-revealing, light and swinging in happy mood.

‘And turn his merry note, unto that sweet bird's throat’

(‘*As You Like It*,’ Act-II, Scene-V)

Besides, they are also subtle, witty, commonplace, full of feelings, subjective and romantic in their bearing. His essay, ‘My Relations’, one among his *Essays of Elia*, is an excellent piece of romantic imagination and biographical sketch. It is based on the character of his own elder brother, John, whom Lamb found a peculiar example of disinterestedness in society or relations as well as a middle class man

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of his own ideologies. It is through his characterization that Lamb shares the hidden influx of his impulses for his family. The subject is personal, but Lamb deals with it through detached observation. He makes it clear to his readers in the very beginning that he is going to discuss human nature, which is transient. His tone is familiar and autobiographic:

‘I am arrived at that point of life, at which a man may account it a blessing, as it is a singularity.....who could remember his father, or scarcely the friends of his youth, and ma sensibly see with what a face in no long time oblivion will look upon himself.’

The essence of familiarity runs throughout his prose work and he reveals his purpose of speaking about those, whom he looks forward to, as his close relations; upon which, he first speaks of his aunt and then comes straight to discuss what a being his cousin James is. His cousin James is actually his elder brother John, whose character is drawn beautifully in poetic prose, a faculty which is a characteristic trait of Lamb’s style. John’s character is sketched well in *My Relations* and *Dream Children*. John was born in 1763 and thus, almost thirteen years his senior in age to which Charles found the fact that ‘neither of them seems disposed, in matters of advice and guidance, to waive any of the prerogatives which primogeniture confers. May they continue, still in the same mind, and when they shall be seventy-five, and seventy-three, years old (I cannot spare them sooner), persist in treating me in my grand climacteric precisely as a stripling, or younger brother!’ so, the autobiographical element renders familiarity to readers.

The second important quality of Lamb as an essayist is his human sympathy. His art is essentially adorned with humanity, which was the chief trait of the Romantic Age. While drawing the picture of his brother, Lamb very tactfully says that he was socially an unacceptable man and his demeanour was abundantly made up of sharp contrasts. Never does his pen lose faith in sympathizing with his object of attention:

‘Do I mention these seeming inconsistencies to smile at, or upbraid, my unique cousin? Marry, heaven, and all good manners, and the understanding that should be between kinsfolk, forbid — With all the strangeness of this strangest of the Elias — I would not have him in one jot or title other than he is; neither would I barter or exchange my wild kinsman for the most exact, regular, and every way consistent kinsman breathing.’

He knew that his subject is odd and others might not feel inclined to know or like what he did; for that, he shows James’s contrasting nature in its entirety, but paints it so humourously that seldom do we complain of feeling out of place:

‘Whereas mankind in general are observed to warp their speculative conclusions to the bent of their individual humours.....to a man’s getting on in the world. He himself never aims at either, that I can discover, — and has a spirit, that would stand upright in the presence of the Cham of Tartary.’

Lamb’s art of narration is characteristically romantic in style. He makes abundant use of archaic words and expressions, classical allusions, old English and a medieval style. His prose is fashioned in fancy and imagination, which look

back to the age of Spenser. His word-pictures create a dreamlike sequence, which charms his readers above every other essayist in the English language. His depiction of even an unconventional or unusual image brings his readers sweetness of tone:

‘The genuine child of impulse, the frigid philosopher of prudence — the phlegm of my cousin’s doctrine is invariably at war with his temperament, which is high sanguine.....he is startled at the least approach to the romantic in others; and, determined by his own sense in every thing, commends you to the guidance of common sense on all occasions.’

His words cast a magic spell, which has charm and grace to hold his readers right there—‘James is an inexplicable cousin. Nature hath her unities, which not every critic can penetrate; or, if we feel, we cannot explain them. The pen of Yorick, and of none since his, could have drawn J. E. entire — those fine Shandian lights and shades, which make up his story.’

To sum up, Charles Lamb is modest in the representation of facts, unconventional in disclosing his life to the readers with tender feelings, musical prose, obscure images and familiar content. As an essayist, Charles Lamb will be remembered, in years to come, with Rabelais and Montague, with Sir Thomas Browne, with Steele, and with Addison.

4.2.3 Lamb’s Romanticism

Charles Lamb, the master craftsman, is considered the greatest English essayist of the Romantic Age of English letters. The quality and essence of his prose being chiefly romantic, Lamb dwells on dealing with subjects of personal attachment with adequate human sympathy and charming musical language. Lamb said— ‘I want individuals. I am made up of queer points and I want so many answering needles.’

Lamb’s essay series by pseudonym ‘Elia,’ which began to be published in 1823, are judged as the best essays in the history of English literature. They are autobiographical essays as Lamb counts them—

‘The Essays want no Preface: they are *all Preface*. A Preface is nothing but a talk with the reader; and they do nothing else.’

Through the personality of ‘Elia,’ Lamb explores his own life and relations in the romantic manner. He sought refuge in this character using freedom of speech, whimsical expressions, metaphorical language, classical allusions, imitation of manners of the sixteenth and seventeenth-century English writers, and much more to secure a permanent place in the hearts of his readers around the world. It is said that his carefree gaiety and sweet elocution made him the highest paid contributor to the *London Magazine*, which published his ‘Elia’ series first. Besides, it is genuinely observed that Charles Lamb had the most lovable persona among his contemporaries.

The *Essays of Elia* spread the message of friendliness, humour and sympathy for human life and relations. Lamb’s art lies in his dramatic manner of telling a tale. His biographer would relate of his style:

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‘Charles Lamb never preached nor prescribed, but let his own actions tell their tale and produce their natural effects; neither did he deal out little apothegms or scraps of wisdom, derived from other minds. But he succeeded; and in every success there must be a mainstay of right or truth to support it; otherwise it will eventually fail.’

His essay, ‘My Relations’, which is a fanciful and amusing portrait of his brother John, is imbued in gentle and affectionate speech unfolding John’s strange, uncooperative, impulsive, wayward, passionate, headstrong and selfish spirit. John is presented in the character of James Elia here, whose behavioural diversity prettily forms the prismatic theme of this essay. The essay is interspersed with quality prose, which is romantic in spirit and body, observes Hazlitt:

‘His affections revert to and settle on the past; but then even this must have something personal and local in it to interest him deeply and thoroughly. He pitches his tent in the suburbs of existing manners, and brings down his account of character to the few straggling remains of the last generation. No one makes the tour of our southern metropolis, or describes the manners of the last age, so well as Mr. Lamb, – with so fine, and yet so formal an air.’

Lamb did not need to contrive a new platform for his essays or become didactic to counsel his readers like others. He would rather invent a charming style, which would become his patent:

‘The streets of London are his fairy-land, teeming with wonder, with life and interest to his retrospective glance, as it did to the eager eye of childhood: he has contrived to weave its tritest traditions into a bright and endless romance.’

His character, James, is a commonplace man with ordinary habits, unusual though, but not strange if we consider the Lamb family. And beauty dwells in the description of the minute details of his nature, which is odd and unlikely, yet turns to us, as familiar and agreeable. It is this acceptance of the loathsome or disagreeable as natural to his readers, where the greatness of his art lies.

Lamb’s romanticism is expressed deeply in his choice of vocabulary. He is fond of words, which are old and render the impression of classic. His verbal spontaneity, humour, insight, sprightliness, sweetness of tone, recurrent sarcasm, wit and use of the archaic, suggest his spirit of romanticism. It is as though a medieval ghost is sitting under a modern man and speaking his language:

‘I must limp after in my poor antithetical manner, as the fates have given me grace and talent. J.E. then — to the eye of aWith a touch of the eccentric in all which he does, or says, he is only anxious that you should not commit yourself by doing any thing absurd or singular.’

It is true, his is the ‘pen of Yorick’ as it spreads the magic of making an uncommon common and a common uncommon. Each passage of his fills in delight and makes us smile at the thought of his description and his humour never bites, but it tenderly reveals his mind leaving an unfading mark of grace and verbal control:

‘It is pleasant to hear him discourse of patience — extolling it as the truest wisdom —..... orator than he can display himself to be, upon his favourite topic of the advantages of quiet, and contentedness in the state, whatever it may be, that we are placed in.’

His romantic essence is steeped in his selection of words which are—‘A well of native English undefiled.’ His romanticism is explicit in his use of beautiful but old English, use of Latin and classical allusions, subjectivism, frank observation, autobiographical themes, imitation of Elizabethan and seventeenth-century prose writers, whimsical prose, metaphorical obliqueness, long-winding sentences, which ooze out maze, dramatic representation of facts and fantastic imagination. He has very sensibly enfolded the dark side of his brother’s nature into suggestive optimism:

‘Do I mention these seeming inconsistencies to smile at, or upbraid, my unique cousin? Marry, heaven, and all good manners, and the understanding that should be between kinsfolk, forbid — With all the strangeness of this strangest of the Elias — I would not have him in one jot or titles other than he is; neither would I barter or exchange my wild kinsman for the most exact, regular, and every way consistent kinsman breathing.’

About his felicity in imagination, it is observed

‘His fancy is distinguished by great delicacy and tenderness; and even his conceits are imbued with human feeling and passion. He had an extreme and almost exclusive partiality for earlier prose writers, particularly for Fuller, Browne and Burton, as well as for the dramatists of Shakespeare’s time; and the care with which he studied them is apparent in all he ever wrote. It shines out conspicuously in his style, which has an antique air and is redolent of the peculiarities of the 17th century.’

His essay, ‘My Relations’, feels like a reverie, a romance. He came to discover later in his life that essays and dramatic tales are his forte. To sum up, Lamb’s art is fundamentally romantic in spirit and it leaves a never-fading mark on his readers as truly observed by his friend Hazlitt—

‘Mr. Lamb has succeeded, not by conforming to the Spirit of the Age, but in opposition to it. He does not march boldly along with the crowd, but steals off the pavement to pick his way in the contrary direction. He prefers bye-ways to highways. When the full tide of human life pours along to some festive show, to some pageant of a day, Elia would stand on one side to look over an old book-stall, or stroll down some deserted pathway in search of a pensive description over a tottering doorway, or some quaint device in architecture, illustrative of embryo art and ancient manners.’

Above all, the treatment of romance confirms the very theme of the essay, where an ordinary clerk with selfish and indifferent attitude towards his family and fellowmen, is presented as a good piece of nature’s art, and is seen as a valuable and beloved person by the author.

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4.2.4 'A Bachelor's Complaint of the Behaviour of Married People': Summary and Critical Analysis

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As a single man, I have spent a good deal of my time in noting down the infirmities of Married People, to console myself for those superior pleasures, which they tell me I have lost by remaining as I am.

I cannot say that the quarrels of men and their wives ever made any great impression upon me, or had much tendency to strengthen me in those anti-social resolutions, which I took up long ago upon more substantial considerations. What oftenest offends me at the houses of married persons where I visit, is an error of quite a different description;—it is that they are too loving.

Not too loving neither: that does not explain my meaning. Besides, why should that offend me? The very act of separating themselves from the rest of the world, to have the fuller enjoyment of each other's society, implies that they prefer one another to all the world.

But what I complain of is, that they carry this preference so undisguisedly, they perk it up in the faces of us single people so shamelessly, you cannot be in their company a moment without being made to feel, by some indirect hint or open avowal, that *you* are not the object of this preference. Now there are some things which give no offence, while implied or taken for granted merely; but expressed, there is much offence in them. If a man were to accost the first homely-featured or plain-dressed young woman of his acquaintance, and tell her bluntly, that she was not handsome or rich enough for him, and he could not marry her, he would deserve to be kicked for his ill manners; yet no less is implied in the fact, that having access and opportunity of putting the question to her, he has never yet thought fit to do it. The young woman understands this as clearly as if it were put into words; but no reasonable young woman would think of making this the ground of a quarrel. Just as little right have a married couple to tell me by speeches, and looks that are scarce less plain than speeches, that I am not the happy man,—the lady's choice. It is enough that I know I am not: I do not want this perpetual reminding.

The display of superior knowledge or riches may be made sufficiently mortifying; but these admit of a palliative. The knowledge which is brought out to insult me, may accidentally improve me; and in the rich man's houses and pictures,—his parks and gardens, I have a temporary usufruct at least. But the display of married happiness has none of these palliatives: it is throughout pure, unrequited, unqualified insult.

Marriage by its best title is a monopoly, and not of the least invidious sort. It is the cunning of most possessors of any exclusive privilege to keep their advantage as much out of sight as possible, that their less favoured neighbours, seeing little of the benefit, may the less be disposed to question the right. But these married monopolists thrust the most obnoxious part of their patent into our faces.

Nothing is to me more distasteful than that entire complacency and satisfaction which beam in the countenances of a new-married couple,

in that of the lady particularly: it tells you, that her lot is disposed of in this world: that *you* can have no hopes of her. It is true, I have none; nor wishes either, perhaps: but this is one of those truths which ought, as I said before, to be taken for granted, not expressed. The excessive airs which those people give themselves, founded on the ignorance of us unmarried people, would be more offensive if they were less irrational. We will allow them to understand the mysteries belonging to their own craft better than we who have not had the happiness to be made free of the company: but their arrogance is not content within these limits. If a single person presume to offer his opinion in their presence, though upon the most indifferent subject, he is immediately silenced as an incompetent person. Nay, a young married lady of my acquaintance, who, the best of the jest was, had not changed her condition above a fortnight before, in a question on which I had the misfortune to differ from her, respecting the properest mode of breeding oysters for the London market, had the assurance to ask with a sneer, how such an old Bachelor as I could pretend to know any thing about such matters.

But what I have spoken of hitherto is nothing to the airs which these creatures give themselves when they come, as they generally do, to have children. When I consider how little of a rarity children are,—that every street and blind alley swarms with them,—that the poorest people commonly have them in most abundance,—that there are few marriages that are not blest with at least one of these bargains,—how often they turn out ill, and defeat the fond hopes of their parents, taking to vicious courses, which end in poverty, disgrace, the gallows, &c.—I cannot for my life tell what cause for pride there can possibly be in having them. If they were young phoenixes, indeed, that were born but one in a year, there might be a pretext. But when they are so common—

I do not advert to the insolent merit which they assume with their husbands on these occasions. Let them look to that. But why *we*, who are not their natural-born subjects, should be expected to bring our spices, myrrh, and incense,—our tribute and homage of admiration,—I do not see.

“Like as the arrows in the hand of the giant, even so are the young children:” so says the excellent office in our Prayer-book appointed for the churching of women. “Happy is the man that hath his quiver full of them:” So say I; but then don’t let him discharge his quiver upon us that are weaponless;—let them be arrows, but not to gall and stick us. I have generally observed that these arrows are double-headed: they have two forks, to be sure to hit with one or the other. As for instance, when you come into a house which is full of children, if you happen to take no notice of them (you are thinking of something else, perhaps, and turn a deaf ear to their innocent caresses), you are set down as untractable, morose, a hater of children. On the other hand, if you find them more than usually engaging,—if you are taken with their pretty manners, and set about in earnest to romp and play with them, some pretext or other is sure to be found for sending them out of the room: they are too noisy or boisterous, or Mr.—does not like children. With one or other of these forks the arrow is sure to hit you.

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I could forgive their jealousy, and dispense with toying with their brats, if it gives them any pain; but I think it unreasonable to be called upon to *love* them, where I see no occasion,—to love a whole family, perhaps, eight, nine, or ten, indiscriminately,—to love all the pretty dears, because children are so engaging.

I know there is a proverb, “Love me, love my dog:” that is not always so very practicable, particularly if the dog be set upon you to tease you or snap at you in sport. But a dog, or a lesser thing,—any inanimate substance, as a keep-sake, a watch or a ring, a tree, or the place where we last parted when my friend went away upon a long absence, I can make shift to love, because I love him, and any thing that reminds me of him; provided it be in its nature indifferent, and apt to receive whatever hue fancy can give it. But children have a real character and an essential being of themselves: they are amiable or unamiable *per se*; I must love or hate them as I see cause for either ‘in their qualities. A child’s nature is too serious a thing to admit of its being regarded as a mere appendage to another being, and to be loved or hated accordingly: they stand with me upon their own stock, as much as men and women do. O! but you will say, sure it is an attractive age,—there is something in the tender years of infancy that of itself charms us. That is the very reason why I am more nice about them. I know that a sweet child is the sweetest thing in nature, not even excepting the delicate creatures which bear them; but the prettier the kind of a thing is, the more desirable it is that it should be pretty of its kind. One daisy differs not much from another in glory; but a violet should look and smell the daintiest.—I was always rather squeamish in my women and children.

But this is not the worst: one must be admitted into their familiarity at least, before they can complain of inattention. It implies visits, and some kind of intercourse. But if the husband be a man with whom you have lived on a friendly footing before marriage,—if you did not come in on the wife’s side,—if you did not sneak into the house in her train, but were an old friend in fast habits of intimacy before their courtship was so much as thought on,—look about you—your tenure is precarious—before a twelve-month shall roll over your head, you shall find your old friend gradually grow cool and altered towards you, and at last seek opportunities of breaking with you. I have scarce a married friend of my acquaintance, upon whose firm faith I can rely, whose friendship did not commence *after the period of his marriage*. With some limitations they can endure that: but that the good man should have dared to enter into a solemn league of friendship in which they were not consulted, though it happened before they knew him,—before they that are now man and wife ever met,—this is intolerable to them. Every long friendship, every old authentic intimacy, must be brought into their office to be new stamped with their currency, as a sovereign Prince calls in the good old money that was coined in some reign before he was born or thought of, to be new marked and minted with the stamp of his authority, before he will let it pass current in the world. You may guess what luck generally befalls such a rusty piece of metal as I am in these *new mintings*.

Innumerable are the ways which they take to insult and worm you out of their husband’s confidence. Laughing at all you say with a kind

of wonder, as if you were a queer kind of fellow that said good things, *but an oddity*, is one of the ways;—they have a particular kind of stare for the purpose;—till at last the husband, who used to defer to your judgment, and would pass over some excrescences of understanding and manner for the sake of a general vein of observation (not quite vulgar) which he perceived in you, begins to suspect whether you are not altogether a humorist,—a fellow well enough to have consorted with in his bachelor days, but not quite so proper to be introduced to ladies. This may be called the staring way; and is that which has oftenest been put in practice against me.

Then there is the exaggerating way, or the way of irony: that is, where they find you an object of especial regard with their husband, who is not so easily to be shaken from the lasting attachment founded on esteem which he has conceived towards you; by never-qualified exaggerations to cry up all that you say or do, till the good man, who understands well enough that it is all done in compliment to him, grows weary of the debt of gratitude which is due to so much candour, and by relaxing a little on his part, and taking down a peg or two in his enthusiasm, sinks at length to that kindly level of moderate esteem,—that “decent affection and complacent kindness” towards you, where she herself can join in sympathy with him without much stretch and violence to her sincerity.

Another way (for the ways they have to accomplish so desirable a purpose are infinite) is, with a kind of innocent simplicity, continually to mistake what it was which first made their husband fond of you. If an esteem for something excellent in your moral character was that which riveted the chain which she is to break, upon any imaginary discovery of a want of poignancy in your conversation, she will cry, “I thought, my dear, you described your friend, Mr.—as a great wit.” If, on the other hand, it was for some supposed charm in your conversation that he first grew to like you, and was content for this to overlook some trifling irregularities in your moral deportment, upon the first notice of any of these she as readily exclaims, “This, my dear, is your good Mr.—.” One good lady whom I took the liberty of expostulating with for not showing me quite so much respect as I thought due to her husband’s old friend, had the candour to confess to me that she had often heard Mr.—speak of me before marriage, and that she had conceived a great desire to be acquainted with me, but that the sight of me had very much disappointed her expectations; for from her husband’s representations of me, she had formed a notion that she was to see a fine, tall, officer-like looking man (I use her very words); the very reverse of which proved to be the truth. This was candid; and I had the civility not to ask her in return, how she came to pitch upon a standard of personal accomplishments for her husband’s friends which differed so much from his own; for my friend’s dimensions as near as possible approximate to mine; he standing five feet five in his shoes, in which I have the advantage of him by about half an inch; and he no more than myself exhibiting any indications of a martial character in his air or countenance.

These are some of the mortifications which I have encountered in the absurd attempt to visit at their houses. To enumerate them all would be a vain endeavour: I shall therefore just glance at the very common

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impropriety of which married ladies are guilty,—of treating us as if we were their husbands, and *vice versa*. I mean, when they use us with familiarity, and their husbands with ceremony. *Testacea*, for instance, kept me the other night two or three hours beyond my usual time of supping, while she was fretting because Mr.—did not come home, till the oysters were all spoiled, rather than she would be guilty of the impoliteness of touching one in his absence. This was reversing the point of good manners: for ceremony is an invention to take off the uneasy feeling which we derive from knowing ourselves to be less the object of love and esteem with a fellow-creature than some other person is. It endeavours to make up, by superior attentions in little points, for that invidious preference which it is forced to deny in the greater. Had *Testacea* kept the oysters back for me, and withstood her husband's importunities to go to supper, she would have acted according to the strict rules of propriety. I know no ceremony that ladies are bound to observe to their husbands, beyond the point of a modest behaviour and decorum: therefore I must protest against the vicarious gluttony of *Cerasia*, who at her own table sent away a dish of Morellas, which I was applying to with great good will, to her husband at the other end of the table, and recommended a plate of less extraordinary gooseberries to my unwedded palate in their stead. Neither can I excuse the wanton affront of—.

But I am weary of stringing up all my married acquaintance by Roman denominations. Let them amend and change their manners, or I promise to record the full-length English of their names, to the terror of all such desperate offenders in future.

Let us begin by briefly summarizing the essay.

Summary

Charles Lamb had a difficult life marked by tragedy. His sister murdered their parents in a fit of madness. He also had to spend some time in an asylum. Due to the lack of self-confidence, he used a pseudonym 'Elia' for many of his essays. In the essay 'A Bachelor's Complaint of the Behaviour of Married People', Lamb uses the character of Elia who is a charming bachelor from London. He is used as a narrator in many of Lamb's essays published in the 18th and 19th century. Elia became a representative of every man, a commoner. He is capable of bridging the class gaps and obstacles. The language employed by him is also simple which can be grasped by common people. The themes of the essays are Lamb's personal experiences and human consciousness. Elia becomes the mouthpiece of Lamb. He faces life and its different situations in ways that Lamb wants man should act. He also uses a humorous style to lighten the subject. Lamb's essays also have a universal significance. He prefers the past more than the present. It is something more serene to him as it is based on recollections and pleasure. Human nature always longs for past.

In the essay, Lamb, through the narrator, Elia complains about the behaviour of married people. Charles Lamb was a confirmed bachelor who found many weaknesses in married people. This gave him a sense of self-consolation. He did not marry because he found that many married people pretended to be happy with no conflict in their married life. For Lamb, this fake display of happiness is an

insult to bachelorhood and offensive to him. An exaggerated sense of self-importance is given to married couples by themselves to such an extent that they carry this impression all the time and also consider bachelors to be ignorant and incompetent. Lamb was offended by one such lady who mocked at him in the matter of breeding oysters for the London market. According to her, Lamb did not have any knowledge to share on this subject so he should not have participated in the discussion of such matters.

Further in the essay, the narrator says that he is unable to understand the reason why married people are excessively proud of their children. Children are not a rarity. Even the poorest people have the largest numbers of children and if children do something wrong in their lives, they bring pain to their parents. They also become the cause of disappointment to their parents if they go wrong. Thus, pride in children that parents feel is not justified. He also criticizes the expectation that married couples have that bachelors will be fond of their children. Such expectation to show fondness for their children is rather offensive to Lamb. Why is a bachelor expected to shower his love and care on the children of married people? If such an interest is showered on children by bachelors, their parents send their children out of the room which puts them in greater dilemma of how to deal with children. The society does not even approve of fondness shown to children by bachelors. Hence, a bachelor always remains on the horns of the dilemma of dealing with children. He does not know whether he can shower his affection on children and in what quantity. Which kind of loving attitude should be adopted by him towards children? Should he be equally affectionate towards all the children in the same quantity? He also mocks the proverb, 'Love me, love my dog.' One can be affectionate towards a friend's article or object, but it is not necessary to love your friend's children as they have their individual temperament and nature. Women and children cannot be loved indiscriminately by Lamb. He finds it rather impossible to love women and children indiscriminately. Every individual has his or her temperament and nature.

Lamb also satirizes the status of friendship after marriage which becomes distant towards a bachelor-friend despite a long duration of friendship. A wife does not approve of her husband's friendship as per the pre-marriage days. She does not consider the long duration of her husband's friendship with his friends and turns him cold and distant towards his friends in a judicious manner. This is also one of the reasons why Lamb disapproves of the behaviour of the married people towards bachelors. According to him, a wife adopts different ways to end her husband's friendship with his friends. In order to succeed in her mission, she makes fun of her husband's friends by laughing with a sense of wonder at whatever they say. Her laughter indicates that her husband's friend is a non-serious person or a humourist who should not be addressed to serene ladies. Their laughter makes them feel embarrassed. She can also project the qualities of her husband's friend in an exaggerated manner to such an extent that her husband's excitement and enthusiasm for his friends decrease. Hence, the wife plays a very significant role in destroying her husband's long friendship with his friends. She makes her husband's friend feel insignificant filled with odd behaviour. In other instances, she plays very innocent towards her husband's friend which suggests to her husband that maybe

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he has wrong impression of his friend. Hence, his relationship with his friend becomes all the more confusing.

Charles Lamb has many other reasons to scorn the behaviour of the married people towards bachelors. Bachelors receive unexpected degrading treatment from married ladies. Lamb gives varied examples of the past to support his argument. One of the married ladies made Lamb wait for several hours for dinner to be served because her husband was detained somewhere. Lamb was invited by this couple but he finds it unable to understand why dinner was not served to him for several hours if her husband was detained somewhere. He found this totally illogical on the part of such married ladies. In another instance, one of the married ladies served an excellent dish of morellos to her husband and recommended a less delicious dish of gooseberries to Lamb even though he is the guest at the house of the couple. Lamb feels grieved by their behaviour and threatens to disclose their names if they do not improve their etiquettes and behaviour in the future. He also says that even if a wife is informal with her husband, she ought to show formal humility and politeness to her husband's bachelor-friend.

Critical Analysis

The essay 'A Bachelor's Complaint of the Behaviour of Married People' was first published in 1823 in Charles Lamb's collection of essays '*Essays of Elia*'. The essay is written in a mock-serious tone. The style of the essay is argumentative. The title of the essay is very significant as it deals with a bachelor's complaint about the behaviour of married people. Lamb emphasizes his status of being a bachelor in the beginning of his essay when he says for himself, 'As a single man.' His status of being single separates him from 'married people'. He finds the behaviour of married people offensive and despicable. He tries to prove it by certain examples which he derives from his life and practical experiences. He asserts in the essay that married people pretend to be in love in front of society. They pretend and 'prefer one another to all the world' and also flaunt it, which offends bachelors like Lamb. He also says that bachelors are looked down upon whereas married ones are favoured and considered knowledgeable. Further, he brings the subject of children and their negative impact on bachelors. He argues that it is illogical for married people to be excessively proud of their children.

Lamb gives one argument after another to prove his viewpoint. He also wants his readers to follow his opinions and be convinced. After giving numerous logical arguments in the essay, he wants his married friends to correct their behaviour and manners towards bachelors like him. In order to convince his readers, he also gives personal anecdotes and hypothetical situations to prove his point. Despite what he has been through, the narrator is still willing to 'forgive their jealousy and dispense with toying with their brats'.

The structure of the essay is well knitted which appeals to the readers. There is a proper transition of thought and logical development of his arguments to substantiate his view-point. However, the essay seems to be lop-sided as it only shares the negative aspects of the behaviour of the married people and does not share the positive aspects of their behaviour. This leaves room for doubt and gives

a very subjective treatment of the problem. Lamb is unable to bring objectivity to his discussion and arguments. He also fails to address any possible counterarguments.

With his convincing and credible tone, Lamb builds a connection with the readers and audience. His essay is also written with an emotional appeal, especially to bachelors like him. The injustice faced by him may also appeal to his single friends but there are also some limitations in his arguments and discussion. The positive aspects of the married people are overlooked and completely ignored in his essay. The examples given by him bring human touch and appeal to his problems. The essay is written in a lucid and transparent language. It becomes easy for the readers to understand his problems as he gives varied examples to convince his readers. The tone of his essay is highly persuasive. He uses ethos, pathos and logos to appeal his readers. Few critics believe that he is actually referring to Wordsworth but we do not have any argument to prove this. His arguments are put forth in a fairly colloquial style. Lamb says:

‘what oftenest offends of at the houses of married persons where I visit, is an error of quite a description;-it is that they are too loving.’

Lamb’s prose style is very argumentative and assertive with colloquial expressions. The married couple show the signs of ‘too loving’ to their unmarried friends ‘so shamelessly’. He also uses a simile ‘the excellent office in the Parayer –book’. The simile of arrows in the hands of a giant is used to depict the young children for the benefit of the married people. The simile of ‘arrow’ is extended like a metaphor to support his argument his own favour. The society does not even approve of the fondness and love for the children by the bachelors. Hence, a bachelor always remains on the horns of such dilemma of dealing with the children. These arrows are ‘double-headed’ to be sure to hit with one or the other. The use of the simile of ‘double-headed arrow’ for the children is very effectively used by the writer.

Charles Lamb and Mary Lamb led very long lives remaining unmarried but both entertained their suitors. Charles Lamb took care of his sister for the most of his adult life and passed away in 1834. He suffered from many downfalls near the end of his life. His experience at The South Sea and India House gave him some bitter and humorous incidents which made him write his essays written with pathetic and humorous instances and overtones. He also shares his agony in the present essay.

4.2.5 ‘All Fools Day’: Summary and Critical Appreciation

Text

The compliments of the season to my worthy masters, and a merry first of April to us all!

Many happy returns of this day to you—and you—and *you*, Sir—nay, never frown, man, nor put a long face upon the matter. Do not we know one another? What need of ceremony among friends? We have all a touch of *that same*—you understand me—a speck of the motley. Beshrew the man who on such a day as this, the *general*

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festival, should affect to stand aloof. I am none of those sneakers. I am free of the corporation, and care not who knows it. He that meets me in the forest to-day, shall meet with no wise-acre, I can tell him. *Stultus sum*. Translate me that, and take the meaning of it to yourself for your pains. What, man, we have four quarters of the globe on our side, at the least computation.

Fill us a cup of that sparkling gooseberry—we will drink no wise, melancholy, politic port on this day—and let us troll the catch of Amiens—*duc ad me—duc ad me*—how goes it?

Here shall he see

Gross fools as he.

Now would I give a trifle to know historically and authentically, who was the greatest fool that ever lived. I would certainly give him in a bumper. Marry, of the present breed, I think I could without much difficulty name you the party.

Remove your cap a little further, if you please; it hides my bauble. And now each man bestride his hobby, and dust away his bells to what tune he pleases. I will give you, for my part,

The crazy old church clock,

And the bewildered chimes.

Good master Empedocles, you are welcome. It is long since you went a salamander gathering down Aetna. Worse than samphire-picking by some odds. 'Tis a mercy your worship did not singe your mustachios.

Ha! Cleombrotus! and what salads in faith did you light upon at the bottom of the Mediterranean? You were founder, I take it, of the disinterested sect of the Calenturists.

Gebir, my old free-mason, and prince of plasterers at Babel, bring in your trowel, most Ancient Grand! You have claim to a seat at my right hand, as patron of the stammerers. You left your work, if I remember Herodotus correctly, at eight hundred million toises, or thereabout, above the level of the sea. Bless us, what a long bell you must have pulled, to call your top workmen to their nuncheon on the low grounds of Sennaar. Or did you send up your garlick and onions by a rocket? I am a rogue if I am not ashamed to show you our Monument on Fish-street Hill, after your altitudes. Yet we think it somewhat.

What, the magnanimous Alexander in tears?—cry, baby, put its finger in its eye, it shall have another globe, round as an orange, pretty moppet!

Mister Adams—'odso, I honour your coat—pray do us the favour to read to us that sermon, which you lent to Mistress Slipslop—the twenty and second in your portmanteau there—on Female Incontinence—the same—it will come in most irrelevantly and impertinently seasonable to the time of the day.

Good Master Raymund Lully, you look wise. Pray correct that error.

Duns, spare your definitions. I must fine you a bumper, or a paradox. We will have nothing said or done syllogistically this day. Remove

those logical forms, waiter, that no gentleman break the tender shins of his apprehension stumbling across them.

Master Stephen, you are late.—Ha! Cokes, is it you?—Ague-cheek, my dear knight, let me pay my devoir to you.—Master Shallow, your worship's poor servant to command. —Master Silence, I will use few words with you.—Slender, it shall go hard if I edge not you in somewhere.—You six will engross all the poor wit of the company to-day.—I know it, I know it.

Ha! honest R—, my fine old Librarian of Ludgate, time out of mind, art thou here again? Bless thy doublet, it is not over-new, threadbare as thy stories—what dost thou flitting about the world at this rate?—Thy customers are extinct, defunct, bed-rid, have ceased to read long ago.—Thou goest still among them, seeing if, peradventure, thou canst hawk a volume or two.—Good Granville S—, thy last patron, is flown.

King Pandion, he is dead,

All thy friends are lapt in lead. -

Nevertheless, noble R—, come in, and take your seat here, between Armado and Quisada: for in true courtesy, in gravity, in fantastic smiling to thyself, in courteous smiling upon others, in the goodly ornamure of well-apparelled speech, and the commendation of wise sentences, thou art nothing inferior to those accomplished Dons of Spain. The spirit of chivalry forsake me for ever, when I forget thy singing the song of Macheath, which declares that he might be *happy with either*; situated between those two ancient spinsters—when I forget the inimitable formal love which thou didst make, turning now to the one, and now to the other, with that Malvolian smile—as if Cervantes, not Gay, had written it for his hero; and as if thousands of periods must revolve, before the minor of courtesy could have given his invidious preference between a pair of so goodly-proprieted and meritorious-equal damsels...

To descend from these altitudes, and not to protract our Fools' Banquet beyond its appropriate day,—for I fear the second of April is not many hours distant—in sober verity I will confess a Truth to thee, reader. I love a *Fool*—as naturally, as if I were of kith and kin to him. When a child, with child-like apprehensions, that dived not below the surface of the matter, I read those *Parables*—not guessing at their involved wisdom—I had more yearnings towards that simple architect, that built his house upon the sand, than I entertained for his more cautious neighbour; I grudged at the hard censure pronounced upon the quiet soul that kept his talent; and—prizing their simplicity beyond the more provident, and, to my apprehension, somewhat *unfeminine* wariness of their competitors—I felt a kindliness, that almost amounted to a *tendre*, for those five thoughtless virgins.—I have never made an acquaintance since, that lasted; or a friendship, that answered; with any that had not some tincture of the absurd in their characters. I venerate an honest obliquity of understanding. The more laughable blunders a man shall commit in your company, the more tests he giveth you, that he will not betray or overreach you. I love the safety, which a palpable hallucination

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warrants; the security, which a word out of season ratifies. And take my word for this, reader, and say a fool told it you, if you please, that he who hath not a dram of folly in his mixture, hath pounds of much worse matter in his composition. It is observed, that “the foolisher the fowl or fish,—woodcocks,—dotterels,—cod’s-heads, &c. the finer the flesh thereof,” and what are commonly the world’s received fools, but such whereof the world is not worthy? and what have been some of the kindest patterns of our species, but so many darlings of absurdity, minions of the goddess, and her white boys?—Reader, if you wrest my words beyond their fair construction, it is you, and not I, that are the *April Fool*.

In ‘All Fools Day’, Charles Lamb celebrates the day known as All Fools Day on April 1st. He invites all to participate in this celebration. According to him, all sorts of jokes, even practical jokes are cracked on this special day. He also believes that we all have a touch of fool in us. He wishes everyone and invites them to participate in this special celebration. On this day, a majority of the people wear foolish makeup on their faces. We all are fools in this sense of the word.

In the essay, invoking past historical and literary figures, the narrator invites one and all to come one by one and participate on this special occasion and be among the company of fools. First of all, he invites Empedocles, the Greek pre-Socratic philosopher, who jumped into the crater of Aetna to know the secret of its bottom. He says:

“Good master Empedocles, you are welcome. It is long since you went a salamander- gathering down Aetna. Worse than samphire-picking by some odds. ‘Tis a mercy your worship did not singe your mustachios.”

He goes on to invite the Spartan king Cleombrotus, who jumped into the ocean so that he could lead a better life after death. He says, ‘Ha! Cleombrotus! and what salads in faith did you light upon at the bottom of the Mediterranean? You were founder, I take it, of the disinterested sect of the Calenturists.’ Further the narrator invites Gebir who was instrumental in the building of the tower of Babel. He says, ‘Gebir, my old free-mason, and prince of plasterers at Babel, bring in your trowel, most Ancient Grand!’ He also invites Alexander the Great as he does not have any other world left to conquer. Here, Lamb uses wit and irony in his tone and satirizes:

“What, the magnanimous Alexander in tears? cry, baby, put its finger in its eye, it shall have another globe, round as an orange, pretty moppet!”

He also invites Raymond Lully, who was a chemist and a philosopher of the thirteenth century to be a part of the company of fools. He makes fun of him by saying, ‘Good Master Raymond Lully, you look wise. Pray correct that error.I must fine you a bumper, or a paradox.’ It seems as if the narrator is playing a Shakespearean drama and invites all of them to participate in the enactment. He also invites fools and simpletons from fiction and drama to be part of this celebration of the company of fools. He invites Parson Adams, Master Stephen, Aquecheek, Master Shallow, Master Silence, Slender, and so on. He says, ‘Master Stephen,

you are late.-Ha! Cokes, is it you? - Aguecheek, my dear knight, let me pay my devoir to you- Master Shallow, your worship's poor servant to command.- Master Silence, I will use few words with you.- Slender, it shall go hard if I edge not you in somewhere.- You six will engross all the poor wit of the company to-day.- I know it, I know it.'

Even in this foolishness of the world, he sees goodness all around. He adores the absurd, odd and stupid behaviour of the fools as there is goodness in their hearts. The writer glorifies the witty nature of fools. He also comments on Ramsay, the London Library. He says, 'Ramsay, London Library, Ludgate Street; now extinct.' He finds it difficult to find more information about Ramsay, the London Library which was established in 1785 at Ludgate Street. 'The books were lodged at the house of Charles Taylor and were finally removed to the present London Institute in Finsbury Circus.'

According to him, there is certain loyalty and goodness in the combination of folly and absurdity. Fools are not like swindlers who try to conceal their foolishness. Fools seem to be imperfect beings but they are always loyal in comparison to the intellectual ones who work on hiding their true foolishness. Such people are never loyal according to Lamb.

Style

In the essay 'All Fools Day', Charles Lamb uses a pseudo-serious tone to present a gallery of comic portraits to the readers. The representation of the characters is very comic and witty. The tone of the essay is highly satiric with subtle wit and irony. Jokes are also directed against the readers. The fool's day is celebrated like a birthday celebration. The fools and simpletons are well-known caricatures in the essay. The narrator does not try to separate himself from the gallery of fools, but rather presents himself as a part of it to such an extent that he seems to behave like a fool. The writer does not mingle pathos with pure humour.

Lamb also shows his mastery and vast knowledge of classical literature through the essay. He uses a number of allusions and references to the real and fictional characters. He invites all one by one for participation on this special occasion. The people he invites include the philosopher Empedocles, Cleombrotus, Gebir, Raymond Lully, and so on. Lamb uses wit and irony in his tone. The conclusion of the essay is the most enjoyable and entertaining.

Themes in Lamb's Essays

Charles Lamb and his sister Mary Lamb are known for their renowned essays. Both of them wrote on themes of love, death, friendship, etc. Let us discuss some of the themes in Lamb's essay.

Theme of Imagination

Charles Lamb celebrates the power of imagination. He uses a number of conceits connecting to the theme of imagination. In his essay, 'Dream Children', his wild imagination can be seen. He represents the fictive children in this essay. His imagination is deeply rooted in his philosophy.

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Theme of Love and Friendship

The basic theme of friendship is recurrent in Lamb's essays. He was close to S.T. Coleridge in his life whose death left him lonely. He was deeply connected to him. In his essay, 'A Bachelor's Complaint of the Behaviour of Married People', he finds the behaviour of the married people offensive and despicable. He tries to prove it by certain examples which he derives from his life and practical experiences. He also argues in the essay that wives try to destroy the friendship that their husbands have with bachelors.

Class Conflict

Lamb also represents class conflict in his essays. The depiction of the poor and the marginalized is done with emotional appeal. The rich are represented through their whims and fancies. He also sees eccentricities in their attitudes towards the poor.

Prose Style

There has been a variation in Charles Lamb's popularity through time. But readers cannot ignore his scholarly contributions to the world of writing. He has contributed extensively to the field of prose writing. In recent studies, Lamb is not considered whimsical any more, rather the traditional understanding of his prose seems to have changed. He is considered as someone who adopted new ways and manners of depiction. He also adopted the togetherness of mind and emotions in his essays. His works emphasized the toughness of his mind and the tendency towards scepticism and realism. Though his essays depict his 'escapist' attitude from life, but in reality he provides a welcome antidote to this supposed 'escapist' tradition of his writing. In his letters, his scepticism is well evident. In his essays also, he adopts a questioning and sceptical point of view. The elements in his prose style go against the orthodox tradition of writing.

Humour, Wit and Irony

The essayist uses humour, wit and irony not just as the ornamental devices or tools to decorate, rather they go with the main themes of his essays. His essays are interwoven with humour and irony. With his convincing and credible tone, Lamb builds a connection with the readers and audience. His essay is also written with an emotional appeal especially to bachelors. The injustice faced by him may also appeal to his single friends.

For E.V. Lucas, Charles Lamb's biographer, Lamb is an 'individual sport'. He has personal elements in his essays. Lucas may be referring to the 'Essays of Elia' while referring to personal elements in Lamb. Apart from Lucas, many other critics believe in the idiosyncrasy and originality of his essays. According to Huntington Brown, Lamb's idiosyncrasy in the style of his essays is totally different from the elegant Addisonian style of his time. But if we study closely, Lamb deliberately rejected this traditional 18th century style as a 'romantic revival'. He neither falls in the periodical tradition of the past or the 'sports' of any kind. Rather he and other peer writers Southey, Hazlitt, Coleridge and Carlyle were influenced by the 'humours' of seventeenth century to use pun and laughter, strange words and paradox to bring delight in the essays.

As per the traditional criticism, Lamb's essays were considered the exposition of his whimsical and unconscious self, which he had apologized many times for, but as per the new studies, Lamb's essays no doubt, in his own words referring to his '*Essays of Elia*', are 'nothing but methodical'. Lamb took pains in revising his collections of last essays. His essays rather appear to be 'methodical' in structure. They are methodical in the tradition of the romantics. Some of his essays are beautifully structured and well organized maintaining the unified thematic patterns. His essays have been read as simple and emotional, artificial and whimsical; few readers find that his essays imitate 17th century tradition, while some of the readers and critics find them written as per 18th century tradition. Thus, we see that there are multiple aspects of the prose style of Charles Lamb.

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Close Affinity between Meaning and Style

There are numerous traditional views available that highlight the stylistic creative genius like Lamb. To some of the critics, the meaning of the essay is totally different from the style and the medium of what he says in his essays. To some of the critics, the meaning and the style are inseparable from each other. But in Lamb, we see a close affinity between meaning and the style. His style and the content are one, beautifully blended with each other. While reading Lamb, the style as a different concept disappears or in the words of a writer, 'every statement is a unique style of its own'. His essays are embedded with structure, figurative language, syntax and imagery. We should not banish his style as per his biographical criticism.

Practical examples and Jokes

In 'All Fools Day' Lamb directs all his jokes against the readers. The writer uses pseudo-serious tone in this essay to present comic portraits. The representation of the characters is very comic and witty. The essay depicts the fools and Simpletons as well-known caricatures.

Allusion and References

The writer has a sharp sense of repartee and vast readership. In his essay, 'All Fools Day', he uses a number of allusions and references to the real and fictional characters. He invites all of them one by one to participate in the celebration. Lamb adores all the fools, despite their absurd and odd behaviour, as they have goodness in their hearts.

Structure

The structure of Lamb's essays seems to be well-knitted and properly organized. Many of the 'reflector' essays of Lamb follow the tradition of Addison's style and structure, especially Addison's 'Spectator Papers'. Many of Lamb's essays and letters are written from imaginary correspondents, pleading for sympathy. Some of his essays are highly amusing following the tone of the essays of the spectator. Sometimes in his essays there is a paradoxical conclusion. His essays also appear to be didactic in their tone but most of the time this tone disappears from a majority of his essays. His essays have a blend of allusive observations and we cannot just judge them only by their forms as we have difficulty in judging people by their appearance.

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His structural patterns imitate Addison's Spectator tradition which we can see repeatedly in his '*Essays of Elia*'. Lamb's frequent use of the first-person singular has been drawn from Addison and his tradition. He also uses a burlesque adaptation of the formal and scholarly method for a commonplace subject. Though Lamb does not appear to be very comfortable writer in Addison's tradition of writing, he adopted it when he started writing. He could never free himself from this tradition. His literary gifts and ideas are more akin to Coleridge. He is also dexterous in using the extended metaphor which binds the force of his structure.

Figurative Language

Instead of using traditional language, Lamb devises his own different kind of archaic words, syntax and structure. His language has its own different kind of flavour of figures of speech. He develops his own sequence of ideas, his subjectivity, his nuances and complexities in the essays. He had a 'self-pleasing quaintness'. His essays are highly idiosyncratic and subjective which is considered by many of the readers and critics. He was essentially a 'stylist' presenting his own flavour of language. He may be eccentric in his style but he was never indifferent to the public. His style consists of similes, metaphors, hyperbole, paradox, antithesis and other figures of speech not in an ordinary sense but extraordinarily.

Conversational Tone

Lamb uses conversational tone in his essays. It seems as if he is interacting with his readers to convince them about his ideology and beliefs. He interacts with his readers intimately and discusses philosophical truths, familial anecdotes, personal stories and anecdotes. His style of prose is thought provoking which also arouses the reader's emotions.

Use of Archaic Diction

Lamb uses archaic words and pedantic terms in his essay successfully. Many strange words used by Lamb in his time were difficult to establish. In his time, even the Oxford dictionary found such words old-fashioned and obsolete. For example, certain words like 'procerity' were becoming less in use in the age he was writing in. But it is difficult to interpret whether his readers consider the use of these words old-fashioned, or obsolete or highly Johnsonian. It is not just the use of obsolete words, rather the syntactical structure, or style also used by him is somewhere archaic and old-fashioned.

The use of archaic words in his prose style has also been over-emphasized and considered too exclusively by many writers and critics. In the words of Hazlitt, 'his language is of no particular period.' Archaism is a distinct quality in the style of his writing. His words assume true characters and elements of his style. His diction can closely be read in his style which has attracted many readers and critics. '*Essays of Elia*' is his best known body of work where he uses his diction to the interest of readers. In the words of Ian Jack, 'His style is designed to create and sustain his persona and as Elia is wayward and old-fashioned the style in which he writes is full of echoes and archaism, ellipses and nuances, periphrases and calculated familiarities.'

Unconventional Idioms

Lamb was the master of expressing his unconventional wisdom through unconventional idioms. Lamb also uses spontaneous diction; his sentences are littered with their frequent parenthetical interruptions. According to De Quincey, 'Lamb had no sense of the rhythmical in prose composition. Rhythmus, or pomp of cadence, or sonorous ascent of clauses, in the structure of sentences, were effects of art as much thrown away upon him as the voice of the charmer upon the deaf adder.' No doubt, Charles Lamb was incapable of writing elaborately. Lamb was skilled in using long sentences known as 'accumulative sentence', which he adopted for particular purposes. He was also an expert in using short sentences revealing his control over the syntax.

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Check Your Progress

1. What is the most widely read and analysed of Lamb's works?
2. Who is the subject of the 'Essays of Elia'?
3. What is the quality and essence of Lamb's prose?

4.3 E.V. LUCAS

E.V. Lucas was a journalist, essayist and a prolific writer who was born in 1868. He had a vast range of learning. Primarily, he is known for being the editor of Charles Lamb's works. He was also known as the biographer of Charles Lamb. It was because of Lucas' devoted interest and life-long sympathy for Lamb that Charles Lamb became popular in the twentieth century. Though he always wore the mantle of Lamb, but still there were a lot of differences between the two writers. Lucas had a great sense of sophistication which was unlike Lamb. His knowledge was also carried with him with a deceptive air of innocence.

His essays are marked with fancy, common-sense, wit, irony, humour, ease, lightness of touch. His humour is also at times harsh and savage in its treatment. He earned immense popularity as an essayist. His essays are also marked with urbanity and deep sense of observation. His mind seems to be very playful without having any superficiality. If he is given a story or incident, he always shapes it with wit and form. His characters are portrayed with wisdom and suddenly take a turn towards fun. He compiled numerous anthologies and wrote a number of novels and published many travelogues. He is also prominently known for conversational essays. He was also a renowned editor, biographer, poet, critic, playwright and satirist. He also earned huge fame for his nonfiction as well as novels. His interests also expanded from sports and domestic life to fine arts and literature.

Lucas was born in a middle-class family in Brighton. He got an early apprenticeship to a bookseller and started his career as a journalist. Eventually, he moved to London where he joined the newspaper the *Globe* and the journal the *Academy*. He also established himself as a reader and editor to the reputed publishers of his time. If we look at his career, he wrote or edited one hundred books to his professional credit. In the London literary community, he established himself as a

renowned and prosperous figure. The London literary community during his time was associated with many literary giants like Arnold Bennett, James M. Barrie and Max Beerbohm.

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Lucas was highly flexible in his approach and productivity. He was a prolific writer and editor of his time. He excelled himself in multiple areas and disciplines of writing. He established himself as a poet, essayist, critic, editor, travel-writer, humour writer, biographer, novelist, anthologist, art critic, etc. his success as a humour writer can be seen in *Wisdom While You Wait*, a parody of advertisement for the *Encyclopaedia Britannica*. He was also popularly known for the popular column 'By the Way' which he co-wrote for the *Globe*. As an essayist, he took the topics of interest of the common public and general readers. Many of the essays were written for contemporary periodicals like *The Spectator*, *London Times*, *Pall Mall*, etc.

Even after he received irregular education during his childhood, he was a fast learner. After getting a job in a bookshop, he emerged as an avid reader. Initially in his career, he became the assistant editor of *Punch*. His travel writings cover many cities like Holland, Paris, London, Florence and other towns in Britain and Europe. His style is highly urbane, sophisticated and light. He developed his writing style by translating the French writer Maupassant, which he also utilizes in his numerous essays, *Old Lamps for New*, *Listener's Lure*, *A Rover I Would Be* etc. He is prominently known for his proper edition of *The Works of Charles Lamb and Mary Lamb* which was published in seven volumes. He is also renowned for an autobiography, *Reading, Writing and Remembering* published in 1932.

Lucas was the second son of his parents, Alfred Lucas and Jane nee Drewtt. Their family was a Quaker family. A financial crisis in the family prevented him from going to attend university. At the age of sixteen, he started his career becoming an apprenticeship to a Brighton bookseller. His first work was published anonymously which was his first volume of poems, *Sparks from a Flint*. He received financial help from one of his uncles and moved to London to attend lectures at the University College. Before going there, he had already joined the staff of the *Globe* as an Assistant editor. He had few hours of duty which allowed him to read extensively in the reading room of the British Museum. He married Elizabeth Gertrude and had a child from his marriage. He and his wife also worked in collaboration on many children's books. The works of Lamb which he commissioned made him renowned. The works of Lamb were published in seven volumes between 1903 and 1905. He was the part of *Punch* for more than thirty years. In the words of his colleague E V Knox, 'Lucas's publications include many anthologies and about thirty collections of light essays, on almost any subject that took his fancy, and some of the titles which he gave to them, *Listener's Lure*, *One Day and Another*, *Cloud and Silver*, *A Rover I Would Be* indicate sufficiently the lightness, gaiety, and variety of their contents.'

Lucas was very curious as a writer. He always portrayed his characters and their situations with wit and form. He always portrayed his characters with wisdom. His mind was always of a critic and a commentator. Lucas was also a close observer of real incidents of life. The power of imagination is very stark and graver in his

works. He took the anecdote from his personal experiences and gave them a form with the colour of his imagination. He was highly curious about human temperament and nature. His essays were considered the most agreeable of his age and were eminently readable. Agnes Irene Smith wrote about him, 'he seems to have left no finger prints. Eminently readable, he is read without being remembered; unusually quotable, he was never quoted much and seems never to be quoted anymore.' Lucas also authored a short article on Jane Austen in the *Encyclopaedia Britannica*.

Before the beginning of the First World War, Lucas also showed interest in theatre. However, his play, *The Visit of the King* was not well received in 1912. His other interests lay in sports. His interest in cricket made him a member of J.M. Barrie's team along with Arthur Conan Doyle. In 1924, he was appointed as the chairman of a publishing house Methuen and Co. and occupied a considerable success being a part of this firm. He was also conferred honorary degrees from the Universities of St Andrews and Oxford. Till his death, he was a member of the Crown Lands Advisory Committee. During the last years of his life, he cut all domestic ties and lived alone. In this phase, he spent his life in clubs and restaurants. After being stricken with illness, he did not allow his friends into his sickroom. At the age of 70, he died in a nursing home in Marylebone, London.

4.3.1 'On Finding Things': Critical Appreciation and Summary

After the passage of several years since I had picked up anything, last week I found successively a carriage key (in Royal Hospital Road), a brooch (in Church Street, Kensington), and sixpence in a third-class compartment. It was as I stooped to pick up the sixpence, which had suddenly gleamed at me under the seat of the now empty carriage, that I said to myself that finding things is one of the purest of earthly joys.

And how rare!

I have, in a lifetime that now and then appals me by its length, found almost nothing. These three things this week; a brown-paper packet when I was about seven, containing eight pennies and one halfpenny; on the grass in the New Forest, when I was about twenty, a half-dollar piece; and at Brighton, not long after, a gold brooch of just sufficient value to make it decent to take it to the police station, from which, a year later, no one having claimed it, it was returned to me: these constitute nearly half a century's haul. I might add—now and then, perhaps, a safety-pin, pencil, some other trifle, which, however well supplied with such articles one may be, cannot be acquired from a clear sky without a thrill. Even Mr. Rockefeller, I take it, would not have been unmoved had he, instead of myself, stumbled on that treasure between Stony Cross and Boldrewood.

To be given such things is not a comparable experience. With a gift—intention, consciousness, preparation, come in; to say nothing of obligation later. The event is also complicated (and therefore shorn of its glory) by the second person, since the gift must be given. But, suddenly dropping one's eyes, to be aware of a coin—that is sheer rapture. Other things can be exciting too, but a coin is best, because

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a coin is rarely identifiable by a previous owner; and I am naturally confining myself to those things the ownership of which could not possibly be traced. To find things which have to be surrendered is as impure a joy as the world contains, and no theme for this pen.

The special quality of the act of finding something, with its consequent exhilaration, is half unexpectedness and half separateness. There being no warning, and the article coming to you by chance, no one is to be thanked, no one to be owed anything. In short, you have achieved the greatest human triumph—you have got something for nothing. That is the true idea: the “nothing” must be absolute; one must never have looked, never have had any finding intention, or even hope. To look for things is to change the whole theory—to rob it of its divine suddenness; to become anxious, even avaricious; to partake of the nature of the rag-picker, the *chiffonier*, or those strange men that one notices walking, with bent heads, along the shore after a storm. (None the less that was a great moment, once, in the island of Coll, when after two hours’ systematic searching I found the plover’s nest.)

Finding things is at once so rare and pure a joy that to trifle with it is peculiarly heartless. Yet are there people so wantonly in need of sport as to do so. Every one knows of the purse laid on the path or pavement beside a fence, which, as the excited passer-by stoops to pick it up, is twitched through the palings by its adherent string. There is also the coin attached to a thread which can be dropped in the street and instantly pulled up again, setting every eye at a pavement scrutiny. Could there be lower tricks? I fear so, because some years ago, in the great days of a rendezvous of Bohemians in the Strand known as the Marble Halls, a wicked wag (I have been told) once nailed a bad but plausible sovereign to the floor and waited events. In the case of the purse and string the butts are few and far between and there is usually only a small audience to rejoice in their discomfiture, but the *dénouement* of the cruel comedy of which acquisitiveness and cunning were the warp and woof at the Marble Halls was only too bitterly public. I am told, such is human resourcefulness in guile, that very few of those who saw the coin and marked it down as their own went for it right away, because had they done so the action might have been noticed and the booty claimed. Instead, the discoverer would look swiftly and stealthily round, and then gradually and with every affectation of nonchalance (which to those in the secret, watching from the corners of their wicked eyes, was so funny as to be an agony) he would get nearer and nearer until he was able at last to place one foot on it.

This accomplished, he would relax into something like real naturalness, and, practically certain of his prey, take things easily for a moment or so. Often, I am told, the poor dupe would, at this point, whistle the latest tune. Even now, however, he dared not abandon subterfuge, or his prize, were he seen to pick it up, might have to be surrendered or shared; so the next move was to drop his handkerchief, the idea being to pick up both it and the sovereign together. Such explosions of laughter as followed upon his failure to do so can (I am informed) rarely have been heard.

—Such was the conspiracy of the nailed sovereign, which, now and then, the victim, shaking the chagrin from him, would without shame himself join, and become a delighted spectator of his successor's humiliation.

Can you conceive of a more impish hoax? But I should like to have witnessed it.

'On Finding Things' is one of the most famous essays of E.V. Lucas which is based on the themes of happiness, enthusiasm, good fortune and deception. The essay is taken from his *Adventures and Enthusiasms* collection of essays. The essay is based on the joy of finding things, particularly the things which cannot be traced back to their owner. In the essay, Lucas talks about the trifle things that he found in his lifetime- pennies, brooch, pencils and other things. In the essay, the narrator states that he does not feel guilty about finding a small amount of money and keeping it for himself because whatever he has found may be not identifiable to others. He feels free to spend the money as per his liking. He will spend money on whatever he deems fit, as he is not afraid of any repercussions from either the owner of the money or the police. However, when he finds a precious valuable thing like a gold brooch, he immediately goes to the police station and gives it to them as he knows that the owner must be worried about it and hopes to find it back. He takes the money because it is 'small' in value, however, what is small for him, may not be so for the owner. Critics have criticized him on this point.

Finding things not only gives him happiness but also good fortune. He considers himself lucky on finding things while travelling. He feels elated and jubilant as he considers it his good luck. He thinks that he can walk with a spring in his step on finding things while travelling. But unfortunately, he has not found many things so far to make him feel lucky. Therefore, he values each and every new thing that he finds. Many things seem to be irrelevant to others but they give fun and joy to him. His favourite finds are money, even a small amount of money. Finding things may excite any man or woman according to Lucas. His happiness may be based on other people's misfortune. Finding things may also boost his ego and opens the door to his happiness.

In this essay, Lucas' mind is always working both as a critic and a commentator. The interesting fact about this essay is that Lucas seems to be preoccupied with finding things. Many critics also have this opinion that maybe Lucas has spent a substantial amount of his time in effort to find things. It may create a distraction in his life, but Lucas does not find it a pointless thing to do. It may be possible that those who lose their things may be worried about their lost possessions, and in such cases Lucas has mentioned that he goes to the police station to submit them. Thus, in other words, Lucas endeavoured to help those people indirectly by returning their things. The major theme of the essay is to feel happiness on finding new things, and at the same time, to be conscious of the fact that whatever he finds may be useful to those people who have lost it.

In the concluding section of the essay Lucas says that there are many people in this world who like to deceive and betray him. He talks about a 'wicked wag' who finds joy in fooling people and seeing their reaction on noticing that they have

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been mocked at in public. He has witnessed many people being mocked at and made a fool of in public but he does not want himself to be fooled like this. Such a thing cannot be pleasing to anybody. He does not like to mock someone in the public. He does not want to be a victim of such hoax and mockery. He thinks that it decreases a man's self-esteem to be fooled in public. The only escape from becoming such a victim is to laugh along with the public. The victim should also show that it did not matter to him to be embarrassed in front of others.

The tone of Lucas' essay is humorous and comic. He begins with seriousness and gaiety but suddenly turns his subject into something that is amusing. This is the master-excellence of Lucas. After being fooled, the victim walks at a faster pace lowering his head. He becomes aware of the fact that he has been made to feel like a fool by his peers. Some of the victims take this humiliation to the heart and feel disconnected from the world. Hence, Lucas states that it is better to admit one's defeat and to hold hands in the air than to take the hoax to heart. It is better to admit one's defeat and accept what has happened. Lucas' humour is at times harsh and savage in its treatment. His essays are also marked with urbanity and deep sense of observation. His mind seems to be very playful without having any superficiality. If he is given a story or incident, he always shapes it with wit and form.

4.3.2 'Unbirthday and Other Presents': Summary and Critical Appreciation

Excerpt from the Essay

It is possible to give wedding presents, birthday and Christmas presents, without any thought of affection at all, they can be ordered by postcard; but the unbirthday present demands the nicest of care. It is therefore the best of all, and it is the only kind to which the golden rule of present-giving imperatively applies - the golden rule which insists that you must never give to another person anything that which you would not rather keep for yourself, nothing that does not cost you a pang to part from. It would be better if this rule governed the choice of those other three varieties of gifts, but they can be less exacting.

As stated earlier, E.V. Lucas' essays are marked with fancy, common-sense, wit, irony, humour, ease, lightness of touch. He compiled numerous anthologies and wrote a number of novels and published many travelogues. He is also prominently known for conversational essays. He was also a renowned editor, biographer, poet, critic, playwright and satirist. He also earned huge fame for his nonfiction and novels. His interests also expanded from sports and domestic life to fine arts and literature.

In the essay 'Unbirthday and Other Presents', Lucas' provides a vivid description of pleasures of giving and receiving presents. He defines the importance of 'unbirthday' presents. According to him, the 'unbirthday' presents are the nicest of the gifts because it calls for great care and affection. Other presents may not be filled with care and affection but 'unbirthday' presents are the nicest gifts as they are always motivated by excitement, love, care and warmth of affection. There are many varieties of gifts and presents that can be give like on birthdays, weddings

and Christmas. One should not gift ordinary presents to anyone. Gifting someone should always be motivated by thought or affection. Any gift should not be ordinary. He also says, 'you must never give to another, anything ordinary presents are sought as dates near. Out of all the three presents, wedding presents are the benevolence of factor comes into play when one thinks of buying unbirthdays presents. The thoughts that go in while buying a birthday present and an unbirthday present that you would rather keep for yourself, nothing that does not cause you a pang to part from.'

Lucas although seemingly writing on a day to day subject, gives it different treatment when he says that ordinary gifts should not be gifted and presented to one's dear and near ones. One should buy a gift which he would prefer to buy for himself and parting of it would pang his heart. Thus, gifts should be selected with caution and thought. The gifts which are not bought with thought, care and affection like cigars, perfumers, pictures, etc., should not be given as presents. The power of love, care and affection should also be there behind buying a present. Otherwise, it becomes very ordinary and nothing special. Sometimes, it takes a lot of time to hunt for the best of the gifts. Sometimes the shops are situated at the other edge of the city. For example, neckties are very difficult to be selected for someone. Any gift which is bought with the care and thought cannot be an ordinary gift, rather it becomes worthwhile consuming your time and energy to hunt for it. Lucas ends the essay on the note that if shops follow such plans, happiness would be spread all around the world.

Prose Style

Lucas was a great English humourist and poet. He also worked for an English magazine *Punch*. All his essays appeal to readers because of his distinct style. In his essay, 'Bores', he uses a simple and candid style. He painted various pictures of bores around him. His essay is based on the vividness and clarity led by his close study of bores and boredom. The details presented by him are funny. He was basically known for being a witty and observant essayist. His essays contain a variety of characters. His essays are predominantly descriptive and narrative.

Lucas' essays have a stark impression of his nature. They are highly philosophical. He seems to be recorder of what he sees, hears and observes. If he comes across an amusing advertisement in a newspaper, he tries to copy it in one of his essays. If he hears a funny story, he tries to share it with his readers after incorporating it into his essays. On seeing the boys playing in the park, he will paint a verbal picture of them in his essays. Thus, we can say that Mr. Lucas relies on his power of imagination to draw material for his compositions. His observations are not just subjective rather he portrays them objectively. His interests are merely objective. He hardly has time for introspection like the English essayist Arthur Benson. On reading his essays, we can also infer that Lucas finds real joy in seeing, observing, tasting, smelling and sensing things and people around him. In one of his poems, Lucas explained that he enjoyed mere living by his state of hedonism.

Lucas' poems and essays are also philosophical especially when he expresses his thoughts on death. In one of his essays, he describes the crowd

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which has gathered to bury his friend. He also interrupts the description in between while considering the solemnity of the subject matter. He was aware of the fact that in the midst of death we are in life just as in the midst of life, we are in death.

Most of his works are also filled with pathos. The method of his explaining something is suggestive rather than exhaustive. Human life's predicament and pathetic elements stimulate him to write. He gives a very sensitive picture of human pathos. He is basically interested in human life and its harsh realities. He speaks very sensitively about all parents whose sons participated in the First World War (also known as the Great War). He says, 'My son, when all is said, is the real hero of the war.'

Almost every essay by him amuses the readers. The raw material for his essays is his keen observation though he is not very clever like other essayists such as Chesterton and Belloc. His works are written with a tone of geniality as well as wit. He has a rare combination of pathetic elements and humour in his essays. Human genius and its various manifestations are also reflected in his works. The lustrous elite class is beautifully painted by him with wet colours. The world is shocked to see his diverse and unique imagination with which he portrays men and women. All his works are consistently written to amuse the readers. When he paints people and their pathos in the colour of imagination, he appears to be Shakespeare and when he colours it with ivory colour with diabolic and irregular spirits, he appears to be Roberts. His essays do not appear to be like textbooks. He does not try to assert like a matter of fact kind of style. His essays are rich with his artistic talent. They are written as products of conscious literary art. The least attention is paid by him to the manner of expression. His style appears to be the speech of many men who are fluent and interesting speakers, but not the versatile talkers. He does not enhance his style by the way and manner of expression or the way he says it. His writing is devoid of pompousness and false and disconcerting tricks. His style also lacks the meticulous style of Mr. Beerbohm. His style is not aphoristic rather it is pervasive. But it still lacks the consistent correctness and flexibility which are essential elements of writing in the pervasive style. He seems to be a rapid composer. His style of writing also seems to be casual without affecting his literary art.

Lucas writes on multiple subjects. His style of writing is quite satisfactory to the readers. He writes on trivial matters also and handles them well. His style because of the trivialities sometimes becomes monotonous to the readers. This monotony causes him to fall short of high artistic achievement. If he is compared to any other essayist of his age, because of the trivialities and the casualness of the tone, he falls short of the artistic magnificence and excellence. Despite after some shortfalls, his consistent achievement as an essayist is that he is consistently amusing. He does not follow the delicate nuances of wit like other essayists but he does not fail to amuse the reader in his works.

Lucas does not show any ostentatious knowledge in his works. He does not let his readers think profoundly or laugh uproariously. He has a hilarious play of cleverness and wit. He tells funny anecdotes to create humour in his writings, hence, he is unable to maintain perpetual humour in his essays. He treats his subjects

in a mildly whimsical way. There is also limitation in his style of his essays. First of all, his essays lack variety both in subject content and style. In order to amuse his readers, sometimes, he often writes on the same subjects to produce humour. His pen lacks versatility. This may be due to his personal interests in all those subjects. But despite the flaws, his works represent geniality and genuineness of human pathos and pathetic situations. His essays create amusing elements in the life of his readers.

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Check Your Progress

4. What is Charles Lamb primarily known for?
5. From what collection is the essay 'On Finding Things' taken from?
6. What is the tone of the essay 'On Finding Things'?

4.4 ANSWERS TO 'CHECK YOUR PROGRESS'

1. The most read and critically analyzed of Lamb's works are his '*Essays of Elia*'.
2. The subject of the '*Essays of Elia*', James Elia, was Charles' own elder brother. John Lamb was a clerk at a comfortable salary in the South Sea House.
3. The quality and essence of his prose being chiefly romantic, Lamb dwells on dealing with subjects of personal attachment with adequate human sympathy and charming musical language.
4. Charles Lamb is prominently known for his proper edition of *The Works of Charles Lamb and Mary Lamb* which was published in seven volumes.
5. 'On Finding Things' is taken from his *Adventures and Enthusiasms* collection of essays.
6. The tone of Lucas' essay 'On Finding Things' is humorous and comic. He begins with seriousness and gaiety but suddenly turns his subject into something that is amusing.

4.5 SUMMARY

- The most pronounced stylistic aspect of Lamb's writing is the exceptionally personal note in his works. The familiar style of the essay that Lamb developed gave a fresh impetus to essay writing.
- Lamb exerted a lot of effort in his choice of theme, which were mostly commonplace subjects, largely personal in orientation. His writings are remarkable for their sense of humour, candour, informality and conversational ease.
- The most read and critically analyzed of Lamb's works are his 'Essays of Elia'. Lamb herein displays versatility in thematic treatment, often startling

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- the reader by some profound observation in the midst of seemingly trivial talk, his satire is unlike that of Hazlitt never vindictive.
- Lamb's charming style of prose writing made him extremely famous and renowned. Some critics believe that his fame came primarily because of his quality of imitating the Elizabethan prose writers.
 - Lamb's essays have the quality, in chief, which is humanity: his depiction of the foul or evil also, brings in fresh energy to the reader.
 - Charles Lamb is considered one of the most eminent English essayists whose mastery of prose with skilled craftsmanship of the art of storytelling is unparalleled.
 - Lamb's essays are considered most elegant compared to those of the other English essayists.
 - The essence of familiarity runs throughout Lamb's prose work and he reveals his purpose of speaking about those, whom he looks forward to, as his close relations; upon which, he first speaks of his aunt and then comes straight to discuss what a being his cousin James is.
 - Charles Lamb, the master craftsman, is considered the greatest English essayist of the Romantic Age of English letters.
 - The quality and essence of his prose being chiefly romantic, Lamb dwells on dealing with subjects of personal attachment with adequate human sympathy and charming musical language.
 - Lamb's essay series by pseudonym 'Elia,' which began to be published in 1823, are judged as the best essays in the history of English literature.
 - In the essay 'A Bachelor's Complaint of the Behaviour of Married People', Lamb through the narrator Elia complains about the behaviour of married people. Charles Lamb was a confirmed bachelor who found many weaknesses in married people.
 - Further in the essay, the narrator says that he is unable to understand the reason why married people are excessively proud of their children.
 - Lamb also satirizes the status of friendship after marriage which becomes distant towards a bachelor-friend despite a long duration of friendship.
 - The essay 'A Bachelor's Complaint of the Behaviour of Married People' was first published in 1823 in Charles Lamb's collection of essays 'Essays of Elia'. The essay is written in a mock-serious tone.
 - The structure of the essay is well knitted which appeals to the readers. There is a proper transition of thought and logical development of his arguments to substantiate his view-point.
 - In 'All Fools Day', Charles Lamb celebrates the day known as All Fools Day on April 1st.
 - In the essay, invoking past historical and literary figures, the narrator invites one and all to come one by one and participate on this special occasion and be among the company of fools.

- In the essay 'All Fools Day', Charles Lamb uses a pseudo-serious tone to present a gallery of comic portraits to the readers. The representation of the characters is very comic and witty.
- In his essay, 'All Fools Day', he uses a number of allusions and references to the real and fictional characters.
- Lamb uses conversational tone in his essays. It seems as if he is interacting with his readers to convince them about his ideology and beliefs.
- Lamb was the master of expressing his unconventional wisdom through unconventional idioms. Lamb also uses spontaneous diction; his sentences are littered with their frequent parenthetical interruptions.
- E.V. Lucas was a journalist, essayist and a prolific writer who was born in 1868. He had a vast range of learning.
- Primarily, Lucas is known as the editor of Charles Lamb's works. He was also known as the biographer of Charles Lamb.
- Lucas' essays are marked with fancy, common-sense, wit, irony, humour, ease, lightness of touch. His humour is also at times harsh and savage in its treatment.
- Lucas was very curious as a writer. He always portrayed his characters and their situations with wit and form.
- Before the beginning of the First World War, Lucas also showed interest in theatre. However, his play, *The Visit of the King* was not well received in 1912.
- After being stricken with illness, Lucas did not allow his friends into his sickroom. At the age of 70, he died in a nursing home in Marylebone, London.
- On 'Finding Things' is one of the famous essays of E.V. Lucas which is based on the themes of happiness, enthusiasm, good fortune and deception.
- The essay is taken from his *Adventures and Enthusiasms* collection of essays. The essay is based on the joy of finding things, particularly the things which cannot be traced back to their owner.
- The essay is based on the joy of finding things, particularly the things which cannot be traced back to their owner.
- In this essay, Lucas' mind is always working both as a critic and a commentator. The interesting fact about this essay is that Lucas seems to be preoccupied with finding things.
- The tone of Lucas' essay is humorous and comic. He begins with seriousness and gaiety but suddenly turns his subject into something that is amusing. This is the master-excellence of Lucas.
- Lucas compiled numerous anthologies and wrote a number of novels and published many travelogues.
- In the essay 'Unbirthday and Other Presents', Lucas' provides a vivid description of pleasures of giving and receiving presents.

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- Lucas although seemingly writing on a day to day subject, but gives it different treatment when he says that ordinary gifts should not be gifted and presented to one's dear and near ones.
- Lucas was a great English humourist and poet. He also worked for an English magazine *Punch*. All his essays appeal to readers because of his distinct style.
- Lucas' essays have a stark impression of his nature. They are highly philosophical. He seems to be recorder of what he sees, hears and observes.
- Almost every essay by him amuses the readers. The raw material for his essays is his keen observation though he is not very clever like other essayists such as Chesterton and Belloc.
- Lucas does not show any ostentatious knowledge in his works. He does not let his readers think profoundly or laugh uproariously.

4.6 KEY TERMS

- **Wit:** It means the capacity for inventive thought and quick understanding; keen intelligence.
- **Fancy:** In this context, it means the faculty of imagination.
- **Great War:** It refers to the First World War which began in 1914 and lasted up until 1918.
- **Versatility:** It refers to the ability to adapt or be adapted to many different functions or activities.
- **Gaiety:** It means the state or quality of being light-hearted or cheerful.
- **Imitation:** It means a thing intended to simulate or copy something else.

4.7 SELF-ASSESSMENT QUESTIONS AND EXERCISES

Short-Answer Questions

1. What are some of the endearing qualities of Lamb's prose?
2. Write a short-note on the writing style of Charles Lamb.
3. Briefly summarize Charles Lamb's essay 'A Bachelor's Complaint of the Behaviour of Married People'.
4. Discuss the characters that Lamb invites in his essay 'All Fools Day'.
5. Write a short-note on Lamb's use of archaic diction in his essays.
6. What is the tone and style of Lamb's essay 'All Fools Day'?
7. Briefly discuss E.V. Lucas' life and works.
8. Summarize the essay 'On Finding Things' by E.V. Lucas.
9. What is the importance of 'unbirthday' presents according to Lucas?

Long-Answer Questions

1. Examine Charles Lamb as a prose writer.
2. As a prose writer, Charles Lamb excels and overtakes his contemporaries. Discuss.
3. Describe Charles Lamb as a writer of the romantic period.
4. How does Lamb use humour in his essays? Discuss with reference to 'All Fools Day' and 'A Bachelor's Complaint of the Behaviour of Married People'.
5. Examine the writing style of Lucas in his essay 'On Finding Things'.
6. Discuss the use of humour and wit in the essays 'On Finding Things' and 'Unbirthday and Other Presents' by E.V Lucas.

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4.8 FURTHER READING

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UNIT 5 WORK OF A.G. GARDINER AND H.G. WELLS

Work of A.G. Gardiner
and H.G. Wells

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Structure

- 5.0 Introduction
- 5.1 Objectives
- 5.2 A.G. Gardiner: About the Author
 - 5.2.1 'On Saying Please': Summary and Analyses
- 5.3 Herbert George Wells: About the Author
 - 5.3.1 H.G. Wells: The Father of Science Fiction
 - 5.3.2 *The Stolen Bacillus*: Critical Appreciation and Summary
- 5.4 Answers to 'Check Your Progress'
- 5.5 Summary
- 5.6 Key Terms
- 5.7 Self-Assessment Questions and Exercises
- 5.8 Further Reading

5.0 INTRODUCTION

Alfred George Gardiner was a renowned British journalist and author who earned a good name in the literary arena. He majorly contributed to *The Star* under the pen name 'Alpha of the Plough'. *The Star* a London evening newspaper founded in May 3, 1788. In this unit you will study A.G. Gardiner's famous essay 'On Saying Please' which discusses legal regulations and social norms and have the theme of courtesy, civility, morality, responsibility and control. The essay suggests the significance of words like 'please' and 'thank you' in our everyday life. The unit also deals with the life and works of another well-known English writer, Herbert George Wells. Wells, who was also called as 'the father of science fiction', was prolific in many genres, like novels, short stories, and works of social commentary, history, satire, biography, and autobiography, and even including two books on recreational war games. The unit examines one of his famous short story 'The Stolen Bacillus' which is a collection of fifteen fantasy and science fiction short stories.

5.1 OBJECTIVES

After going through this unit, you will be able to:

- Discuss the life and works of A.G. Gardiner and H.G. Wells
- Analyse the essay 'On Saying Please' by A.G. Gardiner
- Understand the various themes depicted in the essay
- Critically understand the short story *The Stolen Bacillus*
- Explain the themes discussed in the short story by Wells

5.2 A.G. GARDINER: ABOUT THE AUTHOR

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A.G. Gardiner was an English journalist, editor and essayist who was born in 1865. His essays were written under the alias 'Alpha of the Plough'. His essays are considered very great and often well regarded by critics. He was the chairman of the National Anti-Sweating League which was an advocacy group campaigning for the minimum wages in the industry. He was the son of Henry James Gardiner who was an alcoholic and a cabin-maker. His mother was Susana Taylor. His early life was difficult. As a boy, he worked at the Bournemouth Directory. In 1887, he joined the *Northern Daily Telegraph*. In 1899, he was appointed the editor of the Blackburn Weekly Telegraph. On seeing a vacancy in the *Daily News*, he turned to his young protégé to fill the post. This decision proved a great success as under Gardiner's direction it became one of the leading journals of its time. He ran this journal even after many social injustices and continued to run even at the loss. In 1919, he had to resign over a disagreement with the owner of the *Daily News*, George Cadbury. Under the pseudonym Alpha of the Plough, he contributed to *The Star*. Apart from him, there were many anonymous writers and contributors as essayists writing for *The Star*. His essays were very elegant, humorous and graceful. Through his essays, he used to give the basic truths of life in an easy and amusing manner. This was the uniqueness of his writing. Some of his best writings were *Pillars of Society*, *Pebbles on the Shore*, *Many Furrows and Leaves in the Wind*. He wrote with 'fluency, deftness, lightness, grace and usually a very real sparkle'. His writings are cherished for all regions and all seasons. With his tinge of humour, he basically writes on the moralistic and sociological aspects of society. Real stupidity in the life of the people gets lightened by his sheer play of wit and irony. The ordinary situations of life are depicted in an extraordinary manner. His essays are written on the subjects like courage, greatness, ignorance, manners, habits, resolutions, etc. His mastery over the subject and excellent imagination create an unforgettable imprint in the minds of the readers. His subjects are always blended with sarcastic essence which lightens the subjects' seriousness.

Gardiner was a prolific writer and a popular modern essayist. If we look at his career, we find that it spreads from the Victorian to the Modern Age. He appears to be a very significant writer because of his optimistic deliverance. He does not try to adopt any disconcerted trick in his essays. He does not make them complicated either. The oddities of life with their diversities have been projected in his essays with his unique sense of simplicity and subtle sarcastic essence. He also adds the humorous sense to his essays. He is a self-critic, often criticizing his own flaws. He not only laughs at others' flaws but also at his own. He does not hurt anyone's feelings and without hurting them, he rectifies their errors by mocking at them, the less noticeable defects. His expressions are clean and his choice of words is also unique. His essays are marked with allusions and literary and historical references. He is considered one of the finest modern essayists of our time. His essays are embedded with wit and wisdom. His literary technique is highly journalistic. His style of essays is casual in appearance but still his writings provide pleasure and delight to its readers. He has written on common subjects but

expressed them with grace, elegance and repute. In his essay, 'On Catching the Train', he writes, 'and, after all, what does the subject matter? Any peg will do to hang your hat on. The hat is the thing.' His essays are marked with a note of pleasant humour. He uses satirical touches which keeps the spirit of pleasure and delight ceaselessly. His essays also contain episodes and anecdotes which are based on the personal experience of the author. In his personal anecdotes, he spells the readers with a winning charm. Through his essays, human life and manners are depicted and presented. He makes fun of his own manners sometimes. He laughs at his own expenses. In his essay, 'On Keyhole Manners', he says: 'There is no discredit in being curious about the people in the next cabin. We are all curious about our neighbours.' Hence, in his humorous tone, he gives a didactic note. His essays are often coloured with moralistic and didactic aspects. There is always a hidden philosophy in his essays even written on simpler and common subjects. He makes a philosophic observation of life in his essays. The life and manners of people have universal significance and importance. In his essay, 'On Saying Please', he says, 'While it is true that there is no law that compels us to say 'Please', there is a social practice much older and much more sacred than any law which enjoins us to be civil.' His essays are detailed with natural and life-like descriptions. The sights and science of nature are beautifully described in his essays. His essays are exuberant examples of laughter and charm. His essays are sparkled with exquisite beauty of nature. Through his pen, the journalistic writing is raised to the level of pure art. His style is the most typical of modern journalism. Though his essays are written in a playful spirit, still they are the source of thought-provoking ideas. His pensive ideas are soaked with a coating of fine humour. His style is the hallmark of perfect clarity, lively humour and wealth of literary and historical references.

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5.2.1 'On Saying Please' : Summary and Analyses

The young lift-man in a City office who threw a passenger out of his lift the other morning and was fined for the offence was undoubtedly in the wrong. It was a question of 'Please'. The complainant entering the lift, said, 'Top'. The lift-man demanded 'Top-please' and this concession being refused he not only declined to comply with the instruction, but hurled the passenger out of the lift. This, of course was carrying a comment on manner too far. Discourtesy is not a legal offence, and it does not excuse assault and battery. If a burglar breaks into my house and I knock him down, the law will acquit me, and if I am physically assaulted, it will permit me to retaliate with reasonable violence. It does this because the burglar and my assailant have broken quite definite commands of the law, but no legal system could attempt to legislate against bad manners, or could sanction the use of violence against something which it does not itself recognize as a legally punishable offence. And whatever our sympathy with the lift-man, we must admit that the law is reasonable. It would never do if we were at liberty to box people's ears because we did not like their behaviour, or the tone of their voices, or the scowl on their faces. Our fists would never be idle, and the gutters of the City would run with blood all day. I may be as uncivil as I may please and the law will protect me against violent retaliation. I may be haughty or boorish

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and there is no penalty to pay except the penalty of being written down an ill-mannered fellow. The law does not compel me to say 'please' or to attune my voice to other people's sensibilities any more than it says that I shall not wax my moustache or dye my hair or wear ringlets down my back. It does not recognize the laceration of our feelings as a case for compensation. There is no allowance for moral and intellectual damages in these matters. This does not mean that the damages are negligible. It is probable that the lift-man was much more acutely hurt by what he regarded as a slur upon his social standing than he would have been if he had a kick on the shins, for which he could have got a legal redress. The pain of a kick on the shins soon passes away but the pain of a wound to our self-respect or our vanity may poison a whole day. I can imagine that lift-man, denied the relief of throwing the author of his wound out of the lift, brooding over the insult by the hour, and visiting it on his wife in the evening as the only way of restoring his equilibrium. For there are few things more catching than bad temper and bad manners. When Sir Anthony Absolute bullied Captain Absolute, the latter went out and bullied his man, Fag, whereupon Fag went out downstairs and kicked the page-boy. Probably the man who said 'Top' to the lift man was really only getting back on his employer who had not said 'Good morning' to him because he himself had been henpecked at breakfast by his wife, to whom the cook had been insolent because the housemaid had 'answered her back'. We infect the world with our ill humours. Bad manners probably do more to poison the stream of the general life than all the crimes in the calendar. For one wife who gets a black eye from an otherwise good natured husband there are a hundred who live a life of martyrdom under the shadow of a morose temper. But all the same the law cannot become the guardian of our private manners. No Decalogue could cover the vast area of offences and no court could administer a law which governed our social civilities, our speech, the tilt of our eyebrows and all our moods and manners. But though we are bound to endorse the verdict against the lift-man most people will have certain sympathy with him. While it is true that there is no law that compels us to say 'Please', there is a social practice much older and much more sacred than any law which enjoins us to be civil. And the first requirement of civility is that we should acknowledge a service. 'Please' and 'Thank you' are the small change with which we pay our way as social beings. They are the little courtesies by which we keep the machine of life oiled and running sweetly. They put our intercourse upon the basis of a friendly cooperation an easy give and take, instead of on the basis of superiors dictating to inferiors. It is a very vulgar mind that would wish to command where he can have the service for asking, and have it with willingness and good feeling instead of resentment. I should like to 'feature' in this connection my friend, the polite conductor. By this discriminating title, I do not intend to suggest a rebuke to conductors generally. On the contrary, I am disposed to think that there are few classes of men who come through the ordeal of a very trying calling better than bus conductors do. Here and there you will meet an unpleasant specimen who regards the passengers as his natural enemies - as creatures whose chief purpose on the bus is to cheat him, and who can only be kept reasonably honest by a loud voice and an

aggressive manner. But this type is rare - rarer than it used to be. I fancy the public owes much to the Underground Railway Company, which also runs the buses, for insisting on a certain standard of civility in its servants and taking care that that standard is observed. In doing this it not only makes things pleasant for the travelling public, but performs an important social service. It is not, therefore, with any feeling of unfriendliness to conductors as a class that I pay a tribute to a particular member of that class. I first became conscious of his existence one day when I jumped on to a bus and found that I had left home without any money in my pocket. Everyone has had the experience and knows the feeling, the mixed feeling, which the discovery arouses. You are annoyed because you look like a fool at the best and like a knave at the worst. You would not be at all surprised if the conductor eyed you coldly as much as to say, 'Yes I know that stale old trick. Now then, off you get.' And even if the conductor is a good fellow and lets you down easily, you are faced with the necessity of going back and the inconvenience, perhaps, of missing your train or your engagement. Having searched my pockets in vain for stray coppers, and having found I was utterly penniless, I told the conductor with as honest a face as I could assume that I couldn't pay the fare, and must go back for money. 'Oh, you needn't get off: that's all right', said he. 'All right', said I, 'but I haven't a copper on me.' 'Oh I'll book you through, he replied. 'Where dye want to go?' and he handled his bundle of tickets with the air of a man who was prepared to give me a ticket for anywhere from the Bank to Hong Kong. I said it was very kind of him, and told him where I wanted to go, and as he gave me the ticket I said, 'But where shall I send the fare?' 'Oh, you'll see me some day all right', he said cheerfully, as he turned to go. And then, luckily, my fingers, still wandering in the corners of my pockets lighted on a shilling and the account was squared. But that fact did not lessen the glow of pleasure which so good-natured an action had given me. A few days after, my most sensitive toe was trampled on rather heavily as I sat reading on the top of a bus. I looked up with some anger and more agony, and saw my friend of the cheerful countenance. 'Sorry, sir', he said. 'I know these are heavy boots. Got'em because my own feet get trod on so much, and now I'm treading on other people's. Hope I didn't hurt you, sir,' He had hurt me but he was so nice about it that I assured him he hadn't. After this I began to observe him whenever I boarded his bus, and found a curious pleasure in the constant good nature of his bearing. He seemed to have an inexhaustible fund of patience and a gift for making his passengers comfortable. I noticed that if it was raining he would run up the stairs to give someone the tip that there was 'room inside'. With old people he was as considerate as a son, and with children as solicitous as a father. He had evidently a peculiarly warm place in his heart for young people, and always indulged in some merry jest with them. If he had a blind man on board it was'nt enough to set him down safely on the pavement. He would call to Bill in front to wait while he took him across the road or round the corner, or otherwise safely on his way. In short, I found that he irradiated such an atmosphere of good temper and kindness that a journey with him was a lesson in natural courtesy and good manners. What struck me particularly was the ease with which he got through his work. If bad

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manners are infectious, so also are good manners. If we encounter incivility most of us are apt to become uncivil, but it is an unusually uncouth person who can be disagreeable with sunny people. It is with manners as with the weather. 'Nothing clears up my spirits like a fine day', said Keats, and a cheerful person descends on even the gloomiest of us with something of the benediction of a fine day. And so it was always fine weather on the polite conductor's bus, and his own civility, his conciliatory address and good humoured bearing infected his passengers. In lightening their spirits he lightened his own task. His gaiety was not a wasteful luxury, but a sound investment. I have missed him from my bus route of late; but I hope that only means that he has carried his sunshine on to another road. It cannot be too widely diffused in a rather drab world. And I make no apologies for writing a panegyric on an unknown bus conductor. If Wordsworth could gather lessons of wisdom from the poor leech gatherer 'on the lonely moor,' I see no reason why lesser people should not take lessons in conduct from one who shows how a very modest calling may be dignified by good temper and kindly feeling. It is a matter of general agreement that the war has had a chilling effect upon those little every day civilities of behaviour that sweeten the general air. We must get those civilities back if we are to make life kindly and tolerable for each other. We cannot get them back by invoking the law. The policeman is a necessary symbol and the law is a necessary institution for a society that is still somewhat lower than the angels. But the law can only protect us against material attack. Nor will the lift man's way of meeting moral affront by physical violence help us to restore the civilities. I suggest to him, that he would have had a more subtle and effective revenge if he had treated the gentleman who would not say 'Please' with elaborate politeness. He would have had the victory, not only over the boor, but over himself, and that is the victory that counts. The polite man may lose the material advantage, but he always has the spiritual victory. I commend to the lift-man a story of Chesterfield. In his time the London streets were without the pavements of today and the man who 'took the wall' had the driest footing. 'I never give the wall to a scoundrel,' said a man who met Chesterfield one day in the street. 'I always do', said Chesterfield, stepping with a bow into the road. I hope the lift man will agree that his revenge was much sweeter than if he had flung the fellow into the mud.

As stated earlier, A.G. Gardiner was a prolific writer and a popular modern essayist. If we look at his career, we find that it spreads from the Victorian to the Modern Age. The oddities of life with their diversities have been projected in his essays with his unique sense of simplicity and subtle sarcastic essence. He is a self-critic and is often seen criticizing his own flaws. He does not hurt anyone's feelings and without hurting them, he rectifies their errors by mocking at them.

The essay, 'On Saying Please' deals with the expressions of 'please' and 'thank you' which we use in our daily social life. The use of 'please' and 'thank you' lighten our bitter disputes sometimes and also softens harsh temper. In his essay, 'On Saying Please', he says, 'While it is true that there is no law that compels us to say 'Please', there is a social practice much older and much more sacred than any law which enjoins us to be civil.' The writer gives examples from his

personal life which he has gone through in one or the other situation. He gives importance to good manners and etiquettes in social life. The lack of courtesy and mannerism may lead to irritation and even to violence at times. As in the case of a lift man who threw the passenger out of the lift because the latter did not utter 'top please'. The act of the liftman was wrong as we cannot punish discourtesy by physical violence. The action of the liftman was not legally justified as discourtesy is not a legal offense. It cannot be returned by violence. If society runs like this, our gutters will be flooded with blood every day. And we would always be occupied with one case or another and our fists would never be free. But discourtesy and incivility, though, they are not legally punishable offenses, but are extremely poisonous as they may harm our daily life- its peace and serenity. If we notice carefully, they spoil the course of our life and are rather more poisonous to the general life than all crimes in the calendar. The bruises and injuries caused by physical violence may heal with the passage of time but the wounds caused by bad manners and discourtesy remains evergreen.

In order to make our life happy and cheerful, good manners are very essential in our social life. Our social behavior should be filled with civility, and humility. On requiring a social service, we should require saying 'Please' and after rendering that service we should say 'Thank You'. The machine of life should be oiled with such courteous words like 'please' and 'thank you'. Such courtesies make our life happy and cheerful. The writer was also impressed by a humble bus conductor. He tells us about his incident that one day he boarded a bus and he realized that he had no money in his pocket. But the conductor did not insult him on realizing that he is a gentleman. He issued him a ticket on the promise that fare should be sent later on. This incident left a good impression on the mind and memory of the author. The writer found some money in his pocket and paid the fare. In an another incident, the same bus conductor trawled the writer's toe but he did not misbehave as the good manners of the conductor had already won over his heart and they were so pleasing that he forgot it as the conductor was a model of good manners. He was by nature making his passengers feel comfortable with his kind and considerate behaviour. With old people he was as caring as a son and with children he used to act like a father. He was so humble and polite that the journey undertaken with his supervision was always easy and hassle free. He was a lively example of courtesy and good manners.

Further in the essay, the poet reflects on the contemporary situation why people have become cynical. It has all happened due to war. War has made us cynical, unhappy, lost, bore and monotonous. War has badly affected our manner. We should restore good manners and courtesy in order to survive in a civil society. We should make it tolerable for all to move in the society. Bad manners should be replaced by good manners in every sphere of life, in every strata of society. Those who are guilty of bad manners must be taught good manners. Moral lessons should be given to them to rectify and improvise the society. In order to do this, we should follow the example of Lord Chesterfield. Once he met a person who told him: 'I never give the wall to a scoundrel', at this he replied, 'I always do.' Thus the victory of Lord Chesterfield was everlasting.

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Themes

The essay, 'On Saying Please' deals with the expressions of 'please' and 'thank you' which we use in our daily social life. The themes in the essay are as follows:

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Courtesy- In this essay, Gardiner explores the theme of courtesy and the benefits of being courteous to others. The lack of courtesy and mannerism may lead to irritation and even to violence at times. As in the case of a lift man who threw the passenger out of the lift because the latter did not utter 'top please'. The act of the liftman was wrong as we cannot punish discourtesy by physical violence. The action of the liftman was not legally justified as discourtesy is not a legal offense. It cannot be returned by violence. The act of liftman may lead to the suffering of himself and the passenger. The lift man is likely to be charged by the police and the passenger has already been hurt by the act of liftman. Thus, two people suffer due to the lack of good manners and etiquettes.

Tolerance and Civility- In another incident, the writer was also impressed by a humble bus conductor. He tells us about his incident that one day he boarded a bus and realized that he had no money in his pocket. But the conductor did not insult him. He issued him a ticket on the promise that fare should be sent later on. This incident left a good mark of impression on the mind of the author.

Morality and Humility- The essay stresses the importance of higher morality and humility. Both the elements are essential to make life civil. The writer shares another incident, the same bus conductor trawled the writer's toe but he did not misbehave as the good manners of the conductor had already won over his heart. The conductor was so humble and polite that the journey undertaken with his supervision was always easy and hassle free. He was a lively example of courtesy and good manners.

III Manners- If we compare the lift man and the conductor, the conductor has the tolerance and mental peace whereas the liftman lost control over his temper and behaved insensibly and took law into his hand. He lost his patience and peace of mind. The liftman took the matter personally and as a result broke the law and put his freedom at stake. This was an ill-mannered approach as the liftman acted inappropriately while the conductor on the other hand was wise enough to be sweet to the passengers and apologized when it was required to resolve the issue. He did not lose control over his emotions hence, behaved sensibly. He continues to be well-mannered, civil and humble to the passengers.

Bad Manners as Infectious- Gardiner who was an ardent social reformer, throws light on the importance of good manners in this essay. Good manners get good reaction whereas bad manners get bad reaction. Bad manners can be called infectious as every action has a reaction. If we deal with people with good behavior they will also naturally adopt the same course and we are scornful to someone, he will be bound to be uncivil, impolite and hostile to us. Thus, we can see that in our day to day life, what we give, we receive. If we give respect, we get respect. If we spread hate and incivility, we receive hostility and hatred. Bad manners spread faster than the virus. They are transferred from one person to another. Bad manners are fatal to the civilization and society.

Character Sketch of Polite Conductor- The writer has portrayed a very impressive character in order to emphasize on the qualities of civility and good manners. The bus conductor impressed the writer with his pleasing personality and his humble nature. The writer came across him one day when he boarded the bus without any money in his pocket. But the conductor did not insult him. This incident left a good impression on the mind of the author. In another incident, the same bus conductor trawled the writer's toe but the author did not misbehave as the good manners of the conductor had already won over his heart. The conductor was by nature making his passengers feel comfortable with his kind and considerate behavior. He was so humble and polite that the journey undertaken with his supervision was always easy and hassle free. He was a lively example of courtesy and good manners. Thus both the situations prove that every action has a reaction equal in strength. No one is high or low only their good manners and wisdom make them good or bad.

Prose Style

Gardiner is one of the most prolific writers of modern age. Though he has written in journalistic style but raised the level of his essays to the literary art.

Wit and Wisdom- His essays are sparkled with wit and wisdom. His style is clear, direct and transparent. He depicts the meaning in an exuberant rich language. The choice of words are unique in his essays. His style is distinctive because of the personal anecdotes and experiences which he charts on and includes in his essays.

Personal Anecdotes and Experiences- Personal experiences and anecdotes are the sources of his essays which also add on to the delight and charm of his writing style. His essays are not obscuring rather transparent with clarity of expression. They are spiced with personal anecdotes which add on the value of his experiences. He speaks about men and manners at a great deal. He is basically interested in his fellow human beings. He establishes a rapport with his readers due to his direct style of saying things. His words are beautifully translated into the thoughts the writer wants to express to his readers.

Philosophy in Essays- He imparts pleasure to the readers through each and every philosophical essay. In one of his essays, he says, 'The very stones begin to be eloquent when he is about to pour out memories at his invitations, as the rock poured out water the touch of Moses.' Thus, we can say that Gardiner's prose style has the secret charm of wit and wisdom. He has appealed to his readers who turn out to be his admirers.

Conversationalist- His style is also conversational. He appears to converse with his readers. He acts like a natural and intimate conversationalist. His essays are devoid of any show of affectation and disconcerted manners. He does not use pompousness in his style. There is a well-written and well-arranged use of words and ideas. His essays have a proper development of thought and ideas. His essays are also educational, socio-political and socio-economic factors.

Realistic Writer- Gardiner's style is highly realistic. He chooses to deal with the facts which he learns from the medium of journalism. Only the difference of

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the language distinguishes his essays from the articles he published in magazines and telegraphs. His expressions are globally recognized. The language employed by him is comprehensive due to his complete devotion to the field of writing. Though he was a committed essayist of his time but he was often misunderstood by the contemporary society. Most of his essays start with the reporting of a chance bit of conversation overheard or a small incident he has experienced or read somewhere. In this essay, he begins by telling us what happened in the city where a liftman threw a passenger out of the lift when the latter refused to be polite. This was a usual technique of Gardiner.

Ironic and Satiric Essence- Gardiner's essays were based on realistic situations but those realities were depicted in an ironic and satirical manner. Irony and satire are closely inter-linked with social and moral criticism. In his essay, 'On Keyhole Manners', he says, 'There is no discredit in being curious about the people in the next cabin. We are all curious about our neighbours.' Hence, in his humorous tone, he gives a didactic note. His essays are often coloured with moralistic and didactic aspects. There is always a hidden philosophy in his essays even written on simpler and common subjects. The life and manners of people have universal significance and importance for him.

Language Building Relationship with the Readers- Gardiner builds relationship with the reader by the use of his persuasive language. He forms an intimate bond between him and his readers as if the reader is just sitting opposite to him in an informal and cozy setting where he is sharing his views on social matters and reformation. For example, by introducing the polite conductor in the essay 'On Saying Please', he goes off the track and suddenly starts talking about the general behaviour of conductors and contribution of the Underground Railway Company. Thus we also feel that it is not only a pertinent point relating to the public behaviour of the service personnel but also to the necessity of using good manners and behaviour to beget good manners and behaviour. Gardiner also uses an example from a play by Sheridan to prove his point. In the beginning he discusses the situation and later he digresses and shares the repercussions of bad behaviour in the society. He turns the topic to polite behavior and civility. Then to illustrate, he gives the impressive character of 'polite conductor'. After this, he brings us back to the impolite and rude liftman that had begun all the rumination in the first place.

Organized Structure- Gardiner is the master of organizing the structure of his essays. Like a meticulous craftsman, he has complete mastery over the technique and the narration of his essays. The language used by him is as easy and simple as homespun. The treatment of the reader by him is done as an actual person as he happens to be chatting with them. There is hardly any printed page which separates him from the readers. The use of the difficult or cumbersome words is hardly done by Gardiner. His sentences are neither long nor tortuous to bring complexity. His style is simply conversational. But the simple style becomes extraordinarily evocative. When Gardiner describes the polite conductor, one can imagine himself sitting in the same bus at that very moment, and observing the details depicted by him. This is the beauty of his conversational technique which allows him to move forward with ease and comfort. He always focuses on the central issue of his

essay. He never rambles from the main topic and issue. The smaller issues and details are used to illuminate the central issue. With mastery over the language, structure and style, it is no wonder that Gardiner continues to amuse people with a spirit of ardent social reformer. The secret of his success lies in dealing with the universal issues which never lose their significance even with the passage of time.

Ironic and Comic Perceptions of Life- Gardiner's forte is to distill humour out of realistic situations. The comic element is interchangeably linked with social and moral criticism. He always begins with a realistic episode or incident. Because of his capability as a writer, he is placed high among the English essayist. His position is secure and abiding. He has also surpassed many essayists in artistry. The art of essay was cultivated with a large variety of his essays. Most of the other English essayists have a rounded perfection but his majestic excellence is unsurpassable. The most notable qualities of Gardiner are his clarity of expressions as well as an all-pervasive comic element. He has excelled himself as a literary artist and journalist. His all essays are written with a supreme play of comic spirit which made him very prominent and popular and his style captivating. His sense of humour had made his essays enduring. Even behind his comic mode, there is a social purpose.

Keen Observation- His close and keen observation of life in sociological and moral aspects is the most important feature of his writing. His all essays are motivated by social concern. The social concern has made Gardiner inclined to use satire in his essays. He is unable to tolerate hypocrisy, vanity, snobbery which is rampant in the contemporary English society. His satire is blended with humour with the aim of social reform has turned him out to be a humorous satirist. There are many areas he has charted on- corruption of politicians, commercialization of material alliances, the illusion of the English Leaders, hypocrisy of the elite class, superciliousness of anglicized English, and vulnerable and inefficient bureaucrats. Apart from his journalism, he has contributed a lot in the field of literary essays. He has written a large variety of philosophical essays like 'On Saying Please', 'All About a Dog', 'On the Rule of the Road', 'Umbrella Morals', 'On Courage', 'On Keyhole', 'On Thoughts at Fifty', 'On Being Idle', 'A Fellow Traveller', 'The Philosophy of Hats', 'The Golden Age'. Hence, we see that he has covered almost all subjects of life, all forms of thought, all types of human activity. He observes in all directions. His eyes roll in every direction. The glimpse of every object can be seen in an admirable manner in his essays. Subjects only serve as the first step to motivate his pen. The most important thing is writing and expression of views.

Journalistic Quality- A journalist have to write in a hurry in a specified time on a given subject or topic of general interest. They have to appeal to even the most common reader. He hardly has time to give a finishing touch or to impart a literary quality to his writing. Gardiner being one of the most promising English essayist and journalist in 20th century, started his career as a journalist, from writing the biographical sketches and pen-portraits for the *Daily News* and other reputed journals of his time, he switched to writing literary and informative essays which brought him the recognition and fame from all over the world in the field of literature. His essays are highly literary with a streak of journalism. He makes a beautiful

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amalgamation of journalism and literariness in his essays. Even the essays written on very common subjects become highly philosophical marked by an excellence of style and mastery of his narration. Like George Orwell, Gardiner raised the status of journalism to the level of literature by bringing an artistic finishing and fervor even to the most capricious and casual contributions. He has a magnificent potential of turning journalism into the magnified art of literature. Gardiner can be bracketed with prominent English essayists like Lamb, Stevenson, Chesterton, Robert Lynd, Max Beerbohm, Priestley, etc.

Art of Description, Narration and Reflection- Gardiner excelled in the art of narration, description and reflection. With a lively description, he used to define people and objects. He narrated the episodes and incidents with amusing anecdotes to share his point and also used to convey his reflection on various issues. For example, in 'On Saying Please' he gives a reference to the episode of liftman and the passenger and gives the message of humility and good manners how they are essential in the society. The beginning of his essays is starkly dramatic. He begins 'On Great Men' thus: 'I was reading just now, apropos of a new work on Burke, the estimate of his expressed by Macaulay...' 'On Being Idle' begins-'I have long labored under a dark suspicion that I am an idle person..'. His essay 'On Smiles' begins in a reflective manner when he says, 'If I were to be born into the world again and had that choice of my endowments I should arrange carefully about my smile.' Thus the writer uses different strategies of writing his essays. He starts dramatically almost all the essays. He also conveys his reflection on the subject he is discussing and dealing with. He also presents various episodes and anecdotes to illustrate them. In his essay on 'All about a Dog', he depicts the situation lively when the conductor stopped the bus on a desolated road on a chilly night which emphasizes the stringency and observance of rules may lead to the inconvenience and annoyance of the passengers. After depicting his anecdotes, he always summarizes in the end followed by his own expression on the subject of his essays. His essays end on a note of reflection which comes as a moral tagged there. Thus the essays of Gardiner begin dramatically but always end in reflection and didacticism.

Self-revelation- Gardiner used to write in an intimate and familiar tone. He always gave expression to his views on various matters and issues which he raised in his essays. His opinions, expressions, reflections, beliefs and preferences are also shared with his readers. His essays reveal his own character and personality. His idle nature is expressed in 'On Being Idle'. His love of golf is also reflected in 'Ourselves and Others'. His interest in cricket is also expressed in his essay 'On Living Again' and 'On Thought at Fifty'. His knowledge and opinion about various eminent men in different fields is reflected in 'On Great Men'. 'On Saying Please', 'All About a Dog' describe the references to some journey by bus or train. In 'Defense of Ignorance', Gardiner confesses his ignorance of several subjects in various fields. Thus we can see that Gardiner was a man of self-revelation in his essays. In his most of the essays, he reveals his own traits and personality features. His essays can also be read as unconnected bits of his autobiography.

Humourist- Gardiner was basically a social reformer through his essays. His social and moral concerns are well equipped in his essays. He is very tolerant to his fellow beings but not towards their blemishes in their characters. He was

disturbed by the ills of the society and he also got embittered at those ills around him. He aimed at rectification of those ills for the better society. His method was of a humourist who used to ridicule at the follies and foibles and weaknesses of people at their spectacle and laughed them away with his humorous and light-hearted treatment. In 'On the Rule of the Road', his description of walking of an old lady in the middle of the road was highly amusing. Similarly in 'On Saying Please', the description of the liftman's throwing off the passenger out of the lift due to the lack of word 'top please' is also amusing. He also shares a fine humour coated incident in 'Defense of Ignorance' wherein a school boy on being asked where the diaphragm was replied: 'Please, Sir, in North Straffordshire'. Thus, he uses abundant humour in his essays most exquisitely and elegantly which are also perfectly blended with sarcasm and satire.

Allusiveness- Gardiner alludes to many literary, historical books and personalities. He has alluded to Milton, Shakespeare, Pitt, Burke, Chesterton, Cromwell, and many other political and literary personalities in his essays. The use of allusions depicts his interest in multiple talents and personalities and their affairs. He says in 'On Great Men' - 'I regard Bismarck as a bad man, but it would be absurd to dent that he was a great man. He towers over the nineteenth century like a baleful ogre, a sort of Bluebeard, terrible, sinister, cracking his heartless, ruthless jests, heaving with his volcanic wrath, cunning as a serpent, merciless as a tiger, but great beyond challenge, gigantic, barbaric, a sort of mastodon of the primeval world, born as a terrific afterthought of nature.' Similarly in 'On Saying Please', he tells us a short story of the politeness of Lord Chesterfield in order to stress the values of good manners in social life. He shows that politeness lightens the atmosphere around us and discourtesy spoils it. In his essay 'On Waking Up', he refers to Shakespeare's Macbeth and George Herbert and Byron. In 'On Smiles', he refers to several prominent men like Roosevelt, Woodrow Wilson, Frederic Lamond. In 'On Great Men', he refers to Chaucer, Shakespeare, Milton. Burke, Dickens, from the literary field. He says, 'Milton plays the moon to Shakespeare's sun.' In 'On the Rule of the Road', he alluded to Sterne's novel *Tristram Shandy* and Stevenson's *Treasure Island*. Hence, Gardiner's essays are marked by the quality of his vast knowledge in multiple fields. He was well-read not only about English writers but also the writers of other different countries and continents.

Treatment of Nature- While dealing with social subjects, Gardiner never refrains from depicting the beauty of nature. He was very sensitive to the beautiful nature and he seems to be acutely attracted to nature due to its spontaneity and non-artificial look. He watches nature with the heart of a poet. He portrays it in its minuteness detail and fidelity to the facts. The scenic beauty is described in pictorial descriptions and faithful manifestations of external world. He depicts the joyous experience of waking up in the morning in his essay 'On Waking Up' when he says, 'the sunlight streaming over the valley and the beach woods glowing with the rich fires of autumn.' His essay 'On Catching the Train' ends on a poetic note of 'the slope of the hillside, black against a night sky'. In 'On Thoughts at Fifty', Gardiner writes referring to old age, 'it is pleasant to walk home when the shadows are lengthening and the cold of the evening has come.' Thus his essays are embellished with the exquisite description of nature with a visual appeal.

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Breadth of Vision- Gardiner was not merely confined to the subject he was writing on rather he was a broad visionary in all aspects of his life. He had seen life with its large panorama and wanted to see life in its gaiety and human existence bearable. In order to improvise the society he used the tool of humour to ridicule the follies and foibles of society. He was highly insistent on the use of good manners and behavior. He had always stressed on the good qualities of nature- civility, humility, amicability, humanity with all its compass and sympathies. His essays are motivated by the power of love of humanity in all its aspects.

Simple and Informal Writing Style- Gardiner's style appeals to readers with its simplicity and informality. He depicts different issues relating to public interest in a very vivid and simple style. His expression is lucid and thinking is clear. He effectively conveys his views on situations he represents in his essays. His essays are filled with practical wisdom. Persons and situations are portrayed with vivid expressions. The didactic and moral note contained in every essay appeals to his readers. His essays are written on broad social and moral concerns. His genuine nature is infused with humour which deals with every subject amusingly. The practicability of his views and suggestions is beautifully matched with tactful treatment of subjects. He mostly adopts an informal tone which helps in persuading the readers to agree with his viewpoint.

Clarity and Preciseness- Gardiner with his comprehensive vision of life and preciseness of his observation of life and manners of society give clarity and vividness to the depiction of social and moral issues. His thought pattern investigated into the depth of the things. His quality of character is reflected in his style. His style is not pompous like Johnson, not difficult like Browne but simple and vivid like George Orwell. The occasional use of similes, metaphors can be seen in his works. His style is not highly ornamented and decorated like the use of poetic diction of 18th century. His style is rarely rhetorical and ornamental. In his essay, 'Ourselves and Others', he says, 'We may prefer to forget our birthdays we like other people to remember them. We like them to remember the day as an assurance that they remember us. We live by the affections, and our happiness depends much more than we are aware of upon the conviction that we have a place in the hearts and memories of others.'

Economy of Words- Gardiner is fond of writing short descriptions and character sketches. In fewest possible words, he expresses his central issues. He is frugal in the use of words and the use of language is also simple and lucid. His vocabulary does not consist of abstract words and notions. Many English words have been used in his essays like barrister, revolution, governor, laws, magazines, native, company, etc. In 'On Saying Please', he says, 'we infect the world with our ill humours. Bad manners probably do more to poison the stream of the general life than all the crimes in the calendar.' His language is plain and marked by the words of daily speech, common words and phrases. He uses ordinary language to depict the ordinary life and manners of society. His essays are filled with morals and manners. Common words employed with certain novelty and freshness can bring distinction and extraordinariness in writing. His language is not extravagant. He brings seriousness even through the most simple coinages and vocabulary.

Maxims and Sayings- He brings seriousness in his most wise words which are economically used. Like Bacon, he uses maxims and sayings in his condensed statements. His views are expressed in terse manner and the wisdom appeals to his readers. These pithy expressions are confined and convince the readers. Few examples of his pithy expressions are, ‘there is more harmony and equality in life than we are apt to admit.’, ‘let us suspect all rumours whether about events or persons.’ Hence, his pithy and condensed expressions provide food for thought to the mindful reader.

Figures of Speech- The prose style of Gardiner is also marked with the use of effective similes and metaphors. For example, ‘he towers over the nineteenth century like a baleful ogre.’, ‘but nearby lies a distinguished lady of romantic picturesque tastes, who dotes on street-pianos, attracts them as wasps are attracted to a jar of jam.’ Thus, he makes his language aesthetic and literary with the rare use of similes.

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Check Your Progress

1. Who is known as the Alpha of the Plough?
2. What was the uniqueness of A. G. Gardiner’s writings?
3. Name some of the best writings of A. G. Gardiner.
4. What was the style of Gardiner’s essays?
5. Why are good manners essential in our social life?
6. Name some of the famous philosophical essays by Gardiner.

5.3 HERBERT GEORGE WELLS: ABOUT THE AUTHOR

H.G. Wells began his career as a novelist and earned fame as an author of science fiction. He also contributed to the novel of ideas and realistic novels. He was born in Bromley, Kent in 1866, in a lower middle class family. His father was a semi-professional cricket player and his mother was a housekeeper. Wells’ family suffered poverty and his parents led a miserable married life and separated. From the beginning of his childhood, Wells developed an interest in reading whatever came his way. He devoted a lot of time to reading. He had to leave the school early as his father broke his leg and was unable to play cricket. Hence, he was unable to pay his school fee. His work as an apprentice to a draper influenced him to write a story about an orphan in *Kipps* in 1905. The boy in the novel made his way to the upper class after receiving education and a large inheritance. His experience at the drapers shop is also reflected in *The Wheels of Chance: A Bicycle Idyll* which appeared in 1896.

He attended school at the age of seven and left it at the age of 14 to become an apprentice to a draper. In 1883, he rebelled against this fate. He received scholarship to the Normal School of Science at South Kensington in 1884 after teaching for a

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year in a private school. At the Normal School of Science he studied under the biologist T.H. Huxley. Wells studied Darwinism and Biology not being able to complete his degree, he lost the scholarship which made him run in financial crisis and he started living again with his uncle and aunt at Fitzroy Road in London. He started teaching at his uncle's school and also studied part-time. From the University of London, he received a degree in science in 1890. He got married to his cousin Isabel and began teaching at a correspondence college in London. His marriage was short and difficult. In 1891 he published his article 'The Rediscovery of the Unique' in the *Fortnightly Review*. He also started writing on educational topics for three years and after this his first novel was published *The Time Machine*. After he divorced from his first wife, he remarried in 1895 and abandoned teaching. He wrote a series of science fiction *The Island of Dr Moreau*, *The Invisible Man*, *The War of the Worlds*, *When the Sleeper Awakes*, *The First Men in the Moon*, *The War in the Air*; etc. in 1884, he involved in socialism and radicalism which continued till the remainder of his life. His first non-science fiction was *Love and Mr. Lewisham* which concerned the relationship of men and women. The basis of their relationship had been described on the integral part of their sexual relationship. He also contributed to the genre of semi-autobiographical novels like *Kipps*, *Tono-Bungay*, *The History of Mr. Polly*, etc. These novels are considered best of his achievements. Wells detested the Victorian social and moral orders as we closely understand the main idea of his novels. In 1903, he also joined a socialist group 'The Fabian Society' which included G.B. Shaw and Sydney Webb. He was involved in this group for four years and resigned on seeing unsuccessful attempt to turn Fabianism to mass propaganda and political action. He also wrote *The New Machiavelli* which was a response to his social experience. After this novel, he started writing dialogue novels which dealt with his current preoccupations. The late style of Henry James was parodied in his *Boon* which was published in 1915. During First World War, he acted as an expert publicist and wrote *Mr. Britling Sees It Through*. Initially he thought that the war would end all wars but it failed. He wrote about his thoughts and experience in 'my awakening to the realities of the pseudo- settlement of 1919 was fairly rapid'. *The Outline of History* was published in 1920 after this he led a public life increasingly and expressed his opinions through syndicated articles. He urged for global civilization in his *The Open Conspiracy: Blue Prints for a World Revolution* in 1928. He also wrote his autobiography, *Experiment in Autobiography* in 1934. He died in 1946 in London.

H.G. Wells was considered the father of science fiction. Apart from science fiction, he also wrote other literary works under many genres history, social commentary, politics and contemporary novels and text books.

Wells suffered a lot in his marital relations. His marriage to his cousin Isabel was a failure and after dissolving the marriage, he left his wife for one of his students and remarried Amy Catherine Robbins in 1895 and had two sons. In spite of his marriage, he kept relations with other women who also inspired many of his women characters in his fictions. Wells exhibited his concern for social welfare and justice. He had an analogical relationship with his contemporary writer Dickens. He has also written in many genres giving rules for war games as well. He contributed in

the field of science fiction to a large extent at a time when science fiction was in the state of its genesis. Hence, his critics honour him by calling the father of science fiction.

His social and ideological issues have been discussed broadly in *The Future of America* and *God the Invisible King*. He was basically a socialist and his style was strongly driven by his social ideas. His works are reflections of his ideological convictions. In *The Time Machine*, he portrays an underground working class which essentially evolves after going through a long-term seclusion and oppression. He writes against the tradition of capitalism in a Marxist tradition.

He was nominated many times for the Nobel Prize but because of his contribution to science-fiction which emerged as a different stream from the mainstream of literature, was not awarded.

5.3.1 H.G. Wells: The Father of Science Fiction

Whenever the criticism has tended to distinguish between 'high' and 'low' forms of literature, many genres such as epic, tragedy were considered the high forms of literature since ancient Greek literature times. These genres are considered high as their protagonist belong to high rank, elevated, social rank whereas comedy and satire have been considered 'low' forms of literature as they depict less elevated characters. Due to different criteria established by literary theory, a grading of literary texts have taken place by academics and institutions. The selection of literary and non-literary to create the canonical corpuses of literary works takes place. For many years, science fiction has been considered and categorized as 'low' form of literature. It is considered to be written only for the sake of entertainment and not considered serious. It tends to be labeled as popular or just light entertainment. This kind of fiction is also considered escapist fiction.

In modern literature, science fiction is considered the most popular branches though we see its origin in ancient times when the ancient writers used to club their ideas in fictional forms with their knowledge of real life. Gradually, science-fiction has evolved fast and basically this literature focuses on the representation of ideas, concepts and beliefs of writers. These beliefs seem to be different from those ideas and beliefs which are dominant in their real lives. Thus science fiction closely intertwines real life and alternative to various real life issues, problems and beliefs. Hence, we see that science fiction is a full-fledged new branch of literature which allows writers to develop new concepts and ideas which they present in a new literary form which appears to be the alternative version of real life. H.G. Wells, George Orwell, Aldous Huxley have contributed to this genre of literature. Their books are also philosophical as they want to convey their ideas to warn the mankind about the risks and hazard, and danger which is taking place due to the industrial revolution and the development of contemporary civilization.

Chief Characteristics of Science Fiction

In contemporary literature, science fiction has developed a very popular and relevant branch of literature. It is closely linked with the technological advancement and development in the world. The writers of science fiction have been stimulated

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to write in this particular genre in order to depict the ongoing progress of science and its effect on the masses. Science fiction is based on the solid scientific innovations and discovery but it is not necessary that a writer cannot write in this genre without basing his theme on science and innovation. If he gives an alternative view or concept which is far beyond the reality that is crucial, because only through the creation of a fictional world, the writer can express his alternative version or concept.

Science and technology trigger his creativity and give them an insight or an idea to create a form through which he can put certain message or content which they want to convey to their audience. Hence, scientific innovations and discoveries work as tools to through which they can construct science fiction. They try to foresee the world through the scientific discoveries and technological advancements. They try to depict the alternative version of reality as well as the potential threats the mankind can face in the future. Thus the genre of anti-utopia is also developed in the genre of science fiction. Science fiction writers also give answers to the questions which worry the world with the ongoing scientific discoveries and advancements. They blend fact and fiction, giving a futuristic version of the reality.

The salient features of science-fiction are as follows:

- 1. Time travel-** The concept of moving between certain points in time is known as time travel. A person can move in the space typically with the use of a hypothetical device or instrument. A time machine is a kind of device to make one travel in time. It is a recognized concept in philosophy and fiction. H.G. Wells has contributed to this idea of time through his fiction *The Time Machine* published in 1895.
- 2. Teleportation-** Teleportation is the transfer hypothetically of matter or energy from one point to another. It takes place without traversing the physical space between two points. This concept is very prominently used in science fiction literature, video games, etc.
- 3. Mind control, telepathy and telekinesis-** Mind control is the ability to control the thoughts and actions of others. It develops a mental link with other person. The connection remains even if the link is broken. This is considered the basic ability for all telepathy. Telepathy is the science of transmitting words, emotions and even images to someone else's mind. The novel *Midnight's Children* is based on the concept to telepathy. Telekinesis refers to the movement or levitation of physical objects by purely mental energy. They refer to the mental influence of physical objects and systems without using the physical energy.
- 4. Aliens, extraterrestrial life forms-** It refers to intelligent life that does not originate on Earth. They are far more advanced than humans. They are a sort of intelligent life in the universe. Since the mid-20th century the ongoing research looks for extraterrestrial life.
- 5. Space travel-** It refers to the ballistic flight into outer space like travelling into outer space. The examples of human spaceflight including the NASA, ISRO, etc.

6. **Interplanetary warfare** – Interplanetary war refers to the combatants from different planetary systems. It takes place in the sub-genre of space opera also. The war taking place between different galaxies, different planets of the same solar system.
7. **Parallel universes**- They are also known as parallel dimension, alternate universe, alternate reality which is a hypothetical plane of existence. It is self-contained, co-existing with one's own. All potential universes which constitute reality is also called 'multiuniverse'.
8. **Fictional worlds**- It is a self-consistent setting with elements, events which differ from the real world. It is an imagined, world created in the fictional realm. They appear in science fiction which is divorced from the real world. It is indistinguishable from the real world. The characters are also invented which bear no resemblance to the real world. It is based on the fundamental principles of time and space.

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5.3.2 *The Stolen Bacillus: Critical Appreciation and Summary*

Text

"This again," said the Bacteriologist, slipping a glass slide under the microscope, "is a preparation of the celebrated Bacillus of cholera—the cholera germ."

The pale-faced man peered down the microscope. He was evidently not accustomed to that kind of thing, and held a limp white hand over his disengaged eye. "I see very little," he said.

"Touch this screw," said the Bacteriologist; "perhaps the microscope is out of focus for you. Eyes vary so much. Just the fraction of a turn this way or that."

"Ah! now I see," said the visitor. "Not so very much to see after all. Little streaks and shreds of pink. And yet those little particles, those mere atomies, might multiply and devastate a city! Wonderful!"

He stood up, and releasing the glass slip from the microscope, held it in his hand towards the window. "Scarcely visible," he said, scrutinising the preparation. He hesitated. "Are these—alive? Are they dangerous now?"

"Those have been stained and killed," said the Bacteriologist. "I wish, for my own part, we could kill and stain every one of them in the universe."

"I suppose," the pale man said with a slight smile, "that you scarcely care to have such things about you in the living—in the active state?"

"On the contrary, we are obliged to," said the Bacteriologist. "Here, for instance—" He walked across the room and took up one of several sealed tubes. "Here is the living thing. This is a cultivation of the actual living disease bacteria." He hesitated, "Bottled cholera, so to speak."

A slight gleam of satisfaction appeared momentarily in the face of the pale man.

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“It’s a deadly thing to have in your possession,” he said, devouring the little tube with his eyes. The Bacteriologist watched the morbid pleasure in his visitor’s expression. This man, who had visited him that afternoon with a note of introduction from an old friend, interested him from the very contrast of their dispositions. The lank black hair and deep grey eyes, the haggard expression and nervous manner, the fitful yet keen interest of his visitor were a novel change from the phlegmatic deliberations of the ordinary scientific worker with whom the Bacteriologist chiefly associated. It was perhaps natural, with a hearer evidently so impressionable to the lethal nature of his topic, to take the most effective aspect of the matter.

He held the tube in his hand thoughtfully. “Yes, here is the pestilence imprisoned. Only break such a little tube as this into a supply of drinking-water, say to these minute particles of life that one must needs stain and examine with the highest powers of the microscope even to see, and that one can neither smell nor taste—say to them, ‘Go forth, increase and multiply, and replenish the cisterns,’ and death—mysterious, untraceable death, death swift and terrible, death full of pain and indignity—would be released upon this city, and go hither and thither seeking his victims. Here he would take the husband from the wife, here the child from its mother, here the statesman from his duty, and here the toiler from his trouble. He would follow the water-mains, creeping along streets, picking out and punishing a house here and a house there where they did not boil their drinking-water, creeping into the wells of the mineral-water makers, getting washed into salad, and lying dormant in ices. He would wait ready to be drunk in the horse-troughs, and by unwary children in the public fountains. He would soak into the soil, to reappear in springs and wells at a thousand unexpected places. Once start him at the water supply, and before we could ring him in, and catch him again, he would have decimated the metropolis.”

He stopped abruptly. He had been told rhetoric was his weakness.

“But he is quite safe here, you know—quite safe.”

The pale-faced man nodded. His eyes shone. He cleared his throat. “These Anarchist—rascals,” said he, “are fools, blind fools—to use bombs when this kind of thing is attainable. I think—”

A gentle rap, a mere light touch of the finger-nails was heard at the door. The Bacteriologist opened it. “Just a minute, dear,” whispered his wife.

When he re-entered the laboratory his visitor was looking at his watch. “I had no idea I had wasted an hour of your time,” he said. “Twelve minutes to four. I ought to have left here by half-past three. But your things were really too interesting. No, positively I cannot stop a moment longer. I have an engagement at four.”

He passed out of the room reiterating his thanks, and the Bacteriologist accompanied him to the door, and then returned thoughtfully along the passage to his laboratory. He was musing on the ethnology of his visitor. Certainly the man was not a Teutonic type nor a common Latin one. “A morbid product, anyhow, I am afraid,” said the Bacteriologist to himself. “How he gloated on those cultivations of disease-germs!” A disturbing thought struck him. He turned to the

bench by the vapour-bath, and then very quickly to his writing-table. Then he felt hastily in his pockets, and then rushed to the door. "I may have put it down on the hall table," he said.

"Minnie!" he shouted hoarsely in the hall.

"Yes, dear," came a remote voice.

"Had I anything in my hand when I spoke to you, dear, just now?"

Pause.

"Nothing, dear, because I remember—"

"Blue ruin!" cried the Bacteriologist, and incontinently ran to the front door and down the steps of his house to the street.

Minnie, hearing the door slam violently, ran in alarm to the window. Down the street a slender man was getting into a cab. The Bacteriologist, hatless, and in his carpet slippers, was running and gesticulating wildly towards this group. One slipper came off, but he did not wait for it. "He has gone *mad!*" said Minnie; "it's that horrid science of his"; and, opening the window, would have called after him. The slender man, suddenly glancing round, seemed struck with the same idea of mental disorder. He pointed hastily to the Bacteriologist, said something to the cabman, the apron of the cab slammed, the whip swished, the horse's feet clattered, and in a moment cab, and Bacteriologist hotly in pursuit, had receded up the vista of the roadway and disappeared round the corner.

Minnie remained straining out of the window for a minute. Then she drew her head back into the room again. She was dumbfounded. "Of course he is eccentric," she meditated. "But running about London—in the height of the season, too—in his socks!" A happy thought struck her. She hastily put her bonnet on, seized his shoes, went into the hall, took down his hat and light overcoat from the pegs, emerged upon the doorstep, and hailed a cab that opportunely crawled by. "Drive me up the road and round Havelock Crescent, and see if we can find a gentleman running about in a velveteen coat and no hat."

"Velveteen coat, ma'am, and no 'at. Very good, ma'am." And the cabman whipped up at once in the most matter-of-fact way, as if he drove to this address every day in his life.

Some few minutes later the little group of cabmen and loafers that collects round the cabmen's shelter at Haverstock Hill were startled by the passing of a cab with a ginger-coloured screw of a horse, driven furiously.

They were silent as it went by, and then as it receded—"That's 'Arry Icks. Wot's *he* got?" said the stout gentleman known as Old Tootles.

"He's a-using his whip, he is, *to* rights," said the ostler boy.

"Hullo!" said poor old Tommy Byles; "here's another bloomin' loonatic. Blowed if there aint."

"It's old George," said old Tootles, "and he's drivin' a loonatic, *as* you say. Aint he a-clawin' out of the keb? Wonder if he's after Arry 'Icks?"

The group round the cabmen's shelter became animated. Chorus: "Go it, George!" "It's a race." "You'll ketch 'em!" "Whip up!"

"She's a goer, she is!" said the ostler boy.

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“Strike me giddy!” cried old Tootles. “Here! *I’m* a-goin’ to begin in a minute. Here’s another comin’. If all the kebs in Hampstead aint gone mad this morning!”

“It’s a fieldmale this time,” said the ostler boy.

“She’s a followin’ *him*,” said old Tootles. “Usually the other way about.”

“What’s she got in her ‘and?”

“Looks like a ‘igh ‘at.”

“What a bloomin’ lark it is! Three to one on old George,” said the ostler boy. “Nexst!”

Minnie went by in a perfect roar of applause. She did not like it but she felt that she was doing her duty, and whirled on down Haverstock Hill and Camden Town High Street with her eyes ever intent on the animated back view of old George, who was driving her vagrant husband so incomprehensibly away from her.

The man in the foremost cab sat crouched in the corner, his arms tightly folded, and the little tube that contained such vast possibilities of destruction gripped in his hand. His mood was a singular mixture of fear and exultation. Chiefly he was afraid of being caught before he could accomplish his purpose, but behind this was a vaguer but larger fear of the awfulness of his crime. But his exultation far exceeded his fear. No Anarchist before him had ever approached this conception of his. Ravachol, Vaillant, all those distinguished persons whose fame he had envied dwindled into insignificance beside him. He had only to make sure of the water supply, and break the little tube into a reservoir. How brilliantly he had planned it, forged the letter of introduction and got into the laboratory, and how brilliantly he had seized his opportunity! The world should hear of him at last. All those people who had sneered at him, neglected him, preferred other people to him, found his company undesirable, should consider him at last. Death, death, death! They had always treated him as a man of no importance. All the world had been in a conspiracy to keep him under. He would teach them yet what it is to isolate a man. What was this familiar street? Great Saint Andrew’s Street, of course! How fared the chase? He craned out of the cab. The Bacteriologist was scarcely fifty yards behind. That was bad. He would be caught and stopped yet. He felt in his pocket for money, and found half-a-sovereign. This he thrust up through the trap in the top of the cab into the man’s face. “More,” he shouted, “if only we get away.”

The money was snatched out of his hand. “Right you are,” said the cabman, and the trap slammed, and the lash lay along the glistening side of the horse. The cab swayed, and the Anarchist, half-standing under the trap, put the hand containing the little glass tube upon the apron to preserve his balance. He felt the brittle thing crack, and the broken half of it rang upon the floor of the cab. He fell back into the seat with a curse, and stared dismally at the two or three drops of moisture on the apron.

He shuddered.

“Well! I suppose I shall be the first. *Phew!* Anyhow, I shall be a Martyr. That’s something. But it is a filthy death, nevertheless. I wonder if it hurts as much as they say.”

Presently a thought occurred to him—he groped between his feet. A little drop was still in the broken end of the tube, and he drank that to make sure. It was better to make sure. At any rate, he would not fail.

Then it dawned upon him that there was no further need to escape the Bacteriologist. In Wellington Street he told the cabman to stop, and got out. He slipped on the step, and his head felt queer. It was rapid stuff this cholera poison. He waved his cabman out of existence, so to speak, and stood on the pavement with his arms folded upon his breast awaiting the arrival of the Bacteriologist. There was something tragic in his pose. The sense of imminent death gave him a certain dignity. He greeted his pursuer with a defiant laugh.

“Vive l’Anarchie! You are too late, my friend. I have drunk it. The cholera is abroad!”

The Bacteriologist from his cab beamed curiously at him through his spectacles. “You have drunk it! An Anarchist! I see now.” He was about to say something more, and then checked himself. A smile hung in the corner of his mouth. He opened the apron of his cab as if to descend, at which the Anarchist waved him a dramatic farewell and strode off towards Waterloo Bridge, carefully jostling his infected body against as many people as possible. The Bacteriologist was so preoccupied with the vision of him that he scarcely manifested the slightest surprise at the appearance of Minnie upon the pavement with his hat and shoes and overcoat. “Very good of you to bring my things,” he said, and remained lost in contemplation of the receding figure of the Anarchist.

“You had better get in,” he said, still staring. Minnie felt absolutely convinced now that he was mad, and directed the cabman home on her own responsibility. “Put on my shoes? Certainly dear,” said he, as the cab began to turn, and hid the strutting black figure, now small in the distance, from his eyes. Then suddenly something grotesque struck him, and he laughed. Then he remarked, “It is really very serious, though.”

“You see, that man came to my house to see me, and he is an Anarchist. No—don’t faint, or I cannot possibly tell you the rest. And I wanted to astonish him, not knowing he was an Anarchist, and took up a cultivation of that new species of Bacterium I was telling you of, that infest, and I think cause, the blue patches upon various monkeys; and like a fool, I said it was Asiatic cholera. And he ran away with it to poison the water of London, and he certainly might have made things look blue for this civilised city. And now he has swallowed it. Of course, I cannot say what will happen, but you know it turned that kitten blue, and the three puppies—in patches, and the sparrow—bright blue. But the bother is, I shall have all the trouble and expense of preparing some more.

“Put on my coat on this hot day! Why? Because we might meet Mrs Jabber. My dear, Mrs Jabber is not a draught. But why should I wear a coat on a hot day because of Mrs—. Oh! *very* well.”

Critical Analysis

‘*The Stolen Bacillus*’ was first published in the magazine, *The Pall Mall Budget* in 1894. It was a satiric short story about the dangers which are posted by world

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of science. Wells uses wit, irony and satire to ridicule the faults and flaws in mankind or other institutions. The institution of science as well as the role of anarchists are also ridiculed and satirized in this story by Wells. The story begins with a strange visitor to the laboratory of the Bacteriologist. The stranger is a pale-coloured fellow who arrives with a letter of introduction from a good friend of the scientist. On seeing the cholera bacillus under a microscope, both of them start talking about the disease of cholera. The major interest in the visit of the stranger was a vial containing living bacteria. The scientist told him about the risk of the spread of epidemic if the tube which he was holding in his hand is to be opened into the water supply. It was such a terrible disease which could give a rise to the epidemic. This was the power of cholera he described to the stranger.

When he was describing the power of cholera to the stranger, he was called for a moment by his wife and when he returned, the stranger had already left. After his departure, the scientist realized that the vial of bacteria was missing and realized that it was stolen by the stranger. He rushed out in panic and found the stranger's cab leaving and chased him in another cab. His cab was followed by his wife who was horrified by his inappropriate dress and hurry. She followed her husband in a third cab. She carried her husband's hat, shoes and coat. Now the point of view shifts to the stranger in the cab who has actually stolen the vial because he has planned to release the bacteria in the water supply of London. He feels that he has been dejected and neglected by the world. His motivation is to achieve fame. He wants to reveal his power and importance to the world by this misdeed. But accidentally, he breaks the glass vial. In his decision to become a human vector, he swallows what is left in the glass vial and finds that he no longer needs to flee and when the scientist confronts him, he discloses his plan to him and gleefully announces what he has done. On hearing this, the scientist allows him to walk away and describes his wife that the stranger had ingested the stolen bacteria.

Now Wells gives a twist to the story. The vial did not contain cholera bacteria rather a new microbe which the Bacteriologist was studying and researching. Its effect was only to make the skin of the animals exposed to it turn bright blue. He reluctantly wore the coat brought by his wife and told her that now he would have to culture the bacillus all over again. The story is a satire on the role of scientists in facilitating bioterrorism. The vanity of the scientist is also revealed here. He was so happy and jubilant on his discovery that he gave the stranger easy access to it. He was overwhelmed with his own power to such an extent that he gave the anarchist the information he needed to recognize bio forms as an effective weapon which he was looking for. The anarchist comments on the other tools and weapons when he says that the others are 'blind fools to use bombs when this kind of thing is attainable.'

When he sees that his first plan fails, he drinks the leftover content in the broken vial; he becomes a suicidal martyr to his cause and no longer needs to escape his pursuers. He triumphantly confronted the people and wandered off in the city, 'carefully jostling his infected body against as many people as possible.'

Thus through this satirical story, we learn that the scientist was in vain a boastful figure about the bacteria. He was showing off the lethal effect of the

bacteria which turned out to be less lethal and comically visible. The epidemic which it could spread was not the cholera which he was bragging about. He was also chasing the anarchist not to save the country from a deadly disease but to prevent himself from making a new bacterium. This information revealed at the end of the story is comic as well as satiric. He was also lacking in his ethics of science being an unwitting agent of anarchy himself. He was least bothered by the havoc which the anarchist could create in London.

The story is written with a sense of terror and fear from the beginning in many ways. The word 'bacteria' is consistently mentioned in the story many times to conjure the images of death, suffering, gloom, and plague. An atmosphere of danger and epidemic is created as horrible when the bacteriologist assures us about the specimens 'have been stained and killed' therefore will not be very disastrous. Even such information revealed by him does not lessen the fear and terror of what might happen. The stranger's visit to the lab is also very horrifying who is described as 'the pale faced man' conjuring a mystery of doom and disaster. With his appearance in the plot depicts something intrigue and danger might happen. The deadly virus which was kept in a vial though we already know that a glass tube can break any time also aggravates the terrible atmosphere in the story. On seeing the deadly bacteria, the pale faced man's eyes grew shinier and brighter as we see a gleam in his eye. He was more mesmerized by the sight and power of the bacteria as his intention was not pure. He was 'devouring the little tube with his eyes.' His reciting the litany of ways how he would transmit the deadly virus to every person and animal was also terrifying and deadly. Thus the story has many elements of fear and terror not only in the stylistic devices they are maintained rather they also go with the progression of the plot. Intrigue and fear are interwoven with the plot of the story.

The word 'death' has been repeated many times to bring the effect. It is also personified as a human being who goes, seeks, plans, takes, creeps, lies, appears and disappears. There is a cumulative effect of this word which conjures the sense of fear and doom. The fear and doom increases at the thought of the destruction of whole city, this could happen. Look at the language of death when the writer says, 'Only break such a little tube as this into a supply of drinking water.. and death- mysterious, untraceable death, death swift and terrible, death full of pain and indignity- would be released upon this city, and go hither and thither seeking his victims. He would follow the watermen, creeping along streets, picking out and punishing a house here and a house there where they did not boil their drinking water, creeping into the wells of the mineral water makers, getting washed into salad, and lying dormant in ices. He would wait ready to be drunk in the horse- troughs, and by unwary children in the public fountains. Once start him at the water supply, and before we could ring him in, and catch him again, he would have decimated the metropolis.'

Thus the language employed by Wells is also intriguing and terrifying. The scientist appears to be a ridiculous character who runs off half-dressed. Simultaneously, the fear that the tube may be broken may cause destruction until we learn that it was not cholera bacteria rather something else which would turn the stranger into a blue hue, like a monkey. Thus the chase is a spectacle that the cabbies place belts on. The institution of science also appears foolish.

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Themes

Som of the themes of the short story are:

Bioterrorism - '*The Stolen Bacillus*' deals with the central issue of bioterrorism. The use of biological agents by armies in warfare is old but the fear of using biological agents in terrorist attacks have been increased in the twentieth century. Wells wrote this short story in 1894 foreboding the threat of an attack with biological agents. The other possible influences in Victorian age are the society's beliefs in anarchism, discoveries in bacteriology, etc. In order to achieve a political or ideological motive or objective, the biological agents are utilized which refers to the term bioterrorism. In this story, the writer describes the attempt of an anarchist to poison the public water of London with cholera bacilli. Wells gave a new contribution in the science fiction to give a symbolic value of the genre itself. The work has a prophetic vision in itself as the world would take almost a century to understand this vision.

McLean has recently showered the praise on Wells when he stated in 2011, Wells was 'one of the most important and influential authors of the late nineteenth century and early decades of the 20th century. He has been identified as one of the 'founding fathers' of science fiction.'

The story can also be read as influenced by microbiological discoveries and cholera epidemics in London during the Victorian age. The story has a building interest to the modern readers as well as it deals with the threatening bioterrorism in the cities.

Politics and Anarchism- In the end of nineteenth century, the context of politics in Great Britain has been analyzed in the story '*The Stolen Bacillus*'. The villain is an anarchist who steals the vial of cholera bacteria believing that with this he would be able to poison the waters of London. H.G. Wells was writing under the influence of current politics of London. During 1890s, United Kingdom was under the greatest notoriety of anarchism and the newspaper also considered the anarchists as a social danger which the present story depicts. Though science and bioterrorism are the predominant themes in the thematic spectrum of the story, Wells also give a deep insight into the concept of aggressive anarchy. Anarchism, believes that government is responsible for the country's problems and must therefore be abolished. A stranger depicted in the story is disappointed by his life, feels rejected and ignored by the society. As a result, he wants to create a havoc and disaster to get noticed rather than to serve a political agenda or motive. Wells through this character wants to serve the reality to the readers how many people tend to turn towards violent anarchism. His motivation has been after fame. He wants to reveal his power and importance to the world by this misdeed. But accidentally, he breaks the glass vial. In his decision to become a human vector, he swallows what is there left in the glass vial and finds that he no longer needs to flee.

Science as a Tool for Destruction- Wells himself was a social reformer who did not agree that science could be used for the social reform rather science could be disastrous and deadly as depicted in the story. The Bacteriologist has a sample of living bacteria which could also be helpful for society to study about this disease or it could bring disaster as well. Through this satirical story, we learn that

the scientist was a boastful figure. He was showing off the lethal effect of the bacteria which turned out to be less lethal and comically visible. The epidemic which it could spread was not the cholera which he was bragging about. He was also chasing the anarchist not to save the country from a deadly disease but to prevent himself from making a new bacterium. This information revealed at the end of the story is comic as well as satiric. He was also lacking in his ethics of science being an unwitting agent of anarchy himself.

Moral Responsibilities of Scientist- It was a satiric short story about the dangers which are posted by world of science. He uses wit, irony and satire to ridicule the faults and flaws in mankind or other institutions. The institution of science as well as the role of anarchists are also ridiculed and satirized in this story by Wells. The Bacteriologist is shown to be a clumsy, careless and he is least bothered about the research being negatively used by the anarchist. He barely knows anything about the stranger, still reveals all facts relating to the vial. He was also chasing the anarchist not to save the country from a deadly disease but to prevent himself from making a new bacterium. This information revealed at the end of the story is comic as well as satiric. Thus Wells wishes to convey through this story a message to the scientists that they should be concerned about the ethics of science. They should also be cautious of the disastrous effects of science as the world is also contained with vicious and cunning people who can misuse the discoveries of science for the destruction of the world. Hence, the scientists should be doubly conscious about the pluses and minuses of science.

Cholera Epidemic- Until the nineteenth century, cholera was not a disease in England. It reached many western European countries in nineteenth century including Germany and England. Many pandemic outbreaks were seen between 1846 and 1862. This disease is linked to contaminated waters. On seeing the cholera bacillus under a microscope, in the story, both the scientist and the stranger started talking about the disease of cholera. The major interest in the visit of the stranger was a vial containing living bacteria. The scientist told him about the risk of the spread of epidemic if the tube which he was holding in his hand is to be opened into the water supply. It was such a terrible disease which could give a rise to the epidemic. This was the power of cholera he described the stranger. On seeing the deadly bacteria, the pale faced man's eyes grew shinier and brighter as we see a gleam in his eye. He was more mesmerized by the sight and power of the bacteria as his intention was not pure. He was 'devouring the little tube with his eyes.' His reciting the litany ways how he would transmit the deadly virus to every person and animal was also terrifying and deadly.

Style

H.G. Wells was considered the father of science fiction. He was writing the story under the influence of current politics of London. During 1890s, United Kingdom was under the greatest notoriety of anarchism and the newspaper also considered the anarchists as a social danger which the present story depicts. Though science and bioterrorism are the predominant themes of the story, Wells also give a deep insight into the concept of aggressive anarchy. Anarchism, believes that government is responsible for the country's problems and must therefore be abolished.

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A stranger depicted in the story 'The Stolen Bacillus' is disappointed by his life, feels rejected and ignored by the society. As a result, he wants to create havoc and disaster to get noticed rather than to serve a political agenda or motive. Wells through this character wants to serve the reality to the readers how many people tend to turn towards violent anarchism.

The language employed by Wells is also intriguing and terrifying. The scientist appears to be a ridiculous character who runs off half-dressed. Simultaneously, the fear that the tube may be broken may cause destruction until we learn that it was not cholera bacteria rather something else which would turn the stranger into a blue hue, like a monkey. Thus the story has many elements of fear and terror not only in the stylistic devices they are maintained rather they also go with the progression of the plot. Intrigue and fear are interwoven with the plot of the story. The word 'death' has been repeated many times to bring this effect. It is also personified as a human being who goes, seeks, plans, takes, creeps, lies, appears and disappears. There is a cumulative effect of this word which conjures the sense of fear and doom. The fear and doom increases at the thought of the destruction of whole city, this could happen.

In the 19th century, short stories became more and more popular especially to the working classes as due to the lack of ample amount of time; they could read short stories than lengthy novels. The printing technology also enabled large number of printing of books, magazines and newspapers. Good quality printing came into being which gave rise to the publication of books quickly and rapidly. Working class was also attracted to newspapers and magazines due to short of time. The story 'The Stolen Bacillus' starts with direct speech, with a conversation.

The story is narrated by an omniscient author. The tone and mood of the story is tense as the stranger might poison London's river with the cholera bacteria which would lead to destruction in London Metropolis. But the tense mood gets lightened when the Bacteriologist said that what was really there in the tube which was stolen by the anarchist. The climax takes place when the stranger breaks the tube and the tube's contents are poured on him.

Wells has used allusion to famous French anarchists- Ravachol and Vaillant. While describing the appearances, the writer uses vivid images. Cholera is personified as a live human being as the writer says, 'He would wait ready to be drunk in the horse-troughs, and by unwary children in the public fountains; he would soak into the soil, to reappear in springs and wells at a thousand unexpected places.' Here, he is personified for the bacteria of cholera.

Check Your Progress

7. What is H. G. Wells famous for?
8. Name the first novel by H. G. Wells.
9. Who is considered as the father of science fiction?
10. List some of the science fiction works by H. G. Wells.
11. When was H.G. Wells' *The Stolen Bacillus* published?
12. Why is the word 'bacteria' consistently used in *The Stolen Bacillus*.

5.4 ANSWERS TO ‘CHECK YOUR PROGRESS’

Work of A.G. Gardiner
and H.G. Wells

1. Alfred George Gardiner was an English journalist, editor, author and essayist. He wrote essays under the alias ‘Alpha of the Plough’.
2. A. G. Gardiner’s essays were very elegant, humorous and graceful. Through his essays, he used to give the basic truths of life in an easy and amusing manner. This was the uniqueness of his writing. With his tinge of humour, he basically writes on the moralistic and sociological aspects.
3. Some of the best writings of Gardiner were *Pillars of Society*, *Pebbles on the Shore*, *Many Furrows and Leaves in the Wind*.
4. Gardiner’s style of the essays is casual in appearance but still his writings provide pleasure and delight to readers. He has written on common subjects but expressed them with grace, elegance and repute.
5. In order to make our life happy and cheerful, good manners are very essential in our social life. Our social behavior should be filled with civility, humility. On requiring a social service, we should require saying ‘Please’ and after rendering that service we should say ‘Thank You’. The machine of life should be oiled with such courteous words like ‘please’ and ‘thank you’. Such courtesies make our life happy and cheerful.
6. Gardiner has written a large variety of philosophical essays such as ‘On Saying Please’, ‘All About a Dog’, ‘On the Rule of the Road’, ‘Umbrella Morals’, ‘On Courage’, ‘On Keyhole’, ‘On Thoughts at Fifty’, ‘On Being Idle’, ‘A Fellow Traveller’, ‘The Philosophy of Hats’, ‘The Golden Age’.
7. H. G. Wells or Herbert George Wells was an famous English novelist, journalist, sociologist, and historian. He was best known for his science fiction novels as *The Time Machine* and *The War of the Worlds*.
8. H. G. Wells’ first novel was *The Time Machine* which was published in 1895. The novel was about an English scientist who develops a time travel machine.
9. H.G. Wells was considered as ‘the Father of Science Fiction’.
10. Wells wrote a series of science fiction works, namely *The Island of Dr Moreau*, *The Invisible Man*, *The War of the Worlds*, *When the Sleeper Awakes*, *The First Men in the Moon*, *The War in the Air*, etc.
11. ‘*The Stolen Bacillus*’ was first published in the magazine, *The Pall Mall Budget* in 1894. It was a satiric short story about the dangers which are posted by world of science. The author uses wit, irony and satire to ridicule the faults and flaws in mankind or other institutions. The institution of science as well as the role of anarchists are also ridiculed and satirized in this story by Wells.
12. The term ‘bacteria’ is mentioned many times in *The Stolen Bacillus* to conjure the images of death, suffering, gloom, and plague.

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5.5 SUMMARY

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- A.G. Gardiner was an English journalist, editor and essayist who was born in 1865. His essays were written under the alias ‘Alpha of the Plough’. His essays are considered very great and often regarded.
- Through his essays, he used to give the basic truths of life in an easy and amusing manner. This was the uniqueness of his writing. With his tinge of humour, he basically writes on the moralistic and sociological aspects.
- Some of his best writings were *Pillars of Society*, *Pebbles on the Shore*, *Many Furrows and Leaves in the Wind*.
- Some of his best writings were *Pillars of Society*, *Pebbles on the Shore*, *Many Furrows and Leaves in the Wind*. He wrote with ‘fluency, deftness, lightness, grace and usually a very real sparkle’.
- Gardiner’s style of the essays is casual in appearance but still his writings provide pleasure and delight to its readers. He has written on common subjects but expressed them with grace, elegance and repute.
- In his essay, ‘On Saying Please’, he says: ‘While it is true that there is no law that compels us to say ‘Please’, there is a social practice much older and much more sacred than any law which enjoins us to be civil.’
- Though his essays are written in a playful spirit, still they are the source of thought-provoking ideas. His pensive ideas are soaked with a coating of fine humour. His style is the hallmark of perfect clarity, lively humour and wealth of literary and historical references.
- The essay, ‘On Saying Please’ deals with the expressions of ‘please’ and ‘thank you’ which we use in our daily social life.
- In order to make our life happy and cheerful, good manners are very essential in our social life. Our social behavior should be filled with civility, humility.
- In his essay, ‘On Saying Please’, he says: ‘While it is true that there is no law that compels us to say ‘Please’, there is a social practice much older and much more sacred than any law which enjoins us to be civil.’
- In this essay, Gardiner explores the theme of courtesy and the benefits of being courteous to others.
- He also highlights another theme of tolerance and civility in another incident in the essay. Also, the essay stresses the importance of higher morality and humility.
- Bad manners can be called infectious as every action has a reaction. Bad manners spread faster than the virus. They are transferred from one person to another. Bad manners are fatal to the civilization and society.
- Gardiner’s essays are sparkled with wit and wisdom. His style is clear, direct and transparent. He depicts the meaning in an exuberant rich language. The choice of words is unique in his essays. His style is distinctive because

of the personal anecdotes and experiences which he charts on and includes in his essays.

- Personal experiences and anecdotes are the sources of his essays which also add on to the delight and charm of his writing style.
- Gardiner's essays were based on realistic situations but those realities were depicted in an ironic and satirical manner.
- Gardiner builds relationship with the reader by the use of his persuasive language. He forms an intimate bond between him and his readers as if the reader is just sitting opposite to him in an informal and cozy setting where he is sharing his views on social matters and reformation.
- Gardiner's close and keen observation of life in sociological and moral aspects is the most important feature of his writing. His all essays are motivated by social concern.
- His close and keen observation of life in sociological and moral aspects is the most important feature of his writing.
- Gardiner being one of the most promising English essayist and journalist in 20th century, started his career as a journalist, from writing the biographical sketches and pen-portraits for the Daily News and other reputed journals of his time, he switched to writing literary and informative essays which brought him the recognition and fame from all over the world in the field of literature. His essays are highly literary with a streak of journalism.
- Gardiner excelled in the art of narration, description and reflection. With a lively description, he used to define people and objects.
- Gardiner used to write in an intimate and familiar tone. He always gave expression to his views on various matters and issues which he raised in his essays.
- Gardiner alludes to many literary, historical books and personalities. He has alluded to Milton, Shakespeare, Pitt, Burke, Chesterton, Cromwell, and many other political and literary personalities in his essays.
- Gardiner's style appeals to readers with its simplicity and informality. He depicts different issues relating to public interest in a very vivid and simple style. His expression is lucid and thinking is clear. He effectively conveys his views on situations he represents in his essays.
- Gardiner with his comprehensive vision of life and preciseness of his observation of life and manners of society give clarity and vividness to the depiction of social and moral issues.
- Gardiner is fond of writing short descriptions and character sketches. The superfluity and prolixity are avoided in his works. In fewest possible words, he expresses his central issues. He is frugal in the use of words and the use of language is also simple and lucid. His vocabulary does not consist of abstract words and notions. Many English words have been used in his essays like barrister, revolution, governor, laws, magazines, native, company, etc.

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- H.G. Wells began his career as a novelist and earned fame in a sequence of science fiction. He also contributed to the novel of ideas and realistic novels. He was born in Bromley, Kent in 1866, in a lower middle class family.
- At the Normal School of Science he studied under the biologist T.H. Huxley. Wells studied Darwinism and Biology under the guidance of Thomas Henry Huxley.
- Wells also started writing on educational topics for three years and after this his first novel was published *The Time Machine*
- He wrote a series of science fiction *The Island of Dr Moreau, The Invisible Man, The War of the Worlds, When the Sleeper Awakes, The First Men in the Moon, The War in the Air, etc.*
- Wells contributed in the field of science fiction to a large extent at a time when science fiction was in the state of its genesis. Hence, his critics honor him by calling the father of science fiction- 'the founding father of science-fiction'.
- His social and ideological issues have been discussed broadly in *The Future of America* and *God the Invisible King*. He was basically a socialist and his style was strongly driven by his social ideas.
- Science fiction is closely linked with the technological advancement and development in the world. Science fiction writers also give answers to the questions which worry the world with the ongoing scientific discoveries and advancements.
- The salient features of science-fiction include time travel; teleportation; mind control, telepathy and telekinesis; aliens, extraterrestrial life forms; space travels; interplanetary warfare; parallel universe; fictional words.
- '*The Stolen Bacillus*' was a satiric short story about the dangers which are posted by world of science. He uses wit, irony and satire to ridicule the faults and flaws in mankind or other institutions.
- '*The Stolen Bacillus*' deals with the central issue of bioterrorism. The use of biological agents by armies in the warfare is as old as the Iraq war but the fear of using biological agents used in the terrorist attacks have been increased in the twentieth century.
- '*The Stolen Bacillus*' was a satiric short story about the dangers which are posted by world of science. He uses wit, irony and satire to ridicule the faults and flaws in mankind or other institutions. The institution of science as well as the role of anarchists are also ridiculed and satirized in this story by Wells. The Bacteriologist is shown to be a clumsy, careless and he is least bothered about the research being negatively used by the anarchist.
- H.G. Wells was considered the father of science fiction. He was considered in a number of books and critical biographies as *The World of H.G. Wells* by Van Wyck Brooks.

- Apart from science fiction, he also wrote other literary works under many genres history, social commentary, politics and contemporary novels and text books. Wells detested the Victorian social and moral orders as we closely understand the main idea of his novels.
- He also wrote *The New Machiavelli* which was a response to his social experience. After this novel, he started writing dialogue novels which dealt with his current preoccupations.

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5.6 KEY TERMS

- **Humourist:** It refer to an author or writer who writes or tells funny stories.
- **Science fiction:** It refers to the fiction based on imagined future scientific or technological advances and major social or environmental changes, frequently portraying space or time travel and life on other planets.
- **Bacterium:** It refers to a member of a large group of unicellular microorganisms which have cell walls but lack organelles and an organized nucleus, including some which can cause disease.
- **Bioterrorism:** It refers to the use of infectious agents or other harmful biological or biochemical substances as weapons of terrorism.
- **Anarchism:** It refers to the belief in the abolition of all government and the organization of society on a voluntary, cooperative basis without recourse to force or compulsion.

5.7 SELF-ASSESSMENT QUESTIONS AND EXERCISES

Short-Answer Questions

1. What are the subjects of A. G. Gardiner essays?
2. Why have people, according to Gardiner, become cynical?
3. Briefly mention about ironic and satirical mannerism found in Gardiner's essays.
4. What are the most notable qualities of A.G. Gardiner?
5. Write a short note on the usage of wit and wisdom in Gardiner's works.
6. Why is Gardiner's style considered realistic?
7. Write a short note on science fiction.
8. What do you understand by escapist fiction?
9. Critically analyse Wells short story *The Stolen Bacillus*.
10. What is the theme of *The Stolen Bacillus* and how is it relevant in present times?
11. Prepare a brief note on the style used in *The Stolen Bacillus*.

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Long-Answer Questions

1. What is the message which author wants to give in the essay 'On Saying Please'? Discuss.
2. Write a detailed note on A. G. Gardiner's prose style.
3. Explain the theme of the essay *On Saying Please*.
4. Elucidate the various themes of Wells' short story.
5. Discuss the works of H.G. Wells and his role in shaping science fiction.
6. Analyse the salient features of science fiction in detail.
7. Discuss 'The Stolen Bacillus' as a science fiction story.

5.8 FURTHER READING

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