

B. A.- III

Semester- V

Paper: ME-01: BRITISH LITERATURE: RENAISSANCE TO ROMANTIC AGE

Syllabus & Question Paper Pattern

- **Course Category:** Major Elective-I
- **Course Code:** BAU0325MEL43E01
- **Credits:** 04
- **Total Marks:** 100 (Semester End: 80, Internal Assessment: 20)
- **Core Focus:** This is a historical survey paper tracing the development of English literature through three major periods: the Renaissance (Elizabethan Drama), the 17th century (Metaphysical Poetry), the 18th century (Periodical Essays), and the Romantic Age (Romantic Poetry).
- **Module Details:**
 - **Module 1:** General Topics (Elizabethan Drama, Metaphysical Poetry, Development of Periodical Essays in the 18th Century, Romantic Poetry)
 - **Module 2:** Drama – Christopher Marlowe's *Doctor Faustus*
 - **Module 3:** Essays – Joseph Addison ("Sir Roger at the Church"), Richard Steele ("The Club"), Samuel Johnson ("On Idleness"), Oliver Goldsmith ("On the Use of Language")
 - **Module 4:** Poems – John Donne ("Death Be Not Proud"), Andrew Marvell ("The Definition of Love"), George Herbert ("The Pulley"), William Wordsworth ("Lines Composed a Few Miles above Tintern Abbey"), P.B. Shelley ("Ode to the West Wind"), John Keats ("La Belle Dame Sans Merci")

Question Paper Pattern:

- Q.1 A:** Multiple Choice Questions (10) on Modules 1, 2, 3 & 4 – (10 Marks)
- Q.1 B:** Answer as directed (10 Objective questions) on Modules 1, 2, 3 & 4 – (10 Marks)
- Q.2:** Answer in about 200 words (2/3) on Module 1 – (15 Marks)
- Q.3:** Answer in about 200 words (2/3) on Modules 2, 3 & 4 – (15 Marks)
- Q.4:** Answer in about 200 words (2/3) on Modules 2, 3 & 4 – (15 Marks)
- Q.5:** Write short notes (3 out of 5) on Modules 1, 2, 3 & 4 – (15 Marks)

MODULE I

(ME-01: Major Elective)

GENERAL TOPICS

1. ELIZABETHAN DRAMA

WHAT IS ELIZABETHAN DRAMA?

Definition:

- Elizabethan drama refers to plays written during the reign of **Queen Elizabeth I** (1558-1603).
- It is the **golden age** of English drama.
- It produced the **greatest** playwrights in English history.
- It includes **tragedy**, **comedy**, and **history** plays.

Simple Meaning:

- This was the **best period** for English theatre.
 - Shakespeare and Marlowe wrote during this time.
 - Plays were performed in **public theatres**.
 - It was a time of **great creativity**.
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HISTORICAL BACKGROUND

Time Period: 1558 - 1603

Key Events:

- **Queen Elizabeth I** ruled England.

- England became a **powerful** nation.
- The **Renaissance** influenced English culture.
- There was a **rise** in nationalism.

Influences:

- **Classical Greek** and **Roman** drama.
 - **Italian** Renaissance literature.
 - **Humanism** and **individualism**.
 - The **Reformation** and religious changes.
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CHARACTERISTICS OF ELIZABETHAN DRAMA

1. Variety of Genres

- Playwrights wrote many types of plays.
- **Tragedy** - Serious plays with sad endings.
- **Comedy** - Light plays with happy endings.
- **History** - Plays about English kings and events.
- **Romance** - Plays with love and adventure.

2. Use of Blank Verse

- Playwrights used **blank verse**.
- Blank verse is **unrhymed iambic pentameter**.
- It has a **rhythm** like natural speech.
- It is **elevated** and **poetic**.

3. Soliloquies and Asides

- Characters speak their **inner thoughts**.
- **Soliloquy** - A character speaks alone on stage.
- **Aside** - A character speaks to the audience.

- These reveal **motivations** and **secrets**.

4. Mixing of Comic and Tragic Elements

- Tragedies often have **comic scenes**.
- This provides **relief** from tension.
- It shows the **complexity** of life.
- It appeals to **all** audiences.

5. Strong Characters

- Characters are **vivid** and **memorable**.
- They are **complex** and **contradictory**.
- They have **psychological** depth.
- They represent **human** nature.

6. Use of Supernatural Elements

- Plays include **ghosts**, **witches**, and **magic**.
- This adds **mystery** and **excitement**.
- It reflects **popular** beliefs.
- It creates **dramatic** effect.

7. Themes of Power and Ambition

- Many plays deal with **power**.
- They explore **ambition** and **corruption**.
- They show the **consequences** of actions.
- They are **political** and **moral**.

MAJOR PLAYWRIGHTS

1. William Shakespeare (1564-1616)

- He is the **greatest** playwright in English.

- He wrote **37 plays** and **154 sonnets**.
- Famous Tragedies: "**Hamlet**", "**Macbeth**", "**King Lear**", "**Othello**".
- Famous Comedies: "**A Midsummer Night's Dream**", "**Twelfth Night**".
- Famous Histories: "**Henry V**", "**Richard III**".

Significance:

- He explored **human nature** deeply.
 - He created **unforgettable** characters.
 - He used **language** beautifully.
 - He is studied **worldwide**.
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2. Christopher Marlowe (1564-1593)

- He was Shakespeare's **greatest rival**.
- He wrote "**Doctor Faustus**".
- He wrote "**Tamburlaine**" and "**The Jew of Malta**".
- He died **young** at 29.

Significance:

- He perfected **blank verse**.
 - He created **powerful** heroes.
 - He explored **ambition** and **damnation**.
 - He influenced **Shakespeare**.
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3. Ben Jonson (1572-1637)

- He was a **playwright** and **poet**.
- He wrote "**Volpone**" and "**The Alchemist**".
- He wrote **comedies of humours**.

Significance:

- He followed **classical** rules.
 - He was a **satirist**.
 - He influenced **later** comedy.
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THEATRES OF ELIZABETHAN ENGLAND

The Globe Theatre:

- Built in **1599**.
- Associated with **Shakespeare**.
- It was an **open-air** theatre.
- It had a **round** shape.

Other Theatres:

- **The Rose** - Built in 1587.
- **The Swan** - Built in 1595.
- **The Fortune** - Built in 1600.

Features of Elizabethan Theatres:

- **Open-air** with no roof.
 - Stage projected into the **audience**.
 - No **scenery**; simple props.
 - **Minimal** special effects.
 - All roles played by **men**.
 - Audience was **mixed** (rich and poor).
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SIGNIFICANCE OF ELIZABETHAN DRAMA

✓ It is the **greatest period** of English drama.

- ✓ It produced **Shakespeare** and **Marlowe**.
 - ✓ It established **blank verse** as a dramatic form.
 - ✓ It explored **universal** themes.
 - ✓ It created **memorable** characters.
 - ✓ It mixed **comedy** and **tragedy**.
 - ✓ It influenced **all** later drama.
 - ✓ It reflects the **Renaissance** spirit.
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2. METAPHYSICAL POETRY

WHAT IS METAPHYSICAL POETRY?

Definition:

- Metaphysical poetry is a **style** of poetry.
- It was written in the **17th century**.
- It is known for its **intellectual** and **philosophical** nature.
- It uses **unusual** images and **conceits**.

Simple Meaning:

- It is **clever** and **thoughtful** poetry.
- It mixes **emotion** with **logic**.
- It uses **surprising** comparisons.
- It is **complex** and **challenging**.

The Name "Metaphysical":

- The term was first used by **John Dryden**.

- He said the poets used "**metaphysics**".
 - It means **beyond physics** or **abstract**.
 - It refers to their **philosophical** themes.
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CHARACTERISTICS OF METAPHYSICAL POETRY

1. Intellectual and Philosophical

- The poetry is **intellectual**.
- It deals with **philosophical** ideas.
- It explores **love, death, and God**.
- It is **thought-provoking**.

2. Metaphysical Conceit

- A conceit is an **extended metaphor**.
- It is **unusual** and **surprising**.
- It compares very **different** things.
- It is **clever** and **ingenious**.

3. Paradox and Contradiction

- Metaphysical poets use **paradoxes**.
- They express **contradictory** ideas.
- This shows the **complexity** of life.
- It makes the reader **think**.

4. Wit and Cleverness

- The poetry is **witty**.
- It shows the poet's **intelligence**.
- It uses **wordplay** and **puns**.
- It is **intellectually** playful.

5. Rough Rhythm and Colloquial Language

- The rhythm is **irregular**.
- It is not **smooth** like classical poetry.
- It uses **everyday** language.
- It sounds **natural** and **conversational**.

6. Dramatic Quality

- The poems often have a **dramatic** quality.
- They address a **speaker**.
- They are like **dramatic monologues**.
- They have **emotional** intensity.

7. Religious and Spiritual Themes

- Many poems explore **religion**.
- They deal with **God** and **faith**.
- They express **spiritual** struggles.
- They are **deeply** personal.

MAJOR METAPHYSICAL POETS

1. John Donne (1572-1631)

- He is the **most famous** metaphysical poet.
- He wrote **love poems** and **religious poems**.
- Famous Works: "**The Flea**", "**Death Be Not Proud**", "**The Canonization**".

Characteristics:

- He used **dramatic** openings.
- He used **startling** images.
- He explored **love** and **religion**.

- He was **intellectual** and **passionate**.
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2. George Herbert (1593-1633)

- He wrote **religious** poetry.
- He was a **priest**.
- Famous Work: "**The Temple**".

Characteristics:

- His poetry is **devotional**.
 - He uses **simple** language.
 - He uses **shape poems**.
 - He expresses **faith** and **doubt**.
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3. Andrew Marvell (1621-1678)

- He was a **poet** and **politician**.
- Famous Works: "**To His Coy Mistress**", "**The Definition of Love**".

Characteristics:

- He combined **wit** and **seriousness**.
 - He wrote about **love** and **nature**.
 - He used **philosophical** ideas.
 - He was **elegant** and **refined**.
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4. Henry Vaughan (1621-1695)

- He wrote **religious** and **mystical** poetry.
- Famous Work: "**Silex Scintillans**".

Characteristics:

- He was **influenced** by Herbert.

- He wrote about **nature** and **God**.
 - He used **mystical** images.
 - He was **devotional** and **passionate**.
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METAPHYSICAL CONCEIT - EXAMPLES

What is a Metaphysical Conceit?

- It is an **extended** metaphor.
- It compares **unlike** things.
- It is **surprising** and **ingenious**.
- It shows the poet's **wit**.

Example 1: "The Flea" by John Donne

- The flea is used as a **metaphor** for love.
- The flea bites both the poet and his beloved.
- Their blood is **mixed** in the flea.
- This becomes a **symbol** of their union.

Example 2: "The Definition of Love" by Andrew Marvell

- Love is compared to **geometry**.
- It is like **parallel lines** that never meet.
- It is perfect but **impossible**.
- This shows the **frustration** of love.

Example 3: "The Pulley" by George Herbert

- God is compared to a **pulley**.
- God pulls humanity toward him.
- This shows the **relationship** between God and man.
- It is a **spiritual** metaphor.

DIFFERENCE BETWEEN METAPHYSICAL AND ROMANTIC POETRY

Feature	Metaphysical Poetry	Romantic Poetry
Time Period	17th Century	Late 18th-19th Century
Focus	Intellect and Philosophy	Emotion and Imagination
Language	Witty and Colloquial	Simple and Natural
Subject	Love, Death, Religion	Nature, Beauty, Freedom
Style	Complex and Surprising	Spontaneous and Passionate

SIGNIFICANCE OF METAPHYSICAL POETRY

- ✓ It was **revolutionary** in its time.
 - ✓ It broke away from **Elizabethan** conventions.
 - ✓ It used **intellectual** and **philosophical** themes.
 - ✓ It created **unusual** and **ingenious** images.
 - ✓ It influenced **modern** poetry.
 - ✓ It is **challenging** and **rewarding**.
 - ✓ It explores **deep** human questions.
 - ✓ It remains **influential** today.
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3. DEVELOPMENT OF PERIODICAL ESSAYS IN THE 18TH CENTURY

WHAT ARE PERIODICAL ESSAYS?

Definition:

- Periodical essays are **short essays** published in **magazines** or **newspapers**.
- They were written for the **general public**.
- They covered **social, moral, and cultural** topics.
- They were **popular** in the 18th century.

Simple Meaning:

- These were **articles** in magazines.
 - They were about **everyday life**.
 - They were **entertaining** and **informative**.
 - They were read by **many** people.
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HISTORICAL BACKGROUND

Time Period: 18th Century (1700s)

Key Events:

- The **Enlightenment** was in full swing.
- There was a rise in **literacy**.
- **Printing** became cheaper.
- The **middle class** grew.

Influences:

- The **French** and **English** Enlightenment.

- The **scientific** revolution.
 - The rise of **journalism**.
 - The growth of **public opinion**.
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IMPORTANT PERIODICALS

1. The Tatler (1709-1711)

- Founded by **Richard Steele**.
- Published **three** times a week.
- Covered **news, fashion, and morals**.
- It was **popular** and **influential**.

2. The Spectator (1711-1712, 1714)

- Founded by **Joseph Addison** and **Richard Steele**.
- Published **daily**.
- Covered **social** and **moral** issues.
- It was the **most famous** periodical.

3. The Guardian (1713)

- Founded by **Richard Steele**.
- Published **daily**.
- Covered **social** and **political** topics.

4. The Rambler (1750-1752)

- Founded by **Samuel Johnson**.
- Published **twice weekly**.
- Covered **moral** and **literary** topics.

5. The Idler (1758-1760)

- Founded by **Samuel Johnson**.

- Published **weekly**.
 - Covered **social** and **moral** issues.
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CHARACTERISTICS OF PERIODICAL ESSAYS

1. Short and Concise

- The essays were **short**.
- They were **easy** to read.
- They were **focused** on one topic.
- They were **to the point**.

2. Informal and Entertaining

- They were written in an **informal** style.
- They were **entertaining**.
- They used **humour** and **wit**.
- They were **engaging**.

3. Moral and Didactic

- They had a **moral** purpose.
- They taught **good behaviour**.
- They criticized **vice** and **folly**.
- They aimed to **improve** readers.

4. Social Commentary

- They commented on **society**.
- They discussed **manners** and **customs**.
- They reflected **social** life.
- They were **observant**.

5. Use of Characters

- They used **character sketches**.
- The character "**Mr. Spectator**" is an example.
- Characters gave **personality** to the essays.
- They made the essays **lively**.

6. Reflective and Thoughtful

- The essays were **reflective**.
- They encouraged **thought**.
- They explored **ideas**.
- They were **insightful**.

MAJOR ESSAYISTS

1. Joseph Addison (1672-1719)

- He was a **writer** and **politician**.
- He wrote for "**The Spectator**".
- He wrote "**Sir Roger at the Church**".
- He is known for his **elegant** and **polished** style.

2. Richard Steele (1672-1729)

- He was a **writer** and **politician**.
- He founded "**The Tatler**" and "**The Spectator**".
- He wrote "**The Club**".
- He is known for his **warm** and **humorous** style.

3. Samuel Johnson (1709-1784)

- He was a **writer**, **critic**, and **lexicographer**.
- He wrote "**The Rambler**" and "**The Idler**".
- He wrote "**On Idleness**".

- He is known for his **moral** and **serious** tone.

4. Oliver Goldsmith (1728-1774)

- He was a **writer** and **poet**.
 - He wrote for various periodicals.
 - He wrote "**On the Use of Language**".
 - He is known for his **gentle** and **humorous** style.
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SIGNIFICANCE OF PERIODICAL ESSAYS

- ✓ They were the **first** mass media.
 - ✓ They reached a **wide** audience.
 - ✓ They shaped **public opinion**.
 - ✓ They reflected **social** life.
 - ✓ They were **entertaining** and **informative**.
 - ✓ They taught **moral** lessons.
 - ✓ They influenced **later** journalism.
 - ✓ They established the **essay** as a genre.
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4. ROMANTIC POETRY

WHAT IS ROMANTIC POETRY?

Definition:

- Romantic poetry is a **style** of poetry.

- It was written in the **late 18th** and **early 19th** centuries.
- It emphasizes **emotion**, **imagination**, and **nature**.
- It is a reaction against **Neo-Classicism**.

Simple Meaning:

- It is poetry about **feelings**.
 - It celebrates **nature** and **freedom**.
 - It values **imagination** over **reason**.
 - It is **passionate** and **inspiring**.
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CHARACTERISTICS OF ROMANTIC POETRY

1. Emphasis on Emotion

- Emotions are more important than **reason**.
- Poets express **deep feelings**.
- They value **passion** and **intensity**.
- They avoid **cold** logic.

2. Power of Imagination

- Imagination is **creative** and **powerful**.
- It can **transform** reality.
- It creates **new worlds**.
- It is the source of **poetry**.

3. Love of Nature

- Nature is **beautiful** and **inspiring**.
- It is a source of **peace** and **joy**.
- It reflects **divine** beauty.
- It is **opposed** to the city.

4. Individualism

- The **individual** is important.
- Every person is **unique**.
- Poets express **personal** experiences.
- They celebrate the **self**.

5. Interest in the Supernatural

- Romantic poets love the **mysterious**.
- They write about **ghosts** and **magic**.
- They explore the **supernatural**.
- They are fascinated by the **unknown**.

6. Simple Language

- Romantic poets use **simple** language.
- They avoid **artificial** diction.
- They write like **common people**.
- They value **authenticity**.

7. Medievalism

- Romantic poets are interested in the **Middle Ages**.
- They write about **knights** and **castles**.
- They use **medieval** settings.
- They admire the **gothic**.

MAJOR ROMANTIC POETS

1. William Wordsworth (1770-1850)

- He was the **most famous** Romantic poet.
- He wrote "**Lines Composed a Few Miles above Tintern Abbey**".

- He wrote the "**Preface to Lyrical Ballads**".
- He believed in **simple** language.

Characteristics:

- He loved **nature**.
 - He wrote about **childhood**.
 - He valued **common** people.
 - He was **spiritual**.
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2. P.B. Shelley (1792-1822)

- He was a **radical** and **idealist**.
- He wrote "**Ode to the West Wind**".
- He wrote "**Prometheus Unbound**".
- He believed in **revolution**.

Characteristics:

- He was **political**.
 - He loved **nature**.
 - He valued **freedom**.
 - He was **passionate**.
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3. John Keats (1795-1821)

- He was a **sensuous** poet.
- He wrote "**La Belle Dame Sans Merci**".
- He wrote "**Ode to a Nightingale**".
- He believed in "**Negative Capability**".

Characteristics:

- He loved **beauty**.
 - He wrote about **sensuous** experience.
 - He valued **imagination**.
 - He was **lyrical**.
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4. Samuel Taylor Coleridge (1772-1834)

- He was a **poet** and **critic**.
- He wrote "**The Rime of the Ancient Mariner**".
- He wrote "**Kubla Khan**".
- He emphasized **imagination**.

Characteristics:

- He wrote about the **supernatural**.
 - He used **dream** imagery.
 - He was **mystical**.
 - He was **intellectual**.
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COMPARISON: ROMANTIC VS NEO-CLASSICAL POETRY

Feature	Neo-Classical Poetry	Romantic Poetry
Emphasis	Reason and Rules	Emotion and Imagination
Inspiration	Classical Writers	Individual Experience
Language	Formal and Polished	Simple and Natural
Subject	Society and Manners	Nature and Emotion

Feature	Neo-Classical Poetry	Romantic Poetry
Purpose	To Instruct	To Express and Inspire

SIGNIFICANCE OF ROMANTIC POETRY

- ✓ It was a **revolution** in poetry.
- ✓ It broke away from **Neo-Classical** rules.
- ✓ It emphasized **emotion** and **imagination**.
- ✓ It celebrated **nature** and **freedom**.
- ✓ It produced **some** of the greatest poems.
- ✓ It influenced **modern** poetry.
- ✓ It remains **popular** today.
- ✓ It changed the **way** we think about poetry.

QUICK REVISION POINTS

- ✓ **Elizabethan Drama** was the **golden age** of English theatre.
- ✓ It produced **Shakespeare** and **Marlowe**.
- ✓ It used **blank verse**, **soliloquies**, and **asides**.
- ✓ It mixed **comedy** and **tragedy**.
- ✓ **Metaphysical Poetry** was **intellectual** and **philosophical**.
- ✓ It used **conceits**, **paradoxes**, and **wit**.
- ✓ **John Donne**, **George Herbert**, and **Andrew Marvell** are major poets.

- ✓ **Periodical Essays** were published in magazines.
 - ✓ They were **short, informal**, and **moral**.
 - ✓ **Addison, Steele, Johnson**, and **Goldsmith** were major essayists.
 - ✓ **Romantic Poetry** emphasized **emotion** and **imagination**.
 - ✓ It celebrated **nature** and **individualism**.
 - ✓ **Wordsworth, Shelley**, and **Keats** are major poets.
 - ✓ The **Renaissance** was a time of **revival** of learning.
 - ✓ The **17th century** saw the rise of **metaphysical** poetry.
 - ✓ The **18th century** was the age of **periodical essays**.
 - ✓ The **19th century** began with the **Romantic** movement.
 - ✓ Each period produced **distinctive** literature.
 - ✓ They reflect the **social** and **cultural** changes of their time.
 - ✓ They are all **important** in English literary history.
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IMPORTANT TERMS

Term	Meaning
Elizabethan Drama	Plays written during Queen Elizabeth I's reign.
Metaphysical Poetry	Intellectual and philosophical poetry of the 17th century.
Conceit	An extended and unusual metaphor.
Periodical Essays	Short essays published in magazines.
Romantic Poetry	Poetry emphasizing emotion and imagination.

Term	Meaning
Blank Verse	Unrhymed iambic pentameter.
Soliloquy	A character speaking alone on stage.
Aside	A character speaking to the audience.
Renaissance	A period of revival of learning and culture.
Enlightenment	An intellectual movement emphasizing reason.

MODULE II

(ME-01: Major Elective)

DRAMA

CHRISTOPHER MARLOWE'S "DOCTOR FAUSTUS"

ABOUT THE PLAYWRIGHT

Name: Christopher Marlowe

Born: 1564 (same year as Shakespeare)

Died: 1593 (aged 29)

Nationality: English

Role: Playwright and Poet

Known As: The "Father of English Tragedy"

Major Works:

- "Doctor Faustus" (c. 1592)
- "Tamburlaine the Great" (c. 1587)
- "The Jew of Malta" (c. 1589)
- "Edward II" (c. 1592)

Significance:

- He was Shakespeare's **greatest rival**.
 - He perfected **blank verse**.
 - He created **powerful** and **ambitious** heroes.
 - He died **mysteriously** in a tavern brawl.
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ABOUT THE PLAY

Title: The Tragical History of the Life and Death of Doctor Faustus

Playwright: Christopher Marlowe

Genre: Tragedy / Morality Play

Written: c. 1592

First Performed: 1592

Source: Based on the German legend of **Faust**.

Setting: Germany (Wittenberg, Rome, and other places)

Characters: Doctor Faustus, Mephistopheles, Lucifer, Wagner, Good Angel, Bad Angel, etc.

Significance:

- It is one of the **greatest** Elizabethan tragedies.
- It explores the theme of **ambition** and **damnation**.
- It is a **warning** against pride and greed.
- It is Marlowe's **most famous** play.

THE LEGEND OF FAUSTUS

The Background:

- The story is based on a **German legend**.
- A man named **Johann Faust** lived in Germany.
- He was a **scholar** and **magician**.
- He made a pact with the **devil**.

The Legend:

- Faustus was **dissatisfied** with knowledge.
- He wanted **power** and **pleasure**.
- He sold his **soul** to the devil.

- He got **24 years** of service from Mephistopheles.
- In the end, he was **damned** to hell.

Marlowe's Version:

- Marlowe took the legend and made it a **play**.
 - He added **dramatic** elements.
 - He explored **psychological** depth.
 - He made it a **tragedy**.
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PLOT SUMMARY

ACT I: The Pact with the Devil

Scene 1:

- **Doctor Faustus** is in his study in Wittenberg.
- He is a **brilliant** scholar.
- He has mastered **logic, medicine, law, and divinity**.
- But he is **dissatisfied**.
- He wants **more** power and knowledge.

The Decision:

- Faustus decides to study **magic**.
- He calls his servant **Wagner**.
- He summons two **magicians** (Valdes and Cornelius).
- They teach him the **art** of magic.

Scene 2:

- The **Good Angel** and **Bad Angel** appear.
- The Good Angel urges Faustus to **repent**.
- The Bad Angel urges Faustus to **practice** magic.
- Faustus ignores the Good Angel.

- He chooses **magic**.

The Incantation:

- Faustus performs a **magic ritual**.
- He invokes the **devil**.
- A demon named **Mephistopheles** appears.
- Faustus asks Mephistopheles to serve him.

The Offer:

- Faustus asks Mephistopheles to make a **pact**.
- Mephistopheles says he must ask **Lucifer**.
- Faustus agrees to **sell his soul**.
- He signs the pact in **blood**.

The Terms:

- Faustus gets **24 years** of service.
 - Mephistopheles will grant his **every wish**.
 - In return, Faustus will give his **soul** to Lucifer.
 - The pact is **sealed**.
-

ACT II: The Doubts

Scene 1:

- Faustus begins to **doubt** his decision.
- The Good Angel and Bad Angel appear again.
- Faustus is **conflicted**.

The Blood:

- Faustus signs the pact with his **blood**.
- The words "**Homo fuge**" (Fly, man) appear on his arm.
- He tries to **run away**.
- But he is **stopped**.

The Gifts:

- Lucifer gives Faustus a **book**.
 - The book teaches him the **secrets** of magic.
 - Mephistopheles gives him **riches**.
 - Faustus becomes **powerful**.
-

ACT III: The Adventures

Scene 1:

- Faustus begins his **journeys**.
- He travels with Mephistopheles.
- He visits **Rome**.
- He makes fun of the **Pope**.

Scene 2:

- Faustus plays **tricks** on people.
 - He becomes **famous**.
 - He is admired by **kings** and **emperors**.
 - He feels **powerful**.
-

ACT IV: The Temptations

Scene 1:

- Faustus is invited to the **court** of Emperor Charles V.
- He performs **magic tricks**.
- He conjures **Alexander the Great**.
- Everyone is **amazed**.

Scene 2:

- Faustus is tempted by **pleasure**.
- He is offered **Helen of Troy**.

- She is the **most beautiful** woman in history.
 - Faustus **wants** her.
-

ACT V: The Damnation

Scene 1:

- It is Faustus's **last night**.
- He is **terrified**.
- He knows he will be **damned**.
- The **clock** ticks away.

Scene 2:

- Faustus tries to **repent**.
- But it is **too late**.
- The **Good Angel** and **Bad Angel** appear.
- The Bad Angel says it is **too late**.

The End:

- Faustus is **alone**.
- The clock strikes **midnight**.
- Demons come and **take** his soul.
- He is dragged to **hell**.
- His body is found **torn** apart.

The Chorus:

- The chorus tells us to **learn** from Faustus.
 - He was a **brilliant** man.
 - He made a **fatal** choice.
 - His story is a **warning**.
-

MAIN CHARACTERS

1. Doctor Faustus

- He is the **protagonist** of the play.
 - He is a **brilliant** scholar.
 - He is **ambitious** and **restless**.
 - He wants **power** and **knowledge**.
 - He makes a pact with the **devil**.
 - He represents **human pride**.
 - His flaw is **excessive ambition**.
 - He is **damned** to hell.
-

2. Mephistopheles

- He is a **demon**.
 - He serves **Lucifer**.
 - He serves Faustus for **24 years**.
 - He is **cynical** and **ironic**.
 - He warns Faustus about **hell**.
 - But he still **serves** him.
 - He represents **evil**.
-

3. Lucifer

- He is the **ruler** of hell.
 - He is the **Prince of Darkness**.
 - He makes the pact with Faustus.
 - He represents **the devil**.
-

4. Good Angel

- He is a **spirit**.
 - He represents Faustus's **conscience**.
 - He urges Faustus to **repent**.
 - He is **good** and **moral**.
-

5. Bad Angel

- He is a **spirit**.
 - He represents Faustus's **desires**.
 - He urges Faustus to **practice** magic.
 - He is **evil** and **tempting**.
-

6. Wagner

- He is Faustus's **servant**.
 - He is **loyal** to Faustus.
 - He is **comic** relief.
 - He is **simple** and **ordinary**.
-

MAJOR THEMES

1. Ambition and Hubris

- Faustus's ambition is **excessive**.
- He is **proud** and **arrogant**.
- He wants to be **like God**.
- This leads to his **downfall**.

2. Sin and Damnation

- Faustus commits **mortal sin**.

- He sells his **soul** to the devil.
- He is **punished** for his sin.
- He goes to **hell**.

3. The Struggle Between Good and Evil

- The Good Angel and Bad Angel fight for Faustus.
- Faustus chooses **evil**.
- He rejects **goodness**.
- He is **damned**.

4. The Limits of Knowledge

- Faustus wants **unlimited** knowledge.
- He wants to know **everything**.
- But human knowledge has **limits**.
- He crosses the **boundary**.

5. Repentance and Salvation

- Faustus is offered **repentance**.
- He could be **saved**.
- But he is **too proud**.
- He **rejects** salvation.

6. The Reality of Hell

- Hell is **real** in the play.
- It is a place of **torment**.
- Faustus is **terrified** of it.
- He goes there at the end.

TRAGIC ELEMENTS

1. Tragic Hero

- Faustus is a **tragic hero**.
- He is **noble** and **great**.
- He is **flawed**.
- His flaw leads to his **downfall**.

2. Hamartia (Tragic Flaw)

- Faustus's flaw is **excessive ambition**.
- He is **proud** and **arrogant**.
- This leads to his **damnation**.

3. Peripeteia (Reversal of Fortune)

- Faustus falls from **success** to **damnation**.
- He goes from **power** to **torment**.
- His fortune is **reversed**.

4. Anagnorisis (Recognition)

- Faustus **realizes** his mistake.
- He sees the **truth**.
- But it is **too late**.

5. Catharsis

- The audience feels **pity and fear**.
- Faustus is a **sympathetic** character.
- His suffering **purges** emotions.

IMPORTANT QUOTES

1. "A sound magician is a mighty god."

- Faustus's ambition.
- He wants to be **like God**.

2. "Faustus, these books, thy wit, and our experience, Shall make all nations to canonize us."

- Faustus's pride.
 - He wants **fame**.
3. **"I'll have them fly to India for gold, Ransack the ocean for orient pearl."**
- Faustus's greed.
 - He wants **riches**.
4. **"This is the bargain of my deed, my soul is given to the devil."**
- Faustus's pact.
 - He has **sold** his soul.
5. **"Ah, Faustus, thou art damned!"**
- Faustus's realization.
 - He knows his **fate**.
6. **"The stars move still, time runs, the clock will strike."**
- Faustus's last night.
 - Time is **running out**.
7. **"O, I'll leap up to my God! Who pulls me down?"**
- Faustus's struggle.
 - He wants to **repent**.
8. **"Never to hope again."**
- Faustus's despair.
 - He has **lost** hope.
9. **"Cut is the branch that might have grown full straight."**
- The chorus's final words.
 - Faustus **wasted** his potential.
10. **"Ah, Christ! How safe is that soul that is not tempted."**
- Faustus's last words.
 - He regrets his **choices**.
-

SIGNIFICANCE OF THE PLAY

1. It is a Masterpiece of Elizabethan Drama

- It is one of the **greatest** plays of the period.
- It has **powerful** language and **dramatic** scenes.
- It is **unforgettable**.

2. It Explores Universal Themes

- It deals with **ambition**, **sin**, and **damnation**.
- These themes are **timeless**.
- They are relevant **today**.

3. It Shows the Dangers of Ambition

- Faustus's ambition leads to his **downfall**.
- The play is a **warning**.
- It teaches a **lesson**.

4. It Influenced Later Writers

- **Goethe** wrote a version of Faust.
- Many writers were **inspired** by Marlowe.
- The story is **enduring**.

5. It is a Morality Play

- It teaches **moral** lessons.
- It shows the **consequences** of sin.
- It is **didactic**.

MORALITY PLAY ELEMENTS

What is a Morality Play?

- A morality play is a type of **allegorical** play.

- It teaches **moral** lessons.
- It has **personified** virtues and vices.
- It shows the struggle between **good** and **evil**.

Morality Play Elements in "Doctor Faustus":

- **Good Angel** and **Bad Angel** represent **conscience** and **desire**.
- Faustus represents **Everyman**.
- The struggle between **good** and **evil** is central.
- The play teaches a **moral** lesson.

Difference from Morality Play:

- Faustus is a **realistic** character.
- He has **psychological** depth.
- The play is **tragic**.
- It is **more complex**.

QUICK REVISION POINTS

- ✓ "Doctor Faustus" is written by **Christopher Marlowe**.
- ✓ It is based on the **German legend** of Faust.
- ✓ Faustus is a **brilliant** scholar.
- ✓ He is **dissatisfied** with knowledge.
- ✓ He sells his **soul** to the devil.
- ✓ He gets **24 years** of service.
- ✓ **Mephistopheles** serves him.
- ✓ The **Good Angel** and **Bad Angel** represent his conscience.
- ✓ Faustus experiences **adventures** and **pleasures**.
- ✓ He is **tempted** by power and pleasure.
- ✓ He is offered **repentance** but rejects it.

- ✓ He is **damned** to hell at the end.
- ✓ The play explores **ambition, sin, and damnation**.
- ✓ It is a **tragedy** and a **morality play**.
- ✓ It is Marlowe's **most famous** work.
- ✓ It is a **warning** against pride and greed.
- ✓ It is one of the **greatest** Elizabethan plays.
- ✓ It influenced **later** literature.
- ✓ It remains **relevant** today.

IMPORTANT TERMS

Term	Meaning
Tragedy	A play with a sad ending.
Morality Play	A play that teaches moral lessons.
Protagonist	The main character.
Hamartia	A tragic flaw.
Hubris	Excessive pride.
Damnation	Eternal punishment in hell.
Repentance	Feeling regret for sins.
Salvation	Being saved from sin.
Blank Verse	Unrhymed iambic pentameter.

Term	Meaning
Pact	An agreement or bargain.

MODULE III

(ME-01: Major Elective)

ESSAYS

WHAT IS AN ESSAY?

Definition:

- An essay is a **short piece** of non-fiction writing.
- It deals with a **specific topic**.
- It expresses the author's **viewpoint**.
- It is **structured** and **focused**.

Simple Meaning:

- An essay is a **short composition** on a subject.
 - It shares the writer's **ideas** and **opinions**.
 - It is **informative** and **thought-provoking**.
 - It is written in **prose**.
-

THE PERIODICAL ESSAY IN THE 18TH CENTURY

Background:

- The 18th century was the **golden age** of the essay.
- Essays were published in **periodicals** (magazines/newspapers).
- They reached a **wide** audience.

- They were **short, entertaining, and moral**.

Purpose of Periodical Essays:

- To **entertain** readers.
 - To **instruct** readers in morality.
 - To **criticize** social follies.
 - To **reflect** on human nature.
-
-

ESSAY 1: "SIR ROGER AT THE CHURCH"

By Joseph Addison

ABOUT THE AUTHOR

Name: Joseph Addison

Born: 1st May 1672

Died: 17th June 1719

Nationality: English

Role: Essayist, Poet, Playwright, Politician

Education: Oxford University

Major Works:

- **"The Spectator"** (co-founded with Steele)
- **"Cato"** (a tragedy)
- **Essays on Milton and Paradise Lost**

Known For:

- He is one of the **greatest** English essayists.
- His style is **elegant, polished, and graceful**.
- He wrote about **society, morals, and literature**.

- He is a master of **character** writing.

Literary Style:

- **Clear and simple** language.
 - **Witty** and **observant**.
 - **Gentle humour**.
 - **Moral** without being preachy.
-

ABOUT THE ESSAY

Title: Sir Roger at the Church

Author: Joseph Addison

Source: "**The Spectator**" (No. 112, 1711)

Genre: Periodical Essay / Character Sketch

Setting: A country church in England

Characters: Sir Roger de Coverley, the Clergyman, the Congregation

Purpose: To present a **character sketch** of Sir Roger and to comment on **social customs**.

SUMMARY

The Introduction

- The essay describes **Sir Roger de Coverley**.
- He is a **country gentleman**.
- He lives on his **estate**.
- He is **kind, generous, and eccentric**.

Sir Roger's Authority

- Sir Roger is the **lord of the manor**.
- He has **authority** over the village.

- He is involved in **all** aspects of village life.
- He is **respected** and **loved**.

The Church Visit

- The essay describes Sir Roger **going to church**.
- He goes to the **parish church**.
- He is **punctual** and **devout**.
- He makes sure others behave **properly**.

The Congregation

- The congregation is **mixed**.
- There are rich and poor, old and young.
- They all **respect** Sir Roger.
- He is a **father figure** to them.

The Clergyman

- Sir Roger has a **relationship** with the clergyman.
- The clergyman is **humble** and **simple**.
- Sir Roger **advises** him.
- He wants him to preach **properly**.

The Church Service

- Sir Roger **participates** in the service.
- He recites the **creed** and **prayers**.
- He does not **fall asleep**.
- He sets a **good example**.

The Customs

- The essay describes **village customs**.
- People sit in **order** of rank.
- Sir Roger **oversees** everything.
- He is a **guardian** of tradition.

The Conclusion

- Addison describes Sir Roger **warmly**.
 - He is a **good** man.
 - He is **eccentric** but **lovable**.
 - He represents the **best** of rural England.
-

CHARACTER SKETCH OF SIR ROGER

Sir Roger de Coverley:

- He is a **country gentleman**.
- He is **kind** and **generous**.
- He is **eccentric** and **old-fashioned**.
- He is **respected** by his tenants.
- He is **devout** and **religious**.
- He is a **good** man.

His Qualities:

- **Kindness** - He cares for his tenants.
 - **Generosity** - He gives to the poor.
 - **Eccentricity** - He has **quirks** and **oddities**.
 - **Goodness** - He is **genuinely** good.
 - **Loyalty** - He is loyal to his **traditions**.
-

KEY THEMES

1. Rural Life

- The essay celebrates **country life**.
- It shows the **simplicity** and **goodness** of village life.

- It is a **contrast** to city life.
- It is **idealized**.

2. Religion and Piety

- The essay shows the importance of **religion**.
- Sir Roger is a **devout** man.
- He goes to church **regularly**.
- He sets a **good example**.

3. Social Hierarchy

- The essay shows the **class structure**.
- Sir Roger is at the **top**.
- He has **responsibility** for his tenants.
- He is a **good** landlord.

4. Tradition and Custom

- The essay values **tradition**.
- Sir Roger **maintains** customs.
- He is a **guardian** of the old ways.
- He resists **change**.

5. Character and Morality

- The essay explores **character**.
- Sir Roger is a **good** man.
- He is **flawed** but **lovable**.
- He teaches a **lesson** in goodness.

ADDISON'S STYLE

1. Clarity and Simplicity

- Addison writes **clearly**.

- His sentences are **short** and **direct**.
- He uses **simple** words.
- His meaning is **easy** to understand.

2. Wit and Humour

- Addison is **witty**.
- He uses **gentle** humour.
- He does **not** ridicule people.
- He laughs with them, not at them.

3. Observation

- Addison is a **careful** observer.
- He notices **small details**.
- He describes people **vividly**.
- He is **perceptive**.

4. Moral Tone

- Addison is **moral**.
- He teaches **lessons**.
- He is **serious** without being dull.
- He wants to **improve** his readers.

IMPORTANT QUOTES

1. "I am always well pleased with a country Sunday."

- Shows appreciation for **rural life**.
- Sets the **tone** of the essay.

2. "Sir Roger is a good man."

- A simple **description**.
- Shows his **moral** character.

3. "He looks upon his tenants as his children."

- Shows his **kindness**.
- He is a **father figure**.

4. "He is very punctual at church."

- Shows his **devotion**.
- He takes religion **seriously**.

5. "His tenants have a great respect for him."

- Shows his **popularity**.
- He is **loved** by his people.

ESSAY 2: "THE CLUB"

By Richard Steele

ABOUT THE AUTHOR

Name: Richard Steele

Born: 12th March 1672

Died: 1st September 1729

Nationality: Irish/English

Role: Essayist, Playwright, Politician

Education: Oxford University

Major Works:

- "The Tatler" (founded by Steele)
- "The Spectator" (co-founded with Addison)
- "The Christian Hero"

Known For:

- He is one of the **greatest** English essayists.
- He was a **warm, humorous, and compassionate** writer.
- He wrote about **society, manners, and morals**.
- He had a **kind** and **generous** heart.

Literary Style:

- **Warm** and **friendly**.
- **Humorous** and **entertaining**.
- **Moral** and **didactic**.
- **Personal** and **confessional**.

ABOUT THE ESSAY

Title: The Club

Author: Richard Steele

Source: "**The Spectator**" (No. 2, 1711)

Genre: Periodical Essay / Character Sketch

Setting: A club in London

Characters: Sir Roger de Coverley, Will Honeycomb, Captain Sentry, Sir Andrew Freeport, etc.

Purpose: To introduce the **members** of the Spectator Club.

SUMMARY

The Introduction

- Steele describes the **Spectator Club**.
- It is a group of **gentlemen**.
- They meet **regularly**.
- They discuss **ideas** and **issues**.

Sir Roger de Coverley

- He is a **country gentleman**.
- He is **kind** and **eccentric**.
- He is **old-fashioned**.
- He is **loyal** to his traditions.

Will Honeycomb

- He is a **man about town**.
- He knows **fashion** and **society**.
- He is **witty** and **charming**.
- He is **shallow** but **entertaining**.

Captain Sentry

- He is a **retired soldier**.
- He is **honest** and **brave**.
- He is **modest** and **humble**.
- He is a **gentleman**.

Sir Andrew Freeport

- He is a **merchant** and **businessman**.
- He is **wealthy** and **successful**.
- He is **practical** and **hardworking**.
- He represents the **new** middle class.

Other Members

- There are **other** members.
- Each has a **distinct** personality.
- They represent **different** types.
- They make the club **interesting**.

The Significance

- The club is a **microcosm** of society.

- It shows different **classes** and **types**.
 - It promotes **conversation** and **understanding**.
 - It is a **model** of social harmony.
-

CHARACTER SKETCHES

1. Sir Roger de Coverley

- **Type:** Country Gentleman
- **Quality:** Kind and Eccentric
- **Role:** Represents the old aristocracy
- **Traits:** Generous, devout, old-fashioned

2. Will Honeycomb

- **Type:** Man about Town
- **Quality:** Witty and Charming
- **Role:** Represents fashion and society
- **Traits:** Superficial, entertaining, well-dressed

3. Captain Sentry

- **Type:** Retired Soldier
- **Quality:** Honest and Brave
- **Role:** Represents military honour
- **Traits:** Modest, humble, upright

4. Sir Andrew Freeport

- **Type:** Merchant/Businessman
 - **Quality:** Practical and Hardworking
 - **Role:** Represents the new middle class
 - **Traits:** Wealthy, successful, industrious
-

KEY THEMES

1. Social Harmony

- The club shows **different** types of people.
- They **respect** each other.
- They **learn** from each other.
- They are **united** despite their differences.

2. Conversation and Civility

- The club values **conversation**.
- Members **discuss** ideas.
- They are **polite** and **civil**.
- They promote **understanding**.

3. The Value of Friendship

- The club members are **friends**.
- They **support** each other.
- They **enjoy** each other's company.
- Friendship is **valuable**.

4. Social Types

- The essay shows **different** social types.
- It represents the **diversity** of society.
- It shows how people can **coexist**.

STEELE'S STYLE

1. Warmth and Humour

- Steele writes with **warmth**.
- His humour is **gentle**.

- He is **kind** to his characters.
- He makes the reader **smile**.

2. Personal Tone

- Steele writes in a **personal** style.
- He uses "I" frequently.
- He shares his **thoughts** and **feelings**.
- He is **intimate** with the reader.

3. Observation

- Steele observes **people** carefully.
- He notices their **quirks**.
- He describes them **vividly**.
- He is **perceptive**.

IMPORTANT QUOTES

1. "I am always glad to see the club."

- Shows Steele's **affection**.
- He values his **friends**.

2. "Sir Roger is a man of good sense."

- Shows Sir Roger's **intelligence**.
- He is not just **eccentric**.

3. "Will Honeycomb has a very good understanding."

- Shows Will's **intelligence**.
- He is more than just **shallow**.

4. "The captain is a man of honour."

- Shows Captain Sentry's **integrity**.
- He is **honest** and **brave**.

5. "Sir Andrew is a man of great industry."

- Shows Sir Andrew's **hard work**.
 - He has **earned** his success.
-
-

ESSAY 3: "ON IDLENESS"

By Samuel Johnson

ABOUT THE AUTHOR

Name: Samuel Johnson

Born: 18th September 1709

Died: 13th December 1784

Nationality: English

Role: Writer, Critic, Lexicographer

Known As: "Dr. Johnson"

Major Works:

- "A Dictionary of the English Language" (1755)
- "Lives of the Poets"
- "The Rambler" and "The Idler"

Known For:

- He is one of the **greatest** English writers.
- He was a **brilliant** critic and thinker.
- He wrote with **power, clarity, and moral seriousness**.
- He is known for his **wit and wisdom**.

Literary Style:

- **Powerful and dignified.**

- **Moral** and **serious**.
 - **Balanced** and **rhythmical**.
 - **Witty** and **memorable**.
-

ABOUT THE ESSAY

Title: On Idleness

Author: Samuel Johnson

Source: "The Idler" (No. 31, 1759)

Genre: Periodical Essay / Moral Essay

Setting: Not a physical setting (general reflection)

Purpose: To criticize **idleness** and to encourage **industry**.

SUMMARY

The Introduction

- Johnson begins by discussing **idleness**.
- He sees it as a **common** problem.
- Many people **waste** their time.
- They do not **use** their talents.

The Nature of Idleness

- Idleness is the **enemy** of achievement.
- It is **laziness**.
- It is a **waste** of time.
- It leads to **boredom**.

The Causes of Idleness

- People are **lazy**.

- They lack **motivation**.
- They are **afraid** of hard work.
- They prefer **ease**.

The Consequences of Idleness

- Idleness leads to **failure**.
- It wastes **talent**.
- It makes life **empty**.
- It causes **regret**.

The Importance of Work

- Work is **essential**.
- It gives life **meaning**.
- It develops **skills**.
- It brings **satisfaction**.

The Duty of Man

- Men have a **duty** to work.
- They must be **useful**.
- They must **contribute** to society.
- They must **fulfil** their potential.

The Conclusion

- Johnson urges readers to **work**.
- He warns against **idleness**.
- He encourages **industry**.
- He offers **advice** for a productive life.

KEY THEMES

1. The Evil of Idleness

- Idleness is **bad**.
- It is a **waste** of life.
- It is **sinful**.
- It leads to **misery**.

2. The Value of Work

- Work is **valuable**.
- It gives life **purpose**.
- It develops **character**.
- It brings **happiness**.

3. Moral Duty

- We have a duty to **work**.
- We must be **useful**.
- We must **contribute**.
- We must **improve** ourselves.

4. Human Potential

- We all have **potential**.
- We must **develop** it.
- We must **use** our talents.
- We must not **waste** them.

5. Time

- Time is **precious**.
- It is **finite**.
- We must **use** it wisely.
- We must not **waste** it.

1. Moral Seriousness

- Johnson is **serious**.
- He writes about **moral** issues.
- He is **didactic**.
- He wants to **improve** his readers.

2. Balanced Sentences

- Johnson uses **balanced** sentences.
- He uses **parallel** structures.
- His prose is **rhythmical**.
- It is **memorable**.

3. Wit and Wisdom

- Johnson is **witty**.
- He uses **clever** phrases.
- He writes **memorable** lines.
- He is **wise**.

4. Powerful Vocabulary

- Johnson uses **powerful** words.
- He is **precise**.
- He is **forceful**.
- He is **impressive**.

IMPORTANT QUOTES

1. "Idleness is the enemy of the soul."

- Shows the **spiritual** danger of idleness.
- It harms the **soul**.

2. "Work is the natural state of man."

- Humans are meant to **work**.
- It is part of their **nature**.

3. **"Time is the most valuable thing a man can spend."**

- Time is **precious**.
- We must **use** it wisely.

4. **"The idle man is a useless member of society."**

- Idleness is **selfish**.
- We must **contribute**.

5. **"Industry is the virtue of the common man."**

- Hard work is a **virtue**.
- It is for **everyone**.

ESSAY 4: "ON THE USE OF LANGUAGE"

By Oliver Goldsmith

ABOUT THE AUTHOR

Name: Oliver Goldsmith

Born: 10th November 1728

Died: 4th April 1774

Nationality: Irish/English

Role: Novelist, Playwright, Poet, Essayist

Major Works:

- **"The Vicar of Wakefield"** (novel)
- **"She Stoops to Conquer"** (play)
- **"The Deserted Village"** (poem)

- "The Citizen of the World" (essays)

Known For:

- He was a **versatile** and **talented** writer.
- His style is **gentle**, **warm**, and **humorous**.
- He wrote about **human nature** with **sympathy**.
- He was a **friend** of Samuel Johnson.

Literary Style:

- **Simple** and **natural**.
- **Gentle** and **humorous**.
- **Warm** and **sympathetic**.
- **Elegant** and **charming**.

ABOUT THE ESSAY

Title: On the Use of Language

Author: Oliver Goldsmith

Source: "**The Bee**" or other periodicals

Genre: Periodical Essay / Reflective Essay

Setting: Not a physical setting (general reflection)

Purpose: To discuss the **importance** and **proper use** of language.

SUMMARY

The Introduction

- Goldsmith discusses the **importance** of language.
- Language is what separates **humans** from animals.
- It allows **communication** and **thought**.

- It is a **gift**.

The Power of Language

- Language has **power**.
- It can **persuade** and **move** people.
- It can **inspire** and **comfort**.
- It can also **harm** and **deceive**.

The Abuse of Language

- People **misuse** language.
- They use it to **lie**.
- They use it to **cheat**.
- They use it to **hurt** others.

The Importance of Clarity

- Language should be **clear**.
- It should be **simple**.
- It should be **understood**.
- It should **communicate** effectively.

The Importance of Honesty

- Language should be **honest**.
- People should speak the **truth**.
- They should not **deceive**.
- They should be **sincere**.

The Beauty of Language

- Language can be **beautiful**.
- It can be **poetic**.
- It can be **eloquent**.
- It can **move** the heart.

The Conclusion

- Goldsmith urges readers to use language **wisely**.
 - They should use it for **good**.
 - They should not **abuse** it.
 - Language is a **precious** gift.
-

KEY THEMES

1. The Power of Language

- Language is **powerful**.
- It can **influence** people.
- It can **change** minds.
- It can **move** hearts.

2. The Importance of Truth

- Language must be **truthful**.
- We must be **honest**.
- We must not **deceive**.
- Truth is **essential**.

3. The Beauty of Words

- Language can be **beautiful**.
- Words can be **poetic**.
- They can **inspire**.
- They can **elevate**.

4. The Social Function of Language

- Language is **social**.
- It connects **people**.
- It builds **communities**.
- It creates **understanding**.

5. The Responsibility of the Speaker

- We have a **responsibility**.
 - We must use language **wisely**.
 - We must not **harm** others.
 - We must **communicate** well.
-

GOLDSMITH'S STYLE

1. Simplicity and Naturalness

- Goldsmith writes **simply**.
- His language is **natural**.
- He is **easy** to read.
- He is **accessible**.

2. Warmth and Humour

- Goldsmith writes with **warmth**.
- He is **humorous**.
- He is **kind** to his readers.
- He makes us **smile**.

3. Sympathy and Humanity

- Goldsmith is **sympathetic**.
- He understands **human nature**.
- He is **compassionate**.
- He is **forgiving**.

4. Elegance

- Goldsmith writes **elegantly**.
- His prose is **charming**.
- It is **polished**.

- It is **attractive**.

IMPORTANT QUOTES

1. "Language is the gift of God."

- Shows the **divine** origin of language.
- It is a **sacred** gift.

2. "Words are the vehicles of thought."

- Words carry **ideas**.
- They are **essential** for communication.

3. "We must use language to convey truth."

- Truth is the **purpose** of language.
- We must be **honest**.

4. "A good word is like a good deed."

- Words can be **actions**.
- They can **do** good.

5. "The tongue is the most dangerous weapon."

- Words can **harm**.
- We must use them **carefully**.

COMPARISON OF THE FOUR ESSAYS

Feature	"Sir Roger at the Church"	"The Club"	"On Idleness"	"On the Use of Language"
Author	Joseph Addison	Richard Steele	Samuel Johnson	Oliver Goldsmith

Feature	"Sir Roger at the Church"	"The Club"	"On Idleness"	"On the Use of Language"
Source	The Spectator	The Spectator	The Idler	The Bee
Genre	Character Sketch	Character Sketch	Moral Essay	Reflective Essay
Focus	Sir Roger's character	The Club members	The sin of idleness	The power of language
Tone	Gentle and Observant	Warm and Humorous	Serious and Moral	Gentle and Reflective
Style	Elegant and Clear	Warm and Friendly	Powerful and Balanced	Simple and Natural
Purpose	To portray a character	To introduce characters	To criticize idleness	To discuss language

QUICK REVISION POINTS

- ✓ **Joseph Addison** wrote "**Sir Roger at the Church**".
- ✓ It is a **character sketch** of Sir Roger de Coverley.
- ✓ Sir Roger is a **kind** and **eccentric** country gentleman.
- ✓ **Richard Steele** wrote "**The Club**".
- ✓ It introduces the members of the **Spectator Club**.
- ✓ It shows **different social types**.
- ✓ **Samuel Johnson** wrote "**On Idleness**".
- ✓ It criticizes **laziness** and encourages **work**.

- ✓ **Oliver Goldsmith** wrote "**On the Use of Language**".
- ✓ It discusses the **power** and **responsibility** of language.
- ✓ All four essays are from the **18th century**.
- ✓ They were published in **periodicals**.
- ✓ They are **moral** and **didactic**.
- ✓ They reflect **18th-century** society.
- ✓ They are **masterpieces** of the essay form.
- ✓ They remain **relevant** today.

MODULE IV
(ME-01: Major Elective)

POEMS

POEM 1: "DEATH BE NOT PROUD"

By John Donne

ABOUT THE POET

Name: John Donne

Born: 1572

Died: 1631

Nationality: English

Role: Poet, Preacher, Metaphysical Poet

Major Works:

- "The Flea"
- "The Canonization"
- "A Valediction: Forbidding Mourning"
- "Holy Sonnets" (including "Death Be Not Proud")

Known For:

- He is the **most famous** metaphysical poet.
 - His poetry is **intellectual** and **passionate**.
 - He uses **startling** images and **conceits**.
 - He wrote **love poems** and **religious poems**.
-

ABOUT THE POEM

Title: Death Be Not Proud

Author: John Donne

Genre: Religious Poem / Sonnet

Source: "Holy Sonnets" (published 1633)

Form: Petrarchan Sonnet (14 lines)

Rhyme Scheme: ABBA ABBA CDDC EE

Meter: Iambic Pentameter

Theme: The **defeat** of death through **eternal life**.

THE POEM

Death, be not proud, though some have called thee
Mighty and dreadful, for thou art not so;
For those whom thou think'st thou dost overthrow
Die not, poor Death, nor yet canst thou kill me.
From rest and sleep, which but thy pictures be,
Much pleasure; then from thee much more must flow,
And soonest our best men with thee do go,
Rest of their bones, and soul's delivery.
Thou art slave to fate, chance, kings, and desperate men,
And dost with poison, war, and sickness dwell,
And poppy or charms can make us sleep as well
And better than thy stroke; why swell'st thou then?
One short sleep past, we wake eternally
And death shall be no more; Death, thou shalt die.

LINE BY LINE EXPLANATION

Lines 1-2:

- The poet speaks directly to **Death**.

- He tells Death not to be **proud**.
- Some call Death "**mighty and dreadful**".
- But Death is **not** that powerful.

Lines 3-4:

- Death thinks it **overthrows** people.
- But those who die do **not** truly die.
- Death cannot kill the **poet**.

Lines 5-6:

- **Rest** and **sleep** are pictures of death.
- They bring **pleasure**.
- So death must bring **more** pleasure.

Lines 7-8:

- The **best** men die soonest.
- Their bodies **rest**.
- Their souls are **freed**.

Lines 9-10:

- Death is a **slave**.
- It serves **fate, chance, and kings**.
- It lives with **poison, war, and sickness**.

Lines 11-12:

- **Poppy** (opium) can make us sleep.
- **Charms** can also make us sleep.
- They are **better** than death.
- Why is Death so **proud**?

Lines 13-14:

- After a **short sleep**, we wake.
- We wake to **eternal** life.

- Then there will be **no more death**.
 - **Death itself will die**.
-

KEY THEMES

1. The Defeat of Death

- Death is **not** powerful.
- It is **defeated** by eternal life.
- Death is **temporary**.
- Life is **eternal**.

2. Eternal Life

- Death is not the **end**.
- There is life after **death**.
- We will **wake** eternally.
- This gives **hope**.

3. The Power of Faith

- Faith **conquers** death.
- Believers are **not** afraid.
- They have **hope**.
- They will **live** forever.

4. Death as a Slave

- Death is not a **master**.
 - It is a **servant**.
 - It serves **fate** and **chance**.
 - It is **not** in control.
-

METAPHYSICAL ELEMENTS

1. Paradox

- Death is **powerless**.
- Death itself will **die**.
- This is a **paradox**.

2. Personification

- Death is **personified**.
- It is addressed as a **person**.
- It has **pride** and **arrogance**.

3. Intellectual Argument

- The poem is a **logical** argument.
- It **proves** that death is weak.
- It uses **reason**.

4. Religious Theme

- The poem is **religious**.
- It talks about **eternal life**.
- It is a **prayer**.

5. Dramatic Quality

- The poem is **dramatic**.
- It addresses death **directly**.
- It is like a **speech**.

IMPORTANT QUOTES

1. "Death, be not proud, though some have called thee Mighty and dreadful, for thou art not so."

- Challenges death's **power**.
- Death is **not** mighty.

2. "For those whom thou think'st thou dost overthrow Die not, poor Death."

- Those who die do **not** die.
- Death is **mistaken**.

3. "One short sleep past, we wake eternally."

- Death is a **short sleep**.
- We will **wake** forever.

4. "And death shall be no more; Death, thou shalt die."

- Death will be **destroyed**.
 - This is a **triumph**.
-
-

POEM 2: "THE DEFINITION OF LOVE"

By Andrew Marvell

ABOUT THE POET

Name: Andrew Marvell

Born: 1621

Died: 1678

Nationality: English

Role: Poet, Politician, Satirist

Major Works:

- "To His Coy Mistress"
- "The Definition of Love"
- "The Garden"
- "Upon Appleton House"

Known For:

- He is a **metaphysical** poet.
 - His poetry combines **wit** and **seriousness**.
 - He wrote about **love**, **nature**, and **politics**.
 - He is **elegant** and **refined**.
-

ABOUT THE POEM

Title: The Definition of Love

Author: Andrew Marvell

Genre: Love Poem / Metaphysical Poem

Source: Published posthumously in 1681

Form: Eight stanzas of four lines each

Rhyme Scheme: ABAB

Theme: The **impossibility** of perfect love in an imperfect world.

THE POEM

My love is of a birth as rare
As 'tis for object strange and high:
It was begotten by Despair
Upon Impossibility.

Magnanimous Despair alone
Could show me so divine a thing,
Where feeble Hope could ne'er have flown,
But vainly flapt its tinsel wing.

And yet I quickly might arrive
Where my extended soul is fixt,
But Fate does iron wedges drive,
And always crowds itself betwixt.

For Fate with jealous eye does see
Two perfect loves; nor lets them close:

Their union would her ruin be,
And her tyrannic power depose.

And therefore her decrees of steel
Us as the distant poles have placed,
(Though love's whole world on us doth wheel)
Not by themselves to be embraced.

Unless the giddy heaven fall,
And earth some new convulsion tear;
And, us to join, the world should all
Be cramp'd into a planisphere.

As lines so loves oblique may well
Themselves in every angle greet:
But ours so truly parallel,
Though infinite, can never meet.

Therefore the love which us doth bind,
But Fate so enviously debars,
Is the conjunction of the mind,
And opposition of the stars.

LINE BY LINE EXPLANATION

Stanza 1:

- The poet's love is **rare**.
- It is **strange** and **high**.
- It was born from **Despair**.
- It was born upon **Impossibility**.

Stanza 2:

- Only **Despair** could show him this love.
- It is **divine**.
- **Hope** could not reach it.
- Hope is **vain** and **weak**.

Stanza 3:

- He could reach his love **quickly**.
- But **Fate** stops him.
- Fate drives **wedges** between them.
- Fate is in the **way**.

Stanza 4:

- Fate is **jealous**.
- She sees two **perfect** loves.
- She will not let them **unite**.
- Their union would **destroy** her power.

Stanza 5:

- Fate's decrees are **steel**.
- They are **fixed**.
- The lovers are like the **distant poles**.
- They cannot **embrace**.

Stanza 6:

- Only a **disaster** could unite them.
- The sky would have to **fall**.
- The earth would have to **tear**.
- The world would have to be **crushed**.

Stanza 7:

- **Oblique** lines can meet.
- They can **greet** each other.
- But the lovers are **parallel**.
- They can **never** meet.

Stanza 8:

- Fate **separates** them.

- Their love is a **bond** of the mind.
 - It is an **opposition** of the stars.
 - They are **meant** to be apart.
-

KEY THEMES

1. The Impossibility of Love

- Love is **perfect**.
- But the world is **imperfect**.
- Fate **separates** lovers.
- They can **never** unite.

2. Fate vs Love

- Fate is **powerful**.
- It **controls** human lives.
- It **opposes** love.
- It **prevents** union.

3. Despair and Hope

- Love is born of **Despair**.
- Hope is **useless**.
- Only Despair understands love.
- It is **hopeless**.

4. Mathematical Metaphors

- Marvell uses **geometry**.
 - **Parallel lines** never meet.
 - This is a **conceit**.
 - It shows the **impossibility** of love.
-

METAPHYSICAL ELEMENTS

1. Conceit (Extended Metaphor)

- Love is compared to **geometry**.
- The lovers are **parallel lines**.
- This is **unusual** and **ingenious**.

2. Paradox

- Love is **perfect** but **impossible**.
- Despair brings **divine** love.
- This is **contradictory**.

3. Intellectual Argument

- The poem is a **logical** argument.
- It proves the **impossibility** of love.
- It uses **reason**.

4. Personification

- **Fate** is personified.
- Fate is **jealous** and **tyrannical**.
- Despair is also **personified**.

IMPORTANT QUOTES

1. "My love is of a birth as rare."

- Love is **uncommon**.
- It is **special**.

2. "It was begotten by Despair Upon Impossibility."

- Love is born of **hopelessness**.
- This is a **paradox**.

3. "But Fate does iron wedges drive."

- Fate **separates** them.
- It is **unbreakable**.

4. "Ours so truly parallel, Though infinite, can never meet."

- The lovers are **parallel**.
- They can **never** unite.

5. "Is the conjunction of the mind, And opposition of the stars."

- They are **united** in mind.
- They are **separated** by fate.

POEM 3: "THE PULLEY"

By George Herbert

ABOUT THE POET

Name: George Herbert

Born: 1593

Died: 1633

Nationality: English

Role: Poet, Priest, Metaphysical Poet

Major Works:

- "The Temple" (a collection of religious poems)

Known For:

- He is a **devotional** poet.
- His poetry is **simple** and **sincere**.
- He writes about **God, faith, and salvation**.

- He uses **shape poems** and **conceits**.

ABOUT THE POEM

Title: The Pulley

Author: George Herbert

Genre: Religious Poem / Devotional Poem

Source: "The Temple" (1633)

Form: Single stanza of 20 lines

Rhyme Scheme: ABAB CDCD...

Theme: God's **love** and **wisdom** in giving humanity **restlessness**.

THE POEM

When God at first made man,
Having a glass of blessings standing by;
"Let us," said He, "pour on him all we can:
Let the world's riches, which dispersed lie,
Contract into a span."

So strength first made a way;
Then beauty flow'd, then wisdom, honour, pleasure:
When almost all was out, God made a stay,
Perceiving that alone of all His treasure
Rest in the bottom lay.

"For if I should," said He,
"Bestow this jewel also on my creature,
He would adore my gifts instead of me,
And rest in Nature, not the God of Nature:
So both should losers be.

"Yet let him keep the rest,
But keep them with repining restlessness:
Let him be rich and weary, that at least,

If goodness lead him not, yet weariness
May toss him to my breast."

LINE BY LINE EXPLANATION

Lines 1-5:

- God created **man**.
- He had **blessings** in a glass.
- He decided to pour them all on man.
- All the world's **riches**.
- They were **contracted** into a small space.

Lines 6-10:

- **Strength** came first.
- Then **beauty, wisdom, honour, and pleasure**.
- Almost all blessings were given.
- But God **stopped**.
- **Rest** was still at the bottom.

Lines 11-14:

- God speaks.
- If He gave **Rest** to man.
- Man would love **gifts** more than God.
- He would rest in **Nature**, not in **God**.
- Both would **lose**.

Lines 15-20:

- Let man keep the **rest**.
- But give him **restlessness**.
- Let him be **rich** but **weary**.
- If goodness does not lead him.

- **Weariness** will bring him to God.

KEY THEMES

1. God's Love and Wisdom

- God loves man.
- He gives him **many** blessings.
- But He also gives him **restlessness**.
- This is **wise**.

2. The Danger of Worldly Blessings

- Blessings can be **dangerous**.
- They can make us **forget** God.
- We can love **gifts** more than the **giver**.

3. Restlessness as a Gift

- Restlessness is not **punishment**.
- It is a **gift**.
- It draws us to **God**.
- It makes us **seek** Him.

4. God's Purpose

- God wants us to seek **Him**.
- He wants us to love **Him**.
- He uses **restlessness** to draw us.
- He is **wise** and **loving**.

METAPHYSICAL ELEMENTS

1. Conceit (The Pulley)

- God is compared to a **pulley**.
- He pulls humanity toward Him.
- This is an **ingenious** image.

2. Religious Theme

- The poem is **devotional**.
- It explores **God's** nature.
- It is a **prayer**.

3. Simple Language

- Herbert uses **simple** words.
- His language is **clear**.
- It is **accessible**.

IMPORTANT QUOTES

1. "When God at first made man."

- The **beginning** of humanity.
- God is the **creator**.

2. "Rest in the bottom lay."

- Rest is a **treasure**.
- It is at the **bottom**.

3. "He would adore my gifts instead of me."

- Man would love **gifts** more than God.
- This is a **danger**.

4. "Yet let him keep the rest, But keep them with repining restlessness."

- Man gets **blessings**.
- But also **restlessness**.

5. "May toss him to my breast."

- Restlessness leads to **God**.
 - It is a **blessing**.
-
-

POEM 4: "LINES COMPOSED A FEW MILES ABOVE TINTERN ABBEY"

By William Wordsworth

ABOUT THE POET

Name: William Wordsworth

Born: 7th April 1770

Died: 23rd April 1850

Nationality: English

Role: Poet, Nature Lover, Romantic Poet

Major Works:

- **"Lyrical Ballads"** (with Coleridge)
- **"The Prelude"**
- **"Lines Composed a Few Miles above Tintern Abbey"**
- **"Daffodils"** ("I Wandered Lonely as a Cloud")

Known For:

- He is the **greatest** Romantic poet.
 - He wrote about **nature**, **childhood**, and **memory**.
 - He used **simple** language.
 - He believed in the **spiritual** power of nature.
-
-

ABOUT THE POEM

Title: Lines Composed a Few Miles above Tintern Abbey

Author: William Wordsworth

Genre: Romantic Poem / Nature Poem

Written: 13th July 1798

Source: "Lyrical Ballads" (1798)

Form: Blank Verse (unrhymed iambic pentameter)

Theme: The **healing** power of nature and the **growth** of the poet's mind.

KEY THEMES

1. The Power of Nature

- Nature is **healing**.
- It gives **peace** and **joy**.
- It **nourishes** the soul.
- It is **divine**.

2. Memory

- Memory is **powerful**.
- We can recall **past** experiences.
- These memories **sustain** us.
- They give us **strength**.

3. The Growth of the Mind

- The poet has **grown** over time.
- He has **changed**.
- He now sees nature **differently**.
- He has gained **wisdom**.

4. The Connection Between Nature and Humanity

- Humans are **connected** to nature.

- Nature is **part** of us.
- We are **nourished** by it.
- It is **essential**.

5. Spiritual Experience

- Nature is **spiritual**.
- It gives us a **sense** of God.
- It is a **source** of faith.
- It is **sacred**.

IMPORTANT QUOTES

1. "Five years have past; five summers, with the length Of five long winters!"

- The poet returns after **five years**.
- Time has **passed**.

2. "These beauteous forms, Through a long absence, have not been to me As is a landscape to a blind man's eye."

- The memory of nature **sustains** him.
- It is **vivid**.

3. "I have felt A presence that disturbs me with the joy Of elevated thoughts."

- Nature gives him **spiritual** joy.
- It is a **sacred** presence.

4. "And I have felt a sense sublime Of something far more deeply interfused."

- Nature is **profound**.
- It is **interconnected**.

5. "Nature never did betray The heart that loved her."

- Nature is **faithful**.

- It never **betrays** those who love it.

6. "The still, sad music of humanity."

- Humanity has a **sad** beauty.
- It is **universal**.

7. "I have learned To look on nature, not as in the hour Of thoughtless youth; but hearing oftentimes The still, sad music of humanity."

- The poet has **matured**.
- He sees nature **differently**.

ROMANTIC ELEMENTS

1. Love of Nature

- Nature is **central** to the poem.
- It is **beautiful** and **spiritual**.
- It **heals** and **inspires**.

2. Emotion

- The poem is **emotional**.
- It expresses **joy**, **peace**, and **gratitude**.
- It is **personal**.

3. Imagination and Memory

- Memory is **powerful**.
- Imagination **recalls** past experiences.
- This **sustains** the poet.

4. Simple Language

- Wordsworth uses **simple** words.
 - His language is **natural**.
 - It is **accessible**.
-

POEM 5: "ODE TO THE WEST WIND"

By P.B. Shelley

ABOUT THE POET

Name: Percy Bysshe Shelley

Born: 4th August 1792

Died: 8th July 1822

Nationality: English

Role: Poet, Radical, Romantic Poet

Major Works:

- "Ode to the West Wind"
- "Prometheus Unbound"
- "Ozymandias"
- "To a Skylark"

Known For:

- He is a **radical** and **idealistic** poet.
 - He believed in **revolution** and **freedom**.
 - His poetry is **passionate** and **lyrical**.
 - He died **young** at 30.
-

ABOUT THE POEM

Title: Ode to the West Wind

Author: P.B. Shelley

Genre: Ode / Romantic Poem

Written: 1819

Source: Published in 1820

Form: Five stanzas of 14 lines each (Terza Rima with a closing couplet)

Theme: The **power** of the wind as a **symbol** of change and **revolution**.

KEY THEMES

1. The Power of Nature

- The wind is **powerful**.
- It is **destructive** and **creative**.
- It is a **force** of change.
- It is **uncontrollable**.

2. Death and Rebirth

- The wind **destroys** the old.
- It **brings** new life.
- This is the **cycle** of nature.
- It is a **symbol** of renewal.

3. Revolution and Change

- The wind is a **symbol** of revolution.
- It **breaks** old structures.
- It **brings** new ideas.
- Shelley wants the wind to **inspire** him.

4. The Poet as Prophet

- The poet is a **prophet**.
- He spreads **ideas**.
- He **influences** society.
- He is like the **wind**.

IMPORTANT QUOTES

1. "O wild West Wind, thou breath of Autumn's being."

- The wind is **wild**.
- It is the **breath** of autumn.

2. "Thou from whose unseen presence the leaves dead Are driven."

- The wind **drives** dead leaves.
- It destroys the **old**.

3. "Destroyer and preserver; hear, oh, hear!"

- The wind is both **destroyer** and **preserver**.
- This is a **paradox**.

4. "Make me thy lyre, even as the forest is."

- The poet wants to be the wind's **instrument**.
- He wants to be a **voice** for change.

5. "If Winter comes, can Spring be far behind?"

- Hope is **eternal**.
- After **difficulty** comes **renewal**.

ROMANTIC ELEMENTS

1. Love of Nature

- Nature is **central**.
- The wind is a **powerful** force.
- It is **divine**.

2. Emotion

- The poem is **passionate**.

- It expresses **awe** and **hope**.
- It is **inspiring**.

3. Imagination

- The poem is **imaginative**.
- The wind is a **symbol**.
- It represents **revolution**.

4. Rebellion

- Shelley was a **rebel**.
- He believed in **change**.
- The wind represents **revolution**.

POEM 6: "LA BELLE DAME SANS MERCI"

By John Keats

ABOUT THE POET

Name: John Keats

Born: 31st October 1795

Died: 23rd February 1821

Nationality: English

Role: Poet, Romantic Poet

Major Works:

- "La Belle Dame Sans Merci"
- "Ode to a Nightingale"
- "Ode on a Grecian Urn"
- "To Autumn"

Known For:

- He is a **sensuous** and **lyrical** poet.
 - He believed in "**Negative Capability**".
 - He wrote about **beauty** and **truth**.
 - He died **young** at 25.
-

ABOUT THE POEM

Title: La Belle Dame Sans Merci

Author: John Keats

Genre: Ballad / Romantic Poem

Written: 1819

Source: Published in 1820

Form: Ballad (12 stanzas of 4 lines each)

Rhyme Scheme: ABCB

Theme: The **danger** of love and the **pain** of lost love.

Title Meaning:

- "**La Belle Dame Sans Merci**" is French.
 - It means "**The Beautiful Lady Without Mercy**".
-

THE POEM

O what can ail thee, knight-at-arms,
Alone and palely loitering?
The sedge has wither'd from the lake,
And no birds sing.

O what can ail thee, knight-at-arms,
So haggard and so woe-begone?

The squirrel's granary is full,
And the harvest's done.

I see a lily on thy brow,
With anguish moist and fever-dew,
And on thy cheeks a fading rose
Fast withereth too.

I met a lady in the meads,
Full beautiful - a faery's child,
Her hair was long, her foot was light,
And her eyes were wild.

I made a garland for her head,
And bracelets too, and fragrant zone;
She looked at me as she did love,
And made sweet moan.

I set her on my pacing steed,
And nothing else saw all day long,
For sidelong would she bend, and sing
A faery's song.

She found me roots of relish sweet,
And honey wild, and manna-dew,
And sure in language strange she said -
"I love thee true."

She took me to her elfin grot,
And there she wept and sigh'd full sore,
And there I shut her wild wild eyes
With kisses four.

And there she lulled me asleep,
And there I dream'd - Ah! woe betide! -
The latest dream I ever dream'd
On the cold hill side.

I saw pale kings and princes too,
Pale warriors, death-pale were they all;
They cried - "La Belle Dame sans Merci
Thee hath in thrall!"

I saw their starved lips in the gloam,
With horrid warning gaped wide,

And I awoke and found me here,
On the cold hill's side.

And this is why I sojourn here,
Alone and palely loitering,
Though the sedge is wither'd from the lake,
And no birds sing.

LINE BY LINE EXPLANATION

Stanza 1-3:

- The speaker asks the knight why he is **sad**.
- He is **alone** and **pale**.
- Nature is also **dying**.
- The sedge has **withered**.

Stanza 4:

- The knight tells his **story**.
- He met a **beautiful** lady.
- She was like a **faery's child**.
- Her eyes were **wild**.

Stanza 5:

- He made a **garland** for her.
- He made **bracelets**.
- She seemed to **love** him.
- She made **sweet moan**.

Stanza 6:

- He took her on his **horse**.
- He saw **nothing** else.
- She sang a **faery's song**.
- He was **entranced**.

Stanza 7:

- She gave him **roots** and **honey**.
- She said she loved him.
- Her language was **strange**.
- He was **captivated**.

Stanza 8:

- She took him to her **cave**.
- She **wept** and **sighed**.
- He **kissed** her eyes.
- He was in **love**.

Stanza 9:

- She **lulled** him to sleep.
- He had a **dream**.
- It was a **terrible** dream.
- He was on the **cold hill**.

Stanza 10:

- He saw **pale kings** and **princes**.
- They were **death-pale**.
- They warned him.
- The lady has him in her **power**.

Stanza 11:

- Their lips were **starved**.
- They gave a **horrid** warning.
- He **awoke**.
- He was on the **cold hill**.

Stanza 12:

- This is why he is **alone**.

- He is **pale** and **loitering**.
 - Nature is **dead** around him.
 - He is **cursed**.
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KEY THEMES

1. The Danger of Love

- Love can be **dangerous**.
- It can **enslave** us.
- It can bring **pain** and **suffering**.
- It can leave us **hollow**.

2. Betrayal

- The lady **betrays** the knight.
- She lures him with **love**.
- She **leaves** him abandoned.
- She is **heartless**.

3. Illusion and Reality

- The lady is an **illusion**.
- She seems **loving**.
- But she is **cruel**.
- Reality is **harsh**.

4. Death and Loss

- The knight is **dying**.
 - He is **empty**.
 - He has lost his **joy**.
 - He is **haunted**.
-

ROMANTIC ELEMENTS

1. Imagination and Fantasy

- The poem is **imaginative**.
- It has **fairy** elements.
- It is **dreamlike**.

2. Emotion

- The poem is **emotional**.
- It expresses **sadness** and **loss**.
- It is **melancholy**.

3. Supernatural

- The poem has **supernatural** elements.
- The lady is a **faery**.
- It is **mysterious**.

4. Love and Beauty

- The poem explores **love**.
- It describes **beauty**.
- It shows love's **dark** side.

IMPORTANT QUOTES

1. "O what can ail thee, knight-at-arms, Alone and palely loitering?"

- The knight is **sad**.
- He is **alone**.

2. "I met a lady in the meads, Full beautiful - a faery's child."

- The lady is **beautiful**.
- She is **magical**.

3. "She took me to her elfin grot, And there she wept and sigh'd full sore."

- The lady is **emotional**.
- She seems **loving**.

4. "La Belle Dame sans Merci Thee hath in thrall!"

- The lady has the knight in her **power**.
- She is **merciless**.

5. "And this is why I sojourn here, Alone and palely loitering."

- The knight is **cursed**.
- He is **doomed**.

COMPARISON OF THE SIX POEMS

Feature	"Death Be Not Proud"	"The Definition of Love"	"The Pulley"	"Tintern Abbey"	"Ode to the West Wind"	"La Belle Dame Sans Merci"
Poet	John Donne	Andrew Marvell	George Herbert	William Wordsworth	P.B. Shelley	John Keats
Period	17th Century	17th Century	17th Century	Romantic	Romantic	Romantic
Genre	Religious Sonnet	Love Poem	Devotional Poem	Nature Poem	Ode	Ballad

Feat ure	"Death Be Not Proud"	"The Definiti on of Love"	"The Pulley"	"Tinter n Abbey"	"Ode to the West Wind"	"La Bell e Dam e Sans Mer ci"
The me	Defeat of Death	Impossi bility of Love	God's Wisdom	Healing Power of Nature	Revolu tion and Chang e	Dange r of Love
Styl e	Metaphy sical	Metaphy sical	Metaphy sical	Romant ic	Roman tic	Roma ntic
Key Ima ge	Death as a slave	Parallel lines	God as a pulley	Nature's presenc e	The West Wind	The Beauti ful Lady

QUICK REVISION POINTS

- ✓ **John Donne** wrote "**Death Be Not Proud**".
- ✓ It is a **religious** sonnet.
- ✓ Death is **defeated** by eternal life.
- ✓ **Andrew Marvell** wrote "**The Definition of Love**".
- ✓ Love is **impossible** like parallel lines.
- ✓ It is a **metaphysical conceit**.
- ✓ **George Herbert** wrote "**The Pulley**".
- ✓ God withholds **rest** to draw us to Him.

- ✓ It is a **devotional** poem.
- ✓ **William Wordsworth** wrote "**Tintern Abbey**".
- ✓ Nature **heals** and **nourishes** the soul.
- ✓ It is a **Romantic** nature poem.
- ✓ **P.B. Shelley** wrote "**Ode to the West Wind**".
- ✓ The wind is a **symbol** of revolution.
- ✓ It is a **radical** and **passionate** poem.
- ✓ **John Keats** wrote "**La Belle Dame Sans Merci**".
- ✓ Love can be **dangerous** and **betraying**.
- ✓ It is a **ballad** with **supernatural** elements.
- ✓ All six poems are **great** works of English literature.