

Subject: English-Elective Unit-I	
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Pride and Prejudice- Jane Austen	

STRUCTURE

1.0 Learning Objectives

1.1 Introduction

1.1.1 A Brief about the Author

1.1.2 Publication History and Critical Reception

1.1.3 Historical Context of Pride and Prejudice

1.2 Main Body of the Text: Pride and Prejudice

1.2.1 Plot in the Novel

1.2.2 Setting of the Novel

1.2.3 Characters: Major and Minor

Elizabeth Bennet

Fitzwilliam Darcy

Jane Bennet

Mr. Bennet

Mrs. Bennet

Lydia Bennet

George Wickham

Charlotte Lucas

Charles Bingley

Catherine (Kitty) Bennet

Mary Bennet

Sir William Lucas and Lady Lucas

Mr. Gardiner and Mrs. Gardiner

Caroline Bingley

Mrs. Hurst
Georgiana Darcy
Lady Catherine De Bourgh
Miss De Bourgh
Colonel Fitzwilliam
Mr. and Mrs. Phillips
Colonel Forster and Mrs. Forster
Mr. Collins

1.3 Further Main Body of the Text: Pride and Prejudice

1.3.1 Introduction

1.3.2 Narrative Technique and Structure

1.3.3 Themes in the Novel

Love and Marriage

Pride

Prejudice

Reputation

Class

Family

Gender

Social Status

Virtue

Power

Interdependence

1.3.4 General Critique of Pride and Prejudice

1.3.5 Pride and Prejudice: A Novel of Comedy of Manners

1.4 Check Your Progress

1.5 Summary

1.6 Key Words

1.7 Self-Assessment Test

1.8 Answers to Check Your Progress

1.9 Suggested Reading

1.0 LEARNING OBJECTIVES

- To provide a general introduction to *Pride and Prejudice* by relating the text to the eighteenth-century tradition of realistic fiction.
- To throw light on the significance of title and picking out major themes, the characteristics or feelings to which it refers.
- To analyze the role of wealth, assets, gender, and family ancestry in the English class structure.
- To look at the ways in which the contemporary realities of women's lives and their position in society inform the treatment of these aspects in the text.
- To lay emphasis on the characters of the novel, describing several characters as individuals and as members of a particular social class.
- To examine the narrative of *Pride and Prejudice* in terms of the various devices used towards the successful portrayal of comedy and the development of irony.
- To categorize themes related to social class by interpreting characters' language, manners and behaviour in various chapters in the novel.
- To support their interpretation of theme and characterization with specific details from the text.

1.1 INTRODUCTION

1.1.1 A BRIEF ABOUT THE AUTHOR

The author, Jane Austen was born in 1775, the seventh child of the rector of Steventon Parish located near Basingstoke, England. She stayed at Steventon with her family until her father retired in 1801, after that they moved to Bath. From her childhood, she wrote stories. During her lifetime, four of her novels were published, including **Sense and Sensibility** (1811), **Pride and Prejudice** (1813), **Mansfield Park** (1814), and **Emma** (1816). Two other novels, **Northanger Abbey** and **Persuasion**, were published after her death in 1817.

In between 1797, when a young Jane Austen began work on what would later be known as *Pride and Prejudice*, and 1813, when the novel was published, the French Revolution was fought, Marie Antoinette was executed and Napoleon rose to power and subjugated most of Western Europe. The Georgian era, when Jane Austen was born, characterized for Britain by almost usual conflict abroad, was in several ways a transitional era. It saw the sunrise of the Industrial Revolution, the change from Enlightenment to Romantic trends in arts and letters, and the first sound of feminist and abolitionist concerns in Western Europe.

In *Pride and Prejudice*, the Bennets are, like Jane Austen herself, members of an educated and cultured upper middle class known as the “gentry” or the “landed gentry.” Underneath the gentry were the labouring classes of domestic servants, occupant farmers, merchants and “tradesmen,” such as smiths and carpenters, village doctors, town lawyers and other professionals. For the land owners and the gentry, organization of all monetary concerns was a gentleman’s privilege. By law and by convention a woman was approved very little power over money. A woman of the higher classes could expect to be approved a “fortune” from her family upon marriage or the death of her father.

1.1.2 PUBLICATION HISTORY AND CRITICAL RECEPTION

Pride and Prejudice, is perhaps the most popular of Austen's completed novels, it can be said that it was the first novel to be composed. The earliest and original version, *First Impressions*, was concluded by 1797, but was brushed off by the publishers for publication. No copy of the original version has been retained. The work was redrafted in around 1812 and was published in 1813 as *Pride and Prejudice*. The finished version must have been a detailed rewriting of the original effort, as it is reflection of mature Austen. To add more the story distinctly takes place in the early nineteenth century rather than in the late eighteenth century.

During her life time critics rarely noticed Austen's works, including *Pride and Prejudice*. The first edition of the book was sold like hot cakes. The critics, who finally reviewed it in the early part of the nineteenth century, admired Austen's characterization and technical mastery in the depiction of everyday life. Even after her death in 1817, the book continued to be published and

sold. In 1870 Richard Simpson wrote the most significant article where he discussed the complexity of her work including the use of irony.

Modern Austen scholarship began in 1939 with the publication of *Jane Austen and Her Art*, by Mary Lascelle. The extent and vision of that book motivated other scholars to have a closer look at Austen's works. *Pride and Prejudice* started getting seriously noticed in 1940s and has been persistently being studied seriously since that time. Modern critics try to look at the novel from several approaches including historical, economical, feminist, and linguistic.

It has been observed by various critics that the plot development of *Pride and Prejudice* is shaped by character, no doubt coincidence leaves a major influence, but turns of action are provoked by character. No doubt human flaw is an important element, spreading from Miss Bingley's jealousy to Elizabeth's unsighted prejudices, but in the beginning, evil is minute in evidence. Austen preserves an attitude of good-humoured irony towards her characters.

1.1.3 HISTORICAL CONTEXT OF PRIDE AND PREJUDICE

During Austen's career, Romanticism extended to the verge of acceptance and influence, but she set aside the beliefs of that movement. The romantics favoured the power of feeling, whereas Austen sustained the predominance of the logical faculty. Romanticism favored the renunciation of suppression; Austen was a strong supporter of the neo-classical belief in order and discipline. The romantics observed a transcendental power in nature to instigate men to improve the existing order of things, which for them was essentially tragic in its present state. Austen advocated traditional values and accepted norms, and looked at the human condition in the comic spirit. The romantics buoyantly celebrated natural beauty, but in Austen's description of setting, the beauties of nature are rarely mentioned.

Just as Austen's works present little evidence of the Romantic Movement, similarly they also depict no awareness of the international disturbance and resultant upheaval in England that took place during her lifetime. The world, she is presenting is far away from such forces which did not have any significant effect on the daily lives of middle-class provincial families. The ranks of

the military were enlisted from the lower orders of the population, separating gentlemen to get a commission, the way Wickham does in the novel, and thereby become officers.

Besides, the development of technology had not yet disturbed the stately eighteenth-century patterns of rural life. The under privileged labouring class still felt the effects of the industrial revolution, with its economic and social repercussions. Restlessness was everywhere, but the great actions that would initiate a new era of English political life did not come until later. So, as a matter of fact, the newer technology that existed in England at the time of *Pride and Prejudice*'s publication is not to be seen anywhere in the work.

1.2 MAIN BODY OF THE TEXT: PRIDE AND PREJUDICE

Pride and Prejudice, published in 1813, is questionably Jane Austen's the most popular novel and one of the most lasting works of literature in the English rule. Jane Austen's *Pride and Prejudice* revolves around the clash between marrying for love and marrying for economic reasons. As none of the sisters is bound to inherit any estate so they are rushed to find financial security in 'good' marriages. *Pride and Prejudice* look at the lives of Elizabeth Bennet and her sisters as their mother strives to find a suitable husband for each of them. Despite the typical conventions of marrying for financial security and status, Elizabeth wishes to marry for love. The story unfolds as she meets Mr. Fitzwilliam Darcy, a rich member of the superior class, at a ball. After meeting, it seems clear that Darcy is not interested in Elizabeth due to her social status, and, in turn, Elizabeth finds him to be disdainful and full of pride. Eventually, however, she finds that she does love him, and for that motive she decides to marry him.

While creating the typical love story of the strong-willed, outspoken Elizabeth Bennet and the wealthy, arrogant Mr. Darcy, Austen also examines the pressure of social class in determining personal character and relationships. The novel explores how Elizabeth and Jane seek and find love without compromising their dignity, and with the full intent of marrying for love and not for financial gain. The presence of other characters adds comedy to the novel through mocking of typical characters of aristocratic and country upbringing represented by them.

1.2.1 PLOT IN THE NOVEL

The novel tells the story of a family, the Bennet family, comprising of Mr. and Mrs. Bennet and their five daughters. It is often said that the plot of *Pride and Prejudice* is very neat and organized and the course of the events has no loose dangling. This is so because Austen has told her story without sacrificing causality, the most important component of a good plot. A good plot, says Aristotle, must have a good beginning, a good middle, not muddle, and a good end and the plot of Austen's *Pride and Prejudice* conforms to the Aristotelian doctrine.

The main plot of the novel revolves around the relationship between an eligible bachelor of good fortune and an elegant girl that is disturbed by the bachelor's pride and the bride's prejudice but that eventually ends in a happy union. This eligible bachelor is Darcy who comes to a small country village, Netherfield, whereas the bride is Elizabeth, one of the five sisters. The plot is a little bit complicated due to the presence of two bachelors and two marriageable girls who are siblings.

It is further complicated due to certain obstacles like low economic status of brides and prejudice of both Bingley and Darcy to marry into lower middle class family. Indecent attitude of Mrs. Bennet, elopement of Lydia with Wickman, tarnishing the reputation of family by adding social stigma, Caroline's plan to foil Darcy's interest in Elizabeth with a view to getting her daughter married to him makes it more complicated.

Further Darcy is too arrogant and outwardly repellant, and deceives others by his outward show. This attitude of Darcy pinches Elizabeth's feminine pride and makes her sturdily prejudiced against Darcy. She develops an outlook of resentment towards Darcy. Darcy is also found overly motivated to disturb the union of Jane and Bingley. The relation between Bingley and Jane is so bendy that it gives chances to others to meddle with their affairs.

All these obstacles are finally defeated. Darcy shuns his rude pride, and prejudice against the so-called socially inferior persons, and Elizabeth shakes off her prejudice, issuing from her pride, against Darcy when she discovers Darcy to be a man of kind nature, mainly when she learns that

her family has been saved from a social disgrace by him. The novel ends in a happy motion to the satisfaction of all. This mainframe of the plot has been achieved by dint of a splendid structural skill.

1.2.2 SETTING OF THE NOVEL

Pride and Prejudice is set in England at some point in the very late 1700s – early 1800s, since the novel was written and revised between 1796 and 1813. We can assume Austen sets the novel at about the same time, she was writing. The act moves between a few different locations in England. For women like the Bennet sisters, exposure to the external world was restricted and most of the time their lives were curbed to the residences and private parties of a small circle of family and friends. By confining the action of her novel to these settings, Austen wants to express that strong psychological drama can still open out even within a small and apparently uneventful world.

There are three major settings that symbolize the development and finally culmination of the main characters' relationship; Netherfield Park, Rosings, and Pemberley. Netherfield Park, the home of Mr. Bingley, is the place where Elizabeth and Darcy got a first opportunity to interact. It was the first time Darcy had shown any interest in Elizabeth by asking her to dance, although Elizabeth expressed her disregard to him through her attitude and witty remarks. It may be argued that impression of Darcy on Elizabeth as a prideful and arrogant person may be because of the same contempt felt towards Darcy by other individuals, surrounding her.

The second setting, Rosings, was the estate of the wealthy Lady Catherine de Bourgh where Elizabeth had travelled to visit her childhood friend, Charlotte, who had recently married Mr. Collins. Rather unexpectedly, Mr. Darcy arrived to visit after hearing of Elizabeth's location. It is in the park, where Elizabeth often took walks in solitude that Darcy would meet her, and thus his feelings for her intensified.

The warmth and absolute beauty of Pemberley was a physical representation of the beauty in Darcy. As the house as well as everything in it started enchanting Elizabeth, the same feelings

started developing in her for Darcy. Her physical attraction towards him was expressed for the first time when she agreed with the housekeeper about Darcy being handsome. As the setting transforms into a warmer and more intimate one, the relationship between Darcy and Elizabeth also grows with it. *Pride and Prejudice* is one of the most beautiful novels where settings symbolically play an important role in the evolvement of love between two protagonists.

1.2.3 CHARACTERS: MAJOR AND MINOR

ELIZABETH BENNET

The second daughter in the Bennet family, Elizabeth is the protagonist of *Pride and Prejudice* and is the most intelligent and quick-witted. She is one of the most well-known female characters in English literature. She is lovely, clever, and good in conversation. Her honesty, virtue and lively wit raise her above the class, bound and spiteful society of her time. Besides she is described as a beauty and having expressive eyes. Because of her good sense, Elizabeth is her father's favourite child and her mother's least favourite.

Elizabeth's dazzling and teasing humor brings on Lady Catherine's condemnation and Darcy's admiration. Her sharp tongue and inclination to make hurried judgments often lead her off track; In spite of her mistake in misjudging Wickham and Darcy, and her more blamable error of sticking obstinately to that judgment until strained to see her error, Elizabeth is usually right about people. For example, she agonizingly recognizes the inappropriate behavior of most of her family, and she quickly identifies Mr. Collins as a fool and Lady Catherine as a tormenter. But sometimes her judgment takes her into worst errors as in the case of Darcy and Wickham, she moves from reasonable first impressions to definite and wrong conclusions about their characters.

She is always exciting and anxious to listen to and always ready to laugh at stupidity. Because of her outstanding powers of observation, Elizabeth's sense of the difference between the wise and foolish, for the most part, is excellent.

Pride and Prejudice is actually the story of how she and Darcy because of their true love are able to overcome all obstacles, including their own personal failings; to find romantic happiness. Elizabeth has to bear with a hopeless mother, a distant father, two badly behaved younger siblings, and cope up with several snobbish, antagonizing females.

She also has to overcome her own mistaken impressions of Darcy, which previously leads in the rejection of his proposal of marriage but she is fortunate enough to keep his interest alive in her with her charm, despite navigating family and social turmoil.

FITZWILLIAM DARCY

An aristocrat and seemingly very arrogant, Mr. Darcy is the second-best character in Pride and Prejudice. Like people of his times, he is very class-conscious and at the same time somewhat demanding and meticulous in his manners. He bears a strong sense of respect and honour for his family heritage and holds high self-esteem. No doubt Darcy's sense of social superiority offends people, but at the same time, it also nurtures some of his better traits.

Darcy exhibits all the good and bad qualities of the ideal English aristocrat; snobbish and arrogant but he is also completely honest and sure of himself. Darcy is not actually an aristocratic nobleman, but he is one of the richest members of the landed gentry; the same legal class that Elizabeth's much poorer family belongs to.

Darcy is Elizabeth's male counterpart. At first, he does not show any interest in Elizabeth, which she considers his haughtiness. But the reader in the due course thinks that Darcy is her ideal match. Intelligent and outspoken like Elizabeth he too has a tendency to judge too hurriedly and callously. His possession of high birth tends to make him overly proud and overly conscious of his social status. Initially, his haughtiness messes up his courtship. When he proposes to her, for instance, he dwells more on how inappropriate a match she is than on her charms, beauty, or anything else admiring.

Elizabeth's rejection of his advances builds a kind of humility in Darcy and he still expresses his persistent devotion to Elizabeth. Later when he offers help to find Lydia and he rescues her and the entire Bennet family from disgrace it exhibits a different side of his personality. It is Darcy who pursues Wickham and forces him to marry Lydia. This wins Elizabeth's heart. She then accepts his proposal when she comes to know his role in the matter of Lydia. By pursuing his love for Elizabeth, he in a way goes against the wishes of his aunt. Darcy proves himself worthy of Elizabeth, and she ends up repenting her earlier, overly callous judgment of him.

JANE BENNET

Jane Bennet is the eldest of the Bennet sisters. She is beautiful, good-tempered, affable, modest and unselfish. Her sweetness leaves her susceptible to injury from dishonest friends like Caroline Bingley. A rather steady character, Jane remains a model of virtue throughout the novel.

She is also a prominent character after Elizabeth. Jane has a good heart and a tender nature. She is quite close to Elizabeth and keeps her honour very dear to her. As Elizabeth's intimate, Jane helps to keep her sister's inclination to be judgmental in check by offering positive interpretations of depressing situations. Jane's gentle spirit serves as a foil for her sister's fiery, disputable nature.

Courtship between Jane and Bingley occupies a central place in the novel. They first convene at the ball in Meryton and enjoy an instant mutual attraction. Their relation as a perfect couple is predicted long before the imagination of culmination of Elizabeth and Darcy's relation as a couple.

Although Jane enters into one of the happiest and most flourishing marriages in the novel, her relationship with Bingley is a rather stagnant one. Being consistently good and kind by nature, her approach and regard for Bingley never change. She is not happy when he leaves, but that does not mean that her love for him has diminished. Her old-fashioned marrying does not have as much impact on readers, as Elizabeth's first rejection and then later attraction toward Mr. Darcy.

The relation between Jane and Bingley is a pleasant one but it does not have that array of emotions which mark the relationship of Elizabeth and Darcy. Her marriage is complimentary in the sense as both of them have married for love and are like-minded but still it is not quite ideal as it lacks the intensity which is part of Elizabeth and Darcy's marriage.

MR. BENNET

Mr. Bennet is one of the least mobile characters in the book as like other characters who are active, visiting neighbours or other trips, he is rarely seen outside his library. Working as an attorney, Mr. Bennet is full of worldly wisdom. He is the father of five Bennet sisters and works untiringly for their good rearing. He is having excellent terms with his daughter Elizabeth whom he considers to be intelligent. He seems to be a good father but feels dejected and dishonored due to Lydia's absurdity of eloping. He is in fact a weak father who, at crucial moments, fails.

Despite being an intelligent man, he is lazy and unconcerned and sometimes irresponsible also as he is very much aware of this fact that his family will be in distressing position of being homeless and impoverished after his death, he fails to find out any remedy. He chooses to spend his time ridiculing the weaknesses of others rather than addressing his own problem.

His relationship with his wife, Mrs. Bennet is not very mutual. He is often fond of making fun of Mrs. Bennet, and Elizabeth joins him too. He is a man driven to frustration by his ludicrous wife and difficult daughters. He reacts by moving back from his family and assuming a disconnected attitude. Initially, his dry wit and self-confidence in the face of his wife's madness make Mr. Bennet a sympathetic figure, but, though he remains affable and sociable throughout, the reader gradually loses respect for him as it becomes clear that the price of his detachment is extensive.

MRS. BENNET

Mrs. Bennet is a miraculously tiresome character who lacks education, intelligence, tact and manners. She does not have the capability to understand her husband as well as other characters like Darcy and Lady Catherine.

Noisy and foolish, she is a woman overpowered by the desire to get her daughters married with rich grooms. In this pursuit of hers she seems to care for nothing else in the world. She is a woman of shallow tastes, whose single-minded pursuit of marriage of her daughters back fires as her lack of social graces alienates the very people whom she desperately tries to attract. Her behaviour does more harm to her daughters' chances at finding husbands than it does to help.

While encouraging bad behaviour of Kitty and Lydia and also in her attempt to push Elizabeth into an unwanted marriage with Mr. Collins, reflects her insensibility towards her children's aversion to a loveless marriage. She seems more concerned with social and financial security of her daughters than happiness.

Mrs. Bennet also plays the role of a middle-class counterpoint to upper class snobbish ladies like Lady Catherine and Miss Bingley, thereby demonstrating that foolishness can be found at every level of society. In the end, Mrs. Bennet has been presented as an unattractive figure, lacking any kind of redeeming characteristics that in this light some readers have accused Austen of unfairness in portraying her character in the novel.

LYDIA BENNET

The youngest of the Bennet sisters, Lydia Bennet is idiotic and playful. She tries to satisfy her every urge without thinking of the results. She is Mrs. Bennet's favourite daughter because like her mother she also loves tittle-tattle, socializing, and men. No doubt she is attractive and fascinating but at the same time she is also thoughtless and impetuous. Lydia's unpredictable behavior usually embarrasses her older sisters.

Lizzy also expresses her fear that Lydia is on the road to becoming "a flirt in the worst and meanest degree of flirtation." Lydia exhibits her tendency towards wild and selfish behavior which in a way expresses failure on the part of her parents, and father in particular. Because of her young age and lack of education, Lydia is presented as not entirely responsible for her behavior because she lacks parental guidance and discipline. Her misbehaviour is the product of lack of parental supervision.

She is obsessed with the regiment officers and her lack of virtue and civility leads her into a near-disaster with Wickham. Her marriage to Wickham depicts a relationship that is based on physical attraction and accomplishment only. She is a thoughtless person who simply acts upon her impulses, and her impulsiveness pooled with negligent parents, leads to her near devastation.

GEORGE WICKHAM

Wickham is an officer in the local military regiment and appears to be the model of a gentleman but in reality, he is completely opposite to his appearance. He is a pretender, fraud and an opportunist. He thinks nothing of tarnishing a young woman's standing and is instead much more concerned with paying off his enormous gambling debts. Wickham's good looks and charm attract Elizabeth initially, but Darcy's exposure about Wickham's notorious past reveals her his true nature and at the same time draws her closer to Darcy.

His behavior throughout the novel shows him to be a gambler who has no worries about running up his debts and then running away. His money-oriented nature regarding women is first noted by Mrs. Gardiner, who remarks on his impulsive interest in Miss King. Like Elizabeth, he possesses a capability to read people; however, he uses this knowledge to his advantage. When he finds that Elizabeth dislikes Darcy, for example, he takes advantage of it to get her sympathies.

CHARLOTTE LUCAS

Charlotte is very dear friend of Elizabeth. She is different from Elizabeth in the sense that she is pragmatic whereas Elizabeth is romantic. She is six years older to Elizabeth. Like Elizabeth, she does not view love as the most important component of a marriage. She is more interested in having a relaxed and calm home. Thus, when Mr. Collins proposes, she accepts. No doubt her marriage is criticized by Elizabeth but this is also a fact that her marriage as well situation is much more realistic than is Elizabeth's for nineteenth-century Britain. The story of Elizabeth represents a work of romantic fiction whereas Charlotte's is a mirror of reality. Despite Elizabeth's failure of understanding of Charlotte's reasons for marrying Mr. Collins, she respects

Charlotte's sound organization of her household and her skill to see as little of Mr. Collins as possible. It is true that Elizabeth's relationship with Darcy might be the dream of Austen's female readers but it is, Charlotte's marriage to Mr. Collins which in real life they would most likely have to face.

CHARLES BINGLEY

Bingley is considerably wealthy best friend of Darcy and the brother of Caroline Bingley and Mrs. Hurst. Unlike Darcy, however, Bingley is down to earth. In spite of his huge wealth, he is modest and self-effacing, inserting no great weight on social standing. He is genial, well intentioned gentleman, whose easy going nature is a total contrast to Darcy's discourteous demeanor. His purchase of Netherfield, an estate near the Bennets serves as the impetus for the novel. He is supremely uncaring about class differences.

CATHERINE (KITTY) BENNET

Catherine is the second youngest of the Bennet sisters or we can say the fourth Bennet sister. A bit of a whiner, she tends to follow Lydia as like her she is girlishly absorbed with the soldiers.

MARY BENNET

Mary Bennet is the pretentious third Bennet daughter, who prefers reading over socializing, she is the middle one of the five Bennet sisters. She is plain looking and ascetic, who enjoys lecturing others about ethics which she learns from books, so is called, bookish and pedantic.

SIR WILLIAM LUCAS AND LADY LUCAS

They are Charlotte's parents and the Bennets' neighbours. Mr. Lucas is foolishly obsessed with rank.

MR. AND MRS. GARDINER

They are Mrs. Bennet's brother and his wife. Mr. Gardiner is a successful, affectionate and cultivated merchant. Mrs. Gardiner is intelligent and caring. The couple is intelligent and cultivated. Their caring nurturing nature and common sense often prove to be better parents to the Bennet daughters than Elizabeth and Jane cannot get in their parents.

CAROLINE BINGLEY

Caroline is Charles Bingley's shallow and haughty sister, who befriends Jane and later snubs her. She cares only about social position and tries to demoralize Elizabeth because she wants Darcy for herself. She attempts to attract Darcy's attentions and is jealous when Darcy is instead drawn to Elizabeth.

MR. AND MRS. HURST

They are Bingley's snobbish sister and brother-in-law. Mrs. Hurst spends most of her time gossiping with Caroline, her views and temperament reflect her sister Caroline's, while Mr. Hurst does little more than play cards and sleep.

GEORGIANA DARCY

Georgiana is Darcy's younger sister. Georgiana is immensely pretty and a shy, good-spirited person whom Elizabeth erroneously dislikes until they meet and turn out to be friends. Georgiana has her own appalling history with Wickham. She is warmhearted and has a great skill at playing the pianoforte.

LADY CATHERINE DE BOURGH

She is Mr. Collins's patron and Darcy's arrogant aunt who is authoritarian, rich and bossy noble woman. Lady Catherine interferes in everyone's affairs and cannot accept any breach of class

rank. She also dominates Mr. Collins and entertains hopes that her daughter will marry Darcy. Lady Catherine epitomizes class snobbery, especially in her attempts to order the middle-class Elizabeth away from her well-bred nephew.

MISS DE BOURGH

Lady Catherine's sickly bland daughter. Her mother wishes for Darcy to marry her.

COLONEL FITZWILLIAM

He is Darcy's cousin and Georgiana's guardian. He's a model gentleman, though as a second son he lacks any legacy. Though, he is interested in Elizabeth, but he must look for money through marriage. Still he is well-mannered and pleasant by nature.

Mr. AND MRS. PHILLIPS

Mr. Phillips is a country attorney and Mrs. Phillips, his vulgar wife. She is Mrs. Bennet's shallow silly sister. She is called the gossip queen of Meryton.

COLONEL FORSTER AND MRS FORSTER

Colonel Forster is the leader of Wickham's regiment Mrs. Forster immaturely aids Lydia in her elopement with Wickham.

MR. COLLINS

Mr. William Collins is an illusory character. He is the far-away cousin of Mr. Bennet, said to be a ridiculous person, who will inherit Longbourn after Mr. Bennet's death. He is a clergyman and possessor of a valuable living at the Hunsford vicarage near Rosings Park. Mr. Collins is man of the church, yet he appears to be more concerned with his patron, Lady Catherine de Bourgh, than God. Mr.Collins's stupidity is largely drawn from the conduct in which he expresses himself

rather than from his actions. His speech exhibits an inclination towards extreme formality, and meticulousness, and it is this overformal and effete language that establishes Mr. Collins as foolish from the outset. On the recommendation of Lady Catherine De Bourgh's, he looks for a bride, first proposing to Elizabeth and then to Charlotte Lucas.

1.3 FURTHER MAIN BODY OF THE TEXT: PRIDE AND PREJUDICE

1.3.1 INTRODUCTION

Mrs. Bennet has five unmarried daughters and they don't have much fortune and moreover according to the quirk of English property law, they will have to move out of the house when Mr. Bennet dies. This is when, Mr. Bingley, a rich, bachelor moves into their neighborhood and takes a fondness to the eldest Miss Bennet, Jane.

Mr. Bingley might be easygoing and pleasant but his sisters are little snobbish and further his friend Mr. Darcy isn't in favour of Mr. Bingley marrying beneath his status. When they all meet at a local ball, Mr. Darcy expresses to everyone that he finds everything boring; including our protagonist, the second Bennet daughter, Elizabeth.

Mr. Bingley is falling in love with Jane, but Jane keeps her feelings at low side, against the opinion of Lizzy's good friend Charlotte Lucas. And, surprisingly no one, Mr. Darcy finds himself strangely fascinated to Lizzy. The two get more opportunities to shear at each other when Lizzy goes to Mr. Bingley's house to look after her sister, who has fallen ill on a dripping horseback ride over for dinner.

And now comes, another bachelor Mr. Collins. Being Mr. Bennet's closest male relative, Mr. Collins is bound to inherit the estate after Mr. Bennet's death. Mr. Collins feels that the nice thing to do is to marry one of the Bennet girls in order to preserve their home. He is an absolute fool and Lizzy hates him even on sight. Also unfortunately, he sets his eyes on her.

As for the two youngest Bennet sisters, the militia has come in town and they're ready to hurl themselves at any military officers who come to their way—like Mr. Wickham, who swiftly befriends Elizabeth and tells her a story about how Mr. Darcy totally ruined his life, which Elizabeth is happy to accept and Mr. Collins' boss, Lady Catherine de Bourgh, happens to be Mr. Darcy's aunt.

Now scene shifts to a ball at Netherfield where all Bennet sisters are present. Darcy, of all public asks Elizabeth to dance, and Lizzy's whole family is unbearably embarrassing—like her mom noisily declaring that they all expect Bingley to marry Jane. But it gets worse when Mr. Collins proposes the next morning. Elizabeth refuses. And then, news comes: Jane gets a letter from Miss Bingley mainly breaking up with her on her brother's behalf. Jane is shocked, and she goes to stay with her aunt and uncle in London to get over it. Elizabeth travels to visit the newly married Charlotte, who seems to be holding up well. Mr. Darcy is also on his way to visit his aunt who is also Collins' boss.

Darcy behaves as if he is glad to see Lizzy, and even comes to visit her at Charlotte's house, but Lizzy is not having it. She comes to know from Mr. Darcy's friend that Bingley was going to propose to Jane until Darcy intervened. And that's exactly at that moment when Darcy chooses to propose which does not turn out well. The next day he gives her a letter with the full story about Wickham that he's a liar, a gambler, and he tried to flee with Darcy's underage sister and Jane. When Lizzy gets him, she learns that Lydia, the youngest of the Bennet girls, has been invited to trail the officers to their next station in Brighton. Elizabeth thinks this is a very bad Idea, but Mr. Bennet overrules her.

Now it's time for Elizabeth to accompany her aunt and uncle on a trip to Derbyshire, which, incidentally, is where Mr. Darcy lives but he's out of town. They visit his estate (Pemberley) as tourists. Darcy's housekeeper also has nothing but greetings for her master. It becomes weirder when they run into Darcy, who is home before time and he's actually polite and friendly. In the meantime, Elizabeth learns that Lydia has run off with Wickham. This scandal could spoil the family, so Elizabeth's uncle and father try to trail the betrayed couple down. Elizabeth's uncle saves the day and brings the two young 'uns back as a rightly married (and unapologetic) couple.

When Lydia lets slip that Darcy was at her wedding, Elizabeth understands that there's something more to the story and writes to her aunt for more information in a row.

It is revealed that Darcy saved the Bennet family's honor. He tracked down the couple and paid off Wickham's massive debts in exchange for Wickham marrying Lydia. First, Bingley comes back and proposes to Jane. And then, Lady Catherine visits Longbourn to strong-arm Elizabeth into rejecting any proposal from Darcy, which obviously doesn't work. When Lizzy and Darcy finally get some time on a walk, they clear up all their past misunderstandings, agree to get married, and then make out in the rain. And they all live happily ever after relatively.

1.3.2 NARRATIVE TECHNIQUE AND STRUCTURE

NARRATIVE TECHNIQUE

In *Pride and Prejudice*, Austen makes use of third-person narration and free indirect discourse through which the narrator has an access to the thoughts and feelings of the characters which are easily described to the reader. The use of these devices becomes significant as they enable us to see that all of the characters, including Elizabeth, frequently make assumptions and errors in judgment. The third-person narrator helps us to visualize an outside perspective of events, reminding readers that the perceptions of characters may not always be accurate. The narrator of the novel also frequently gets chance to add commentary about characters and their actions, which influence the reader's perception. For example, at the start of the novel, the narrator describes Mrs. Bennet as "a woman of mean understanding, little information, and uncertain temper." Despite the narrator having access to every character's interior life, the novel's events are usually told from Elizabeth's point of view.

The use of free indirect discourse further serves the same purpose but in a subtler way. A chief source of disagreement for Elizabeth is that she tends to quickly outline judgments and then has a difficult time accepting that those judgments could be incorrect. For example, she rushes to the conclusion that Wickham is a good man and that Darcy is a bad man, and it takes her a long time to understand that she has been erroneous.

STRUCTURE

Austen divides the novel into three volumes. In Volume 1 (chapter 1-23) all of the main characters are introduced and all of their relationships and conflicts are revealed. This section of the book ends with Collin's second proposal to Charolotte and the absence of Bingley.

In Volume 2 (chapters 24-42) more of the complications arise. We are informed that Bingley and his party have returned to London and also of Wickham's interest in Miss King. The dreamy lives of the girls appear bleak. One of the most important minor characters, Lady Catherine is introduced, and we also come to know about Darcy's rather ill-conceived proposal to Elizabeth. Darcy's side of the story also comes to the surface as revealed in his letter to Elizabeth. It is hoped that things will change, but it is not sure how that can happen.

Volume 3 (chapters 43 to the end) resolves all the complications of relations. It begins with the grand visit to Pemberly and Elizabeth's realization of her true feelings and love towards Darcy and ends with the culmination of marriage of three of the Bennet sisters. Actually, this was the standard manner in which novels were published in the late 1790s and early 1800s. None of Jane Austen's novels were published as single volume editions. *Pride and Prejudice*, *Sense and Sensibility*, *Emma*, and *Mansfield Park* were published in three volumes. *Persuasion* and *Northanger Abbey*, her last two novels to be published, the Bath novels, were published together as a four-volume set, two volumes each.

During those days publishing of books was considered expensive. People had subscriptions to libraries and the books were printed in smaller parts to help with the expense of purchasing them. The novel divided into three parts could create a demand. The income from Part I could also be used to pay for the printing costs of the later parts. Moreover, it is felt that people in those days enjoy a kind of serial reading experience.

1.3.3 THEMES

Jane Austen's *Pride and Prejudice* is a classic comedy of manners that laughs and satirizes 18th-century society and, particularly, the expectations and hopes from the women of that era. The novel, which moves around the romantic entanglements of the Bennet sisters also deals with many other themes, like theme of love, class, and, pride and prejudice. These all have been given touch of Austen's signature wit, along with the literary device of free indirect discourse that allows a particular style of in-depth, sometimes satirical narration.

LOVE AND MARRIAGE

As is expected from a romantic comedy, love as well as marriage is a central theme of *Pride and Prejudice*. The novel especially focuses on the different ways in which love may grow or disappear, and it further throws light on whether or not society has room for romantic love and marriage to go together. We see love at first sight between Jane and Bingley, love that grows in the case of Elizabeth and Darcy, and infatuation that fades between Lydia and Wickham or has faded as in the case of Mr. and Mrs. Bennet.

Marriages of convenience are displayed in a negative way: Charlotte marries the detestable Mr. Collins out of monetary pragmatism, while Lady Catherine's high-handed attempts at forcing her nephew Darcy to marry her daughter to consolidate estates are presented as old-fashioned unfair, and, ultimately, a fruitless power grab.

Like several of Austen's novels, *Pride and Prejudice* also warns against infatuation with overly charming people. Wickham with his smooth mannerism, easily charms Elizabeth, but as the story moves further, he turns out to be deceitful and selfish and not a good romantic prospect for her. Real love is found in compatibility of character: Jane and Bingley are well-matched because of their outright kindness, and Elizabeth and Darcy come to understand that both are strong-willed but gentle and intelligent. Ultimately, the novel is a strong approval of love as a basis for marriage, something that was not always the instance in its era.

As in any good love story, the lovers must overcome various obstacles arising from the tensions caused by the lovers' own personal qualities. Elizabeth's pride in misjudging Darcy on the basis of his first impression and Darcy's prejudice against Elizabeth's poor social standing comes in their way for time being, thereby making them blind to look at other virtues. Along with this there are some other minor hindrances to the comprehension of the love between Elizabeth and Darcy, including Lady Catherine's attempt to control her nephew, Miss Bingley's snobbery, Mrs. Bennet's idiocy, and Wickham's deceit, meddling with the working of love.

But eventually Darcy and Elizabeth's final realization of their mutual and tender love seems to suggest Austen's idea of love as something independent of these social forces, as something that can be achieved if only an individual is able to conquer the effects of a hierarchical society.

PRIDE

One of the themes of the book is pride. This is shown primarily through the character of Darcy which is very prominently displayed during his proposal to Elizabeth. It is his pride because of which he had to struggle against his feelings for Elizabeth. Darcy's pride in his social place leads him to disdain anyone outside of his own social circle. Meanwhile, Elizabeth's pride in her powers of discernment cloud her judgment and it is not until he learns to temper his pride with compassion that he becomes a worthy partner.

Pride is presented as perfectly reasonable to some extent, but when it gets out of hand, it creates mess even in the personal relationships. In *Pride and Prejudice*, there are many prideful characters, mostly among the wealthy. Caroline Bingley and Lady Catherine both consider themselves superior because of their richness and social privilege; they also are futile because they are passionate with maintaining this image. Darcy, on the other hand, is extremely proud but not vain.

PREJUDICE

Prejudice is another main theme in the novel. Here, the theme is more about predetermined concepts and quick judgments rather than race- or gender-based biases. Prejudice is an

imperfection of several characters, but first and primary it is the main flaw of our protagonist Elizabeth who is hasty to judge others upon meeting them. Her judgments turn into prejudice, even though they are often improper. This is revealed especially through Wickham and Darcy. Her initial judgments of each are wrong. She judges Wickham as appealing and handsome whereas with the passage of time finds him wicked and totally opposite to he is not what he seems.

Another example is her immediate prejudice against Mr. Darcy because of his sacking of her at the ball. This prejudice leads her to judge him falsely and to reject him based on partially wrong information. Although he is prideful, he is more compassionate than he seems to be. The author uses Elizabeth's prejudice to caution against making judgments. Darcy's pride of place is established on societal prejudice, while Elizabeth's early prejudice against him is entrenched in pride of her own hasty perceptions. Ultimately, both characters' egos drive them towards personal prejudice.

REPUTATION

Pride and Prejudice portrays a society in which a woman's repute is of the utmost importance. It is expected of a woman to behave in certain ways. This theme appears at various points in the novel, when Elizabeth walks to Netherfield and arrives with muddy skirts, to the shock of the reputation-conscious Miss Bingley and her friends. At other points, the ill-mannered, absurd behaviour of Mrs. Bennet gives her a depraved reputation with the more refined and arrogant Darcy's and Bingley's., but later in the novel, when Lydia absconds with Wickham and lives with him out of wedlock, the author treats reputation as a very serious matter as her disgrace is a kind of threat to the entire Bennet family. The happy ending of Pride and Prejudice is no doubt emotionally satisfying, but in many ways, it leaves the theme of reputation and its importance unexplored.

CLASS

Class issues are everywhere in Pride and Prejudice. While the novel never propounds an unbiased ideology nor supports the leveling of all social classes, it at times criticizes an over-

emphasis on class, especially in terms of judging a person's character but the lines of class are strictly drawn. Though the Bennets, who are middle class, may mingle with the high class Bingleys and Darcys, yet they are treated as their social inferiors. Austen is satirical of this kind of class-consciousness, in dealing with the character of Mr. Collins, who spends most of his time prostrating to his upper-class patron, Lady Catherine de Bourgh.

Though Mr. Collins presents an extreme example, his outset of the importance of class is shared, among others, by Mr. Darcy, who believes in the pride of his heredity; Miss Bingley, who dislikes anyone, not as socially accepted as she is; and Wickham, who will do anything he can to get ample money to raise himself into upper station.

In the end, the novel's outcome on class differences is reasonable. Austen seems to accept the presence of class hierarchy, but she also condemns the way it can destroy society. Critic Samuel Klinger notes, "If the conclusion of the novel makes it clear that Elizabeth accepts class relationships as valid, it becomes equally clear that Darcy, through Elizabeth's genius for treating all people with respect for their natural dignity, is reminded that institutions are not an end in them but are intended to serve the end of human happiness."

FAMILY

Family is an integral theme in the novel. Austen depicts the family unit as predominantly responsible for the intellectual and ethical education of children. All through the novel, the younger characters either advantage from or suffer from their family ethics. Mr. and Mrs. Bennet's failure to afford their daughters with a proper education leads to Lydia's absolute stupidity and immorality. Darcy bonds his father's highborn nature and inclination towards generosity, while Lady Catherine's daunting nurturing style has rendered her daughter too scared to speak.

For the female characters in particular, the impact and behavior of their family members is a major cause in their lives. While male characters like Mr. Darcy and Mr. Bingley have much more social and monetary independence, they still rely on the judgment and opinions of female

family members like Caroline Bingley and Lady Catherine de Bourgh. The theme of family exhibits that individuals never lead totally self-ruling lives, and that individual actions have wider communal implications.

GENDER

Austen is surely critical of the gender inequalities present in 19th century English Society. The story takes place at a time when gender roles were somewhat rigid, and men and women had a very different set of preferences and influences. In *Pride and Prejudice*, many women (such as Charlotte) must marry merely for the sake of financial security.

Upper-class women were not allowed to work to earn a living, or live independently. Marriage was one of the only ways to get financial security and chastity and reputation on the part of women were key factors for good marriage. For women like Georgiana Darcy or Lydia Bennet, a wild decision to trust the wrong man could eternally spoil their future prospects. If Lydia is living with Wickham without being married to him, her reputation will be destroyed.

On the other hand, in her portrayal of Elizabeth, Austen also wants to throw light on intelligence and capability on the part of women just as their male counterparts. Jane Austen herself went against tradition by remaining single and earning her living through writing novels. Through Elizabeth's happy ending Austen tries to endorse her belief that woman has the right to remain independent until she meets the right man.

SOCIAL STATUS

In general, Austen's novels tend to focus on gentry, a division of society on the basis of their social status. The gradations between the rich gentry like Darcy and Bingley and those who aren't so well off, like the Bennets, become a way to distinguish sub-strata within the gentry. Austen's illustrations of hereditary dignity are often a little ironic. For instance, Lady Catherine, who in the beginning seems powerful and intimidating, seems completely powerless to do

anything except yelling when she is trying to stop the match between Elizabeth and Darcy, which in a way sounds ridiculous.

Apart from love, Austen also inclines to match up her characters with socially “appropriate” matches: the successful matches are all within their same social group, even if not of equal finances. When Lady Catherine shows insult towards Elizabeth and claims that she would be an inappropriate wife for Darcy, Elizabeth calmly replies, “He is a gentleman; I am a gentleman’s daughter. So far, we are equal.”

VIRTUE

Austen's novels have fusion of Aristotelian and Christian conceptions of virtue. She sees human life as purposeful and emphasizes the importance of self-awareness and human beings must guide their desires through the use of reason. For instance, Elizabeth nearly loses her chance at gladness because her pride overcomes her practicality. Lydia's lack of virtue is associated with her lack of ability to control her passion and aspiration. In the end, Austen associates happiness to virtue and virtue to self-awareness.

POWER

The theme power is exposed through assets in this novel. The characters Bingley, Lady Catherine, and Darcy all show various sides of this. Bingley is one who does not apply his power of riches. Instead, he is true towards others and unpretentious in his manner. Lady Catherine abuses her power. She takes it as a chance to condemn others and to get her way. Darcy abuses his power at first, until he realizes that it is not everything. The author tries to persuade using power as a last option and praises the virtues of letting others use your power, instead of magnifying it.

INTERDEPENDENCE

The novel is full of examples of interdependence. Mrs. Bennet and her neighborhood are dependent on each other for gossip, fresh rumors. Jane and Elizabeth despite being opposite to

each other are interdependent so their opinions often balance each other out. Jane thinks high of everyone, while Elizabeth is skeptical and judges too hastily. They need help of each other to see the reason in each situation. In this way both of them are able to differentiate between what is really going on and what their true feelings are. Another example of interdependence is of Lady Catherine and Mr. Collins. Mr. Collins depends on her for his financial security. Lady Catherine is dependent on Mr. Collins for company and to run her community. Throughout the novel, the characters depend on each other to support themselves in different ways.

1.3.4 GENERAL CRITIQUE OF PRIDE AND PREJUDICE

Pride and Prejudice endures to be appreciated in modern times also not only because of its unforgettable characters and the general appreciation of the story, but also because of the skill with which it is written. In *Pride and Prejudice*, Austen makes brilliant use of irony, dialogues, and realism that help in the growth and expansion of the character and also conveys richness to the experience of reading the novel.

The irony of Jane Austen is catastrophic in its explanation of foolishness and hypocrisy. Self-delusion or the attempt to fool other people seems always the object of her wit. There are evidences of various kinds of wonderful irony used in *Pride and Prejudice*. Sometimes the characters are ironic without any awareness, as when Mrs. Bennet sternly says that she would never accept any involved property, though Mr. Collins is willing to; other times, Mr. Bennet and Elizabeth openly express the author's ironic views. Mary Bennet is the only daughter at home and doesn't have to be associated to her prettier sisters; the author observes that "it was suspected by her father that she submitted to the change without much reluctance." Mr. Bennet cracks his wit on himself during the crisis with Wickham and Lydia; "let me once in my life feel how much I have been to blame. I am not afraid of being overpowered by the impression. It will pass away soon enough."

Elizabeth's use of irony seems playful when Jane questions when she starts to love Mr. Darcy. "It has been coming on so gradually that I hardly know when it began. But I believe I must date it from my first seeing his beautiful grounds at Pemberley." She is unpleasant in her remark on

Darcy's role in parting Bingley and Jane. "Mr. Darcy is uncommonly kind to Mr. Bingley, and takes a prodigious deal of care of him."

The author, liberated of any character, uses irony in the narrative parts for some of her sharpest but often overlooked judgments. The Meryton public is pleased that Lydia is marrying a useless man as Wickham: "and the good-natured wishes for her well-doing, which had proceeded before from all the spiteful old ladies in Meryton, lost but little of their spirit in this change of circumstances, because with such a husband, her misery was certain."

Austen's use of irony seems to both produce mischievous laughter and also to make covert, pungent observations. Dialogues have equally an important role in *Pride and Prejudice*. The novel opens with a conversation between Mrs. Bennet and her husband: "'My dear Mr. Bennet,' said his lady to him one day, 'have you heard that Netherfield is let at last?'" In the conversation that follows, we are instantly able to understand about Mrs. Bennet's preoccupation with marrying off her daughters and also Mr. Bennet's sardonic and ironic outlook toward his wife, and her defeatist nature. The stage is set very effortlessly for the family's introduction to the Bingley group, and the conversation has conveyed us information on both incidents of plot and the superiorities and pride which steer the characters.

The segments of dialogue are constantly the most realistic and significant parts of the novel. During those days it was a practice to mostly read novels aloud, so good dialogues were highly important. Most of the turning points are revealed through the dialogue. The speech of each and every character is appropriate and also the way of revealing traits of his or her personality. Elizabeth's talk is straightforward and bubbling whereas her father's is sarcastic, Mr. Collins's speeches are monotonous and stupid, and Lydia's expression of words is all frivolousness and without any substance. All the readers experience the same embarrassment at the stupidity of relatives, the unstable love, and the annoyance of suddenly realizing a big mistake. We are able to quickly recognize the feeling of characters which clearly speaks of psychological realism of the novel.

The feeling of anger between Elizabeth and Darcy is very natural after she first rejects him following the feeling of regret afterwards and consequently complete change of mind with the passage of time. Every step of them towards the progress of their relationship is described with great sensitivity depicting very clearly how people generally feel and act. In the specific and beautiful depiction of Elizabeth's self-realization the author attempts to show how an intelligent, emotional person transforms with the passage of time.

While talking about realism in Austen, the reader can conclude that it is very interesting to note that her major weakness as a writer is related to her greatest strength. She writes about only things which are known to her or she had experienced which means that great areas of human experience are left untouched. As compared to female characters, we have fewer male characters, and they appear to be rough sketches when compared with her heroines. Supreme emotions are generally avoided in her writing, which is evident when, for example, she moves to a very impersonal, abstract voice when Elizabeth accepts Darcy: Elizabeth "immediately, though not very fluently, gave him to understand that her sentiments had undergone so material a change . . . as to make her receive with gratitude and pleasure his present assurances." People who do not like Austen's works often refer to the expression of this lack of extreme emotions as their main reason. Despite this, there is no denying the fact that her ability to fabricate unforgettable characters, create well-structured plots, or deliver assessments of society with a razor-sharp wit is commendable. Austen's works bear a quality of timelessness, which makes her stories and themes as relevant today as they were two hundred years ago.

1.3.5 PRIDE AND PREJUDICE: A NOVEL OF COMEDY OF MANNERS

Jane Austen was the prototypical creator of the technique called comedy of manners, its content being the set of social practices of a specific class in a particular time and place. The novel of manners represents and displays in detail the customs, behaviors, habits, expectations and desires of a specific social group at a particular time and place. Generally, these conventions outline the behaviour of the main characters, and sometimes even suffocate or suppress them. Normally the novel of manners is satiric, and it is always genuine in depiction.

At the first glance, *Pride and Prejudice* seems to be an amusing presentation of England's social conventions of the late eighteenth- and the beginning of the nineteenth-century, particularly those of the elite class. But after going deeper we observe that by adopting a subtle ironic style, Austen is indirectly attacking certain political, economic and sociological circumstances of her time.

The life style depicted by Jane Austen in *Pride and Prejudice* was a life of a particular gentry in the countryside of England. This novel presents the upper-middle class society of rural England who had sufficient leisure and adequate finances to have balls, dinners and other leisure activities. Women were debarred by convention to venture into any society other than the one to which they belonged.

Pride and Prejudice displays a society in which reputation of a woman is of significant importance. She is likely to behave in certain ways. Venturing outside the social norms and behaviours make her vulnerable to exclusion from society. This theme originates on the surface in the novel, when Elizabeth strides to Netherfield and comes back with muddy skirts, to the shock of the reputation-conscious Miss Bingley and her friends. Many a times, the ill-mannered, absurd behaviour of Mrs. Bennet provides her a bad reputation with the more refined but also snobbish at the same time, Darcy's and Bingley's. Austen creates a kind of gentle fun at the snobs in these examples, but later on in the novel, the reputation is given a serious treatment when Lydia elopes with Wickham and lives with him beyond marriage. By establishing relationship with Wickham, lover without marriage, Lydia clearly sets herself outside the social circle, and her disgrace brings a threat to the entire Bennet family.

While depicting this, Jane Austen also presents the follies, whims, inconsistencies, meanness and thick-skinned vulgarity of the 18th century people, in her own ironic manner. Social rank in the society played an important role. Having low social status creates a kind of social inferiority which carries its own stigma in the matrimonial world. Conventions and class distinctions are considered very important and treated with utmost care by social snobs and marriage between the members of a humble rustic family like the Bennets' and an aristocratic family like the Bingleys' or the Darcy's, are the exceptions rather than the rule.

Austen satirizes this kind of class-consciousness, specifically in the character of Mr. Collins, who spends most of his time prostrating to his upper-class patron, Lady Catherine de Bourgh. Though in Mr. Collins we find an extreme example but he is not the only one to have these kinds of views. His belief of the significance equally of class is shared by Mr. Darcy, who trusts the poise of his lineage; Miss Bingley, who does not like anyone having the same social position; and Wickham, who is ready to go to any extent to raise enough money to bring himself at the higher status. The satire pointing at Mr. Collins is actually subtly directed at the entire social hierarchy. Through the Darcy-Elizabeth and Bingley-Jane marriages; Austen tries to bring out the power of love and happiness to overcome class boundaries and prejudices, thereby suggesting that such prejudices are hollow, unfeeling, and unproductive.

1.4 CHECK YOUR PROGRESS

SHORT QUESTIONS

1. How do the ideas of marriage held by Charlotte differ from those held by Elizabeth?
2. Describe Mrs. Bennet's and Elizabeth's actions when Jane is taken ill at Netherfield. What do the measures of each woman tell about her character and her thoughts for Jane?
3. Briefly describe Miss Bingley's and Mrs. Hurst's treatment of Jane and Elizabeth. What might motivate Miss Bingley's and Mrs. Hurst's behaviour?
4. What is Mrs. Bennet's reaction to the news that Mr. Collins and Charlotte Lucas are engaged? Why?
5. Describe the dissimilar reactions of Jane and Elizabeth to the letter Jane receives from Caroline Bingley after she has gone to London. What do their different reactions disclose about them?
6. In what way is Jane disappointed when she visits the Gardiners in London?
7. When Elizabeth visits the Parsonage, what is her impression of Charlotte's new life? How does she think Charlotte's viewpoint might transform?
8. How does Mr. Darcy's version of the events between him and Wickham differ from Mr. Wickham's version of the events?

9. Why is Elizabeth nervous about visiting Pemberley? What happens to make her feel better about going there?
10. What is missing in Elizabeth's relationship with her mother that she does have in her relationship with Mrs. Gardiner?

LONG QUESTIONS

1. How does the relationship between Jane and Bingley be a sign of the harsh social rules (and the problems formed by these rules) leading behaviour in early nineteenth century England?
2. Elizabeth Bennet often makes quick judgments of other people's characters. Explain whether you think she is a good reviewer of character or a poor one by using examples of her judgments of other people.
3. Some of the characters with traits are exaggerated and presented humorous with the purpose of satirizing or ridiculing those qualities. Choose one of the following characters and tell which traits are exaggerated, why this is humorous, and what Jane Austen is satirizing with this depiction Choose from: Mrs. Bennet, Lady Catherine de Bourgh, or Mr. Collins.

1.5 SUMMARY

This story is very interesting to read because the plot of the story has been developed in a way that makes it easy for the reader to follow it smoothly. All the events are presented without any confusion. The story consists of both external and internal conflicts. The plot of this novel has been adequately developed. It simply means that all the elements in the structure of plot exposition, complication, climax, falling action, denouements are presented and arranged in chronological order.

The elements of surprise found abundantly in the novel are preceded by the elements of suspense. The plausibility of the plot is also presented by finding chance and coincidence in this

story. Kind of plot in this story is a close plot, because the author gives direct solution of the conflict.

Very cleverly, the relationships among five main marriages are demonstrated clearly. Darcy and Elizabeth are the main roles in the novel and their emotional development goes through the whole novel. And other couples are assistants in their emotional development.

Pride' and 'prejudice' have been picked up as two major themes of the text which open up several other themes throwing light on portrayal of different characters. When the novel is viewed as a comedy of manners, its characters are not seen as having any existence independent of the community of which they form a part.

1.6 KEY WORDS

- **Abatement**- a lessening or reduction.
- **Abhorrent** - causing disgust or hatred; detestable.
- **Acquiesce**- to agree or consent quietly without protest, but without enthusiasm.
- **Adieu**- goodbye; farewell.
- **Adorned**- decorated; ornamented.
- **Affable**- gentle and kindly.
- **Affectation**-a deliberate pretense or exaggerated display.
- **Amends**-something done or paid to make for a wrong.
- **Anecdote**- a short, entertaining account of some happening, usually personal or biographical.
- **Annexed** - joined; connected.
- **Apothecary [Old-fashioned]**-a pharmacist or druggist: apothecaries formerly also prescribed drugs.
- **Austerity**- a severe or stern look or manner; forbidding quality.
- **Barouche box**-the driver's seat in a barouche, a four-wheeled carriage with a collapsible hood and two seats opposite each other.
- **Bou langer**- a type of dance.

- **Brought her into public at an early age**- introduced her formally into society at an early age. Lydia has had her "coming out" early.
- **Casino**-a card game for two to four players in which the object is to use cards in the hand to take cards or combinations of cards exposed on the table.
- **Censure**-rebuke formally.
- **Cessation**- a ceasing, or stopping, either forever or for some time.
- **Cheapside street and district of London**; in the Middle Ages it was a marketplace.
- **Circulating library**- a library which loans books for use elsewhere, sometimes for a daily fee.
- **Condescension**-the act of condescending or descending voluntarily to the level, regarded as lower, of the person one is dealing with; being graciously willing to do something regarded as beneath one's dignity.
- **Connubial of marriage**- or the state of being married; conjugal.
- **Coquetry**- the behavior or act of a coquette; flirting.
- **Cordial**- politely warm and friendly.
- **Countenance**-the appearance conveyed by a person's face.
- **Curricule**-a light, two-wheeled carriage drawn by two horses side by side.
- **Deign** - do something that one considers to be below one's dignity.
- **Disapprobation**- disapproval.
- **Discharging**- getting rid of; acquitting oneself of; paying (a debt) or performing (a duty).
- **Dispose**-make receptive or willing towards an action or attitude.
- **Efficacy**- power to produce effects or intended results; effectiveness.
- **Elude**-escape, either physically or mentally.
- **Encroaching**- trespassing or intruding, especially in a gradual or sneaking way.
- **Endear**-make attractive or lovable
- **Engage**- to occupy or involve oneself.
- **Entreaty**-earnest or urgent request.
- **Enumeration**- the process of naming one by one, or specifying, as in a list.
- **Exigency**-a situation calling for immediate action or attention.

- **Expostulation**- the act of reasoning with a person earnestly, objecting to that person's actions or intentions; remonstrance.
- **Fastidious**-giving careful attention to detail.
- **Felicity**-happiness; bliss.
- **Figure**-the impression produced by a person.
- **Folio**- a large size of book, about twelve by fifteen inches.
- **Fortnight [Chiefly British]** - a period of two weeks.
- **Frisks**-lively, playful movements; frolics; gambols.
- **Grace church**- Street an unfashionable street.
- **Gratify**-make happy or satisfied.
- **Grosvenor**-Street a street located in a fashionable part of London.
- **Has she been presented?** Has Miss De Bourgh been brought to be introduced formally to the Queen?
- **Hauteur**- disdainful, pride; haughtiness; snobbery.
- **He . . . blots the Rest**-Bingley writes so quickly that the ink makes blots on the paper, blurring his words.
- **He was destined for his cousin**-The marriage of cousins was an acceptable way to keep wealth and estates within aristocratic families.
- **Hermitage**-a secluded retreat.
- **Impertinent**-improperly forward or bold.
- **Impute**-attribute or credit to.
- **Incumbent**-lying, resting, or pressing with its weight on something else.
- **Industriously**- with earnest, steady effort; in a diligent manner.
- **Ingenious**-showing inventiveness and skill.
- **Intercourse**-communication or dealings between or among people, or countries; interchange of products, services, ideas, or feelings.
- **It will be impossible for us to visit him in Austen's day**- the women of a family could not visit an unmarried gentleman without first gaining an introduction to him through a third party, preferably a male relation.
- **Licentiousness**- the disregarding of accepted rules and standards.

- **Livery-** an identifying uniform such as was formerly worn by feudal retainers or is now worn by servants or those in some particular group or trade.
- **Living of Huns ford-** the endowed office provided for the vicar or rector in the town of Huns ford.
- **Michaelmas-** the feast of the archangel Michael, September 29.
- **Obsequiousness-**the showing of too great a willingness to serve or obey; a fawning.
- **Ordination-**being ordained (officially installed), as to the religious ministry.
- **Panegyric-**a formal speech or piece of writing praising a person or event.
- **Pedantic-**marked by a narrow focus on or display of learning.
- **Perturbation** -something that perturbs; disturbance.
- **Pin-money [Archaic]-** an allowance of money given to a wife for small personal expenses.
- **Piquet-** a card game for two persons, played with 32 cards.
- **Postilions-** persons who ride the left-hand horse of the leaders of a four-horse carriage.
- **Profligate-**immoral and shameless; dissolute.
- **Pronounce-**cast judgment upon.
- **Propriety-** correct behavior.
- **Querulous-**inclined to find fault; complaining.
- **Rapture-** a state of being carried away by overwhelming emotion.
- **Reel-**a lively Scottish dance.
- **Repaired to her room-** went or betook herself to her room.
- **Reserved-**marked by self-restraint and reticence.
- **Saloon-**any large room or hall designed for receptions or exhibitions.
- **Scotch air-**a Scottish song or tune.
- **Scrupulous** -characterized by extreme care and good effort.
- **Shoe-roses-** shoe laces that are ribbons tied to look like a rose.
- **Solicitude-** the state of being solicitous; care or concern.
- **Spleen [Archaic]-**melancholy; low spirits.
- **Steward-**a person put in charge of the affairs of a large household or estate, whose duties include.

- **Stricture**-a principle that restricts the extent of something.
- **Surmise**-infer from incomplete evidence.
- **Supercilious**-having or showing arrogant disdain or haughtiness.
- **Surpass**- be or do something to a greater degree.
- **Tête-à-tête**- a private or intimate conversation between two people.
- **Trepidation**- fearful uncertainty, or anxiety; apprehension.
- **Twelvemonth [Chiefly British, archaic]**- one year.
- **Unaffected**- free of artificiality; sincere and genuine.
- **Venture**- proceed somewhere despite the risk of possible dangers.
- **Vex**- disturb especially by minor irritations.
- **Vingt-un**- a card game, similar to the American card game of twenty-one.
- **Warehouses [Chiefly British]**- wholesale stores, or, especially, formerly, large retail stores.
- **When am I to wish you joy?** - "I wish you joy" or "I wish you happy" was the way people in early nineteenth-century Britain congratulated someone on becoming engaged to be married.
- **When the ladies removed after dinner to go away**-It was the custom for women and men to separate for a time after dinner. The men smoked cigars, drank, and discussed business or other subjects "unsuitable" for female ears, while the women talked and waited for the men to join them.
- **Wit**-verbal skill that has the power to evoke laughter.
- **Youngest should tax Mr. Bingley**- Here; Lydia is placing on Mr. Bingley the obligation of giving a ball.

1.7 SELF ASSESSMENT TEST

2. Briefly describe Mrs. Bennet's reaction to Elizabeth's announcement of her engagement, and tell why she reacts the way she does.
3. What causes the Bennets to be viewed as "marked out for misfortune," and then what following incident moves them to a place as "the luckiest family in the world"?

4. Why does Lady Catherine de Bourgh visit Longbourn, and how does she treat the Bennets?
5. Both Bingley and Darcy are ultimately regarded as good choices for husbands. According to this statement, which traits are viewed as significant for a good marriage in the novel?
6. Briefly describe Lydia's behaviour when she returns to Longbourn with her husband. What does this show about her character?
7. Discuss briefly and illustrate the two kinds of pride which, in your view, figure most prominently in *Pride and Prejudice*.
8. Identify the chief characteristics of Jane Austen's treatment of love and marriage in *Pride and Prejudice*.
9. Does the theme of gender injustice become a part of Jane Austen's treatment of love and marriage, and if so, in what way?
10. Do you think that in *Pride and Prejudice*, Jane Austen privileges 'education' or upbringing over 'nature' (or the other way round) as formative of a person's character? Discuss.
11. Do you see the study of Jane Austen as relevant in the Indian context, and if so, in what ways?

1.8 ANSWERS TO CHECK YOUR PROGRESS

SHORT ANSWERS

1. Elizabeth will not marry unless she has "warm regard" for her husband; in other words, she wishes to marry for love. On the other hand, Charlotte only wants to be married: "without thinking highly either of men or of matrimony, marriage had always been her object; it was the only honorable provision for well-educated young women of small fortune."
2. Mrs. Bennet wishes Jane to stay at Netherfield as long as possible. She not only demotivates her from returning but chastises her when she does return home. She shows little concern for Jane's ill health and sees the incident merely as a trick to gain Mr.

Bingley's attention. Elizabeth, on the other hand, walks alone in the mud to take care of her sister, and avoids the criticism she receives from Bingley's sisters and from Mrs. Bennet. Mrs. Bennet's actions maintain her characterization as petty and calculating, and show her feelings for Jane to be second to her aspiration to marry Jane off. Elizabeth is portrayed as determined and caring, and it is clear that she is worried for her sister.

3. Miss Bingley and Mrs. Hurst are kind to Jane when they are face to face but dismissive of her when she is not in their presence. They take vigorous dislike towards Elizabeth, and disagree with her openly. Their feelings toward both Bennet women may be credited to the consideration Mr. Darcy and Mr. Bingley give them.
4. Mrs. Bennet is distraught and certain of two things: "one, that Elizabeth was the real cause of all the mischief; and the other, that she herself had been barbarously used by them all." She is jealous as the Lucas will have a married daughter before she does, and for this she blames Elizabeth, whose activities and motivations she often does not understand. Finally, it is important to note that Mrs. Bennet sees Charlotte's engagement only in relation to herself.
5. Jane continues in believing the best of Caroline Bingley: "Caroline is incapable of willingly deceiving anyone; and all that I can hope in this case is, that she is deceived herself." Elizabeth, however, has a shrewder perception: "Miss Bingley sees that her brother is in love with you, and wants him to marry Miss Darcy. She follows him to town in the hope of keeping him there, and tries to persuade you that he does not care about you." This reveals Jane's trusting personality and wish to think well of people at all times, and Elizabeth's more skeptical nature and her ability to make shrewd judgments of people's motivations.
6. Jane is disappointed in her treatment by Miss Bingley. When Jane calls on them, Miss Bingley and Mrs. Hurst cut the visit short, saying that they were on their way out. It takes Caroline a long time to return the visit, and she is cold and reserved and makes no effort to explain her delay in visiting or to make plans for future visits. Only at this time, Jane

starts realizing that Caroline Bingley is not a very good friend and that she may be planning to keep Jane and Mr. Bingley separately. To Jane, who is hopeful and kind-hearted towards people, this is a disappointing apprehension.

7. Elizabeth continues to feel that Mr. Collins must be hard to live with, and she has not changed her judgment that marrying for money and status, without love, is wrong. Still, she believes that Charlotte has adapted well to the fortune that she chose “with her eyes open,” and also that she is, overall, doing well. Elizabeth thinks Charlotte’s viewpoint might change over the years as the novelty of having a new house and new occupations wears off for her.
8. Mr. Darcy recalls that it was Mr. Wickham who victimized Mr. Darcy’s father, who used up the money left to him and then returned and demanded more. He claims that it was Mr. Wickham who lived a dissipated life, including trying to elope with Mr. Darcy’s sister in order to secure for himself, a section of the Darcy’s money.
9. Elizabeth is restless about visiting Pemberley because she is anxious that Mr. Darcy might be at home. She is reassured when she casually asks the maid at the inn about the location of the family who lives at Pemberley and is told that they would not be coming back until the day after Elizabeth’s and the Gardiners’ planned visit.
10. Elizabeth and her mother cannot divulge in each other because they do not approve on many things. Elizabeth finds her mother thoughtless and unable to give reasonable advice. In contrast, Mrs. Gardiner is “amiable, intelligent, elegant” and a favourite with the Bennet sisters, particularly Jane and Elizabeth, who held her in “a very particular regard,” quite likely because she fulfills a desire that Mrs. Bennet either cannot or will not. Mrs. Gardiner agrees with Elizabeth that a marriage should be based on reciprocated esteem.

LONG ANSWERS

1. At a practical point Jane and Bingley cannot address each other frankly because of the stern social rules, so they must undergo the process of visiting, returning visits, and taking chaperoned walks. It is possible that the nature of the early nineteenth century courtship contributed to the ease with which Miss Bingley and Mr. Darcy came between them. On another level, these social rules prohibited them from speaking frankly of their emergent regard for one another; so much of their interaction was through others. Finally, these same social rules allowed Miss Bingley and Mr. Darcy to rationalize their attempts to detach the couple by telling themselves that Jane is lower than Mr. Bingley in position and assets and therefore an unsuitable match.
2. Responses will differ but may take account of the following: Although Elizabeth at first makes mistaken judgments of Mr. Wickham and of Mr. Darcy; she may still be taken as a good judge of character. Mr. Wickham and Mr. Darcy give her explanations to misinterpret them: Darcy insults her and is very disdainful to the people he come across in Hertfordshire, while Wickham is delightful and pleasing to everyone, especially Elizabeth. Her findings of Miss Bingley, Mr. Collins, Lady Catherine de Bourgh, Colonel Fitzwilliam, and her family appear to be well cooperative. Once Elizabeth realizes that her judgment of Mr. Wickham was incorrect, and she witnesses behavior in Mr. Darcy that depicts a change in him. She is mature enough to acknowledge her earlier misjudgment and to change her viewpoint.
3. Responses will differ but may take account of the following: Mrs. Bennet is self-centered, thoughtless, and overly obsessive with her daughters' marriages; this could show the society's obsession with status and wealth, the necessity of the daughters making marriages that could maintain them, and the lack of guidance or education that might show the way to women like Mrs. Bennet becoming empty-headed and too dependent on "visiting and news" as entertainment. Lady Catherine de Bourgh is hopeless, aggressive, offensive and engrossed with her rank; this again shows the society's attention to status and wealth, as well as the truth that people of rank were permitted to behave in ways that would not be tolerated in others. Mr. Collins is

pretentious, absurd, excessively impressed with his patroness, and, as the narrator notes, “not a sensible man, and the deficiency of nature had been but little assisted by education or society.” This satirizes the appreciation with which people of elevated social status were treated, despite their behavior, by those who were excessively impressed by wealth and position. It also satirizes the somewhat ostentatious overly formal language of some people.

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Mrs. Dalloway : Virginia Woolf	

STRUCTURE

3.0 Learning Objectives

3.1 Introduction

3.1.1 A Brief Biography of the Author

3.1.2 Mrs. Dalloway: A Psychological Novel

3.2 Main Body of the Text: Mrs. Dalloway

3.2.1 Setting of the Novel

3.2.2 Plot in the Novel

3.2.3 Characters: Major and Minor

Mrs. Clarissa Dalloway

Richard Dalloway

Peter Walsh

Septimus Warren Smith

Sally Seton

Elizabeth Dalloway

Doris Kilman

Sir William Bradshaw

Lucrezia Warren Smith (Rezia)

Dr. Holmes

Lady (Millicent) Bruton

Miss Helena Parry (Aunt Helena)

Ellie Henderson

Evans
Mrs. Filmer
Daisy Simmons
Evelyn Whitbread
Mr. Brewer
Jim Hutton
Hugh Whitbread

3.3 Further Main Body of the Text: Mrs. Dalloway

3.3.1 Introduction

3.3.2 Narrative Technique

3.3.3 Themes in the Novel

Time

Isolation

Society and Class

The Fear of Death

3.3.4 Use of Symbolism in the Novel

The Prime Minister

Peter Walsh's Pocketknife and Other Weapons

The Old Woman in the Window

The Old Woman Singing an Ancient Song

Flowers

Big Ben

3.3.5 Modernism in Mrs. Dalloway

3.3.6 An Analysis of Mrs. Dalloway

3.4 Check Your Progress

3.5 Summary

3.6 Key Words

3.7 Self-Assessment Test

3.8 Answers to Check Your Progress

3.9 Suggested Reading

3.0 LEARNING OBJECTIVES

- To discuss the various themes of the novel Mrs. Dalloway
- To throw light on the characters of the novel in the context of the novel.
- To explain Woolf's unique narrative style which refers mostly to the stream of consciousness technique
- To understand the place of women in that age.
- To understand the psychological conditions of women of that period
- To get an insight into Virginia Woolf's perception of that time through the novel.

3.1 INTRODUCTION- MRS DALLOWAY

3.1.1 A BRIEF BIOGRAPHY OF THE AUTHOR

Virginia Woolf was born in 1882, to Leslie Stephen and his second wife Julia. Her father was an eminent intellectual: an author, literary critic, and philosopher; the original editor of the Dictionary of National Biography, and a revolutionary mountaineer. Julia worked as a model for photographers and Pre-Raphaelite artists and had worked as a nurse. Woolf was born into a literate and a wealthy family in London. She was the second to last among several siblings and half-siblings. Her mother and half-sister died in her youth, taking to Woolf's first nervous collapse. Woolf was educated and very well-read, but she was hardly given the university opportunities like her brothers. Her father's death and her subsequent sexual abuse by her half-brothers resulted in Woolf's mental illness. She came in contact with several noteworthy intellectuals including John Maynard Keynes, Clive Bell, and Leonard Woolf, and this social circle was soon known as the Bloomsbury Group. Woolf married Leonard Woolf in 1912, but she also had a powerful affair with the writer Vita Sackville-West. Woolf was an inventive writer. Throughout her career she experimented with theme and structure, producing considerate essays about the nature of prose, fiction and the challenges it posed. Her critical works include: 'Modern Fiction' (1919); her famous request in A Room of One's Own (1929) for women to have liberty and privacy to write, and Three Guineas (1938) which was largely on the theme of women's place in the world and their opportunities for education. There were five major bouts of

devastating physical illness and nervous breakdowns, and Woolf over and over again attempted suicide. She killed herself in 1941, leaving notes in which she articulated her feelings of remorse about spoiling Leonard's life. Woolf was a creative and inexhaustible writer, writing essays, lectures, stories, and novels until the year of her death. Her works helped outline modernist literature, psychology, and feminism, and she is taken as one of the greatest expressive writers of the English language.

3.1.2 MRS DALLOWAY: A PSYCHOLOGICAL NOVEL

In Mrs. Dalloway, Virginia Woolf deals with thoughts and feelings of her characters in one day in London in 1923. The stream of consciousness technique has been used to convey the thoughts accurately. There is intermingling of past and present in the minds of characters. Another thing which strikes the reader is that the novel has not been divided into chapters or any other kind of peculiar structure. Woolf has tried to follow the way in which the mind works which is actually one of the main purposes of the literary technique of stream of consciousness. There is no proper organization of thoughts, memories or feelings in the minds of the characters and which do not naturally form logical chapters. There is a constant flow of ideas without any conclusion at the end. It is a deliberate attempt on the part of author to choose this disorder through which Woolf tries to present life as experienced by her. She lets the reader peep into another person's mind by which she takes the reader directly into the emotional world of the characters which creates a kind of depth as in the case of character of Clarissa Dalloway, of whom the reader comes to know probably from every aspect of her life. At some points reader shares in some of her most confident thoughts, for example when she acknowledges that, in spite of her confident appearance, "[she] had tried to be the same always, never showing a sign of all the other sides of her - faults, jealousies, vanities, suspicions"

Despite this, there are certain modifications made for the reader, as in the novel it has been made possible to follow the characters' thoughts within their apparently disorganized memories. This happens because even if Woolf changes the narrator's outlook several times, the reader is not intimidated about it. When Peter Walsh sits on a bench in Regent's Park, musing over the changes, London has gone through since he was in India; there is a change of perception as the

attention as well as point of view shifts to the young woman sitting on the bench next to him. At this point, the omniscient third person narrator's perspective in "It was awful, he cried, awful, awful!" changes into an omniscient viewpoint with components of a first-person narrator when Lucrezia Warren Smith is thinking about her life: "[she] was saying to herself, it's wicked; why should I suffer?" In order to maintain comprehensibility, Woolf refers to who is thinking what and thereby gives the apparent disorder of memories and thoughts in a slightly ordered shape. And there is no doubt that this kind of the change of perspective contributes to the concept of indefinite and myriad expressions and feelings. So, it can be concluded that because of those changes, the reader becomes aware of the fact that there are as many perceptions of life as there are people on earth.

The idea of time and its inevitable passing also serve as a means to keep the comprehensibility in Mrs. Dalloway. The outward narrative encloses about 24 hours whereas in the internal narrative, all the memories that cross the mind of Clarissa Dalloway during this specific day in June, covers about 18 years. Big Ben works as the time reference in the novel which makes it possible for an external realization to follow, understand and deduce the minds of the characters formed by the author. Because of the chimes of Big Ben, the reader is always aware which part of the narrative is set-in present-day London and he/she is guided through the passing hours. The perpetual intermingling of past and present produces a thick atmosphere of moments that have already been lived through and which are retained in just a fragment of time whereas, the life keeps on moving and new memories are also created, just as Clarissa Dalloway encounters it: "She felt very young; at the same time unspeakably aged. She sliced like a knife through everything; at the same time was outside, looking on". For her, it appears as if the fear of getting older and her eventual death are always present as well as her potential to enjoy life and to feel young again. Following other fictional characters, she also tries to evaluate her life by taking help of her memories.

3.2 MAIN BODY OF THE TEXT: MRS DALLOWAY

Mrs. Dalloway is one of the greatest twentieth century novels. In this writing, Woolf represents the events of the First World War and their influence and impact on the twentieth century, which

caused the movement 'feminism' and 'modernism'. She was also one of the foremost modernists who played a great role in the expansion of the twentieth century novel by using innovative narrative technique, the stream of consciousness. Like James Joyce's *Ulysses*, Virginia Woolf's *Mrs. Dalloway* (1925) is a novel set on a single day in a city in the middle of June. While crafting her central character, highborn middle-aged woman, married to a conventional MP, Woolf carries her own fictitious ground. In the very title itself Woolf draws our attention to her heroine's marital status. Mrs. Dalloway has been depicted as an ordinary woman of her time, defined in terms of her husband. She has immersed her identity in the identity of her husband. She has even lost her first name and is known as Mrs. Dalloway.

In this novel, Virginia Woolf throws light on the story of one day in the life of Clarissa Dalloway as she prepares her house for a dinner party later in the evening. Throughout the day, she remembers people, friends, and events from her past that had a lasting impact on her. Septimus Warren Smith struggles from mental illness as a result of his experience in the First World War. Using the stream of consciousness technique, Virginia Woolf explores the thoughts, emotions, and sensations of these two characters. Mrs. Dalloway and Septimus and other characters that are connected to them. The novel, 'Mrs. Dalloway', is extremely complex.

The novel is not divided into chapters; almost all actions occur in thoughts and reminiscence of the characters. The complexity of the characters may add to the annoyance because Woolf makes it complicated for the reader to get any single foremost impression of any one of them.

3.2.1 SETTING OF THE NOVEL

Setting is one of the most pioneering aspects of *Mrs. Dalloway*. *Mrs. Dalloway* is set in London, mainly in the prosperous neighbourhood of Westminster. The act takes place on a single day, Wednesday, 13 June 1923, in post-World War I London. But all the characters are so obsessed by the past that again and again the reader is taken away from London several times, and moves back in time to Bourton, to the country home which was owned by Clarissa's family.

The most important setting in the novel seems to be its historical setting. World War I came to end in 1918, and though the United Kingdom was technically triumphant in the war. Hundreds of

thousands of soldiers died combating and the country suffered massive financial losses. So the effects of the war are still felt, whether or not men like Richard Dalloway recognize and admit the marks left behind. Septimus went off to war thinking it would make him a hero; instead, he ends up a despair of a man, distressed to the point of committing suicide.

London has not been used in a passive way by the author. It serves as a backdrop for the purpose of creating context. Woolf indicates many significant sites throughout the development of the story: Buckingham Palace, the Houses of Parliament, and Westminster Abbey, all represent the British lifestyle.

Each of the landmarks represents a particular feature of the novel. For example, the statues of well-known generals and leaders in Trafalgar Square acclaim the impact of patriotism to the British way of life, and Big Ben's hourly chiming serves as a constant reminder of life's course. From the beginning of the novel, we have been informed that Clarissa lives in Westminster, an upscale neighbourhood in London. On her stroll to the flower shop, Clarissa crosses gentlemen's clubs, bookstores, shoemakers, and tailors, all of which were the mandatory needs of the upper middle class to which she belongs. Clarissa has lived a fairly secluded and privileged life: the circle of friends around her is of the people she sees at the shops and at the parties she hosts in her home. For this reason, taking of omnibus by Elizabeth along the Strand, is like breaking of a tradition and acting as a bit of an outlaw. Unlike her mother, Elizabeth doesn't really think about playing it safe and sound.

Though Septimus is also in London, and actually comes very close to Clarissa in the scene with the royal car, he finds himself in more public places. In an effort to distract his attention Lucrezia takes Septimus to Regent's Park. Though there are plenty of other people but both Septimus and Lucrezia feel very isolated. This contrast between the frankness of the outdoors and the loneliness that the couple feels is particularly distressing.

3.2.2 PLOT IN THE NOVEL

The novel is narrated in third person omniscient but keeps on changing its focus throughout. The narrative begins as well as ends with Clarissa as it details a day in her life. Clarissa is an apparently disenchanted socialite whose mood keeps on fluctuating: at some points she appears happy and, at others she seems depressed. She in a way, reflects suppressed symptoms of depression.

The plot discloses in not more than 15-hours intermission – from the early morning to the late evening. Mrs. Dalloway as the prominent character arranges a party and as a host, it is requisite for her to do all the preparation. On her way over to the flower-store, she suddenly comes across an old friend – Peter Walsh who still has not recuperated from Mrs. Dalloway's denial for marriage and he has still hard time accepting the situation and move on. Peter comes directly to the point and asks Clarissa – Are you happy with Richard? Before Clarissa can respond, her daughter, Elizabeth, interpolates them.

Now the perspectives change to Septimus Warren Smith, a World War I veteran in distress due to shell shock. The reader is informed that Septimus has been in pain greatly since returning from the war, and his agony is something the other characters are incapable to grasp. Septimus was injured when a group of enemy soldiers bust the security lines and attacked the trenches. Septimus is now psychologically frail and expects the appointment with the well-known psychiatrist Sir William Bradshaw. Same as the other boys, Septimus felt duty-bound to join the war out of patriotic reason.

Now the plot shifts to Richard, Clarissa's husband. In a fit of obsession Richard desires to run home and tells Clarissa he loves her. However, he finds himself not able to do more than give her flowers. It was a long time back since he expressed her that he loves her. Clarissa, on the other hand, looks for the gap between partners and questions why it happens in the first place.

The novel's acuity moves back to Septimus, who has been informed that he is to be taken to a psychiatric hospital. Septimus relishes the last flashes with his wife Lucrezia before he is taken to a mental institution. A great sense of fear overpowers Septimus. When Dr. Holmes comes, and he jumps from the window next to him, to escape "capture" of his soul.

The narration then moves to Clarissa's perception again, this time during her party. She is prominently concerned with entertaining her guests, of whom some are much esteemed. Sir William Bradshaw appears a bit late because of the suicide committed earlier by the war veteran Septimus. Clarissa goes back to her chambers and wishes some privacy to weigh up Septimus' death. She supports Septimus' choice to commit suicide and not ready to sell his soul to "monsters" formed by the social system. She feels embarrassed of the ways she has conceded her own soul in order to go on living. She returns to the party as it is twisting down. The party comes to close, and the guests are slowly leaving the ceremony. Peter still feels the pleasure and love for Clarissa, even after all these years – expecting that one day his dreams will become a reality.

3.2.3 CHARACTERS: MAJOR AND MINOR

MRS. CLARISSA DALLOWAY

Clarissa Dalloway, the heroine of the novel is the central character in the novel. We don't see through her eyes the whole time, but she's the center of the action, especially as she plans the party where all the characters will come together. Clarissa is married to a conventional politician Richard Dalloway but is enormously moved by her past love for Sally Seton and her denial of Peter Walsh, she often lives in the past.

Her world consists of glittering surfaces, such as fine fashion, parties, and high society, but as she moves through that world she probes beneath those surfaces in search of deeper meaning. At the same time, she is continuously aware of death and feels that there is a big danger in living even one day. Clarissa considers the privacy of the soul, the heart of life, but she also loves interacting with others and arranging parties, bringing people together, which she considers to be her great gift.

Clarissa has an inclination towards introspection that gives her a thoughtful ability for emotion, which many other characters' don't have. Overlapping the past and the present, Clarissa struggles to reconcile herself to life notwithstanding her convincing memories. For most of the

novel she reflects aging and death with anxiety, even as she accomplishes life-affirming actions, such as buying flowers.

Fear is a vital component of Clarissa's character. Though we are not aware exactly what's wrong with Clarissa – as we are in the case of Septimus – we know she faces anxiety and sometimes faces dreadful fear of tasks as small as crossing the street. We also know she was once a patient of Dr. Bradshaw and that just being in his office frightened her.

By the end of the novel, Clarissa has made two significant connections: one to Septimus, whose death seems to her as a sort of redemption, and one to the lady across the way, who finally makes eye contact with her, accepting Clarissa's existence.

RICHARD DALLOWAY

Richard Dalloway, despite being Clarissa's husband, does not play a significant role in the novel. Mr. Dalloway is there just to give Mrs. Dalloway an identity. After all without him, she's just Clarissa, and that definitely won't do. Richard is a simple, hardworking, sensible husband who loves Clarissa and their daughter Elizabeth. Richard's simplicity and dedication have enabled him to build a stable life for Clarissa, but these same qualities stand for the compromise that marrying him required. just as he does not understand Clarissa's desires, he does not recognize Elizabeth's potential as a woman. At one point, Richard tries to overcome his habitual stiffness and shyness by planning to tell Clarissa that but he is ultimately too repressed to say the words, because it has been so long since he last said them.

He was not as close to Clarissa as Peter and Sally were during their young days. He reaches at the time Clarissa is thinking about marriage and presents himself as the flawless husband for her, in contrast to Peter. He is a politician and Member of Parliament and the Conservative Party, signifying Clarissa's and his relative social and political conservatism, especially compared to Peter and Sally.

PETER WALSH

Peter Walsh is another significant character of the novel who is middle-aged and fears he has wasted his life. He has been Clarissa's old suitor from the days of Bourton. He lives in India but has come to London to arrange divorce for a married woman Daisy whom he thinks he loved. But throughout the day as he is deeply lost in the old memories of Clarissa, it is not convincing that he is actually in love with that woman. Peter seems to be very insecure. His life being bumpy, he is not even confident of his achievements. In his comparison with Richard, he finds himself to be unsteady and overly romantic. Peter is just opposite to Richard, who is stable, generous, and rather simple. Whereas Richard is calm, Peter is like a storm, thundering and crashing. He is uncertain even to himself.

Although he claims to be least bothered about what others think about him, he is constantly comparing himself to others. Even his constant playing with his pocket-knife shows that he is always a little restless and is not sure about his decisions. He does not like the people who dwell on the past, yet he spends most of his time doing that. Peter's painful hurt and consistent insecurity makes him severely critical of other characters, especially the Dalloways'. Although he blames Richard for making Clarissa the kind of woman she is, he loathes her bourgeois lifestyle. Despite being sharp critiques of others, he fails to see his own shortcomings. No doubt Peter Walsh appears a failure, yet he had a distinctive power of seeing through the hollowness and arrogance of the London upper class people. While Clarissa knows that death is inevitable, Peter becomes frantic at the thought of death. He follows a young woman through the London streets in his attempt to run away from his thoughts of death and with a fantasy of life and adventure.

SEPTIMUS WARREN SMITH

By introducing Septimus Warren Smith, Woolf is creating a story of two worlds seem to be connected indirectly. Septimus, a veteran of World War I is suffering from shell shock and is lost within his own mind. He feels guilty even as he loathes himself for being made numb by the war. He lives in an inner world, wherein he sees and perceives those things that do not really exist or occur, and he talks to his dead friend Evans. The outside world is like a threat for him but, the world in which Septimus finds himself offers little hope.

In this study of sanity and insanity, Septimus Warren Smith is the other side of the coin. By going into the war and thereby defending his country, he tried to become a "man." But as a result, he lost whereas Clarissa did not fight any battle; she retreated and married a safe man who would not dare her to be more of a woman than she believed herself capable of being. And she also lost. She apprehended that her marriage with Peter would destroy both. She considered consequences; Septimus did not.

It is quite ironical that Septimus who is presented as a coward fearing death, takes his own life. Although he never desired to die, suicide was the only option for conquering the world exemplified by the so-called psychiatrist William Bradshaw who always proclaimed that 'health is proportion'. His doctor has suggested Lucrezia, his wife, to encourage Septimus to be related with external world, but Septimus has removed himself from the physical world. Although the two characters never meet, Clarissa and Septimus act as doubles. But despite having similarities, Clarissa and Septimus do differ. Septimus is concerned which he is not able to feel whereas Clarissa is afraid of "feeling too completely." The central quality of both Clarissa and Septimus is their determination on no one's having power over them. Septimus does not let Bradshaw use him as a subject for trialing and Clarissa is similarly bold enough to permit Miss Kilman's willpower to dominate and control her. Unlike Clarissa who adorned the contemporary public life of London, Septimus became the embodiment of another London wracked and devastated.

SALLY SETON

For most of the time in the novel, Sally Seton appears only as a figure in Clarissa's memory and when she appears at Clarissa's party, she is older but still familiar. As a girl, Sally had no inhibitions. The usual image of Sally in her youth was of someone sitting on the floor, smoking, and doing other crazy things which were not acceptable to family of Clarissa. She happened to be so utterly crude that Clarissa's family failed to accept her and thought her disorderly. Sally has always been more of a free spirit as compared to Clarissa. After meeting Clarissa in the party, she feels distant from and confused by the life Clarissa has chosen. But with the passage of time, Sally has changed and calmed down a great deal since the Bourton days, as an older woman, she has surprisingly married a wealthy man and had a family, but she retains many of her spirited

qualities. Both Sally and Clarissa have acknowledged the forces of English society to some point but Sally upholds more distance than Clarissa does. As sometimes Sally feels despair over communicating with humans, she is in the habit of taking refuge in the garden but still she never loses all hope of meaningful communication. According to her saying what one feels is like most important contribution one can make to society.

ELIZABETH DALLOWAY

She is seventeen years old, the only child of Clarissa and Richard. She is gentle, considerate, and somewhat passive by nature. This girl of seventeen-years does not have Clarissa's energy. She has her own way of living. She loves to spend most of her time with her History teacher; Miss Kilman. She likes freedom. She feels very much delighted and free also as she boards a bus and this is somewhat totally opposite to the ways of society, she is living in. She loves going out to the remote parts of London and is surprised to see the city people busy with trivial chattering, thoughts of ships, business, law, administration and so on. She is not a great lover of parties or clothes. She enjoys being in the country along with her father and dogs. Elizabeth's adventure in the city of London is regarded as a revolutionary step towards her maturity and it is reflected in her way of appearance at the evening party. Even her father failed to recognize her changed appearance at first.

DORIS KILMAN

She is Elizabeth's history teacher having German ancestry. During war, she was fired from her teaching job because of society's anti-German prejudice. She is a middle-aged woman for whom dressing does not mean pleasing others. She has been presented as good companion of Elizabeth. She takes Elizabeth for shopping and remote places of London which Elizabeth likes to roam about. She is not liked by Clarissa because of her proximity with her daughter. Miss Kilman, for Clarissa is one who 'had taken her daughter from her'. Even Clarissa is not liked by her because of her attitude, her gait and her dress code.

SIR WILLIAM BRADSHAW

He is famous London psychiatrist whose help is sought by Lucrezia for her eccentric husband, Septimus. He is recommended by Dr. Holmes. Sir William believes that most people who think they are mad suffer instead from a “lack of proportion.” He diagnosis that Septimus is suffering a complete nervous breakdown and recommends that Septimus spend time in the country but Bradshaw proved to be a failure as Septimus instead of surrendering to him preferred death. It seems as if Woolf chose the character of Bradshaw from her personal experience of the doctors who had treated her during the time of her depression.

LUCREZIA WARREN SMITH (REZIA)

Lucrezia Smith is the Italian wife of Septimus. She is a twenty-four-year-old hat-maker from Milan. Rezia loves her husband Septimus a lot and is also confronting mental illness of her husband alone. She is a lively and playful young woman but is feeling isolated and lonely in the city of London. She wishes to share her unhappiness with somebody. We can just sympathize with her for the miseries she is undergoing and in the end is left helpless and alone after the death of her husband Septimus.

DR. HOLMES

He is a general practitioner who is treating Septimus. When Septimus begins to agonize the delayed effects of shell shock, Lucrezia asks for his assistance. Dr. Holmes says that nothing is wrong with Septimus, but that Lucrezia should see Sir William if she doesn't have faith in him. Septimus hates Dr. Holmes and mentions him as “human nature.” Dr. Holmes enjoys going to the music hall and to play golf.

LADY (MILLICENT) BRUTON

She is also a member of high society and a friend of the Dalloways. At the age of sixty-two, Lady Bruton is indulged in promoting emigration to Canada for English families. Usually straight and magisterial, she feels panicked when she is supposed to write a letter to the editor

and ask for help from Richard Dalloway and Hugh Whitbread. She has an assistant, Milly Brush, and a chow dog. She is an offspring of General Sir Talbot Moore.

MISS HELENA PARRY (AUNT HELENA)

She is Clarissa's aunt and has been portrayed as a remnant of the strict English society. She has one glass eye. Clarissa finds her so confining. A great botanist, she also enjoys talking about orchids and Burma. She is an arduous old lady, over eighty, who thought of Sally Seton's behavior as shocking.

ELLIE HENDERSON

She is Clarissa's dowdy cousin. Ellie, in her early fifties, has thin hair, a paltry profile, and poor eyesight. She has not been trained for any career and having very small income only, she wears an old black dress in Clarissa's party. She is modest, subject to chills, and close to a woman named Edith. Clarissa finds her dismal and does not wish to invite her to the party, and Ellie stands alone for almost the whole time, mindful that she does not actually belong.

EVANS

He is Septimus's wartime officer and close friend. Evans died in Italy just before the truce, but Septimus, in his deluded state, see and hear him behind trees and sitting room screens. During the war, Evans and Septimus were inseparable. Evans, with red hair, was a shy Englishman.

MRS FILMER

She is The Smiths' neighbor and finds Septimus odd. She has truthful blue eyes and is Rezia's only friend in London. Her daughter is Mrs. Peters, who listens to the Smiths' gramophone when they are not at home. Mrs. Filmer's granddaughter supplies the newspaper to the Smiths' home

every evening, and Rezia always tries to make the child's arrival into an important, cheerful event.

DAISY SIMMONS

She is Peter Walsh's lover in India who is married to a major in the Indian army. Daisy is twenty-four years old and has two small children. Peter is in London to arrange her divorce.

EVELYN WHITBREAD

She is wife of Hugh Whitbread. Evelyn agonizes an unspecified internal ailment and spends most of her time in nursing homes. We learn about her from others. Peter Walsh defines her as mousy and unimportant but he also points out that occasionally when she says somewhat sharp.

MR. BREWER

He is boss of Septimus at Sibleys and Arrowsmith. Mr. Brewer, the managing clerk, is like a father to his employees and foresees a promising career for Septimus, but Septimus chooses the war before he can stretch to any level of success. Mr. Brewer endorses Septimus when he returns from the war, but Septimus is already losing his attention and concentration. Mr. Brewer has a waxed moustache and a coral tiepin.

JIM HUTTON

He is an awful poet at the Dalloways' party. Jim is poorly dressed, with red socks and rough hair, and he does not enjoy talking to another guest, Professor Brierly, who is a professor of Milton. Jim shares with Clarissa a love of Bach and thinks she is "the best of the great ladies who took an interest in art." He enjoys imitating people.

HUGH WHITBREAD

Hugh is an old friend of Clarissa who is married to Evelyn Whitbread. He's in town to see doctors for his sick wife, and Clarissa runs into him while doing tasks for her party.

Hugh is one of the most wretched, oily figures, who is just functioning as an embodiment of British aristocratic traditions and caring about them in an ignorant and absolute way. Woolf characterizes Whitbread as a snobbish man who is always well dressed. Sally Seton dislikes him because of an argument years ago at Bourton, Hugh then kissed her as a sort of punishment – knowing that she would feel dismayed and she was. She observes that Hugh “represented all that was most detestable in British middle-class life...He was a perfect specimen of the public school type, she said. No country but England could have produced him...Hugh was the greatest snob—the most obsequious” (pp.73). No one seems to like him very much though: Peter looks at him as a scoundrel, mostly for being a conservative middle-class British man. Even Richard doesn't think much of him, despite their likewise conventional views. Once he helped Millicent Bruton write a letter to the *Times* and is too pleased with it, believing himself to be a devoted reformer.

3.3 FURTHER MAIN BODY OF THE TEXT: MRS. DALLOWAY

3.3.1 INTRODUCTION

Mrs. Dalloway is a unique novel in that it takes place in a single day; a Wednesday in mid-June 1923. The novel interweaves two apparently distinct storylines during this day. In the very beginning, Clarissa Dalloway, who is recently getting better from an illness, an upper-class housewife married to Richard, is preparing for a party that she will host that evening. In the morning she walks about London on her way to find flowers. She enjoys the small vibrations of daily life and also reflects on her past, together with her choice to marry Richard Dalloway thirty years earlier, rather than her fierier suitor Peter Walsh.

After reaching home, she is visited by Peter Walsh, an old friend from Bourton who was once ardently in love with Clarissa, but she rejected his proposal of marriage. Despite the fact, being

very close to each other they had also been very critical of each other. This brief meeting is loaded with shared recollection. Peter leaves when Clarissa's daughter Elizabeth arrives. He leaves for Regent's Park, thinking about Clarissa's refusal of his marriage offer.

On the other hand, second storyline begins with Septimus Smith, a shell- shocked war hero. Septimus struggles with the consequences of the war, hearing voices and feeling that life has little importance. Septimus imagines that he is a kind of prophet or spiritualist and has hallucinations of his deceased soldier friend Evans. Septimus was once an aspiring poet, but after the war he became numb, frozen and insensitive. He thinks that his lack of emotional feelings is a crime for which the world has damned him to death, and he is repeatedly suicidal. His Italian wife, Lucrezia is taking Septimus to Dr. Holmes, is made sure that Septimus has nothing wrong with him and is "in a funk." That afternoon the Smiths visit Sir William Bradshaw, a famous doctor who plans to send Septimus to a mental institution in the country. Peter saw this couple in the Regent's Park indulged in heated discussion about suicide. He could not understand the depth of their emotions or how unstable Septimus is.

In the meantime, Richard Dalloway has lunch with Lady Bruton, an offspring of famous generals, and Hugh Whitbread, a shallow but charming aristocrat. The men assist Lady Burton write a letter about emigration. Clarissa was a bit displeased that Lady Bruton invited only Richard and sees it as a statement on Clarissa's validity. Richard has realized this during lunch that he wishes to come home and tell Clarissa that he loves her. Unluckily, he never finds the words, as he has gone so many years without saying them. Clarissa thinks of the privacy of the soul and also the gap that can be seen between even a husband and a wife.

Richard departs and Elizabeth appears with Doris Kilman, her history tutor who is not liked by Clarissa. She is poor, unattractive and bitter and has been trying to change Elizabeth to Christianity. She sees her as a monster with "hooves" taking her daughter from her. Doris also does not like Clarissa mainly because of her bourgeois ways and monetary sources. Both of them are jealous of each other for other's influence on Elizabeth. They are on hatred terms with each other. Miss Kilman and Elizabeth go for shopping and then Elizabeth leaves, leaving Miss Kilman to stumble in revulsion and self-pity.

Meanwhile, Septimus and Lucrezia go to their apartment to wait for the attendants who will take him to the asylum. When they reach, Septimus decides to run away from them. Septimus thinks of Holmes as a monster condemning him to death, and Septimus jumps out of the window, killing himself as an act of defiance.

Clarissa's party is underway, and she tries to act as a "perfect hostess" but is worried that the party will fail, with several ghosts from her past – including Peter Walsh and Sally Seton – in attendance. Richard has still been incapable to tell her that he loves her. The once-indispensable Sally has married a rich man and settled down. The Prime Minister visits for a short time but his emergence is anticlimactic. Very late into the party, Sir William and Lady Bradshaw arrive, very apologetic for their belatedness. Lady Bradshaw explains that they were late because one of Sir William's patients, Septimus had committed suicide. Clarissa goes off alone to think about the abrupt arrival of death at her party, and she feels a kind of connection with Septimus. She admires the transparency and purity of his soul and considers her own often trivial existence. She sees Septimus's suicide as an act of message. Peter and Sally recollect, waiting for Clarissa to join them. Clarissa finally comes and Peter is overflowing with ecstasy and panic. The party ends with Clarissa astoundingly dissatisfied at the success of her party.

3.3.2 NARRATIVE TECHNIQUE

Virginia Woolf introduced two techniques- interior monologue and free indirect style in the novel *Mrs. Dalloway*. First technique interior monologue is presented in an indirect way without using the personal pronoun 'I'. The second technique free indirect style is used in the first line of her novel. Mrs. Dalloway said that "She would buy the flowers by herself" (Mrs. Dalloway). This sentence is an indirect style which does not describe who Mrs. Dalloway is and why she buys flowers. We have access to the thoughts and memories, of the various characters, which among the literary set is called "free indirect discourse." Here's an example: "But Lucrezia herself could not help looking at the motor car and the tree pattern on the blinds. Was it the Queen in there – the Queen going shopping?" (1.35). Instead of saying "She wondered if the queen was in there shopping," Woolf just declares and shows that she has special admittance to the characters' minds.

Virginia Woolf succeeds in the using of stream of consciousness in her novel and Mrs. Dalloway is the best example of this technique. Stream of consciousness technique is characterized through the thoughts and opinions of the main character. The character goes back in the past recollections and comes back in the present. Through stream of consciousness technique, Virginia Woolf shows readers the real spoken dialogues and also what the different characters are actually thinking. She has blended numerous thought processes of several humans. She also uses the Big Ben Tower and Airplane to evade the confusion which has been produced due to complex nature of the brain. The characters think like a river flowing. This novel shows the frustrated inner life of the characters through the stream of consciousness technique. Virginia Woolf's stream of consciousness technique enables her to represent the multiplicity of the human mind and to falsify past and present as well as psychological time and clock time. It creates the prospect to turn away from traditional linear narrative.

The novel follows no conventional plot or tragedy. In the novel, emphasis is laid on the manipulation of words, not on the organization of the story. Mrs. Dalloway thinks from London to her youth days in Bourton through morning, London. This helps us to know about what she is actually thinking. The past and the present are tangled with each other and it can be seen in Clarissa remembering Peter's comments about the vegetable, Peter's playing with pocket knife. Similarly, what Peter thinks about Clarissa, who had rejected him in the past. On the other side, we come to know about Septimus's strain and anxiety through Lucrezia, who also ends up painting her lonely picture that we sympathize.

Mrs. Dalloway may be best known for Woolf's use of stream-of-consciousness narrative, which was predominantly influenced by James Joyce's *Ulysses*. Many critics believe that, in writing this novel, Woolf set up her voice, which she further sifted in her following novels. Her style was a reaction to the narrative style of much popular Victorian literature, which was direct and deterministic. Woolf, like many other Modernist authors writing about the outcome and aftershock of World War I, felt that such a style did not truly portray life as the fragmented chaos that it was. She depicted from both Joyce's and Marcel Proust's understanding of time and

psychology to develop round, vibrant characters that influentially express the reality of their existence.

No doubt, the narrative technique in *Mrs. Dalloway* is perfect as it allows us to focus on the little things that people think about, things that might seem silly for a narrator to comment on but at the same time, it gets little confusing. Sometimes the shift between characters as well as present and the past is so subtle that even reader fails to notice it.

3.3.3 THEMES

TIME

One of the startling things about *Mrs. Dalloway* is the masterly use of time. *Mrs. Dalloway* takes place over the passage of one day only. The novel starts in an early morning of June 1923 and ends the next day at 3 am; that means less than twenty-four hours pass during the course of the story. There are no real chapter breaks, and the most remarkable divider of the narrative is the chiming of Big Ben as the day progresses. All the novel's actions are compressed which are usually collected of thoughts and memories, that a few minutes can fill many pages. For example, characters will go back to the past at Bourton, and recall intricate stories, while in present time only a few minutes have passed. The chiming of Big Ben is a reminder of the inescapable time and fits with Clarissa's fear of death and the danger of living in one day. She is very much aware that as time passes, she gets closer to death, and she feels odd that life will go on the same without her. Just as she knows that time existed long before her and she is aware that it will go on long after her skeleton has mixed with dust.

ISOLATION

Every character in *Mrs. Dalloway* feels isolated in one or other way. Although many of them are attached to tradition, class, history, love of empire, or existence of pain, they still feel very lonely in the world. It's very clear from the beginning of the novel that Septimus feels very detached from the world around him; he's cut off from his own feelings. A clear example of Septimus'

isolation is the scene that takes us to Septimus' ending his life. Despite the fact that Septimus is surrounded by people such as Rezia and Bradshaw (supposedly) and Holmes (also supposedly), those wish to help him. These are the forces which eventually cause Septimus to permanently withdraw to himself. Despite the emphasis on relationships, the characters seem to feel very, lonely, or unable to connect in a way that is "normal."

Richard thinks of ways so that he could say I love you to Clarissa, and the anticipation makes him feel unnerved. It is something that he feels should be so easy and simple to do, but in the end, can't find the ability to utter the words. Instead, he trusts on the bouquet of flowers to hopefully convey his message across to Clarissa.

Clarissa's parties would seem to indicate the latter. The aim of parties is to finally bring people together: individuals that feel isolated. Neither Clarissa is having a good time at her own party, and nor is Peter. She takes the time to make her rounds to all the unconnected couples and people who have turned up, but no one really seems to be enjoying.

It's funny that in the end, Clarissa ended up feeling having sincerest connection with Septimus (who she didn't know!) and an old woman she had seen through a window. Mrs. Dalloway is just a series of isolation, and the bigger the disguise the characters seem to put on, the lonelier they feel.

SOCIETY AND CLASS

Post-World War I British society was very conservative and hierarchical and in the novel Mrs. Dalloway we find characters all the time aware of their social position. Those belonging to superior class relish their family history and often come from royalty or aristocracy; for those belonging to lower class, find it very difficult to make living in the world. As Woolf expresses that, British people were intended to appreciate the upper class and were very aware of their status in the society. It is observed that most of Clarissa's friends are of the same high social status or higher. Even the prime minister comes to attend her party. On the other hand, people like Ellie Henderson and Miss Kilman are repulsive to Clarissa as they are from the social status beneath her. And it is not only Clarissa but almost all of the characters are concerned with

social status and class. They are very much concerned either about increasing it, holding onto it, or feeling inferior from it.

THE FEAR OF DEATH

Though much of the novel's action consists of preparations for a seemingly frivolous party, death is a constant undertone to the characters' thoughts and actions. Septimus, who suffers from mental illness and ends up killing himself, is an apparent example of this. Septimus sees himself as a godlike figure in his inward dialogue, which has gone from "life to death" and his situation as a former soldier shows how the death and violence of World War I have tarnished his mind. Peter Walsh is afraid of death and growing old, so he tries to pretend as he is young and unbeatable by living in fancies and trailing younger women.

Clarissa is also anxious about death even as she goes about the business of adoring life, making small talk, and throwing parties. Every strike of the clock brings her closer and closer to the end, and the fear in her heart and mind grows louder as the day progresses. She pleads for time to cease, for death to approach more slowly, but she senses each hour coming on more rapidly than the last, until finally her home is full of guests and her party is in full swing.

Through the comparable characters of Septimus and Clarissa, Woolf displays two ways of dealing with the fear of living one day – Clarissa upholds life by throwing a party, while Septimus presents his suicide as an act of defiance and communication. These two characters never meet, but when Clarissa hears about Septimus's suicide she feels that she understands him and feels a relation with him.

3.3.4 USE OF SYMBOLISM IN THE NOVEL

THE PRIME MINISTER

The prime minister in Mrs. Dalloway personifies old values of England and hierarchical social system present at that time but which have begun to decline as a result of World War I. When Peter Walsh desired to humiliate Clarissa and acclaim she would give up her standards to become a “perfect hostess,” he said that she will marry a prime. When Lady Bruton, a champion of English tradition, wishes to praise Hugh, she calls him “My Prime Minister. The car that is perhaps having the prime minister is a sight in the street, but people turn away from it to look at the airplane advertisement. The Prime Minister’s arrival is highly anticipated at Clarissa’s party but when he actually shows up, he is a disappointment. Throughout the novel people stick to their ideas of “greatness” in English society, while the reality becomes more and more grave and miserable.

PETER WALSH’S POCKETKNIFE AND OTHER WEAPONS

Peter Walsh has been shown playing constantly with his pocketknife. His act of opening, closing, and fiddling with the knife reflects his inconsistent nature and his inability to take decisions. He is not sure whether he despises English tradition and wants to confront it, or whether he accepts English civilization just as it is. The act of keeping the pocketknife reveals Peter’s defensiveness. While paying an unexpected visit to Clarissa, he is armed with knife whereas that time she herself is armed with her sewing scissors which reflect both of them in the light of as equal competitors. Knives and weapons are also symbolically hinting at sexuality and power. Peter fails to describe his own individuality, and his continuous twiddling with the knife shows how uncomfortable he is with his masculinity. Two groups of characters have been presented, those who are armed or furnished and those who are not. Ellie Henderson, for instance, is “weaponless,” because she is poor and has not been skilled for any career. Her indistinct relationship with her friend Edith also puts her at a hindrance in society, leaving her even less able to protect herself. Septimus, psychologically crippled by the literal weapons of war, commits suicide by running through himself on a metal fence, showing the danger lurking behind man-made boundaries.

THE OLD WOMAN IN THE WINDOW

The old woman in the window across Clarissa's house is depiction of the secrecy of the soul and the solitude that is also part of it. Clarissa feels that as she grows older, she will also face the same. The old woman is in a way reflecting her future: She feels that becoming alone in old age is something natural in life. As she grows older, she is becoming more reflective as compared to communicative. Instead of becoming expressive, she tries to seal her feelings inside the privacy of her soul. According to Clarissa, beauty lies in preserving one's interior life and independence. Afore Septimus jumps out of the window, he sees an old man plunging the staircase outside, and this old man is a parallel figure to the old woman. Though Clarissa and Septimus finally choose to spare their private lives in contradictory ways, their vision of isolation, privacy, and communication resounds within these similar images.

THE OLD WOMAN SINGING AN ANCIENT SONG

Opposite the Regent's Park Tube station, an old woman sings an ancient song that rejoices life, endurance, and continuousness. She is unaware of everyone around her as she sings and is least bothered about what the world thinks. This woman's song touches everyone who hears it in one or other way. Peter overhears the song first and relates the old woman to a tarnished pump. He fails to find victorious message in her song and feels only pity for her, giving her a coin before stepping into a taxi. Rezia, however, finds strength in the old woman's words, and the song makes her feel as if everything will be fine in her life. Instead of being ignored or pitied simply as a nuisance or a tragic figure in those days' patriarchal society, Rezia, is able to see the old woman for the life force she represents.

FLOWERS

The first line of the book is Clarissa Dalloway saying she will "buy the flowers herself," and she quickly enters a flower shop and feels astounded at the variety. Flowers are a traditional symbol of affection and femininity, but for Clarissa they also signify the happiness and beauty that can be found in everyday life. Woolf also uses the symbol in a more satirical sense as well, as

Elizabeth is compared to a flower by would-be suitors and Richard instead of saying “I love you” brings roses for Clarissa Sally, the most rebellious female figure of the book in her youth, cut the heads off of flowers instead of cutting their stems, and Aunt Helena found this “wicked.” This shows how Sally deals differently with femininity than in contrast to the elder generation. In her very act of kissing Clarissa, one could say that Sally picks a flower.

BIG BEN

Big Ben is a famous clock tower and London monument, but it also works as an interesting symbol of time and tradition in the book. The clock tower is a part of the Palace of Westminster. It acts as a symbol of English tradition and conservatism and also shows an attempt to pretend that the War and modern life haven’t changed anything. But Big Ben being a clock, scripts the endless advancement of time, which waits for no one. The striking of the clock is the main barrier in the narrative of Mrs. Dalloway, and impedes with characters’ thoughts and actions. Time is also an important theme existing in the novel. As all the characters experience vibrant memories of the past., the striking of Big Ben is a continuous reminder of ever-present time, which is both linear and circular.

3.3.5 MODERNISM IN MRS DALLOWAY

Mrs. Dalloway proves as well as presents itself as an ultimate example of modern literature. After the World War I was over people felt as if their world was shattered, and there was a dramatic change in art and culture also resulting in questioning of the traditions of the nineteenth century by the writers and artists. It was a time to adopt new ideas and thoughts. It proved to be a very creative time, and an era in which new media such as photography and cinema also came on the scene and brought a change in the way people saw the world.

For instance, if we compare Mrs. Dalloway with, any Charles Dickens novel e.g. Great Expectations we will find that rather than having a traditional narrative with a beginning and ending and a narrator who knows it all, in Mrs. Dalloway there are numerous narrators, storytellers, flashbacks, stream-of-consciousness style, and entirely fragmented story. As a

modernist, Virginia Woolf did not follow the idea of a linear storyline which had been used by many writers in the past, and she also did not follow the idea that one person who "knows all" tells the whole story. Through her narrative she wants to convey the changes that have taken place after the war and also that the life had become very complexed and disorganized. She just wants to convey everything in a modern way.

3.3.6 AN ANALYSIS OF MRS. DALLOWAY

Woolf was inspired by James Joyce's *Ulysses*, which was published in 1922 but appeared in the *Little Review* in 1918. Woolf was attracted to the idea of writing a novel set over the course of just one day. Like Joyce, she decided to choose a day in June. But she had her own inhibitions about Joyce's passion with what she viewed as the grimmer side of life – sex and bodily functions where as she has different versions of approach.

On analyzing Mrs. Dalloway, we find that it deals with many unsatisfying responses. 'A woman throwing a party.' A response to the First World War.' but actually Mrs. Dalloway treats a series of themes, from depression which she herself has experienced to lost love, to regret to joy to memory and a whole variety of other emotions and mental states. Woolf herself said that the novel was about 'the world seen by the sane and the insane side by side – something like that.' But this tends to threaten to mark a firm line between the 'sane' (Mrs. Dalloway) and the 'insane' (Septimus Smith). But it is very confusing to understand who is presented as sane or insane.

'Subjectivity' is another guiding principle for Mrs. Dalloway. Through the entire day it follows a number of characters. This is perhaps most aptly presented in the sky-writing scene, in which an aero plane takes off over the London skyline, carving mysterious and short-lived letters on the sky. Woolf was motivated to write this scene after the *Daily Mail* first used sky-writing to advertise their newspaper in 1922. But what this aero plane is advertising remains a mystery for observers. The meaningless sequence of letters – A C E L K E Y – fails to provide any help.

This odd message represents different meaning for different character. Septimus Smith, the war veteran who is affected by shell-shock and depression, interprets the sky-writing as a quasi-divine message from the heavens meant for him only and after seeing these letters, he has a feeling of ecstasy. He felt as if they were gesturing towards him not in the actual words but in the form of exquisite beauty filling his eyes with tears.

Mrs. Dalloway is, like another work of modernism, T. S. Eliot's 1922 poem *The Waste Land*, presents a modern world of motorcars, aero planes, and other recent phenomena. The novel seems to convey the idea that modernity which we have started following, has forced us to lose our individuality and human being is treated like products and this refers to another theme of Mrs. Dalloway the contrast between clock-like regularity and the free-flowing nature of subjective experience. The novel seems to be an attempt to remind to render everything in regular, orderly, and scientific manner. Big Ben, too – another Victorian conception, dating from 1859 – is a reminder of the clock-like orderliness of everyday life.

But in contrast to this is the life of the mind, the emotionally diverse and daydreaming world of the novel's characters: Peter Walsh's having strange fantasies about the women he sees on the streets; Septimus in flashbacks is reminded of his friendship with his fellow soldier, Evans; and Clarissa's has her own recollections of her youthful flirtation with Peter at Bourton. Time for these characters does not mean the sixty minutes of the 'hours' as marked by Big Ben, it operates according to what the French philosopher Henri Bergson called 'duration', the subjective experience of passing time.

This kind of understanding of time and memory has been obviously well treated by Virginia Woolf's free-flowing style in the novel which can be termed as 'stream of consciousness' which presents a little deviation from conventional narrative modes.

The notion of the novel is retained throughout and the framing of every character into another character takes place without any interference in the flow of the story. Therefore, it is very easy for the reader to comprehend what Clarissa wants to convey as a young as well as middle-aged lady. Despite the difference in time, the theme is same.

There are certain incidents when character has no relationship with the theme but still influences the importance of one's action onto other and this takes place when Septimus commits suicide and Clarissa who has not even met him is literally influenced by his act and praises his courage. Death which is another concept of this novel is rational and normal and threatens the very intellectual concept of life. Hence, according to Clarissa, Daily life is a threat and one should "throw away" the miseries and emotional offense which a human commit on themselves. The novel presents a world which is dim and gloomy but it is not and perhaps it ends with the hope of new possibilities.

3.4 CHECK YOUR PROGRESS

1. How does Septimus's "plunge" into death in Mrs. Dalloway, inspire Clarissa's own "plunge" into her present life?
2. How is that the London urban setting significant to Mrs. Dalloway's Modernist viewpoint?
3. How do the multiple points of view serve Mrs. Dalloway's plot?
4. What does British royalty signify to Mrs. Dalloway's characters in Sections 2 and 17, and why is this illustration significant?
5. How do Mrs. Dalloway's women characters prove or disprove Peter Walsh's point that "women live much more in the past than [men] do"?
6. How does Hugh Whitbread serve as a secondary antagonist in Mrs. Dalloway?
7. How are issues of social class and social standing, significant to Mrs. Dalloway's characters?
8. How does Mrs. Dalloway play the role as an elegy, or a lament, for the dead?
9. How do the characters in Mrs. Dalloway deal with survivor's guilt?
10. Why does Clarissa describe her parties as "an offering," and how does this relate to Septimus's suicide in Mrs. Dalloway?

3.5 SUMMARY

This is an experimental novel coping with two stories side by side, one is that of Clarissa Dalloway and other of Septimus Smith and therefore the author has tried to unite them in an exceedingly very skillful way. Efforts are made to reveal both the past and also reaction of characters to present events. The book isn't divided into chapters or sections headed by titles or numbers, but Woolf notes variety of the shifts in time or scene by a quick area within the manuscript. More often, however, the transition from one group of characters to a unique is accomplished by the remarking of something public, something common to the experience of both, something seen or heard.

The most thematic devices accustomed unify the book are the similarity between Clarissa and Septimus. The likeness between Clarissa and Septimus is most significant, as each helps to elucidate the other, although they never meet. Both feel guilty for his or her past lives, Septimus because he thinks that "cannot feel" the death of Evans whereas Clarissa because she rejected Peter. Septimus's suicide forces Clarissa to see herself in an exceedingly new and more honest way.

The world of Clarissa and her friends substitute with the world of Septimus. The spectacle of a motorcar, the spectacle and sound of a skywriting plane, a running child, an old woman singing, an omnibus, an ambulance, and so the clock striking are the changeovers connecting those two worlds. Moreover, the striking of the clocks is noted at various other times to mark a shift from one character's consciousness to other. The precise time signals the progress in a very single day and lays stress on the eventual movement towards death, one amongst the prominent themes of novel.

The real action of the story is all within the minds of the characters, but Woolf gives these inner lives a reality and harmony that reveal the thrill and oneness of human existence. Clarissa and Septimus are actually two facets of the identical being—the feminine and also the masculine—unified in Clarissa's crucial awareness. Mrs. Dalloway remains the foremost effective introduction to Woolf's characteristic style and theme.

3.6 KEY WORDS

- **Abate**-make less active or intense.
- **Abnegation**-renunciation of one's own interests in favour of others.
- **Acquit**-behave in a certain manner.
- **Antediluvian**-so extremely old seeming to belong to an earlier period.
- **Apprehension**- fearful expectation or anticipation.
- **Asunder**-into parts or pieces.
- **Bamboozle**-conceal one's true motives.
- **Bearing**-a person's manner or way of conducting himself or herself.
- **Bedraggled**-limp, untidy, and soiled.
- **Benignant**-pleasant and beneficial in nature or influence.
- **Bramble**-any of various rough thorny shrubs or vines.
- **Bravado**-a swaggering show of courage.
- **Buccaneer**-someone who robs at sea or plunders the land from the sea.
- **Bunkum**-nonsense; empty or foolish talk or behaviour.
- **Callous**- emotionally hardened.
- **Carouse**-revelry in drinking; a merry drinking.
- **Chafe**- cause friction.
- **Concord**- agreement of opinions.
- **Dapper**-marked by up to datedness in dress and manners.
- **Debauch**-corrupt morally or by intemperance or sensuality.
- **Decorous**-characterized by propriety and dignity and good taste.
- **Discreet**-marked by prudence or modesty and wise self-restraint.
- **Ebb**-a gradual decline in size or strength or power.
- **Ecstasy**- a state of being carried away by overwhelming emotion.
- **Eddy**-low in circular current, of liquids.
- **Effusive**-extravagantly demonstrative.
- **Evanescent**-short lived; tending to vanish or disappear.
- **Exaltation**-a state of being carried away by overwhelming emotion.

- **Fastidious**-giving careful attention to detail.
- **Flounder**-move clumsily or struggle to move, as in mud or water.
- **Formidable**-extremely impressive in strength or excellence.
- **Furtive**-marked by quiet and caution and secrecy.
- **Funk**-a state of nervous depression.
- **Gaiety**-a joyful feeling.
- **Galling**-causing irritation or annoyance.
- **Garish**-tastelessly showy.
- **Genial**-diffusing warmth and friendliness.
- **Gentry**- the most powerful members of a society.
- **Gild**- decorate with, or as if with, gold leaf or liquid gold.
- **Gratis**-without payment.
- **Grievance**- resentment strong enough to justify retaliation.
- **Heraldry**-the study, design, and classification of coats of arms.
- **Hoary**-having gray or white hair as with age.
- **Idiosyncrasy**-a behavioural attribute peculiar to an individual.
- **Impassive**-having or revealing little emotion or sensibility.
- **Impulsive**-characterized by undue haste and lack of thought.
- **Incongruous**-lacking in harmony or compatibility or appropriateness.
- **Inscrutable**-difficult or impossible to understand.
- **Insidious**-working or spreading in a hidden and usually injurious way.
- **Intemperate**-excessive in behaviour.
- **Interminable**- tiresomely long; seemingly without end.
- **Inquest**-an investigation into the cause of an unexpected death.
- **Inviolable**-immune to attack; incapable of being tampered with.
- **Irreproachable**-free of guilt; not subject to blame.
- **Jocularity**-a feeling of facetious merriment.
- **Jocund**-full of or showing high-spirited merriment.
- **Languor**-inactivity; showing an unusual lack of energy.
- **Larder**-a small storeroom for storing food or wines.

- **Lark**-any carefree episode.
- **Leaden**- (of movement) slow and laborious.
- **Livery**-a uniform, especially worn by servants and chauffeurs.
- **Mitigate**-lessen or to try to lessen the seriousness or extent of.
- **Muslin**- plain-woven cotton fabric.
- **Obsequious**-attempting to win favour from influential people by flattery.
- **Odious**-unequivocally detestable.
- **Omnibus**-a vehicle carrying many passengers
- **Ominously**-in a manner suggesting something bad will happen.
- **Onerous**- burdensome or difficult to endure.
- **Ostensibly**-from appearances alone.
- **Pallor**-unnatural lack of color
- **Palpitate**-beat rapidly.
- **Panoply**- a complete and impressive array.
- **Parapet**-a low wall along the edge of a roof or balcony.
- **Parasol**-a handheld collapsible source of shade.
- **Pertinacious**-stubbornly unyielding.
- **Pinion**-restrain or bind.
- **Presentiment**-a feeling of evil to come.
- **Prim**- affectedly dainty or refined.
- **Prima Donna**-a distinguished female operatic singer.
- **Proffer**-present for acceptance or rejection.
- **Prodigious**-very impressive; far beyond what is usual.
- **Prostrate**-stretched out and lying at full length along the ground.
- **Prude**-a person excessively concerned about propriety and decorum.
- **Querulous**-habitually complaining.
- **Ragamuffin**-a dirty shabbily clothed urchin.
- **Rampart**- an embankment built around a space for defensive purposes.
- **Rectitude**-righteousness as a consequence of being honourable and honest.
- **Rouge**-makeup consisting of powder applied to the cheeks.

- **Sallow**-unhealthy looking.
- **Scullery**-a small room next to the kitchen for household jobs.
- **Scruple**-an ethical or moral principle that inhibits action.
- **Smattering**-a slight or superficial understanding of a subject.
- **Smitten**-affected by something overwhelming.
- **Sobriety**- a manner that is serious and solemn.
- **Solemnity**- a somber and dignified feeling.
- **Sonorous**-full and loud and deep.
- **Speculation**-continuous contemplation on a subject of a deep nature.
- **Stalwart**-possessing or displaying courage.
- **Stoic**-seeming unaffected by pleasure or pain; impassive
- **Stifle**-smother or suppress.
- **Stolid**-having or revealing little emotion or sensibility.
- **Suavity**-the quality of being charming and gracious in manner.
- **Surly**-unfriendly and inclined towards anger or irritation.
- **Taciturnity**-the trait of being uncommunicative.
- **Transcendental**- a system of philosophy emphasizing the spiritual.
- **Transfixed**-having your attention held as though by a spell.
- **Trifling**- not worth considering.
- **Unanimity**-everyone being of one mind.
- **Unscrupulous**-without principles.
- **Vagrant**-a wanderer with no established residence or means of support.
- **Veneration**-a feeling of profound respect for someone or something
- **Vitality**- a healthy capacity for vigorous activity
- **Vivacious**-vigorous and animated.
- **Volubly**-in a chatty manner.

3.7 SELF ASSESSMENT TST

1. Discuss Virginia Woolf's narrative technique in the novel Mrs. Dalloway.

2. What is the significance of Clarissa's party in Mrs. Dalloway?
3. What do the flowers in Mrs. Dalloway represent?
4. What is the importance of the title Mrs. Dalloway?
5. How does the death of Septimus' distract Clarissa and Lucrezia in "Mrs. Dalloway"?
6. How is Mrs. Dalloway a Modernist novel?
7. What is the importance of motherhood in Mrs. Dalloway?
8. What are the likenesses between Septimus and Clarissa in Mrs. Dalloway?
9. What are some quotes from Mrs. Dalloway that indicate Miss Kilman as a lesbian?
10. What narrative techniques are significant in Virginia Woolf's Mrs. Dalloway?
11. How are the themes of repression and oppression presented in Mrs. Dalloway?
12. How is the narrative technique "stream of consciousness" used by Virginia Woolf in her novel Mrs. Dalloway?

3.8 ANSWERS TO CHECK YOUR PROGRESS

1. Though Clarissa isn't overtly contemplating suicide, she's feeling depression and therefore the effects old. She wants to create a mark on the planet and let someone know the way she's loved life. Throughout the novel Clarissa has tried and didn't communicate with Peter, together with her husband, and with herself about what she really wants and desires, rather than the "plunge" she hopes for within the novel's first section, she's taken tentative steps. Water imagery continues to symbolize unwilling change; Clarissa at the party is "brushed" with age sort of a "mermaid might behold in her glass the setting sun ... over the waves." She knows her death is as unavoidable as the sunset. For her and for several others, the foremost courageous act is to travel on living after the war. The comparison between Septimus's violent action within the hot sun and Clarissa's silent observation within the moonlight can be a great tonal move between the two characters. As Clarissa watches the old woman across the road visit bed, she thinks of what she still needs to expect to in her maturity. Afterward, she has the courage to speak to the married Sally Seton for the primary time.

2. Urban crowding began in earnest after warfare I. Soldiers returned from the war and began families, resulting in a population explosion. Advancement in transportation resulted in making cars and buses more popular. Mrs. Dalloway's Piccadilly Circus and Regent's Park scenes show many alternative people occupying the identical space—the rich and also the working-class, children and adults, English residents and folks from abroad. The fashionable world looks different from the old, community-based world, just like the togetherness Clarissa and her friends experienced at Bourton. The urban setting contributes to several characters' sense of alienation. Rezia is overwhelmed by the city; Peter is happy and unnerved by its organization; Elizabeth feels lost and feels a way of freedom as she rides the omnibus by herself. The sense of being alone with one's thoughts in an exceedingly crowd, lonely while surrounded by people, is one that preoccupies the characters in Mrs. Dalloway and shows the fracturing of communities as cities grow and alter.
3. Mrs. Dalloway is a book about postwar London as much as it is a book about a woman throwing a party and it covers a single day activities. Large-scale issues are shown to be dependent on each other with everyday issues. No one acts in isolation. Woolf displays that people are enormously complex; even Hugh Whitbread and the doctors, who may be covetous and selfish, have reasons for doing what they do. Past stories for characters like Septimus, Sally, and Rezia show everyone's past enters into their present. Scenes often fade from one viewpoint to another, presenting how little visitors know about each other. Peter, for example, thinks Septimus and Rezia are only in a lover's dispute. Septimus, at the same time, perceives Evans's face in Peter. Numerous views of different characters on the motorcar in Piccadilly show their assorted ambitions for England. Clarissa glooms that she can't actually know others; Peter visualizes stories for people, he views in the street based on their attire and appearance. Woolf makes the reader feel pity with each and every character for a little while by showing their inner thoughts.
4. British royalty signifies authority and community. Peter shows that all Clarissa's partygoers are connected by "English society" when he sees the prime minister in the party. Different people in Piccadilly Circus gather at the possibility of seeing a member

of the royal family or a high-ranking official in the motorcar. Royalty is also losing its importance, as people like Lady Bruton and Richard feel more willing to speak up for what they need in government. Lady Bruton and Aunt Helena Parry represent an older England, when royalty and empire were intermingled. Woolf wants to convey that the English government, including its royal leaders, should have done better at taking care of its veterans. She also establishes the dangers of admiring royalty too highly. Septimus went to war for an England embodied by ancient realm, based on the Edwardian and Elizabethan England he read about in book.

5. The upper class women in the novel often have more leisure time as they don't participate as actively in moving society forward into the future therefore, they can be guardians of the past. Older women, like Mrs. Dempster and Aunt Helena Parry, have rich yesterdays to recollect. The men in the novel appear to look into future than past, except for Septimus, who sees no way out of his past experiences. Clarissa imagines Peter's own self-interest and arrogance as "the river which says on, on, on," and moves forward at others' expense. She admits she is also remorseful of arrogance as well. Woolf believed the narrative technique of stream of consciousness was an essentially feminine form helping in its focus on the inner life and revelation of great meaning in small details. Water images, that represent the past and future, can also represent female fertility and a means of driving the future forward. Woolf's women reside more in the past because she thinks women are the relaters of history. Peter associates the city of London itself to a woman, changing from morning to an evening dress. The heavenly liveliness in his dream is also feminine and associated to the past.
6. Hugh prides himself on the good he does, but the reader rarely sees examples of this good. He imagines that especially working-class people are thankful to him. Yet, unlike others, Hugh doesn't consider about the type of life for people living in the street, or visualize the challenges they're facing. He likes attractions, drama and performance, and in a deep loyalty to England, he thinks has been unshaken by the war. He values appearance and expensive clothing. He's also uninterested to women's rights, as displayed in his Bourton debate with Sally. Other characters don't comprehend how Hugh's thinking

hasn't modified after the war. Richard observes Hugh's impoliteness to a store employee; Peter thinks well-meaning politicians like Hugh do more harm in their "kindness" than criminals. Hugh is nice and gentle only to vital civic figures from whom he wants something, and supports class detachments that do society more harm than good. Sally considers "no country but England could have produced him." He is the product of a cloistered, middle-class lifestyle associated with England. Woolf also displays her country in her representation of Hugh.

7. Social class defines both how people are perceived by others and how they think of themselves. Though class divisions are diminishing in the 20th century, London is still separated between the haves and the have-nots. Miss Kilman's class hatred is perhaps the most acute. She doesn't enjoy life the way Clarissa does, partially because she can't afford many opportunities. She feels to control her worldly wishes and keeps herself away from pleasure, a position which Elizabeth and Clarissa don't understand. Clarissa feels that Miss Kilman's expediency and feeling of being "in touch with invisible presences" is its own fabrication. Through both her mother and her teacher, Elizabeth is becoming conscious of class concerns and how they influence her as a wealthy young woman. She thinks over going into a service profession or working in the country, presenting that class has control to bind her. Sir William Bradshaw has driven his way into the upper class from a lower class; his father was a tradesman. He doesn't understand why Septimus won't admire a doctor's work or present himself more properly. His treatment is affordable only to the upper classes, making Clarissa a thing of jealousy, bitterness and disrespect for her long treatment. Woolf shows that the working class and poor can't get treatment as easily, and that even the upper class people aren't always happy and content.
8. Images of death run throughout the novel. Septimus watches Evans singing for the dead at Thessaly and then joins the dead himself. The novel's soliloquies often imagine the world after everyone is dead. The figures of Evans and Septimus remain in the whole novel as ghosts; so do all the soldiers whom England lost in the war. Septimus imagines a "giant mourner" devastated and weeping "legions of men." Clarissa even acknowledges

that she'd imagined Sally was dead. The living comes to understand that the English society which they all represent, allowed many to die. They are all guilty and responsible. When Clarissa ponders over what she can give back to the world, she's imagining of the dead. Her thoughts of Septimus during her party are a kind of elegy. The novel leaves a question of what the living to be indebted to the dead. Each character, in his or her own way, makes efforts to answer that question through individual choices.

9. Most of the characters stretch for comfort or solace of some kind. Clarissa realizes the importance of making others happy, so she unites dispersed friends for a party. Rezia, evacuated from her family, endures to form hats on her own. Lady Bruton and Richard use renewed energy into their work. Peter overturns his life by ending his marriage and starting over with a new lover. They want to make the world a suitable place as far as possible for other survivors. Miss Kilman and Septimus make themselves martyrs who suffer seriously. Miss Kilman refuses herself pleasures, just with the exception of cherishing Elizabeth. Septimus's post-traumatic stress disorder takes him over and over to vaguely recollected war scenes, controlled mainly by strong feelings and detached images rather than particular recollection; his brain is trying to protect him from trauma. His self-dislike and the feeling that he deserves to die illustrate survivor's guilt. He is convinced that he has committed a crime, but he can't express what the crime is; perhaps it's his survival where others have died. His "torturers," though he thinks of them as his doctors, may be the dead. The sumptuous symbolic language which Woolf uses represents Septimus's fragmented, image-based state of mind.
10. Clarissa's social efforts are their own kind of art. Her catchphrase of calling out throughout the book to "Remember my party tonight!" is as regular as Big Ben. Though few characters show attention to her reminder in the moment, they all attend. The large gathering at her party takes many characters together and shows how they've changed. By bringing people together, Clarissa can "attempt to communicate" the way Septimus does with his death. She, like her husband, wants to communicate love but isn't certain how to do. Septimus has prepared his own kind of submission; although he wants to end his life, he comprehends much of it has been good, and he leaves his wife with happy memories.

In a way, Septimus frees Rezia, though not in the way she would have chosen. After Clarissa anticipates Septimus's death, she leaves her private thought and goes to rejoin her guests. She understands they're each struggling their own private battles. As she expressed in their youth to Peter, since the human race is "chained to a sinking ship," its citizens should "decorate the dungeon with flowers and air-cushions; be as decent as we possibly can." Clarissa's party is a way to embellish the cell and be kind to others as a way out of desolation that Septimus never found.

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Subject: English-Elective Unit-II	
Course Code: 105 (i)	Author: Dr. Punam Miglani
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The Scarlet Letter : Nathaniel Hawthorne	

STRUCTURE

2.0 Learning Objectives

2.1 Introduction

2.1.1 Author and his Relation to Seventeenth Century

2.1.2 The Scarlet Letter: A Mirror of Puritan Society

2.1.3 The Scarlet Letter: A Tragedy of Love

2.2 Main Body of the Text: The Scarlet Letter

2.2.1 Setting of the Novel

2.2.2 Plot in Novel

2.2.3 Characters

Hester Prynne

Roger Chillingworth

Reverend Arthur Dimmesdale

Pearl

Governor Richard Bellingham

Mistress Hibbins

Reverend Mr. John Wilson

Narrator

2.3 Further Main Body of the Text: The Scarlet Letter

2.3.1 Introduction

2.3.2 The Threshold of the Narrative

2.3.3 Complications

2.3.4 A Turning Point

2.3.5 Temptation in the Forest

- 2.3.6 The Climax
- 2.3.7 The Market Place
- 2.3.8 Symbolism in The Scarlet letter
- 2.3.9 The Structure of the Novel
- 2.3.10 Formal Analysis: The Scarlet Letter
- 2.4 Check Your Progress
- 2.5 Summary
- 2.6 Key Words
- 2.7 Self-Assessment Test
- 2.8 Answers to Check Your Progress
- 2.9 Suggested Reading
- 2.0 **LEARNING OBJECTIVES**
 - To throw light on existing Puritan community in seventeenth century believing in adultery as a major punishable sin and public trials and punishments as a tool to prevent others from committing adultery or other crimes.
 - To further relate it with modern reader by throwing light on its psychological factor of sin and consequences and as a morality story about sin and redemption.
 - To give an idea of the major characters Hester, Dimmesdale, Chillingworth and Pearl as well as other minor characters like Reverend Wilson, Governor Bellingham and Mistress Hibbins, also to throw light on the complex relationship between the major and the minor characters.
 - Analysis of the various symbols used in the novel and their further development.

2.1 INTRODUCTION

2.1.1 AUTHOR AND HIS RELATION TO SEVENTEENTH CENTURY

Nathaniel Hawthorne, born on 4th July 1804 in Salem, Massachusetts, an American novelist and short-story writer is known for his emphatic use of allegory and symbolism as an effective literary tool in his writing. He is said to have puritanical background, which in a way is reflected in The Scarlet Letter. One of his 17th ancestors William Hawthorne, a magistrate, sentenced a

Quaker woman to public whipping and he sternly believed in Puritan Orthodoxy. One of William's sons, John Hawthorne, was also among the three judges in the Salem Witch Trials of 1692, which led to the execution of around nineteen women who were accused of witchcraft. About hundred men and women either escaped or suffered harassment in the form of these trials. So, the family history has a strong influence over this story.

Hawthorne's works belong to romanticism or, more specifically, dark romanticism, signifying guilt, sin, and evil as the most intrinsic natural qualities of humankind. Many of his works are inspired by Puritan New England, combining historical romance loaded with symbolism and psychological themes.

Hawthorne was predominantly a short story writer in his early career. In the lead publishing *Twice-Told Tales*, however, he noted, "I do not think much of them," and he expected little response from the public. His four major romances were written between 1850 and 1860: *The Scarlet Letter* (1850), *The House of the Seven Gables* (1851), *The Blithedale Romance* (1852) and *The Marble Faun* (1860). Another novel-length romance, *Fanshawe*, was published anonymously in 1828.

The Scarlet Letter by Nathaniel Hawthorne expresses the aspects of relationships, religion, community, discipline and punishment in the puritan community of 17th century Boston.

Religion seemed to govern over all, and adultery was a bad sin in the eyes of everyone in the community. Public discipline and punishment were the tools of punishments for committing crime or sin. In 17th century Boston, everything was very strict and everyone was expected to follow the law. The sin committed by Hester is an excellent example of the beliefs of that period. In the very beginning, the crowd is not there for execution but for public punishment of Hester, who has committed the sin of adultery. The scene reflects the weight of values and morals upon society in the 17th century and public punishment was not only a means of punishment but also a way to discourage others from committing the same crime. The community played an important role in punishment.

2.1.2 THE SCARLET LETTER: A MIRROR OF PURITAN SOCIETY

“A pure hand needs no glove to cover it.” This quotation fascinates all book readers who are always anxious to know the core of the any story. As far as *The Scarlet Letter* is concerned, it is originally a well-structured and organized novel which describes all the events and incidents so aesthetically that a reader purely adores it.

The Scarlet Letter by Nathaniel Hawthorne is story of Hester Prynne, a young lady who is living without her husband but along with her daughter, borne out of illicit relation between her and the local pastor Arthur Dimmesdale. She is punished by the Puritan Society for her act of adultery by wearing scarlet letter ‘A’. Her husband also comes in the town but except both of them nobody knows that he is her husband. Everybody in the society, including her husband are curious to know about her lover, the father of the child, but she is adamant to reveal his name and opts for suffering and this bold decision of her changed her life entirely and this whole narrative has been provided with back drop of Puritan Society.

Religion is viewed as a significant part of a Puritan community. In a puritan society, religion verdicts every step from everyday life to ethical philosophy, of an individual and the society. Obviously, religious leaders are tremendously appreciated and people look upon them for directions.

The Scarlet Letter has been set in Puritan Society where adultery was considered as a punishable sin, and public trials and punishments were utilized as a tool to prevent others from engaging in any act of adultery or other crimes. *The Scarlet Letter* throws light on multiple covers of the Puritan society like relationships, religion, community, discipline and punishment, and is also a moral and psychological insight in life. The novel brings out the outcomes of sin on the individual as well as on the social level.

The society built by the Puritans was rigid and oppressive, with little space for individual and the way of teaching this path of righteousness was also very narrow and stern but the irony lies in the difference between what is said and done. Dimmesdale and Chillingworth, both "sinners" in their

own ways, are valued and esteemed members of this oppressive community, whereas Hester for having the courage to confess her sin publicly is an outcast.

These "iron men and their rules" lay out a backdrop for Hawthorne's story that sustains the dispute alive because public appearances and penance were significantly important parts of the Puritan community.

On the other hand, the forest viewed by the Puritans as the domain of the Black Man or devil was actually a place of little law and order. These Puritans may speak of branding Hester Prynne on one hand but on the other hand follow the devil's music in the forest. The meeting between Dimmesdale and Hester is set in the forest, away from the harsh, cruel laws of society. There a central conflict of the novel can be discussed: the desires of human nature as contrasting to the laws of society, punishment.

It is actually impossible for the Puritans to love the sinner and hate the sin in Massachusetts Bay Colony. When Chillingworth asks a person in the crowd about Hester's crime, it is informed that the sentence was decreased from death by "their [the magistrates and ministers'] great mercy and tenderness of heart" because she is a beautiful widow and probably was "tempted to her fall." The doctor pronounces this penalty as wise because in this way she will be "a living sermon against sin."

While the public calls for Hester's blood, those who are equally wicked and sinful remain silent. The irony of public presence and private knowledge are themes throughout this story. The only freedom from public scanning is the forest where lovers are away from web of lies and deception. They are safe to meet and discuss Chillingworth's identity and their plan to escape from Boston in the forest. They plan their escape to Europe where they can have the freedom to follow their hearts and forget the rigid rules of their Puritan society. But the Puritan values are so deeply imbibed in Dimmesdale that he lacks the courage to follow the dictates of his heart. He finds it difficult to feel at home in the forest where the laws of nature over power the inhibitions that imprison individuals in Boston.

In the end, Hester runs away from the iron bars of Massachusetts Bay Colony and later returns because of her own strength of character. She encourages other sinners that "at some brighter period, when the world should have grown ripe for it, in Heaven's own time, a new truth would be revealed, in order to establish the whole relation between man and woman on a surer ground of mutual happiness."

This is Hawthorne's way of conveying that this harsh and rigid society will finally move toward the laws of nature as a basis for public and private behaviour. By the end of the novel, his compassions lie with Hester as a prophetess of a better time and place where personal contacts can be based on more compassionate beliefs. By selecting Puritan New England as setting, Hawthorne has given a rich quality to the drama of human suffering. His ending, written in the nineteenth century, appears as an optimistic sign that future generations will venture into less gloomy, less repressive society where human compassion and tolerance will balance the community laws.

2.1.3 THE SCARLET LETTER: A TRAGEDY OF LOVE

Nathaniel Hawthorne, the great romantic novelist of the 17th century, is one of the founders of American literature, seems to be influenced by the times and social background, family origin and life experiences of the Puritan ideology, which is strongly reflected in his masterpiece, *The Scarlet Letter*. The novel expresses the aspects of relationships, religion, community, discipline and punishment in the puritan community of 17th century Boston. Relationships between men and women were very limited and adultery was a sin in the eyes of everyone in the community. Religion appeared to supervise the whole society, people would look up to reverends and the community had faith that fate was their destiny. Public discipline and punishment were tools to discourage everyone from committing any crime or sin. Beliefs of God were followed and all those who disobeyed the religion or law were punished. In 17th century everything was very strict and it was expected of everyone was to follow the laws in Boston, which makes Hester's sin more gruesome.

Hester and Dimmesdale's personalities are widely different. Along with this Chillingworth's evil in nature also plays a significant role in the tragedy of love. The huge differences among the three main characters' personalities lead towards the love that could only be ended in tragedy. No doubt, Hester suffers greatly from the humiliation of her public shame and the loneliness of her punishment. In her inner heart, she can never acknowledge the Puritan interpretation of her act. As she never believes that she committed an evil thing, she preserves her self-respect and sustains her punishment with dignity, grace, and ever-growing strength of character. Ironically, it is simply the scarlet letter that becomes her passport into the regions where other women did not have the courage to move.

Hawthorne pronounces: "she looked from this estranged point of view at human institutions, and whatever priests or legislators have established. ..."

Dimmesdale, another main character, presents himself to be a sinner against man, against God and most significantly against himself as he has committed an act of adultery with Hester, resulting in birth of an illegitimate child, Pearl. His sin against himself, for which he eventually paid the price in the form of death, proved to be more damaging and more devastating than against the public and God. This person's moral had been very high until the act of adultery. Being the minister of the word of God according to the Puritan faith, he is very spiritual. Throughout the novel, he has been forced by himself to hide his guilt. It is he who chooses not to reveal the hidden secret and that sin is consuming him internally and he just doesn't possess the courage to confess his sin. He appears to be a coward during these seven years of living with guilt. He suffers from the central struggle from within as well as struggle portrayed outwardly which is visible to the town and Hester. Dimmesdale's struggle and irresolution makes Hester as well as himself suffer so much.

Another important character who is not a part of the common people of Salem is Roger Chillingworth, former husband of Hester. The aim of his life seems to find Hester's lover with whom she had committed the sin of adultery and punish him. At the outset, Chillingworth first seems to be more of a receiver of the actions of sinners than an actual sinner himself. He had been held captive by the Indians for a year, and after returning back to the civilization he finds

his wife standing on the scaffold, being punished for committing sin of adultery. His character takes a major turn when Chillingworth tries to trace the personal information about his patient, Dimmesdale. Actually, Chillingworth commits two major sins. His first sin is against Hester by marrying her and taking away her youth; he admits: “Mine was the first wrong, when I betrayed thy budding youth into a false and unnatural relation with my decay”

Chillingworth’s second, and far more evils is pricking the heart of his friend and slaughtering friendship to satisfy his own selfishness. Chillingworth’s modification seems to be entire, and Chillingworth becomes conscious of what has happened and realizes it is too late to change from what he has become now. There is no denying the fact that. it is really tragic that in his pursuit to take revenge he has become real devil leading to his own tragic end.

2.2 MAIN BODY OF THE TEXT: THE SCARLET LETTER

The Scarlet Letter, novel by Nathaniel Hawthorne published in 1850 is considered a masterpiece of American literature and a classic moral study. The novel is set in a village in Puritan New England. The main character Hester Prynne, a young woman has borne a child out of wedlock. Hester thinks herself a widow, but her husband, Roger Chillingworth is alive and arrives in New England, concealing his identity. He finds his wife wearing the scarlet letter A as a punishment for her adultery. Hester refuses to name her lover. Chillingworth becomes obsessed with finding his identity. When he learns that the man in question is Arthur Dimmesdale, a saintly young minister who is the leader of those, exhorting her to call the child’s father, Chillingworth proceeds to torture him. Ironically in terms of action, almost nothing happens in this novel. The whole psychological, emotional drama revolves around the main protagonist, Hester Prynne, convicted of adultery by the civil and Puritan community.

2.2.1 SETTING OF THE NOVEL

The settings in The Scarlet Letter are very important. The setting of the plot is in Massachusetts in 1640 when the Puritan religion was an official religion of the colony and government could enforce moral values of the Puritan Church on the people. The society as well as government of

that time is very much against the actions of Hester. Here the conflict is between society values and those of the protagonist.

The other essential setting is the forest which surrounds the whole town and is taken as devil's place. All the major characters live in the Puritan town who believe in purity and harsh punishment for not being pure. Following all the laws is mandatory for them and have strict guidelines and punishments, if broken.

Apart from this, the settings in the novel almost behave like characters which further help in the development of the story. They also help in displaying the theme of the novel. The scaffold, the forest, the prison and Hester's cottage are the settings which reflect sin and its consequences which clearly are shame and sufferings.

2.2.2 PLOT IN THE NOVEL

The Scarlet Letter begins with a long preamble, throwing light on how the book came to be written. The narrator, who is not given any name, was the surveyor of the customhouse in Salem, Massachusetts, where in the attic he found a number of documents, among them, he found one manuscript, bundled with a scarlet, gold-embroidered piece of cloth in the shape of an A. It was the work of a past assessor, detailing all the events that happened some two hundred years before the narrator's time. When the narrator lost his customs post, he decided to write a fictional account of the events recorded in the manuscript. The Scarlet Letter is the result of his efforts.

The story is set in seventeenth-century Boston, then a Puritan settlement. A young woman, Hester Prynne having an infant daughter Pearl, is punished for adultery by wearing the scarlet letter A by the society. In the absence of her husband much older than her, she has an affair leading to a birth of child. She is reluctant to reveal the identity of her lover resulting in, forced wearing of the scarlet letter along with her public shaming as a punishment for her sin and secrecy. Hester's missing husband is alive and is practicing medicine in Boston calling himself Roger Chillingworth.

He settles in Boston as he intends on revenge. He reveals his identity to Hester, whom he has sworn on secrecy. For several years, Hester supported herself and her daughter by working as seamstress and Pearl grows into a willful child. Out-casted by the society they are forced to live on the outskirts of Boston in a small cottage. The efforts of the community officials to take away her daughter are neutralized by Arthur Dimmesdale, a young and eloquent minister. Dimmesdale seems to suffer from mysterious heart trouble caused by some psychological distress. Chillingworth moves in with him to provide him with round the clock care. He suspects some connection between minister's torments and Hester's secret. He manages to see a mark on the breast of Dimmesdale which confirms his suspicion whereas Dimmesdale finds out ways to punish himself for his sins. One night Hester and Pearl saw him on the scaffold, trying to punish himself for his sins. He refuses Pearl's request to acknowledge her publicly the next day, and a meteor marks a dull A in the night sky. Observing that the condition of minister is getting worst day by day, Hester requests Chillingworth to stop adding to self-torment of Dimmesdale, which Chillingworth refuses.

Hester understands that Chillingworth has guessed that she plans to reveal his identity to Dimmesdale. The former lovers decide to flee to Europe to live as a family with Pearl. They are planning to take a ship from Boston sailing in four days. Hester removes her scarlet letter and lets her hair down but Pearl fails to recognize her mother without the letter. The day before the ship is to sail, people gather for a holiday where Dimmesdale preaches his most eloquent sermon. In the meantime, Hester has learnt that Chillingworth knows of their plan and has booked passage on the same ship. After sermon, Dimmesdale finds Hester and Pearl standing before the town scaffold. He impulsively climbs the scaffold along with Hester and Pearl, confesses publicly his love for Hester and Pearl as his daughter, exposing scarlet letter seared into the flesh of his chest. He falls dead as Hester kisses him.

Frustrated in revenge, Chillingworth dies a year later. Hester and Pearl leave Boston and no one knows what has happened to them. After many years, Hester comes back in her old cottage still wearing the scarlet letter and resumes with her charitable work. She occasionally receives letters from Pearl who has married a European aristocrat and has her own family. When Hester dies, she is buried next to Dimmesdale, sharing a single tombstone bearing the scarlet letter A.

2.2.3 CHARACTERS

HESTER PRYNNE

Throughout *The Scarlet Letter*, Hester is presented as an intelligent, competent but not inevitably extraordinary woman. It is the extraordinary circumstances shaping her that make her such an important figure. The protagonist of the novel, Hester is married to Roger Chillingworth and has an affair with Arthur Dimmesdale, resulting in the birth of daughter Pearl. A devoted mother, abandoned lover, estranged wife, religious dissenter, feminist, and outcast are some of the roles played by her in the novel. Another important role played by her is of a glorified rebel who opposes established conventions of strict Puritan Society. She has been portrayed as a woman of strength, independence, and kindness, who stands up to the judgments and constraints of her society. With her inner strength, her honesty, her defiance of convention and her compassion, she is in the end, a survivor.

Not much information has been provided about her life, before the book opens. We know very little about Hester earlier to her affair with Dimmesdale and her consequential public shaming. However, her significant character is revealed through her public humiliation and succeeding, secluded life in Puritan society. When she removes the letter and takes off her cap in Chapter 13, she once again looks like the beaming beauty of seven years earlier. Symbolically, while doing this, she is, in fact, removing the harsh, stark, dogmatic Puritan social and moral structure but her punishment in a way has left profound effect on her character.

She is a woman of strength which is reflected in her dealings with both her husband and her lover. Hester defies Chillingworth when he wants to know the name of her lover. In the forest scene, even Dimmesdale acknowledges that she has the strength which he lacks. The minister calls on her to give him strength to beat his hesitancy twice in the forest and again as he faces his confession on Election Day. Despite her lonely survival, Hester somehow finds an inner force to confront the town people. Her willpower and lonesome position is continual again when she confronts Governor Bellingham over the question of Pearl's guardianship. Her weakness is

exposed only in her private vent of her pain through tears. Her silent agony ultimately wins the sympathy of others but still she is not wholly accepted by the Puritan society surrounding her.

Another quality of her character is the honesty which is reflected in her open acknowledgement of her sin. Although her husband is anxious to know the name of her lover, Hester refuses to disclose. Because of this, Hester endures her punishment alone. She is honest enough to keep her word in carrying her husband's covert identity. She tells the minister the truth only after she is unconfined from her pledge. In Chapter 17, she explains to Dimmesdale that she has been sincere in all things except in disclosing his part in her pregnancy. This life of public remorse although bitter and thorny, helps her preserve her sanity while Dimmesdale seems to be losing his. Besides honesty, faithfulness and fidelity to Dimmesdale are reflected in her determination to hide his identity. Her unselfish love for him is reflected in her worry for his health and her desire to flee with him to a new land and accepting her fate without any criticism or any undue demands. Her obedience to the minister is not a sign of weakness but merely her acceptance of the circumstances.

Hester is not a vengeful person. She never complains about her dilemma to Dimmesdale and never tries to make him feel blameworthy. Neither has she any malice towards Chillingworth, whom she considers responsible for her defamation. If he had not abandoned her, she would have remained his faithful wife. In the end, however, she even tells him that he has been victimized by her. Hester is truly a kind and charitable person.

Hester is a woman, full of maternal love that she showers on Pearl. She worries about her lack of self-control and her shunning playmates. Hester's appeal to the Governor and to Dimmesdale to allow her to retain Pearl shows the importance of a child in mother's life. Hester is also tender with respect to humanity. She cares for the poor and brings them foodstuff and clothing. Her benevolent conduct reflects another side of her character. She offers ease to the poor, the sick, and the oppressed. When the governor is dying, she is at his side, yet Hester's presence is taken for granted, and those whom she helps, do not admit her on the street. Hawthorne develops her as a kind and concerned woman who inertly suffers her suffering, kindly helps those less fortunate than she, and tolerantly waits for her life to recover. The basic goodness of her character helps to

maintain her during her time of trial and to help Dimmesdale in his suffering. In her public and private suffering, symbolized by the scarlet letters in her life, Hester remains a pillar of strength. In the end, Hester's potency, honesty, and kindness carry her through a life she had not imagined. On the other hand, Dimmesdale dies after his public affirmation and Chillingworth dies as a result of his own disgust and vengeance. Hester lives on quietly, and becomes something of a legend in the colony of Boston. The scarlet letter made her what she became, and, in the end, she grew stronger and more at peace through her misery. Even though her fellow townspeople look down on her, Hester Prynne is a likable character. Readers might not commend of her adulterous behavior, but they can express sympathy with her desire to escape, at least for a moment, from a loveless marriage.

ROGER CHILLINGWORTH

Roger Chillingworth can be described as principal antagonists of American literature; a man whose spite spurs him to a mad pursuit of vengeance. A careful presentation of this character by the author Nathaniel Hawthorne makes us feel only partially sympathetic towards him. He is throughout, a despicable character whose stunted and malformed heart responsible for his rage and madness is redeemed only with the eradication of the object of his spite.

As his name suggests, Roger Chillingworth is a man devoid of any human warmth or love. His deformed soul is reflected in his twisted, stooped, deformed shoulders appearance. What the reader observes is that he appears to be a difficult husband in his past who was in the habit of ignoring his wife but expecting affection from her.

Chillingworth's decision to presume the identity of a "leech," or doctor, is appropriate. Unable to engage in just and fair relationships with those around him, he feeds on the energy and vivacity of others to energize his own projects. His death reflects the nature of his character. Just as the leech dies after losing his victim, similarly the revelation that Pearl is a daughter of Dimmesdale, frees Hester from Chillingworth's clutches and after losing the object of his revenge, he also dies.

He is a long-lost husband of Hester who in the very first scene appears in the crowd at the sentencing of Hester on public scaffold. He makes his mission to reveal the identity of Hester's adulterous partner. Hester's refusal to reveal the identity, leads him to threaten her never to reveal his identity as her husband. He becomes the town physician and, offers to help Dimmesdale as his health is deteriorating. While spending more time with him, Chillingworth, grows suspicious that he might be Pearl's father. Chillingworth obsessively studies Dimmesdale. Like a leech he starts observing and watching him and finally his suspicions are confirmed, when he notices the mark of A on Dimmesdale's chest. But Dimmesdale dies before he takes his revenge.

The seven years' study of Dimmesdale, changes Chillingworth into a "devil." The townspeople and narrator observe how Chillingworth transforms from a "calm, meditative, scholar-like" physician to a man "haunted either by Satan himself or Satan's emissary." He derives pleasure from Dimmesdale's pain. Dimmesdale's downfall becomes his obsession. He is symbolically allied with the color black, and his hunchback becomes gradually more stooped as he obsessively collects herbs for Dimmesdale's treatments.

Chillingworth appears to have actually loved Hester, yet his inclusion in analytical matters rendered him a distant husband. Due to his involvement in these grave affairs, he is unable to fulfill emotional needs of his wife. In the very beginning of the novel, he descends into madness when he takes adultery of Hester as a personal treachery rather than result of his detachment. He refuses to excuse Hester rather he prayed for her good health so that she may suffer the heat of the blazing shame. His feelings of rejection are expressed in his obsessive quest of the identity of her lover, whom he blames for his hardship. Hawthorne describes him as a constrained intellectual whose social uneasiness does not allow him to have genuine human relationships. Despite being a doctor, he treats human body as an object to chase his knowledge inclining to witchcraft.

In the final chapters of the novel, Chillingworth destroys Hester's plan to escape to Europe along with Dimmesdale and Pearl by signing on to the same voyage. But Dimmesdale acknowledges his sin after his final sermon and dies. Even though his work to reveal the identity of the Hester's

partner is complete, public confession by Dimmesdale robs him of his vengeance. He also dies within a year leaving all his property in the name of Pearl.

Ultimately, Chillingworth represents true evil. He is associated with earthly and sometimes forbidden forms of knowledge, as his chemical experiments and medical practices occasionally verge on witchcraft and murder. He is more interested in vengeance than justice. He believes in destruction of others rather than improving or correcting them. He stands totally in contrast to Hester and Dimmesdale's sin whose intent was love and not hate. The consequences of their love were unexpected and inadvertent, whereas actions of Chillingworth reap intentional harm.

REVEREND ARTHUR DIMMESDALE

A well-respected Boston reverend who has an affair with Hester Prynne and is the secret father of Pearl as a result of his secret affair with Hester Prynne but he is too weak, selfish and frightened to reveal his sin and bear the punishment along with Hester. But the guilt is overpowering him so much that he secretly punishes himself by fasting and whipping himself. The self-inflicting punishment proves fatal for him resulting in worsening of his health. His sin of selfishness and betrayal seems larger than the sin of adultery. His confession comes too late and he dies as a victim of his own pride.

Arthur Dimmesdale, like Hester Prynne, is an individual whose identity owes more to external circumstances than to his innate nature. The reader is told that Dimmesdale was a scholar of some repute at Oxford University. His past suggests that he is probably somewhat remote, the kind of man who would not have much usual sympathy for ordinary men and women. However, Dimmesdale has a curiously lively conscience. The fact that Hester takes all of the blame for their shared sin goads his conscience. His resultant mental agony and physical weakness open up his mind and allow him to empathize with others. Consequently, he becomes affluent and emotionally powerful speaker and an empathetic leader, and his congregation is able to receive meaningful spiritual guidance from him.

Ironically, the townspeople do not consider Dimmesdale's protestations of immorality. Given his background and his affinity for rhetorical speech, Dimmesdale's congregation generally interprets his sermons metaphorically rather than as expressions of any personal remorse. This drives Dimmesdale to further internalize his remorse and self-punishment and takes to still more decline in his physical and spiritual condition. The town's elevated regard of him reaches new heights after his Election Day sermon, which is his last. In his death, Dimmesdale becomes even more of an icon than he was in existence. Many believe his declaration was a symbolic act, while others believe Dimmesdale's destiny was an example of heavenly judgment.

PEARL

Pearl is not intended to be a realistic character. Rather, instead of being a realistic character, Pearl is a complex symbol of an act of love and passion, seen as an act of adultery. In the eyes of Puritan Community, she appears as an infant in the first scaffold scene, then at the age of three, and finally at the age of seven. In chapter 6 at the age of three she is presented as a beautiful child usually dressed in gorgeous colours.

She has been described as an intelligent, imaginative inquisitive and sometimes obstinate child. She appears as a baffling mixture of strong moods, sometimes enjoying uncontrolled laughter and sullen silence at another moment. Her personality is described as gifted ingenious, curious, determined, and even stubborn at times, with a furious temper and a capacity for the "bitterest hatred that can be supposed to rankle in a childish bosom." So unusual is her behaviour that she is often referred to in such terms as "elf-child," "imp," and "airy sprite," all of which heighten her symbolism. Governor Bellingham likens her to the "children of the Lord of Misrule," and some of the Puritans believe that she is a "demon offspring."

As a symbol, Pearl constantly functions first as a reminder of Hester's passion and also as Hester's act of adultery. She is in a way personification of that act. Even as a baby she reaches for the scarlet letter. This is the first thing of which she becomes aware of and tries to form her own letter out of moss, sees the letter in the breastplate at Governor Bellingham's mansion, and points at it in the forest scene with Hester and Dimmesdale. Pearl always keeps Hester aware that

there is no run away from her ardent nature. The Puritans would call that nature "sinful." In Chapter 6, Hawthorne employs an often-used technique for that obsession.

Pearl is also the conscience of Dimmesdale. In Chapter 3, when Hester stands with her on the scaffold, Pearl reaches out to her father, Dimmesdale, but he does not admit her. Once again on the scaffold in Chapter 13, Pearl asks the minister to stand with them in the light of day and the eyes of the public. When he refuses her once again, she washes away his kiss, suitable punishment for a man who will not take liability. She repeats her request for acknowledgment during the Election Day procession. In her instinctive way, she realizes what he must do so to find deliverance.

She is also conscience of the community, pointing her finger at Hester. At many times, she reminds Hester that she must wear, and continue to wear, the scarlet letter. When they go to the forest and Hester removes the A, Pearl fails to accept her without letter and makes her put it back on. She tells her mother that "the sunshine does not love you. It runs away and hides itself, because it is afraid of something on your bosom" (Chapter 16).

While Pearl functions mainly as a symbol, she has become a flesh and blood person. Dimmesdale's acknowledgement of his relation with her makes her truly human. On the scaffold just before his death as, Pearl kisses him and "a spell was broken." At that point, Pearl ceases to be a symbol. The great sense of anguish, in which the wild infant bore a part, had developed all her sympathies; and as her tears fell upon her father's cheek, they were the assertion that she would "grow up in the midst of human joy and grief, nor forever do battle with the world, but be a woman in it."

GOVERNOR RICHARD BELLINGHAM

Despite being a minor character in the story Governor Bellingham plays a significant role in the novel. Governor Bellingham is the governor of the Massachusetts Bay Colony, and is based on the historical figure of Richard Bellingham, who lived from 1592-1672. Bellingham is a symbol of law and order, convention, and associations to the old world. He first appears in the scene

where Hester is questioned about the identity of her lover. Governor Bellingham is strict and unbending person who stands in support of Reverend Mr. Wilson in challenging the identity of Hester's partner. He is authoritative while ordering Dimmesdale to persuade Hester to reveal her secret. Later the Governor represents the forces of social control and discipline that acts as threat to Hester and Pearl. Even Hester feels that by directly interacting with him she can defend her right of raising her child and goes to his mansion.

He is a character who takes it as his duty to enforce both moral and legal rule. He is a person who believes in old traditions thereby explaining why Hester will be an unfit mother with the letter around her neck. He is also worried that Pearl is not getting proper religious education. He is also depicted as a fair and reasonable man who listens to the argument presented by Hester and Dimmesdale carefully for why Pearl should be allowed to live with her mother and ultimately decides in favour.

MISTRESS HIBBINS

Mistress Hibbins is a widow who lives with her brother, Governor Bellingham, in a lavish mansion. She is normally known to be a witch who moves into the forest at night to traverse with the "Black Man." Her appearances at public occasions remind the reader of the insincerity, duplicity and concealed evil in Puritan society.

Mistress Hibbins is based on the historical figure of Ann Hibbins, a prosperous Boston woman who was executed in 1656 after being found guilty of witchcraft. Ann Hibbins was the sister-in-law of Governor Bellingham, and Hawthorne in the novel the relation has been preserved by describing her as his sister. Mistress Hibbins speaks with Hester as she and Pearl are leaving the Governor's mansion, Mistress Hibbins appears in the scene when Hester and Pearl are parting the mansion of the Governor and tempt her to come to the forest that night to dance with the Black Man. According to popular faith of those days, this invitation reflects scrupulous behavior of witches. As Mistress recognizing her alone and secluded Mistress Hibbins finds her fit to be tempted into witchcraft. But Hester refuses to link for having a daughter with her. The exchange between the two women throws light on different viewpoints of two estranged women. Mistress

Hibbins has been described as “bitter-tempered” and possessing “ill-omened physiognomy” chooses to clinch, being expelled from society, and even revels in her outsider standing. Hester, however, patiently endures her outcast status.

REVEREND MR. JOHN WILSON

Boston’s elder clergyman, Reverend Wilson is scholarly yet grandfatherly. He is a conventional Puritan father, a literary adaptation of the stiff, ascetically painted portraits of American patriarchs. Like Governor Bellingham, Wilson follows the community’s rules firmly but can be persuaded by Dimmesdale’s articulacy. Unlike Dimmesdale, his junior colleague, Wilson preaches hellfire and damnation and advocates harsh punishment of sinners.

NARRATOR

The unspecified narrator works as the surveyor of the Salem Custom-House some two hundred years after the novel’s events take place. He discovers an old manuscript in the building’s attic that tells the story of Hester Prynne; when he loses his job, he decides to write a fictional treatment of the narrative. The narrator is a rather skittishman; whose Puritan heritage makes him feel guilty about his writing career. He writes because he is fascinated in American history and because he believes that America needs to better understand its religious and moral heritage.

2.3. FURTHER MAIN BODY OF THE TEXT: THE SCARLET LETTER

2.3.1 INTRODUCTION

After having written two-third of the romance *The Scarlet Letter*, Hawthorne wrote an introduction or background in the form of *The Custom House* which portrays the fellow workers at custom house from where he was dismissed. Despite being shocked at his dismissal; he took it as an opportunity to devote himself completely to his writing.

The Custom-House is amazing for Hawthorne’s remarkable use of romancer’s imagination because it is an affirmation of Hawthorne's work. The ordinary tables, chairs and carpets in a

familiar room are transformed by moonlight into something strange, dark and mysterious. While giving description of scarlet letter found, out of curiosity he put it on his breast. in the custom house -"It seemed to me--the reader may smile, but must not doubt my words--it seemed to me, then, that I experienced a sensation not altogether physical, yet almost so, as of burning heat, and as if the letter were not of red cloth. but, red-hot iron. I shuddered and involuntarily let it fall upon the floor" (pp.48-49). The phrase 'red-hot iron' clearly reflects the intense pain and suffering associated with The Scarlet Letter. It is in a way symbolic of suffering of a fallen woman and her redemption in the colony of New England.

To quotes some critics, The Custom-House is not originally related to the text of The Scarlet Letter which is, however, not true because as the story progresses, we learn that Hawthorne is trying to infuse the natural and amazing by creating a strange world in which both reality and romance, the natural and the marvelous, the past and the future are inextricably fixed.

2.3.2 THE THRESHOLD OF THE NARRATIVE

Chapters 1 to 4 introduce us to the three main characters of the story there by acting as a threshold of the narrative. Hester Prynne, the protagonist of the story accused of adultery is made to stand at scaffold after taking out of prison. The Scarlet Letter A symbolic of adultery is visible on her bosom and she is being looked upon and ridiculed by the town people.

Another character, husband of Hester is also introduced standing among the crowd, curious to know the name of the lover of his wife. When she goes back to prison, he meets her and inquiries about the name of her partner but she refuses to reveal the name as she is ready to suffer alone. He admits his unfair behaviour towards her but at the same point is not able to excuse her lover as he has hurt her husband and has played with his honour and dignity.

We also come across a young priest Arthur Dimmesdale who in reality is secret lover of Hester but here urges her to reveal the name of her lover so that both can repent together for their sin, which she refuses to do.

The narrative focuses on the early life of Hester who is trapped in the loveless marriage and an act of adultery in a city where there is no one to sympathize with her. The story opens in a very specific time and place in mid seventeenth century Boston in New England at scaffold, where all the men and women have gathered who according to Puritan Law are bent upon to punish Hester, a fallen woman for her sin of adultery. According to the law, a sinner, especially a woman was subjected to death penalty but Hester being young has been inflicted light punishment by the authorities. There is an unmistakable note of irony in the words spoken by a man near the threshold to her husband, "But in their great mercy and tenderness of heart they have doomed mistress Prynne to stand only a space of three hours on the platform of the pillory, and then and thereafter, for the remainder of her natural life to wear a mark of shame upon her bosom" (p. 82). The narrative is also loaded with use of symbols and imagery. At one hand Puritan New World has made provision for prison and cemetery and on the other hand the symbol of rose bush has been used which stands in contrast to the drab scene. It reminds us of the kindness of nature towards the condemned.

Even the names of the main characters have a strange resonance. For example, Hester's husband assumes the name of Roger Chillingworth expressing something chilling, cold and inhuman about his pursuit of his wife's lover. The guilty priest Arthur Dimmesdale, a dedicated pastor is having something dim, fading about him. He is also in the habit of keeping his hand on his heart, a gesture indicating his divided self and dilemma to confess or not to confess. Pearl has a tinge of beautiful and exotic object of nature and Hester has the oriental and exotic association of the Biblical Esther who was a dark, beautiful and mysterious queen. Further, the Scarlet Letter A that has been fixed on Hester's bosom has been rendered in an extravagantly fashionable and artistic mode. The wisdom of beauty that Hester possesses does not at all agree with the Spartan 'simplicity of men and women in colonial New England. Her sense of beauty and obsession make her appear like a pagan goddess.

2.3.3 COMPLICATIONS

Chapters 5 to 11 take us towards the stage in which light is thrown on Hester and Pearl and also the complex relationship between Arthur Dimmesdale, the secret lover of Hester and her husband Roger Chillingworth where Chillingworth behaves like a leech, clanged to Dimmesdale.

After her release, Hester works as seamstress to support her life while living in a secluded cottage outside Boston.

She dresses herself in a subdued way according to the Puritanical mode of grave attire but her lovely child Pearl in contrast is dressed in bright and gorgeous colours which reflects her inclination towards oriental at her heart. Both the mother and the child are bound to live a secluded life and even the children of the town "scorned them in their hearts, and not infrequently reviled them with their tongues" (p. 117). Despite her love for Pearl, sometimes Hester is also tormented by her awkward questions and to wonder if Pearl is the child of a demon. Later on Hester's visit to the Governor's house along with Pearl is a very significant point in the narrative as there, Hester opposes the proposal to separate her from her child on the grounds that fallen woman fails to be a good mother. She even urges Arthur Dimmesdale to speak on her behalf.

Her words to the priest have a contemporary ring even for a reader of our time--"Speak for me! Thou knowest--for thou hast sympathies which these men lack--thou knowest what is in my heart, and what are mother's rights, and how much stronger they are when that mother has but her and The Scarlet Letter" (p. 138).

Both the church as well state of New England is unanimous on persecuting Hester but she single-handedly strongly fights for the rights of fallen woman to bring up her child in male dominated society of that time. Arthur's defiance of her creates suspicion in the mind of Roger Chillingworth about relationship between the two and from that point onwards, Roger Chillingworth's mind is preoccupied with the desire to know the truth by keeping an eye on the physical and mental state of mind of the priest by staying at his place, keeping a constant eye over him. He is like a Satan in the guise of Chillingworth who is overjoyed to sneak into the sleep of priest and sees a sign on his chest. We are not told what that sign exactly is but it is evident that the rest of the narrative will focus on the drama of sin and redemption going on in the priest's soul. The inquisitive vigil of the physician disturbs the priest and he moves out of his house almost in a trance to confess his guilt and save his soul. It is Pearl, both her innocence as well as her inquisitiveness, that saves Hester from the clutches of Devil, which is evident in Hester's meeting with Mrs. Hibbins who tempts her to meet a black man of the forest i.e. Devil. Hester's disagreement with Mistress Hibbins creates the ambiance of mid-seventeenth century

New England when Puritans literally believed in witches that tempted men and women and acted as the agents and emissaries of Devil. The use of word leech for Chillingworth is both metaphorical as well as accurate. It reflects his revulsion and brutality towards Dimmesdales whom he suspects of having illegitimate relation with his wife. The physician pretends to be a friend of the priest but, in reality he is a relentless enemy. He enjoys constantly on alluring and perturbing attitude of the priest till the end of the narrative.

2.3.4 A TURNING POINT

Chapter 12 brings about a turning point in the story and indicates the climax in Chapter 23 where the priest by overcoming all his hesitation and fear of social disgrace, confesses his relationship with Hester. The scaffold becomes a place of sanctity and mystery as this is the place where Hester confesses her sin and at the same pace Dimmesdale makes his confession as well as acceptance of Hester and Pearl.

The Chapter 12 becomes significant in the sense that it shows the priest's willingness to confess his sin of adultery, though he is not fully prepared to face the public and his rejection by the society. He still lacks the courage possessed by Hester in the very beginning of tale while making her confession. The priest is in such a disturbed state of mind that when he stands near the scaffold of the Pillory and there is an eccentric stunning light that illumines the entire sky, that he notices the letter A. He feels as if his remorse deep hidden in his heart is reflected all over the sky. At this point in time, the narrator desires the reader to look at the priest in an objective and unbiased manner and also understand the internal suffering of him. He is reflected in morbid and sickly situation where he lacks the courage to face the Puritan Community and go through the torment of public acknowledgment of his sin. Yet, he has taken an initial step towards that stage and one can clearly detain in chapter 12, the final confession on the part of the priest in the coming future Chapters 13 and 14 are also foremost with the knotted relationship between Arthur Dimmesdale, Hester and Roger Chillingworth. Hester with her sacrifices, labour and potency of character has won respect of the Puritan society of Boston. Her letter A was now interpreted as Able. There has been change in the insight of Puritan community of Hester. Now they regard her as Sister of Mercy who has been helpful to the poor and most importantly deprived women of

Boston. The letter A on her bosom has ceased to be a symbol of reprimand and persecution. It has now become the cross of Hester and has been consecrated and hallowed by her life as sympathetic Sister of Charity.

In chapter 14, while Arthur Dimmesdale is still diffident but Hester is courageous enough to take a decisive step. She also tells Roger Chillingworth that he has not been fair to Arthur Dimmesdale. He has been harassing him like a Devil. In this situation, she has no choice but to be reliable to her lover. She is planning to tell Dimmesdale about her relationship with Roger Chillingworth and that he is conspiring to catch his soul and entrap him into evil. She even urges her husband to be fair towards the priest but we find him completely strange to the virtues of pardon and mercy.

2.3.5 TEMPTATION IN THE FOREST

The action of the story shifts to the forest outside the town in Chapters 15 to 19. There is a kind of vagueness about the forest. According to the Puritans of mid-seventeenth century colonial New England believed that the forest was the den of the Black Man, that is Devil. To remind the readers, even Mistress Hibbins invites Hester to join the Black Man in the forest but whereas scenes depicted in the forest are full of happiness and joy. While Pearl plays near the brook, Hester and Dimmesdale get a chance to talk freely. Here she gets a chance to reveal the identity of Roger Chillingworth which upsets the priest. He feels very angry but her anger subsides because of his love for her but his anger for the physician is unrelenting as he has betrayed him as a friend.

Hester is able to persuade him to either run away to Europe or into some wilderness that is wide spread in the world where he will be able to achieve the freedom to live a life with Hester and Pearl. The wilderness of the new world seems to her more tempting than the old world.

Chapter 18 has been aptly titled as ‘A Flood of Sunshine’. Hester feels so happy on the prospect of living with Dimmesdale and Pearl, that she throws The Scarlet Letter away, removes her cap and lets her hair fall over her shoulders but this moment is short lived for her as her daughter fails to accept her without her cap and the letter A.

In chapter 19, Hester is forced to wear her cap to confine her hair suitably and also has to wear The Scarlet Letter which reflects her inability to escape from her sin as well as reality embodied in Pearl. Her dream of freedom and happiness is now completely reversed with the letter on her bosom and the burden of guilt borne by the priest. Hester's offer to the priest is like a temptation of Devil in the forest.

2.3.6 THE CLIMAX

Chapters 20 to 24 mark the last phase of the narrative as it leads to the public confession by the priest and his acceptance of his relationship with Hester and Pearl. His meeting with Hester in the forest fills him with a new energy and as new born man; he looks forward to the execution of the plan made by Hester. However now there is a change in their plan, as instead of going to the wilderness of America, they have decided to return to the old world. As the ship is to depart on fourth day, the priest starts writing the Election Sermon as a leaving message to his Puritan Community but at the back of the mind he realizes that he is not behaving like a responsible and devoted priest. He feels as if he has been tempted by the Devil in most seductive way. It is this realization that gives him the strength to face the consequences of his sin and not to run away from Boston.

On the day of Election, the whole town was in a happy and gala mood as they were going to celebrate the assumption of office by the new Governor and also to listen to the Election Sermon by their favourite priest. There is a procession comprising of inhabitants of Boston, some sailors and some Indians that moves towards the scaffold of the pillory. Dimmesdale, the priest is accompanying the procession along with magistrates and fellow-priests whereas Hester and Pearl among the crowd gathering around the scaffold.

2.3.7 THE MARKET PLACE

Dimmesdale's Election Day sermon is a great success but the people are, however, shocked to find the priest getting pale and haggard after sermon. Realizing that he is left with short time he calls Hester and Pearl to be with him on the scaffold. He also makes a frank confession, "At last!

at last! I stand upon the spot where, seven years since, I should have stood, here, with this woman, whose arm, more than the little strength wherewith I have crept hitherward, sustain me at this dreadful moment from groveling down upon my face" (p.305). After Dimmesdale's confession of his relation with Hester and Pearl, Hester comes forward to help the collapsing priest. In the words of the narrator, "Hester partly raised him, and supported his head against her bosom" (p.307). This is a moment that stuns Roger Chillingworth because his plot of revenge against the priest fails miserably and he is seen "with a blank, dull countenance, out of which life seemed to have departed" (p.307). The *Scarlet Letter* besides being a rich, romantic tale is also a drama of sin and redemption. It is a heartwarming love story also where lovers are united for a brief period.

The last chapter entitled "Conclusion" is a kind of post-script to the main body of the historical romance. Various possibilities by the narrator are offered to explain the death of Dimmesdale. Before his death he bares his bosom to show the letter A. Some people regard it as a result of medicines given by Roger and some are of the view that it is a result of self-torture by the priest. To some people, it is visible and some are of the view that they have not seen it. According to F.O. Matthiessen, the narrator is using here "the device of multiple choice." and it is not possible to explain his death rationally. It has a kind of mystery associated with it. We find that there is a glory in the death of Dimmesdale but Roger Chillingworth dies after one year putting all his wealth in the name of Pearl, who is a daughter of the person he despised most. Hester and Pearl vanished somewhere in the Europe where Pearl is married to a noble in the old world whereas Hester returns back to her cottage where she continues to live her life as Sister of Charity and puts on The *Scarlet Letter* on her bosom. There is no wonder that the letter A also shines on the grave where Hester and Dimmesdale are buried side by side. It seems to embody both sin and redemption and also the agony and ecstasy of Hester and Dimmesdale.

2.3.8 SYMBOLISM IN THE SCARLET LETTER

In the novel symbolism has been used by Hawthorne to convey different meanings to the readers depending on the circumstances. This novel deals with the theme of sin and redemption and the use of different symbols highlight the theme of the novel. The prison door is a symbol of

punishment and retribution given to the culprits and jail inmates for their crimes. This reminds us of the punishment given to Hester for her act of adultery but she was later on unconfined to live in seclusion outside the town. The rose bush is a bush of wild roses, which also appears in the first chapter. Exactly like a rose bush, Hester Prynne is dazzling as well as wild in nature who can battle against all the odds in life and second time it appears in the house of governor where it symbolizes Pearl and her vivacious life. The letter A written in scarlet colour and placed around the neck of Hester becomes a symbol of sin, especially adultery but later on the same letter becomes a symbol of innocence, reparation and saintly character of Hester by the end of the story. In the novel, this colour is related with red roses which mean energy, while at one place, it also shows vanished passion and sincere love, as the scarlet letter and crimson colour of cheeks show love and passion. The scaffold has been used at three places in the novel. Once, it is used in the second chapter where Hester is made to stand and disgraced for her sin of adultery. Here, it is a symbol of sin and crime. It is again used in the twelfth chapter where it is shown as a symbol of confession and hope, but nobody hears Dimmesdale's confession. It again appears in the twenty-third chapter where it is a symbol of liberty from long-lasting shame and secret, as Dimmesdale confesses everything before dying. The sunlight and shadow appear again and again in the novel. For instance, when the question of Pearl's future appears before the jury, Dimmesdale is in the shade of the garden. It means it is a symbol of concealment. However, when the novel nears its end, there is sunlight on Hester and Dimmesdale, which represents their true love and peace. It also shows the love, forgiveness, mercy and grace of God. The forest is a horrifying place, an abode of Satan, as is considered during the Puritanism, and Hester is left in the forest. However, by the end of the novel, it proves a place where a person becomes mature and also does his apology to shed off his sinful past. For example, when Hester and Dimmesdale meet by the end, to plan their escape, they meet in the forest. At this stage, it becomes a place of shelter for them. In fact, the forest has also changed its symbolical meanings with time. Pearl's character is very appealing in the novel as it represents a child's purity and also the two-fold behavior inherited by her father, Dimmesdale, and mother, Hester Prynne. Her wild nature represents the wild and obsessive nature of her mother. She is also a symbol of the cost Hester has paid for her passionate love affair. Her worth as the only child and the lone console of Hester increases, which shows why she has been named as Pearl in the story. Dimmesdale is, in fact, a symbol of a person destined to fail. The same is the case of Chillingworth. Chilling means icy cold. When he

sees Hester Prynne in front of the jury of the governor and the minister at the beginning of the novel, he doesn't show sympathy. Instead of helping his wife, he turns ruthless and abandons her. He tries to find out the birth father of Pearl and continues to trick against Dimmesdale. His name is a symbol of a cold hearted person. A Black Man appears twice in the storyline of this novel. It happens in the fourth chapter first when Hester sees Chillingworth who is smiling at her. She compares him to the Black Man who haunts the forest, the Satan or evil that always keeps chasing people alluring them to do wicked acts. When Pearl has a conversation with her mother about the identity of the Black Man and the relationship with the Scarlet Letter though she does not reveal it. It is clear that this Black Man is Chillingworth, who indirectly tortures Dimmesdale, forcing him to accept his identity as Pearl's father.

2.3.9 THE STRUCTURE OF THE NOVEL

The Scarlet Letter is a scrupulously constructed novel with a neat association. To begin with the major parts of the novel, we can distinguish two basic principles of division: the scaffold scenes as the dividing lines and the division based on the nature of the interface among the characters and the agents of the action. The novel seems to be built around the scaffold in the chapters 2, 12 and 23, in which Hester, Dimmesdale and both along with Pearl respectively mount it, constitute the turning points in the story. The twelfth chapter becomes important as it draws a line of delineation between the first and second part of the novel. Before that neither Chillingworth nor the reader is certain that Pearl is the child of Dimmesdale. Chapters 4 to 8 after Hester's interview with Chillingworth in the prison, deal with Pearl and Hester and describe the latter's struggle in the community. The chapters 9, 10 and 11 show Chillingworth winning the Minister's confidence and unearthing the secret of his guilty heart. Chapters 13, 14 and 15 deal again with Hester and Pearl, revealing the former's improved state within the community and within herself. Even Chapters 16 to 20 show the partial reunion of Hester and Dimmesdale and their endeavor to counter Chillingworth's plans leading to the marketplace scenes culminating in Dimmesdale's confession, followed by the last chapter which is like an epilogue.

John C. Gerbet mentions, the novel can be broadly divided into four parts. In the first part (Chapters 1 to VII) the community, in addition to the four principal characters is responsible for the action. Chillingworth takes over the second part, (Chapters IX to XII), Hester becomes the

prime mover in the third part (Chapters XIII to XX) and finally Dimmesdale assumes liability for the action in the remaining chapters (XXI to XXN).

2.3.10 FORMAL ANALYSIS: THE SCARLET LETTER

The Scarlet Letter, written by the American writer Nathaniel Hawthorne, in 1850 is a work of fiction having setting in 17th century Boston; it narrates the story of Hester Prynne who has been cast out by the strict Puritan society for committing the sin of adultery. The novel reflects the story of her struggle to relive her life along with bringing up her daughter Pearl. The Scarlet Letter is undeniably one of the greatest novels of American literature in which the HESTER a female character with her beauty, intellect and strength comes to the level of heroic proportions. The story has been written with utmost care and precision and has been united as a whole without any loose ends.

Even “The Custom House” section, which in the very beginning of the narrative, appears to have no connection with the story, on a close reading seems to be woven beautifully with the rest of the novel. It seems as if different chapters look like focusing on a single character, one at a time, but they are unified as a whole because other characters have not been completely ignored. The three scaffold scenes suggest an accord to the narrative and the forest scenes shape a significant part of the story. The plot also involves a pattern of rising action, climax, crisis, falling action and conclusion. Literary devices of irony, ambiguity and symbolism have also been used to provide unity to the novel.

The narrator is a nineteenth-century man, quite balanced in his perspective, reflective and tolerant but also little ironical. The narrator, as it is informed was once employed in the custom house of Salem. There, one day, he came across a packet belonging to one Jonathan Pue. The packet contained a red cloth with gold embroidery of the shape of letter 'A' and many foolscap sheets having details about the life of Hester Prynne. The narrator informs us that he has taken up the main facts of the story from these documents. Thus, the nineteenth-century narrator, with a tolerant outlook on life, is reproducing the story of seventeenth century characters.

In his treatment with the narrative, it seems as if the sympathies of the narrator are divided between Puritans and transgressors. He expresses his sympathetic attitude towards his protagonists, but at the same time, he is not in favour of their adultery. The dual approach becomes very complex which can be seen throughout the novel. His tone in the forest scenes and the subsequent chapter "The Minister in a Maze" is a good example of it. The lovers, Hester and Arthur Dimmesdale, meet after a long period of time. Both decide to run away from the Puritan settlement. Hester, as she removes the scarlet letter and takes away her cap, is rewarded by "a sudden smile of heaven" (p.124) in the form of sunshine. Dimmesdale also breathes freely after a long time. Here, Hawthorne appears to be on the side of the lovers but his tone in the very next chapter perplexes us. The narrator comments, "Tempted by a dream of happiness, he had yielded himself up in deliberate choice, as he had never done before, to what he knew was deadly sin" and that the infectious poison of that sin had "stupefied all blessed impulses, and awakened into vivid life the whole brotherhood of bad ones" (p.233). This duality of judgements is prevalent in the whole narrative.

Hawthorne has intentionally used the devices of irony, ambiguity and symbolism to unite the various parts of his narrative together and to feature richness to that. The reader who wishes clarity and expects the narrator to emphasize the difference between a rational fact and a superstitious idea finds himself to be disappointed. The narrator appears to prefer the use of "might", "perhaps", "it was whispered" and "it was rumoured". It has never been clarified whether the emblem at Hester's bosom really glowed at nighttime. Whether Mistress Hibbins really was a witch and went into the forest to be within the company of witches is not made clear. The presence of Black within the forest is neither contradicted nor confirmed.

The high time of ambiguity is depicted when even this is usually doubted if Dimmesdale actually made a confession or it had been just a saintly gesture of his to die within the arms of a fallen woman. Another major example of ambiguity is reflected while outlining the character of little Pearl. We wonder along with Hester if Pearl knows on why her mother wears the emblem and if Pearl has been sent as "messenger of anguish" to trouble Hester.

Another device that the narrator has resorted to in his narrative is that of symbolism. The foremost important symbol, the emblem "A" is introduced in "The Custom House" section. This

letter stands for adultery but it symbolizes many things as the novel progresses. The Puritans themselves start interpreting it differently. They impose its meaning “Able” and consider it as sacred as a cross on nun’s bosom. But it also becomes the symbol of Hester’s isolation and solitude. We observe within the chapter “The geographical area Holiday” that a magic circle is constructed round the scarlet-letter clad Hester within which nobody has courage to venture.

Within the last chapter, the emblem is symbolic of the awe and reverence that Hester stimulates within the people of Boston. The minister’s hand on heart is symbolic of the feeling of guilt which keeps on tormenting him. Hester’s needle work symbolizes her independence and also the passionate side of her nature. The forest, which is the background of the momentous meeting between Hester and Dimmesdale, is symbolic of moral wilderness. The scaffold, which had stood for punishment within the beginning of the novel, stands for redemption at the extremity of the story. Dimmesdale is the only one on the scaffold, all set to escape Chillingworth, the wronged husband of Hester, and achieve salvation. The ironic mode of narration which is so eminent in “The Custom House” section is preserved within the rest of the novel. A reasonable incident of the irony of things is found within the third chapter, where we discover Hester’s fellow-sinner, urging her to reveal the name of the father of her child. Another instance of irony will be found within the belief of the folks that God has sent Chillingworth bodily through the air to cure Dimmesdale; whereas Chillingworth wishes to take the worst possible revenge on him. Irony also lies within the undeniable fact that whereas Hester is denied any contact by the society, her fellow-sinner is worshipped and considered a “miracle of holiness” (p.147).

The three scaffold scenes which are most dramatic and significant also give unity to *The Scarlet Letter*. In reality, the whole story of *The Scarlet Letter* revolves around the scaffold. There are three scaffold scenes and which come at the beginning, middle and end of the story. In each of these three scenes, the main characters of the story are present and the scarlet letter is brought into prominence. In the first scaffold scene, Chillingworth is completely unaware of the identity of Hester’s lover. In the second scaffold scene, he is not only aware of the identity of the lover but also has been successful in taking the worst possible revenge by administering mental and spiritual torture on Dimmesdale. It is, in fact, Chillingworth who drives the minister to the scaffold in the middle of the night, thus achieving an evident victory. But we soon realize that

this victory is short lived, when we find Chillingworth miserably trying but unsuccessful to stop Dimmesdale from confessing in the third scaffold scene. Pearl's fight with the world initiates in the first scaffold scene itself, when she penetrates the air with her violent cries. This battle with the world concludes in the end with a kiss to Dimmesdale, her father, at the scaffold. Dimmesdale, Hester's fellow-sinner, doesn't ascend the scaffold along with her in the first scaffold scene. He is aware of having committed a sin, but he has assured himself that a public confession is not required to achieve Divine Mercy. But his sensitive soul does not let him rest in peace. Dimmesdale's attempt of climbing the scaffold in the middle of the night is one of his endeavours at penance. But a reflexive shriek is not enough, as Dimmesdale himself realizes. By making a voluntary and deliberate acknowledgement before the Puritan community in the third scaffold scene that costs him his life, he executes true repentance and achieves salvation.

A discussion of the structure of *The Scarlet Letter* would be incomplete without a reference to the forest scenes. There are four scenes dedicated to the forest. Even before these scenes, there are references to the forest and the black man. In Chapter VIII, Miss Hibbins invites Hester to the forest with the promise of "a merry company in the forest" (p.19). In Chapter XII, a reference to Mistress Hibbins' excursions into the forest is made. But the forest in *The Scarlet Letter* is not primarily a place of Evil; the profound secret love of Hester and Arthur gets expression, after a long time, in these scenes. The meeting between them takes Dimmesdale away from the fatal depression and motivates him to deliver the brilliant Election sermon. The beauty and womanhood of Hester is also depicted in the forest scenes. The forest scenes also indicate Dimmesdale's second fall. For the first time, he intentionally agrees to do something that he is aware of, to be wrong. The instant result is a sudden dive into moral confusion. But in the forest, he has also identified his common mortality. He realizes that his feelings for Hester haven't changed at all. He has to convince himself that such emotions are basic to human nature but after coming back from the forest, he refuses to dance to the dictates of his heart. He decides against leaving his community. He still wants to lead his fellowmen. This he does by climbing the scaffold, thus rushing the story to its end.

The novel has little action and has been called the foremost static of all Hawthorne's novels. There is very little external action and also the amount of space dedicated to exposition and

outline is considerably larger than the space dedicated to narration. Chapters V, VI, IX, XI, and XXIV are explanatory in nature and accommodate individual characters. Required information is provided about them which would have been difficult to absorb in dialogues. Though the novel is psychological in nature, the plot has been described in terms of rising action, climax, crisis, falling action and conclusion. The initiating action is that the sinful act committed by Hester and her lover instigates Chillingworth into taking revenge. The rising action consists of steps taken by Chillingworth to make sure his revenge. He moves in with Dimmesdale and makes him so responsive to his sin that eventually Dimmesdale is driven to the scaffold, thus, leading the action to its climax. The crisis or the turning point of the novel arises when Hester, moved by her lover's condition, meets him within the forest to familiarize him with Chillingworth's actual identity. The pivotal meeting between the lovers becomes the turning point of the novel when the lovers, after seven long years of misery and penance, plan to flee from the town. The falling action comprises of the chapter describing the effects of the meeting on Dimmesdale and the chapters that come before the death of minister. Thus, though *The Scarlet Letter* has little action in it, its plot is fairly conventional and unified.

Even the exposition by the author is not immediate. Everything is disclosed slowly and steadily as the identity of Hester's lover is not disclosed immediately. Even Chillingworth's identity is confirmed in the fourth chapter, though the reader does get a strong clue from Hester's reaction to his presence in the third chapter. Nobody is able to suspect the pale minister who seems to be very simple and childlike bearing purity of thought. In the chapter "The Elf and the Minister", Dimmesdale has been shown pleading for Hester, but he seems to be doing so in the capacity of her Pastor. The reader is carried along with Chillingworth in his quest of Hester's lover. The special attention he confers on Dimmesdale let the readers suspect Dimmesdale being Hester's lover which is confirmed in the second scaffold scene, when the minister calls upon Hester and Pearl to climb down the scaffold with him. Even the strong relationship that still exists between Hester and Dimmesdale is not revealed until the forest scenes towards the end of the novel. Thus, we see that the exposure of the nature of the relations between the different characters is not instant but Hawthorne keeps on throwing hints at random which an observant reader may find easy to seize.

Even in his characterization, Hawthorne does not expose all the traits of a character at once. It may be as his characters keep on changing and developing. We find Hester silently bearing the cruel treatment of the society in the chapter “Hester at Her Needle” She even does charity to the poor and makes rough garments for them. The only hint in this chapter of the “freedom of speculation” that she will later grow is her acquiring of the new feeling that she is not the only sinner in Boston. The only thing that keeps her from being a complete rebel is, little Pearl. It is also not surprising when she advises Dimmesdale to flee Boston and returns to Boston after marrying off Pearl.

Chillingworth’s nature also changes as the novel progresses. The first change is noticed through Hester’s eyes in the chapter “The Elf and the Minister” where his features seem uglier and his figure more deformed than before. His personality further degenerates in the next seven years. Dimmesdale’s nature, too, is not opened all at once. We are made aware of this change, again through Hester’s eyes in the chapter “Hester and the Physician”. Now his serene and quiet scholarly personality is replaced by an “eager, searching, almost fierce, yet carefully guarded look” (pp.176). Even after his death, he “shriveled away and almost vanished from mortal sight, like an uprooted weed that lies wittingly in the sun” (pp.272) We first see him trying to convince Hester to disclose the name of her lover. It is Chillingworth who makes the reader dubious about the fervent side of Dimmesdale’s spiritual temperament. He believes that by following the dictates of his heart he has committed a sin and he feels the weight of his guilt too much for him that he agrees to the plan of fleeing away from Boston. This decision however dives him deep into a moral confusion, which is very much clear from his actions in the Chapter “The Minister in a Maze”. Eventually, he surfaces from this confusion and relieves his soul from the burden of guilt by making his confession.

The fourth main character Pearl is also portrayed, of complex nature. Rejected by society, she is always at fight with it. In the chapter “The Flood of Sunshine”, her strange closeness with nature is revealed. The acceptance of Pearl by Dimmesdale, however, develops all her sympathies and forces her to accept responsibility in the world. As the book moves further, we are assured that Pearl has, at last, adapted herself to the world.

To conclude we can say that *The Scarlet Letter* has great unity of plot and structure. To make the novel more effective Hawthorne has even woven irony, ambiguity and symbols which further make his narrative a unified whole. Each and every scene has relevance, so *The Scarlet Letter*, in a manner accepts evidence to Hawthorne's greatness as one of the incomparable writers of American literature.

2.4 CHECK YOUR PROGRESS

SHORT QUESTIONS

1. Describe the setting in which the story *The Scarlet letter* takes place.
2. Describe Pearl's appearance and behaviour as a young girl.
3. Explain the temperament of the relationship between Chillingworth and Dimmesdale.
4. Describe the relationship between Hester and her daughter as the child grows.
5. Explain the symbolism of Rosebush outside the prison door.
6. Describe Pearl's play while Hester and Dimmesdale meet in the forest. What is her response when she sees her mother and Dimmesdale together?
7. Describe the change when the townspeople view Hester after seven years.
8. Describe the changes in Dimmesdale after the midnight vigil.
9. Describe the role that Mistress Hibbins plays in the novel.
10. Summarize what we know about Pearl after she leaves New England.

LONG QUESTIONS

1. Much of the symbolism in *The Scarlet Letter* focuses on Pearl. Explore the associations between Pearl, her name, the rose, the weeds, and the scarlet letter.
2. Compare and contrast the first scaffold scene in chapter 2 and the second scaffold scene in chapter 12. What changes have taken place in the lives of the main characters during the time that has elapsed between the first and second scaffold scenes that affect Dimmesdale's midnight vigil?
3. Explain Dimmesdale's state of mind from the moment he tries to get Hester to disclose the name of Pearl's father until the moment he climbs the scaffold at midnight. Discuss his public and private images and his relationship with Chillingworth.

2.5. SUMMARY

To summarize, we can say that inspired by the tradition of realistic novels in England and also the historical romances developed by Sir Walter Scott, Hawthorne established the native tradition of American fiction of reflecting fusion of both reality and romance, the ordinary and the marvelous, and the natural and the supernatural was established by Hawthorne. You may recall that Hawthorne creates a strange world in *The Scarlet Letter* in which both the Actual and the Imaginary are inextricably dovetailed. Chillingworth represents science, Hester art, Dimmesdale religion and Pearl nature. *The Scarlet Letter* is a historical romance that encloses the glory of the Elizabethan England, the bigotry and intolerance of the new settlers in New England, and a brief vision of the future in which men-women relationship would be based on natural impulses and passion. The balance of the narrative design is due to the three scaffold scenes at the beginning, in the middle and at the end. The most striking scenes in *The Scarlet Letter* revolve around the scaffold of the pillory in Boston. It is the scaffold that bears eyewitness to Hester's confession of the sin of adultery. It is near the scaffold that Dimmesdale has his midnight adventure in chapter 12. It is near the same scaffold that Dimmesdale makes his final public confession and saves his soul and spirit.

Hester's distress and salvation largely take place in the cottage outside Boston. Her hard work to earn her bread, her bringing up Pearl as a single parent, her service to the deprived and the disadvantaged, especially the women, earn her the respect and love of the Puritan community in New England. The Scarlet Letter A on her bosom ceases to be a badge of shame. It is transformed into something sacred and pious and the people look upon it with awe and wonder. There is no wonder that the letter A also shines on the grave where Hester and Dimmesdale are buried side by side. It seems to represent both sin and redemption and also the anguish and ecstasy of Hester and Dimmesdale.

In the nineteenth century, *The Scarlet Letter* was evaluated in terms of a realistic work of fiction. As such, critics felt that there was an excess of allegory and symbolism which played a crucial role in the romantic tale. It was in the twentieth century that *The Scarlet Letter* was evaluated in

terms of its structure based on a sequence of the three scaffold scenes that encompassed the romantic scenes in the forest.

2.6 KEY WORDS

- Abash-cause to be embarrassed.
- Agony-intense feelings of sufferings; acute mental or physical
- Alchemy- the ancient system of chemistry and philosophy having the aim of changing base metals into gold. A pseudoscientific forerunner of chemistry in medieval times.
- Amenable-disposed or willing to comply.
- Anathema-a formal ecclesiastical curse accompanied by excommunication.
- Anemones and Columbines- flowers of the buttercup family.
- Ann Turner- an alleged witch who supposedly helped in the poisoning in the previously mentioned Overbury case.
- Anne Hutchinson -a religious dissenter (1591-1643). In the 1630s she was excommunicated by the Puritans and exiled from Boston and moved to Rhode Island.
- Antinomian- a believer in the Christian doctrine that faith alone, not obedience to the moral law, is necessary for salvation; to the Puritans, the Antinomian doctrine is heretical.
- Antiquated- extremely old as seeming to belong to an earlier period.
- Appellation –a name or title that describes or identifies a person or thing (The Leech).
- Apothecary-a health professional trained in the art of preparing drugs.
- Aqua-vitae -literally, water of life. Here, strong liquor such as whiskey. .
- Askance- with suspicion or disapproval.
- Attire-clothing of a distinctive style for a particular occasion.
- Augur- predict from an omen.
- Babble-utter meaningless sounds.
- Bacon, Coke, Noye and Finch- English lawyers of the 16th and 17th centuries who added to British common law.
- Beadle -a minor parish officer who keeps order in church.
- Bedizen-decorate tastelessly.
- Black Man- the devil who "haunts the forest.

- Brazen-unrestrained by convention or propriety.
- Cabalistic -figures secret or occult figures.
- Celestial-relating to or inhabiting a divine heaven.
- Chronicles of England -a history of England by Holinshed, written in 1577.
- College of Arms -a group which approves titles and coats of arms for hereditary aristocracy in England.
- Compeer –a person of the same rank or status; equal; peer.
- Congregate- come together, usually for a purpose.
- Contagious-capable of being transmitted by infection.
- Cope- a vestment worn by priests for certain ceremonies. Here, anything that covers like a cope, a canopy over, or the sky.
- Daniel -a prophet from the Old Testament.
- Dark- miner worker of the devil; in this case, Chillingworth.
- David and Bathsheba -the biblical story of King David's adultery with Bathsheba.
- Deleterious- harmful or causing injury.
- Depredations -robbing, plundering, laying waste.
- Diabolical-showing cunning or ingenuity or wickedness.
- Disport-occupy in an agreeable, entertaining or pleasant fashion.
- Draught of the cup of wormwood and aloes-symbolically, a cup of bitter herbs; here, representing what Hester feels inside behind her composed face.
- Dryad- a nymph living in the forest among the trees.
- Eldritch -eerie, weird.
- Election Sermon- the speech given when a governor is installed. It is a great honor to be asked to give this speech.
- Elixir of Life- a subject of myth, a substance that was supposed to extend life indefinitely.
- Elizabethan epoch- the late 1500s, named for Elizabeth I and called the Golden Age in arts and literature.
- Entice-provoke someone to do something through persuasion.
- Epoch-a period marked by distinctive character.
- Evanescent - tending to vanish or disappear, short lived.

- Escutcheon - a shield or shield-shaped surface on which a coat of arms is displayed.
- Expiation atonement- to pay a penalty for something.
- Expostulation-an exclamation of protest, opposition, or criticism.
- Fathomed - understood; measured.
- Filial - family-related.
- Flagrant-conspicuously and outrageously bad or reprehensible.
- Flit-move along rapidly and lightly; skim or dart.
- Folio tome- here, a large book.
- Frenzied-affected with or marked by mania uncontrolled by reason.
- From Bunyans' awful doorway - Bunyan's The Pilgrim's Progress was an allegory of the late 1600s; the doorway is the entrance to hell.
- Garb-clothing of a distinctive style or for a particular occasion.
- Geneva cloak- a black cloak that Calvinist ministers wore. .
- Gesticulation-a deliberate and vigorous motion of the hands or body.
- Gripe-complain
- Grisly-shockingly repellent; inspiring honour.
- Gourmandize - deep appreciation of fine food and drink.
- Governor Bellingham (1592-1672) - the governor of Massachusetts Bay Colony.
- Governor Winthrop- John Winthrop (1588-1649), first governor of Massachusetts Bay Colony.
- Gules red- a term used in heraldry.
- Halberds combination battle-axes and spears used in the 15th and 16th centuries.
- Heterodox- religious person who disagrees with church beliefs; unorthodox, characterized by departure from accepted standards.
- Hieroglyphic-a writing system using picture symbols.
- Horn-book- a sheet of parchment with the alphabet, table of numbers, etc. on it, mounted on a small board with a handle and protected by a thin, transparent plate of horn. It was formerly used as a child's primer.
- Hover-hang in the air; fly or be suspended above.
- An hour past meridian- 1:00 p.m.
- Ignominiously -dishonorably; degradingly. .

- Imperceptible-impossible or difficult to sense.
- Importunate-making persistent or urgent requests.
- Inalienable-incapable of being repudiated or transferred to another.
- Incantation-a ritual of reciting of words believed to have a magical effect..
- Inimical- (sometimes followed by 'to') causing harm or injury..
- In Spring Lane- a crossroad in downtown Boston.
- Isaac Johnson a settler (1601-1630)- who left land to Boston he died shortly after the Puritans arrived. His land would be north of King's Chapel (1688), which can be visited today.
- Jeer-laugh at with contempt and derision.
- John the Baptist- the preacher who announced in the Bible the coming of Jesus. He was beheaded by Herod whom he accused of adultery.
- John Wilson the Reverend John Wilson (1588-1667)- a minister who was considered a great clergyman and teacher. He was a prosecutor of Anne Hutchinson.
- King James- King James I (1603-1625) of England. He ordered the translation of the Bible, now called the King James Version.
- King's own mint-mark- here, a mark guaranteeing authenticity.
- Knights Templars- a medieval order of knights founded in 1119 in Jerusalem.
- Labyrinth-complex system of paths in which it is easy to get lost.
- Leech [Archaic] a doctor- in Hawthorne's time, blood-sucking leeches were used to affect a cure by removing blood.
- Lethe- the river of forgetfulness, flowing through Hades, whose water produces loss of memory in those who drink of it.
- Lord of Misrule- a part acted out in court masques in England during the Christmas season. He was part of a pagan, not Christian, myth.
- Lurid-glaringly vivid and graphic; marked by sensationalism.
- Luther Martin Luther (1483-1546) -the first rebel against Catholicism; leader of the Protestant Reformation in Germany.
- Man-like Elizabeth Queen Elizabeth I of England (1558-1603), characterized as having masculine qualities.
- Mien –a person's appearance; aspect, manner or demeanor.

- Miracle of holiness - in a similar story of Hawthorne's, "The Minister's Black Veil," the clergyman experiences a similar sympathy from sharing the sin of his fellow men.
- Misanthropy- distrust or hatred of people.
- Morion- a hat like crested helmet with a curved brim coming to a peak in front and in back, worn in the 16th and 17th centuries.
- Mountebank-a flamboyant deceiver.
- Nathan the Prophet-the biblical prophet who condemned David's adultery.
- Nepenthe- a drug supposed by the ancient Greeks to cause forgetfulness of sorrow.
- Nether-lower.
- New England Primer-a book used to teach Puritan children their alphabet and reinforce moral and spiritual lessons.
- New Jerusalem- another name for Boston; also, a place for sinners who have been saved, might mean Boston, the city on the hill.
- Nightshade- dogwood, henbane plants used as poisons and in witch's charms.
- Obliterate-remove completely from recognition or memory..
- Outlandish-noticeably or extremely unconventional or unusual.
- Palliate-lessen or to try to lessen the seriousness or extent of.
- Parochial-relating to or supported by or located in a parish.
- Papist a Roman Catholic -the Puritans thought them to be heretics.
- Parable- a short, simple story from which a moral or religious lesson may be drawn.
- Paracelsus (1493-1541)- The most famous medieval alchemist; he was Swiss.
- Pearl of great price see the story in Matthew 13:45-46, about a merchant who sold all his goods for one pearl of great worth, which represents the kingdom of heaven. Wilson is saying here that Pearl may find salvation.
- Peninsula-a large mass of land projecting into a body of water.
- Pentecost-a Christian festival on the seventh Sunday after Easter; it celebrates the Holy Spirit descending on the Apostles.
- Pequot war-raids on Indian villages by Massachusetts settlers in 1637.
- Peremptory-putting an end to all debates or actions.
- Pestilence-any epidemic disease with a high death rate.
- Physiognomies- facial features and expression, esp. as supposedly indicative of character

- Pigweed- any of several coarse weeds with dense, bristly clusters of small green flowers. Also called lamb's quarters.
- Pillory stocks- where petty offenders were formerly locked and exposed to public scorn.
- Plebeian-of or associated with the great masses of people.
- Polemical – controversial.
- Preternatural - exceeding what is natural.
- Proffer-present for acceptance or rejection.
- Progenitor-an ancestor in the direct line.
- Quaff-swallow hurriedly or greatly or in one draught.
- Quell-suppress or crush completely.
- Quietude-a state of peace and quiet.
- Rankle-make resentful or angry.
- Repugnance-intense aversion.
- Retribution-a justly deserved penalty.
- Reverberate-ring or echo with sound.
- Rheumatic-flannel material worn to keep warm, especially to ease the pain of rheumatism in the joints.
- Rich, voluptuous, Oriental characteristic- the gorgeous, exquisite, exotically beautiful.
- Rotundity-the roundness of a 3-dimensional object.
- Sanctity of Enoch- a man in the Bible who lived to be 365 years old. Enoch was pure enough that he walked with God and went to heaven without having to die first.
- Scamper-run or move about quickly or lightly.
- Sedulous- hardworking and diligent.
- Sexton- a church officer or employee in charge of maintenance of the church property.
- Simples [Archaic] medicines from herbs or plants.
- Sir Thomas Overbury and Dr. Forman- the subjects of an adultery scandal in 1615 in England. Dr. Forman was charged with trying to poison his adulterous wife and her lover. Overbury was a friend of the lover and was perhaps poisoned.
- Skull-cap- a light, closefitting, brimless cap, usually worn indoors. .
- Spectral-resembling or characteristic of a phantom.
- Steel headpiece- a cuirass, greaves . . . gauntlets here, all parts of a suit of armor.

- Stripes [Archaic]- welts on the skin caused by whipping.
- Stifle-impair the respiration of or obstruct the air passage of it.
- Sunder-break apart or in two, using violence.
- Talisman- anything thought to have magic power; a charm.
- Tankard-a large drinking cup with a handle and, often, a hinged lid.
- Tempestuous-characterized by violent emotions or behavior.
- These iron men- here, meaning the stern Puritan forefathers who make the rules.
- Tithe-a levy of one tenth of something.
- Transgression-the violation of a law or a duty or moral principle.
- Unison-the state of corresponding exactly.
- Unwonted-out of the ordinary.
- Utterance of oracles- the telling of wise predictions about the future.
- Urchin-a poor and often mischievous city child.
- Vagrant-a wanderer with no established residence or means of support.
- Vestment- a gown worn by the clergy..
- Vicissitude- unpredictable changes or variations that keep occurring in life, fortune, etc.; shifting circumstances.
- Vie-compete for something.
- Vilified- defamed or abused.
- Westminster Catechism printed in 1648, it was used to teach Puritan religious lessons and the pillars of church doctrine.
- Wince-drawback, as with fear or pain.
- Wreak-cause to happen or to occur as a consequence.
- Zenith- the point directly overhead.

2.7 SELF ASSESMENT TEST

1. How did the Puritans in New England regard themselves? What was their attitude to ethics?
2. Why did Nathaniel Hawthorne prefer to be a writer?

3. Bring out the significance and the impact of the three scaffold scenes in the narrative of *The Scarlet Letter*.
4. How does Hester defend a mother's rights in the scene at the Governor's House? Do you really agree with her?
5. Why does Roger Chillingworth come to stay with Arthur Dimmesdale? Do you think the image of the 'leech' rightly sums up his behaviour?
6. Describe critically the action and interaction between Hester and Pearl in the forest.
7. *The Scarlet Letter* is both a critique and a confirmation of Utopia. Illustrate your answer with suitable examples from the text.
8. Examine *The Scarlet Letter* critically as a love story in which love victories over various hindrances.
9. What is the relevance of the 'Introduction, The Custom-House' to the unfolding of the narrative? Does it really help you in locating the romantic-novel against the backdrop of colonial New England?
10. Write a note on Mistress Hibbins, the witch-lady.
11. Bring out the importance of the minor characters in *The Scarlet Letter*. How are they related to the major characters?
12. Why does Pearl migrate to the old World? Why does Hester return to her cottage in New England?

2.8 ANSWERS TO CHECK YOUR PROGRESS

SHORT ANSWERS

1. The setting of *The Scarlet Letter* is Boston in the 1640s. The community is made up of clapboard houses and has a town square with a meeting house, a scaffold, and a prison with an adjoining cemetery. The town lies close to the ocean and is surrounded by forest.
2. Hester dresses Pearl as a replica of the scarlet letter. Her dress is scarlet velvet with gold trim. Pearl is glowing happy, mischievous, and often naughty. She throws stones at birds, but is sorry when she hits one. She chases the Puritan children when they make fun of her. She often

focuses her attention on her mother's scarlet letter, tracing it with her finger and asking questions.

3. Chillingworth attaches himself to Dimmesdale like a leech in his role as personal physician and confidant. He administers herbs to the minister's body and probes the innermost secrets of his mind. Chillingworth subtly tortures Dimmesdale without Dimmesdale's knowledge. In chapter 11; Chillingworth pulls the apparel from the sleeping minister and is pleased at what he sees on the other man's breast.

4. Hester worries that her child is not quite human. She takes responsibility for Pearl's religious education and behaviour. Pearl is her most expensive gift, her joy and her torture. The fact that Pearl never leaves Hester's side underscores the closeness that Pearl feels toward Hester and the child's ultimate dependence on her.

5. The narrator calls the rosebush, a symbol of hope or morality, outside the prison door. According to legend, the rosebush had sprung up under the footstep of the banned religious leader Ann Hutchinson as she entered the prison. The rosebush might let the condemned criminal know that nature could be kind and pity them even if their fellow humans could not.

6. Pearl plays in the forest, eating wild berries and playing with the animals. Rumor says that a wolf lets her pat its head. She collects violets, anemones, and columbines and decorates her hair before Hester calls her to meet Dimmesdale. She dislikes seeing her mother and Dimmesdale together and demands that her mother wear the scarlet letter again. When Dimmesdale kisses her, she washes her forehead in the brook.

7. The townspeople grow to respect Hester because she has so humbly accepted their scorn and ill-treatment that her endurance becomes a sort of virtue. She never complains and assists the sick and poor. Her letter A comes to denote Able for the townspeople.

8. Hester witnesses an intense misery growing inside Dimmesdale against which he is no longer able to struggle. He seems on the verge of lunacy. Chillingworth has been mentally torturing him and injecting deadly venom into his system that is slowly taking his life.

9. Mistress Hibbins excites people to keep in open thought, get away from Puritan dogma, and get rid of themselves from the restraint of sin. She has knowledge of sin and evil and knows those who make believe to be saints but are really sinners. Upon Dimmesdale's return from the forest, Mistress Hibbins asks to accompany him on his next visit to the "potentate," making Dimmesdale wonder if he has sold his soul to the devil. On Election Day she tells Hester that she knows the minister has been to the forest and that the Black Man has a way of revealing private sin. Mistress Hibbins has her finger on the pulse of evil and forecasts its revelation.

10. Chillingworth leaves Pearl much of his fortune and she becomes "the richest heiress of the New World." It appears from the letters with armorial seals and the expensive objects that Hester receives that Pearl has married a man of wealth and aristocracy in Europe and has a child for which Hester embroiders garments.

LONG ANSWERS

1. Pearl is the living example of the scarlet letter. She is Hester's constant reminder of her sin, but she also represents Hester's pride. As Hester embroidered her letter in gold, so she dresses her child to stand out against the drab dress of the Puritan children; Pearl actually resembles the scarlet letter A. The townspeople think that Pearl is an uncontrollable and lawless demon offspring or an elf. She uses weeds to signify the other children in her play and makes a green letter A with seaweed for her own breast, unknowingly tormenting her mother and reminding Hester of how much of a being of nature Pearl is. Pearl is compared to an actual pearl because she was bought with everything her mother had. In Governor Bellingham's hall, Pearl is in a rage of fit because she wants a red rose from the garden. When asked who made her, Pearl responds that she was not made, but was plucked from the rosebush outside the prison door. Pearl embodies the rose, and is a symbol of hope growing among the weeds of Puritan society. Roses are beautiful, but they have thorns and grow wild unless they are carefully cultivated and nurtured.

2. In the first scaffold scene, Hester stands with Pearl in her arms continuously for three hours and declines to tell the father's name despite the pressure from church officials. She reveals her pride and her shame by her bold display of the embroidered scarlet letter which she occasionally tries to cover by pulling Pearl closer to her. In the second scene, Dimmesdale climbs the scaffold at night in a futile attempt to reveal himself to a sleeping community. When he sees Hester and Pearl, he calls them to stand with him and the family is finally together, joined by an "electric chain." John Wilson passes by carrying a lantern, but he does not see the truth standing above him. Letter A appears in the sky and many townspeople interpret it to mean "Angel" in reference to Governor Winthrop, who died that night. Once again, Chillingworth observes the actions that take place on the scaffold and causes consternation to those who stand upon the scaffold. This scene emphasizes Dimmesdale's torment and hypocrisy. He tries to reveal himself as the father of Pearl, but does not have the courage to do so in the daylight. While he continues to hide his sin and is consumed by guilt, Hester lives with and grows beyond her sin.

3. Dimmesdale seems upset as he exhorts Hester to reveal the name of the father of her child and explains to her that she may be doing the man a service if he does not have the courage to speak for himself. He indicates that the man might be brought down from a high place. The women in the crowd believe that Dimmesdale is taking Hester's sin personally because she is a member of his congregation. Dimmesdale feels awful, because the townspeople look at him as a saint; the more ill and feeble he becomes as he suffers from his own double standards, the more the people uplift him to sainthood. Dimmesdale is not equipped to withstand the Chillingworth's subtle torture. The townspeople suspect that his relationship with Chillingworth is unhealthy and that their minister is in a match with the devil in a test by God to keep His saints pure. Dimmesdale does not suspect that Chillingworth is his adversary, but feels uncomfortable around him. In his chambers at night, he scourges himself as a means of penance. However, he cannot alleviate his guilt and so he decides to mount the scaffold.

2.9 SUGGESTED READING

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- *Hawthorne's Narrative Strategies* by Michael Dunne (Jackson: The University Press of Mississippi, 1995).
- *Nathaniel Hawthorne: The Scarlet Letter* by David Levin included in *The American Novel* ed. Wallace Stegner. (New York: Basic Books, 1965).
- *Nathaniel Hawthorne and the Romance of the Orient* by Luther S. Luedtke. (Indiana University Press, 1989).
- *Nathaniel Hawthorne: Tradition and Revolution* by Charles Swann (New York: Cambridge University Press, 1991).
- *Primitive Strength in Hawthorne's Women* by Knstin Herzog included in *Women, Ethnics, and Exotics*. (The University of Tennessee Press, 1983).
- *The American Historical Romance* by George Dekker (Cambridge: Cambridge University Press, 1987).
- "The Romances" from *Nathaniel Hawthorne: The Truth of Dreams* by Rita K. Gollin (Baton Rouge: Louisiana State University Press, 1979).
- *The Scarlet Letter* by F.O. Matthiessen and "Form and Content in The Scarlet Letter" by John C. Gerber included in *Norton Critical Edition of The Scarlet Letter*, 1961. (Strongly recommended)

Subject: English-Elective Unit- IV	
Course Code: 105 (i)	Author: Dr. PunamMiglani
Lesson No.: 04	Editor: Dr. PunamMiglani
1984: George Orwell	

STRUCTURE

4.0 Learning Objectives

4.1 Introduction: 1984

4.1.1 About the Author: George Orwell

4.1.2 A Continual Present Tense

4.1.3 1984: In pursuit of Objective Truth

4.2 Main Body of the Text: 1984

4.2.1 Setting of the Novel

4.2.2 Plot in the Novel

4.2.3 Characters

Big Brother

Mr. Charrington

Emmanuel Goldstein

Julia

Katharine

Old Man

Tom Parsons

Prole Woman

Winston Smith

Winston's Mother

Syme

O'Brien

- 4.3 Further Main Body of the Text: 1984**
 - 4.3.1 Introduction: Chapter wise**
 - 4.3.2 Structure of the Novel**
 - 4.3.3 Narrative Technique**
 - 4.3.4 Style of the Novel**
 - 4.3.5 1984: A Well Presented Fictional State**
 - Dystopian Fiction**
 - Science Fiction**
 - The Purpose of Newspeak**
 - 4.3.6 Themes in the Novel**
 - Totalitarianism**
 - Appearances and Reality**
 - Loyalty and Betrayal**
 - Utopia and Anti Utopia**
 - Patriotism**
 - Sexuality and Freedom**
 - Hatred and Love**
- 4.4 Check Your Progress**
- 4.5 Summary**
- 4.6 Key Words**
- 4.7 Self-Assessment Test**
- 4.8 Answers to Check Your Progress**
- 4.9 Suggested Reading**

4.0 LEARNING OBJECTIVES

- To examine how a repressive society relies on isolation, suppression of emotions, control of information and alienation as means of controlling its citizens and their thoughts.
- To understand how a beautiful example of writing is a form of communication that can stand the test of time.
- To keep an insight into the character of Winston who stresses the importance of having original thoughts.

- To understand the totalitarian vision of a futuristic world; penned in 1948; has all-too-real and eerie similarities to the real world of 2020.
- To study how lack of freedom leads towards ruin.

4.1 INTRODUCTION

4.1.1 ABOUT THE AUTHOR: GEORGE ORWELL

George Orwell was born in Bengal, into the class of sahibs. His father was a small British official in the Indian civil service. The family came back to England for Orwell to attend school. He proved himself to be a brilliant student and was awarded a scholarship to attend the prestigious Eton boarding school. Although he got succeeded in publishing his first 4 works of writing in small college journals, he did not decide to become a full-time writer for many years. Following the example of his father he went back to Burma to serve in the Imperial Police and worked as an Assistant District Superintendent in the Indian Imperial Police. He served at number of country stations and in the beginning appeared to be a model imperial servant. Yet from boyhood, he had wanted to become a writer, and when steadily he realized that Burmese were ruled against their wills by the British. He started detesting his role as a colonial police officer. Later he narrated his experiences and his responses to imperial rule in his novel *Burmese Days* and in two brilliant autobiographical sketches, “Shooting an Elephant” and “A Hanging,” classics of expository prose.

Reluctant to continue his work in such a system, he decided to pursue his childhood dream of becoming a writer. After five years of service, he left Burma and decided to express himself in his works. In 1927, Orwell returned to Europe, and chose to live among the poorest people in order to question his own middle-class viewpoint. He wrote *Down and Out in Paris and London* about his experiences. From this point onwards Orwell became an ardent supporter of socialist ideals and which is powerfully represented in everything that he wrote. In 1936, Orwell went to Spain to report on the Spanish Civil War. He united forces against General Franco’s Fascist rebellion. He wrote about his experiences and his expectation for the future of Spanish socialism

in *Homage to Catalonia* (1938). Orwell worked as a reporter during the Second World War (1939–45). In 1943 he started writing *Animal Farm*, his celebrated political satire about the communist regimen Russia. He wrote his other world-famous masterpiece, *1984* in 1948–49, and died only a year later.

4.1.2 A CONTINUAL PRESENT TENSE

The world presented by Orwell is the world in which the Party wishes to control everything and mainly time and that too with the help of machines. As we observe that Winston's life is full of memories, but in the form of fragments of memory, he always attempts to recuperate things from the past. And once he meets Julia, he's full of hopes, wishes and desires, of hope for another possibility, another form of life, but the efforts of the Party are to destroy that and make him live the way it wants everyone live, in a kind of eternal present tense, in which there is no option for any other possible alternative, either in the future or in the past.

So, we can observe that time is at the center of political struggle in the novel. Therefore, Winston puts in all his efforts and spends his maximum time trying to find out what the world of the past was like, he appreciates the objects from the past, like the beautiful book that he finds at the beginning, or the glass paperweight that appears to be like a part of a world that's been lost. He even talks to the proles and he tries to inquire from an old man what the world was indeed like before the Party came into command. But slowly as the novel progresses, he is steadily reduced to the continuous present tense, his memory as well as his wishes and his desires are removed and present tense becomes a tool of oppression and pain.

4.1.3 1984: IN PURSUIT OF OBJECTIVE TRUTH

Another thing which troubles Orwell in the novel is truth, and he tries to find out what could be factually true. In fact, the novel has plenty of weird states of consciousness, it's full of dreams, it's full of memories or partial memories, and it's full of strange states that Winston gets when he's tortured, of a concurrent consciousness and unconsciousness of things. And that is actually a way to present what a dream is like, and you're aware of it but due to certain reasons you are not

sure of it, its status or whether it is real or not and actually some of the dreams prove to be visionary in this novel.

The Party actually wants to change the way of thinking of people so that they lose their capability of critical thought because of this they invent a new language which for them is a whole language called Newspeak a language which comprises of strange words, and whose purpose is finally to destroy critical thought of people completely so that people become incapable of thinking of a world outside the one that they're in. And actually, we observe that towards the end of the novel, Winston almost demented and his capability to think critically fails. He is thoroughly colonized by manners of thought and ways of language that stop him to foresee any possibility, other than the truth which the Party tells him.

4.2 MAIN BODY OF THE TEXT: 1984

1984 is a dystopian novel by George Orwell which was published in 1949. It depicts the life of Winston Smith, a lower member of 'the Party', who is disappointed by the universal eyes of the party, and its sinister ruler Big Brother prevalent everywhere. In order to completely eliminate political rebellion; It has invented the language 'Newspeak'. The party controls reading, speaking, saying and doing of people with the threat that if they do not obey, they will be sent to the dreaded Room 101 as an imminent punishment. The themes of mass media control, government surveillance, totalitarianism and how a dictator can manipulate and control history, thoughts, and lives have been explored so effectively that one finds it difficult to escape it.

The protagonist, Winston Smith, initiates an elusive uprising against the party while maintaining a diary of his secret thoughts, which is actually a deadly thoughtcrime. Along with his lover Julia, he begins a predetermined fight for freedom and justice, in a world where no one seems to appear to see, or dislike, the repression which is opposed by the protagonist.

The novel focuses on activities of Winston Smith, who works for the Ministry of Truth, a branch of the government whose responsibility is of the circulation of information. Every day of all citizens starts with a Two Minutes' Hate session, which inculcates fear and psychosis in order to assure that people follow the wishes of Big Brother. The children in this weird world act as spies

on parents, party members work for awful food and housing, and whole individuality is lost under the persistent, pervasive gaze of Big Brother. As the novel progresses, it becomes clear that Winston Smith is not happy with his life. He comes across a girl, Julia, who like him shares his desire for a more meaningful life. Smith's rebellion against society will ultimately bring him eye to eye with Big Brother, when he must decide if he actually loves Julia, freedom, or Big Brother.

Perhaps the most dominant, effective and terrifying concept of 1984 is that it reveals the possibility of the complete control of the whole nation under a totalitarian state. If one or even multiple dictators are able to control the entire world, the future could easily become a distorted, brutal world where every movement, word and breath is surveyed by an omnipotent, omnipresent authority that no one can stop, or even oppose without the threat of death.

4.2.1 SETTING OF THE NOVEL

The setting of 1984 is Oceania, a gigantic country comprising of the Americas; the Atlantic Islands, including the British Isles; Australia; and the southern portion of Africa. Oceania's mainland is called Air Strip One, formerly England. The story itself takes place in London in the year 1984, a terrifying place and time where the human essence as well as freedom are all crushed. It is a pretty gloomy and dismal place, where the Big Brother is literally watching you all the time. The talisman of the government, the above-mentioned Big Brother, is omniscient, who never let anyone feel safe whether they are characters or reader.

In the novel, war is consistent. The main character, Winston Smith was born before the World War II and he grew up suffering only starvation and political uncertainty. Poverty and bitter life are bearable, to some extent but depriving people of their freedom to speak and think is much more terrifying, more so as they are unable to understand it now.

The novel opens with an apparently peaceful note: a portrayal of a cold spring morning. But there is nothing ecstatic in it: we observe that the spring, the season that is symbolically connected with life and renovation is cold and barren here. Nothing will flourish in such adverse

conditions. We happen to meet our character, Winston Smith, the most ordinary person we can only imagine.

By setting 1984 in London, Orwell is able to evoke the atmosphere of a real devastated community after the war where people live in "wooden dwellings like chicken houses" in bombed-out clearings. His intension was to exploit on a memory that every reader, especially a British reader, was likely to have. London in 1984, then, becomes not just an imaginary place where awful things happen to anonymous people, but a very authentic geographical spot that still holds some connection for the modern reader.

4.2.2 PLOT IN THE NOVEL

The protagonist of this novel, Winston Smith, is a member of the Party who fails to compromise with the society created by Big Brothers's ruling party for being sensitive and honest by nature. He revolts against the controls enforced by the party on freedom of individual. He challenges the intentional falsification of facts, particularly historical facts, and believes that human nature will win over all the lies, deceit and control of this autocratic government.

Big Brother is symbolized as an antagonist in O'Brien. O'Brien enforces the views of the Party on Winston through force and torture. He compels the hero to admit his mistakes and acknowledge everything the Party says or does without any question.

The climax of the story takes place when Winston and Julia are captured and arrested by the Thought Police. This happens in the last chapter of the second part of the novel. From the instant of their arrest, their fate is condemned. They are punished for scheming against and breaking the rules enforced by the Party. After grave torture and brainwashing, Winston is ultimately killed.

The ending of the novel is completely tragic. It is an entire tragedy for Winston. He is tormented and brainwashed into consenting with the ideas of the Party. After being "freed" from prison, he is murdered by the Thought Police. When he is shot with a thought-bullet; even in death, he is governed by the Party, for he dies with a feeling of profound worship for Big Brother.

4.2.3 CHARACTERS

BIG BROTHER

Big Brother, the enigmatic all-seeing, all-knowing leader of the totalitarian society is a god-like image to the citizens he governs. Nobody has ever seen in person, just staring out of posters and telescreens, looking severe as the caption below his image warns “Big Brother Is Watching You.” Big Brother probes for conformity and reliability of Oceania’s citizens; in fact, he longs that they love him more than they love anyone else, even their own families. At the same time, he instills fright and psychosis. His devoted disciples are swift in betraying anyone who seems to be unfaithful to him. With the help of technology, Big Brother is even able to check the activities of people who are alone in their homes or offices.

Obviously, Big Brother doesn’t actually exist, as is clear from the way O’Brien tricks Winston’s questions about him. His image is just utilized by the people in power to frighten the citizens of Oceania. Orwell projected for Big Brother to be the voice of dictators everywhere, and the character was surely apparent to be inspired by Adolf Hitler, Francisco Franco, Joseph Stalin, and Mao Tse-tung, all of whom were zealously idolized by many of their followers.

MR. CHARRINGTON

Mr. Charrington is a known of Winston’s who runs a small antique/junk shop and gives him a room on rent above his shop. Winston and Julia fail to recognize that he is in reality a cold, cunning man and a member of the Thought Police. Charrington is accountable for Winston and Julia’s ultimate arrest.

EMMANUEL GOLDSTEIN

Emmanuel Goldstein is the biggest opponent of Big Brother. An aged Jewish man with white hair and a beard, Goldstein is an earlier Party leader but presently the head of an underground intrigue to overthrow the Party. When his face is revealed on telescreens, people react as if he were the demon himself, terrifying and evil. He epitomizes the enemy. Winston is scared of him yet is spellbound by him as well. He thinks Goldstein's speeches, which are broadcast as a warning against anti-Party thoughts, are lucid and shivers his head at the thought of people less intelligent and more easily headed than him being taken in by such revolutionary talk. Yet Winston alters his mind subsequently, and as he reads Goldstein's revolutionary tract, "The Theory and Practice of Oligarchical Collectivism," he is more than affected ever by Goldstein's ideas.

Goldstein is remindful of Leon Trotsky, the great enemy of Soviet leader Joseph Stalin who led an abortive revolt and was later cruelly murdered by Stalin's men. It is no chance that he is a Jewish intellectual-dictators Stalin and Adolf Hitler greatly feared and despised the Jewish intelligentsia.

JULIA

In the beginning Winston doesn't like Julia because she appears more like an eager pro-Party advocate. Moreover, she is also having membership of the Anti-Sex League, and deep inside Winston grudges that he will never be able to enjoy sex with her. However, when he takes her up on her request that they meet secretly, Winston finds that she is sharp and funny and likes sex, and she is least bothered about Big Brother. As far as her membership in the Anti-Sex League is concerned, she is just doing what is anticipated of her in society. A good-looking woman with dark hair and freckles, she is primarily a plain woman who is not much worried about the revolutionary consequences of her deeds; she does what she does because she feels it good and right. She barely cares about revolt and even falls asleep when Winston is reading from Emmanuel Goldstein's revolutionary territory. Julia is realistic as well. For example, she is

prudent in arranging her meetings with Winston and alerts him that they will ultimately get caught.

When they are apprehended, it is Julia who wishes that her love for Winston cannot be diminished, but she betrays Winston more quickly than he betrays her, and when they finally meet again, she is completely indifferent to him.

KATHARINE

She is Winston's wife. She was a tall, fair-haired girl, and, according to Winston, strangely coarse and senseless. Technically, he is still married to her, though they are not in touch with each other. They are separated about ten or eleven years ago, after only fifteen months of marriage, when they realized that she could not get pregnant by him. The Party has proclaimed that the only reason for marriage is reproduction, and in fact it is prohibited to have sex simply for enjoyment. Therefore, there was no motive for Winston and Katharine to live together. The Party has no faith in divorce, it believed just in separation, so Winston and Katharine just drifted apart. Readers visualize Katharine only through Winston's memory of her, and her main object in the novel is to show how the Party spoils love, sex, and devotion between husband and wife.

OLD MAN

Old man is a prole who lives near Winston. He recalls a lot about the past, but only unimportant clippings of his own life, so he is not able to answer Winston's pressing questions, such as, "Was life better than it is now?" Winston describes him as an ant who is not able to see the larger image.

TOM PARSONS

Winston's neighbour, Tom Parsons, represents the proletariat, or working class. His own children, like children in Nazi Germany, are associated with scout-like organizations sponsored by the government. They adorn uniforms and are motivated to deceive their parents to the

authorities if they observe any signs of disloyalty. His wife, Mrs. Parsons, is about thirty but appears much older because she lives in persistent fear of her own children. Tom Parsons, age 35, is sticky, plump, pink-faced and fair-haired. He is also not very smart but a zealous man who adores the Party. Ultimately, his daughter turns him in for Thoughtcrime because he says “Down with the Party” in his sleep. He tells Winston that he is grateful he was turned in afore his dreadful thoughts became aware.

PROLE WOMAN

She is a stout neighbor of Winston. He sees her singing to herself as she hangs out the laundry. She is an emblem of the future, representing the enthusiasm of the proletariat that cannot be shattered.

WINSTON SMITH

It seems that Orwell has named his central character Winston Smith after Winston Churchill, the Prime Minister of England during World War II; he also gave him the most common British last name, Smith. He is an ordinary man of thirty-nine-year who works in the Ministry of Truth. His courage is honest, not out of dishonestoutsets of revolt for the sake of authority and magnificence. Because of the intuitive nature of his deeds, he acts in an imprudent manner. For example, he maintains a diary in order to register events as he feels them, even though there is possibility of him to get caught by the Thought Police. Similarly, he hires the room above a junk shop to utilize it as a love nest with Julia in spite of the obvious risks. Eventually, Winston trusts O’Brien, not doubting that he is a devoted member of the Inner Party who is trying to entrap him.

When he is caught and tortured, Winston maintains his resistance as long as possible. He has an exceptional respect for his torturer, O’Brien, and appears to love their conflict of intellect, ideas, and desires. Certainly, he has been thinking about and captivated by O’Brien for years, even dreaming about him. In a way, he seems happy to be encountering him at last.

WINSTON'S MOTHER

She has been dead for thirty years and appears only in his dreams of the past. He remembers her as a fair-haired and self-possessed woman. He is not sure what happened to her, but he suspects that she was perhaps murdered in the purges of the 1950. Winston misses his mother very much and feels guilty that he survived and she did not. In fact, he has the feeling that somehow, she gave her life for his.

SYME

Syme, is employed in the Research Department of the Ministry of Truth. He is a small man with dark hair and big eyes. He is assisting to prepare a new dictionary of Newspeak which will remove even more words from the language. He is so sharp and honest that Winston knows Syme is bound to be purged. Syme's dearth of understanding and self-protectiveness worries Winston because he knows he is faithful to Big Brother.

O'BRIEN

O'Brien is an Inner Party Member who works in the Ministry of Truth. He holds an administrative position that is so distant that Winston has only a hazy idea of its nature but to him Winston greatly admires. Winston believes becomes obsessed with the idea that O'Brien may be a member of the Brotherhood.

O'Brien hardly gives off a general air of reliability unfortunately; O'Brien never wanted to cause the downfall of the government. Quite the opposite, he is just a very good liar. He works to persuade apprehensive people, whom he knows hate the government, that he's a friend, a good spirit. In reality, he is an agent of the Thought police, and is entirely trustworthy to the Party and to Ingsoc. He is part of a false flag conflict movement whose target is to find thought criminals

(citizens who think something that is deemed to be objectionable by the Party), tempt them by pretending to be on their side, then arrest and "cure" them.

He is described as a viciously ugly man with a daunting presence.

4.3 FURTHER MAIN BODY OF THE TEXT: 1984

4.3.1 INTRODUCTION: CHAPTERWISE

Chapters 1–2: One afternoon in London in 1984 Winston Smith starts writing a diary. He wants to express his feelings about the society he lives in. In the state of Oceania, Big Brother and the Thought Police observe everybody, with the help of telescreens all around. As he starts his diary, Winston is reminded of a sweet, dark woman at the Ministry at the time of the Two Minutes Hate for Emmanuel Goldstein, the contender of the People. He is frightened of her. He also thinks of O'Brien, a significant member of the Inner Party who may share Winston's feelings about Oceania. Winston is disturbed by his neighbour. Mrs. Parsons. She is the wife of Tom Parsons, a devoted and stupid Party member. She asks Winston for assistance for her sink. While Winston helps her, he is assaulted by her two children. The children yell that Winston is a thought criminal, someone who thinks thoughts that are not allowed. The mother is scared of her children.

Chapters 3–4: Winston is employed at the Ministry of Truth, Minitrue, in the language of Newspeak. Winston modifies the words of the news so that they are the same as what the Party says. Words are significant because without language people are not able to think. Newspeak is a method of controlling people by destroying language. People can also be destroyed or vaporized, and, in Newspeak, they become nobodies. Winston goes to a café for lunch and views the pretty, dark girl again. Later, Winston writes in his diary again and tries to recall his parents, who were evaporated when he was quite young. He writes about a woman whom he paid to have sex. He contemplates his wife Katherine and their short marriage. She was not keen in sex, but thought it was a mandatory duty to have children. Later, Winston goes for a walk in the neighbourhood of the proles, the miserable people who do the toughest work in Oceania. He comes to the shop

where he purchased the diary and the shop keeper, Mr. Charrington, offers him to look at a room above the shop. He thinks that he would like to live there; it has no telescreen.

Chapters 5–6: The pretty, dark girl forwards a message to Winston expressing that she loves him. They decide to meet in the country. Winston meets the girl, Julia, and they have physical relationship. Winston hires the room above the shop and he and Julia frequently meet there to talk and enjoy intimate relationship. In a world where physical love is not permitted, their intimacy is as much an act oppose the party as it is an expression of emotion. Winston understands that he and Julia are in much risk.

Chapters 7–8: Winston and Julia meet O'Brien at his home. They inform him that they are not in favor of the Party and want to unite the Brotherhood, an anti-government organization whose leader is Emmanuel Goldstein, which is battling against Big Brother. O'Brien states that he is component of the Brotherhood and later he gifts them a book by Goldstein. Winston and Julia come back to their secret room and Winston goes through Goldstein's book. Winston and Julia are caught in the room by the Thought Police.

Chapters 9–10: Winston is imprisoned in the Ministry of Love, Miniluv. O'Brien has cheated him. He informs Winston that Julia has deceived him. O'Brien torments Winston consistently. He wishes Winston to doublethink – to consider something that he knows is false – in order to prove his faithfulness to the Party. Tom Parsons emerges in the cell. His daughter has informed the police that her father is guilty of thought crime.

Chapters 11–12: O'Brien confesses that he wrote a big portion of Goldstein's book and that the Party only desires power. O'Brien sends Winston to Room 101 which is full of rats, the thing that Winston most dreads, are waiting to eat him. Eventually, he requests O'Brien to kill Julia rather than himself and so in a way betrays her. Later, Winston is released and he meets Julia. They both recognize that they both have been transformed and no longer love each other. Winston's capacity to reckon independently or to sense genuine emotion is completely weathered – he loves Big Brother.

4.3.2 STRUCTURE OF THE NOVEL

The novel 1984 has been divided into three parts and an additional appendix. Part one reveals Winston's world, which is depicted to readers through his eyes and his thoughts. Reader understands very well his loneliness and why this drives him to take risks that will lead to his deterioration.

In part two, which is the lengthiest part of the narrative, Winston feels himself related with people whom he considers like himself rebels. He develops an affair with Julia and pursues O'Brien to an underground meeting of dissidents. In this part, Orwell also includes extended sections from the fictional Emmanuel Goldstein's political stretch. It is fascinating to observe that his publishers initially wanted Orwell to delete this section as it interrupts the action of the narrative.

In part three, Winston and Julia have been captured by the Inner Party and parted. Winston is subjected to severe torture and brainwashing at the hands of O'Brien. His conversation and communication with O'Brien have much dramatic stress because underlying their battle is mutual respect. Regrettably for Winston, this respect does not transform into O'Brien releasing him. O'Brien effectively brainwashes Winston into loving and admiring Big Brother.

The book concludes with an appendix on the progress and structure of the language called "Newspeak." The appendix is written as if it were an intellectual article, and while it assists to elucidate the use of Newspeak in the novel. It is interesting to note that previously publisher wanted to delete it, reasoning it as redundant.

4.3.3 NARRATIVE TECHNIQUE

Though written in the third person, the point of view in the passage, which is typical throughout the novel, vigorously expresses the viewpoint, emotions, thoughts, and feelings of one character: that is of Winston. Third-person narratives come in two forms: omniscient and restricted. An author taking an omniscient point of view acquires the benefit of an all-knowing narrator capable of not only recounting the action completely and accurately but also to penetrate the mind of any

character in the work at any time in order to display his or her thoughts, emotions and beliefs instantly to the reader. An author using the restricted point of view narrates the story through the eyes of a single character. The reader is thus usually aware of the inner thoughts and feelings of only one character and experiences the story as that character understands and experiences it, though not in that character's own voice. Such a narrator is usually a spectator or a participant in the action. On these grounds, the *Nineteen Eighty-Four* utilizes third person restricted instead of omniscient narration. Limited third person narration allows the reader almost though not quite straight approach to Winston's feelings and thoughts. It is not only that the reader discovers himself standing in very close vicinity to Winston, but also, that the reader shares or stands spectator to his thoughts as they occur. Therefore, the reader is placed to consider the world of the novel very much from Winston's own angle of view. Another way of putting this is that the narrative is converged through Winston. The narrative's focalization through Winston—its acceptance of Winston's point of view. —creates substantial effects. By creating such close recognition with Winston's point of view is a significant way in which the narrative attracts the reader's sympathy, making Winston the main channel for representation of what it means to be human, to be an Individual. Just like Winston, the reader keeps on guessing at reality. From simple details about exact location or time of day, to larger facts about the exact reach of the Party's power, much remains inexplicable. As it stands, third person limited narration is the most significant means in Orwell's novel by which the Party's power is represented as unlimited and all-inclusive.

4.3.4 STYLE OF THE NOVEL

The style of 1984 is gloomy and bleak, presenting the functional style and beauty of the Party, where ornamentation is looked down upon. Individuality is barred and beauty, politeness and humbleness are defined as politically suspect. Direct grammar has been used by Orwell to convey the idea that unorganized language is the most authentic form of elucidation. According to Orwell, to think clearly one should have the ability to write clearly, and 1984 is an epitome of clarity and concision. Along with this the language used is very oppressive and gloomy reflecting the effect of life under the rule of party which is actually very grim and ugly. For instance, take the opening of the book which is very clear and straight forward but at same time

arises the feeling of misery and discomfort, “Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him.” The adjective like – vile, gritty – portrays a bleak picture of the scene.

No doubt, the style of 1984 is very practical and unembellished most of the time as the world it depicts. Sometimes Orwell attempts to alter his style to correspond Winston’s thoughts or emotional state of mind. Look at the mental state of Winston when while writing in his diary emotions overpower him and his writing transforms from grammatically correct to uncapitalized, unpunctuated, and with run-on sentences, reflecting his racing thoughts. At one point he writes "DOWN WITH BIG BROTHER" again and again, as what his heart knows to be true, overwhelms his attention and capability to subdue emotions. Likewise, while describing beautiful things like the paperweight with the piece of coral, Orwell makes use of more adorned, sensory language, describing “the soft, rain watery glass.” Winston thinks the paperweight is more beautiful as it is futile, conveying that sometimes at some places language, too, can be simply poetic, without any massive political function.

There is also shifting of roster of dialogue by Orwell to differentiate characters and reflecting class differences while subtly commenting on the Party’s potentiality to remove social inequity. Standard English is being used by the Members of the Outer and Inner Party whereas proles, who constitute 85 percent of the population, speak with Cockney accents. The difference in speaking style of the proles and the Party members markedly reveals the different societal classes to which they belong. This is Orwell’s way of showing that this difference in speaking styles clearly reflects the Old British Class system prevalent despite the Party’s apparent commitment to social equality.

One of the most noticeable stylistic effects of 1984 is use of Newspeak by Orwell, a kind of invented language that corrupts English until it is incomprehensible. For instance, “reporting bb dayorderdoubleplusungood refs unpersons . . .” Newspeak, as it appears when spoken aloud, is “a gabbling style of speech, at once staccato and monotonous.” Short words and systemized grammar make speech both ideologically packed and seemingly meaningless. Syme elucidates to

Winston in Book 1 that Newspeak will eventually achieve the Party's totalitarian objective of making rebellion unfeasible by negating the possibility of independent thought. The sentence of Newspeak "All mans are equal" means that every person possesses uniform height, size, weight, etc., as the notion of political equality has been eradicated.

The epilogue updates us that in 1984 there is yet no one who speaks Newspeak as their principal language, but it is deliberated to take over and substitute and standby Standard English by the year 2050. Surprisingly, the epilogue itself is written in Standard English, by choice of stylistic which gives a ray of hope that the Party has not completely succeeded in removing independent thought.

4.3.5 A WELL REPRESENTED FICTIONAL STATE

A fictionalized and futuristic version of London is the place where all the events of the novel take place. Very effectively the author has within the novel made London the capitol of a province called Airstrip One, which is part of a fictional nation of Oceania which has been described as one of three world authorities comprising of the Americas, the Atlantic islands including the British Isles, Australasia, and the southern portion of Africa. The other two world powers are Eastasia, consisting of China, Japan, and parts of Manchuria, Mongolia, and Tibet; and Eurasia, composed of the northern part of the European and Asiatic land-mass, from Portugal to the Bering Strait. It might be our assumption that year in which novel is set is 1984, but actually we are not very sure of it since the way in which the Ingsoc Party controls and rewrites history, even Winston is not aware of the year it is just an assumption that it is 1984.

The city of London has been divided into three distinct social groups. The Inner Party enjoys comfortable life with servants and having access to luxury goods. The Outer Party, to which Winston belongs, lives in sharply ramshackle condition having very little personal space or property. The lowermost social group, the proles, lives in desperately maintained slums where the Party does not struggle to work out much control, but also does not make any effort to offer any support, prospect or opportunity.

The city is governed by four large enormous formations that represent the four ministries of the Party. These departments are named misleading intentionally and actually they were exactly

opposite of the function of each office. The Ministry of Love is actually in charge of law and punishment, the Ministry of Peace governs war, the Ministry of Plenty deals with rationing, and the Ministry of Truth gives rise to propaganda. A few residues of the real-world London of George Orwell's time are referred, such as St. Clement's Church, but only in the form of disintegrated ruins and reminders of an earlier and forgotten era.

The technology of 1984 is to large extent unchanged from the mid-twentieth century period when the novel was written. Trucks, submachine guns, airplanes, and leg irons all appeared similar to their real-world counterparts. The novel also consists of fictional technologies that are employed to serve Ingsoc's manipulative aims. Versifications are great tools which are used to produce fiction without any need for individual human authors. Memory holes are taken as slots where papers and other documents are deposited so that they can be not only promptly destroyed to erase seditious material, but also to free themselves of outdated documents that have been substituted with new forms of propaganda.

The most important thing to be noted is that the world of 1984 has the Telescreen, which works as a two-way television, depicting Party Members a persistent stream of propaganda while side by side furnishing the Thought Police with a way to watch every individual in the city. Telescreens depict, both symbolically and literally, the all-seeing eye of Big Brother and are synonymous with the quote, "Big Brother is watching you."

DYSTOPIAN FICTION

George Orwell's 1984 is a good example of dystopian fiction in which it visualizes a future where society is moving towards destruction, where totalitarianism has led towards vast unfairness, and inborn feebleness of human nature puts the characters in a state of conflict and unhappiness. Unlike utopian novels, which bears hope for the perfection of man and the likelihood of a fair-minded society, dystopian novels like 1984 portrays that the human race will keep on getting worse if man's passion and lust for power and ability for cruelty go unchecked.

In 1984, characters are bound to live in the fear of wars, government surveillance, and political oppression of free speech. The London as presented in the novel is filthy and disintegrating, with shortage of food, explosion of bombs, and dejected citizens. The government has all the power of oppression and control. It destroys the characters' individuality and dreams. This dystopian perception of the future visualized thirty-five years before the year the novel is set, reflects that man's inborn nature is dishonest, corrupt and repressive. Orwell wrote this novel in the aftermath of World War II and the rise of fascism in Germany and the Soviet Union, and thereby presents a gloomy and pessimistic picture of society's ability to avoid further global catastrophe.

Dystopian fiction generally works backward from the present to get an explanation for the fictional society's destruction and thus to furnish a commentary on the society of the reader or a warning of how the future could turn out. In 1984, as Winston tries to get objects from the past, observes places without telescreens or microphones in them, and recaptures memories of the time before the Party, Orwell lets the reader have glimpses of how Winston's society came to be. We become aware of a nuclear war, a revolution, mass famines, and a period of alliance of power by the Party.

Dystopian novels depict the effects of suppression and totalitarianism on the individual psyche as well as how the individual counters and also functions in a repressive society. Winston's trouble regaining and believing his memories proves the way the Party has destroyed his emotional life as well as his daily existence, forcing the reader to investigate as well as question the nature of memory and individual consciousness. It is an attempt on the part of the novel to examine the significance of memory in creating a sense of self by showing that Winston is at the outset complacent as he is not able to remember whether or not life was better and he was happier before the Revolution.

SCIENCE FICTION

In presenting a future civilization that includes as-yet-under developed technologies and scientific advancements, 1984 portrays itself as an example of science fiction and no doubt at the same time it deviates from the genre in many ways. Before 1984, famous science fiction inclined

to be set in fantastic locations, on faraway planets, or in extremely advanced societies ahead in a number of hundred years in the future. Orwell has established his fearing future visualization to a very renowned wartime London, with high-technologies and inventions but not very significantly different from acquainted technologies. Dictation machines have taken place of typewriters, televisions have been converted into flat-screens permanently fixed on the walls, but the working and roles of these future technologies are fundamentally similar to the versions familiar to the readers in the late 1940s.

In modern days many of the developments predicted by Orwell are very much common for the readers, like the helicopters that spy on citizens, which foresee surveillance drones. But in some other ways his vision of science fiction is not accurate. Somehow, he seems to be failed to predict the way people would like to use the technology to record themselves, and willingly share their private lives with the public.

THE PURPOSE OF NEWSPEAK

It seems that Orwell was very much sure that the decline of any language had some political and economic causes. Though he had no firm evidence, he just assumed it after observing the deterioration of language in the countries like Germany and Soviet Union under dictatorship. "When the general atmosphere is bad, language must suffer," Orwell writes in one of his essays, "Politics and the English Language." "If thought corrupts language, language can also corrupt thought," he continues and this concept lies behind the creation of Newspeak. In order to illustrate this point that language can corrupt thought and that totalitarian systems uses language as a tool to limit rather than widen or express ideas, Orwell created Newspeak as official language of Oceania.

Orwell has explained syntactical arrangement and the etymology of Newspeak in his Appendix. A breathing and living language like English which has the ability of multiple expression and which tends to broaden the awareness and knowledge of its speakers with the help of plentiful of words whereas Newspeak, instead of gaining words loses words, by eradicating words that represent the concepts with opposing attitude. For instance, since the word "good" assumes the

opposite of "bad," therefore the word "bad" is not required. Likewise, all marks of "goodness" can be expressed simply by adding standard prefixes and suffixes to this one root word: ungood (bad) and plus good (very good) and double plus good (wonderful). By doing this, Newspeak not only eradicates "unnecessary" words, but it also boosts a lessening of thought resulting in narrowness of mindfulness. The concept behind Newspeak is that, as language becomes less expressive than it is easy to control mind. Through his creation and explanation of Newspeak, Orwell wishes to create awareness among the reader that a government which has supremacy to create the language and also the direction on how it can be used, also has the capability to control the minds of its citizens.

4.3.6 THEMES IN THE NOVEL

TOTALITARIANISM

Orwell's 1984 is set in Oceania, a totalitarian state ruled by a god-like leader known as Big Brother who totally directs the citizens down to their very thinking. Anyone who thinks revolutionary can be turned in by detectives or by Big Brother, who observes them through highly delicate telescreens. If someone is not able to reflect, have the proper facial expression, he or she is deemed guilty of Face crime, so all emotions as well as feelings must be highly cautiously guarded. It is possible to commit Thought crime even by being overheard talking in one's sleep and this is what Winston Smith is frightened, will happen to him as it has actually happened to his neighbor, Tom Parsons. Freedom endures only in the proletarian ghetto, where crime and starvation are very common. Winston senses it tough to live in this ghetto, despite his life being almost as dark and sad as that of the ghetto dwellers.

Despite the punishment being severe for even minor crimes, yet people every now and again choose to breach the law. The Party is very much clear that people naturally want to enjoy sex, build loving bonds, and think for themselves instead of consenting unquestioningly with whatever the totalitarian government instructs them. As long as people decide to practice free will, the Party must be ever-watchful against crime and make their punishments harsh in order to remain in command.

APPEARANCES AND REALITY

In totalitarian Oceania, it appears as if everyone is submissively dedicated to Big Brother and believes everything, the government tells them. However, as we are able to comprehend from Winston's thoughts that everything is not as it appears to be. Some people privately feel and believe otherwise from how they behave; of course, they are highly careful not to deceive themselves. Moreover, the Party is in command of all information and reviews history, even yesterday's history, to consider their current edition of events. Winston is very much aware of this, because it is his job in the falsely named Ministry of Truth to change the records of history. It is not possible for him to overlook what he remembers: Oceania was at war with Eurasia and connected with Eastasia yesterday, and not vice versa. If anyone else recalls differently, they surely won't say so.

Only the old man, a powerless proletarian who lives on the street, talks about what really happened in the past, but in brief and irrelevant clippings about his personal experiences. It is Winston's requirement to accommodate with what he knows with the Party's version of reality that drives to his ruin. The Party cannot permit people to have an impression of reality that is different from theirs. As Winston writes in his diary, "Freedom is the freedom to say that two plus two make four. If that is granted, all else follows."

LOYALTY AND BETRAYAL

In order to keep themselves omnipotent, the Party ruins loyalty between people: co-workers, friends and even family members. Children are stimulated to betray their parents to the state if they have suspicion that they are committing Thought crimes.

The Party has prohibited sex for pleasure and lowered marriage to a compromise between a man and woman that prevails only for propagation. Sexual desires must be repressed for distress they will lead to love, human relation, and personal commitment, all of which threaten the Party. Winston assumes that love like the love between him and Julia will ultimately wreck the Party, but he underestimates the Party's capability to destroy that love and loyalty. Winston and Julia both are tortured and they tend to betray each other. When they are liberated, their love and loyalty towards each other have been ruined.

As the Party is capable of easily detecting Thought crimes, people always behave as if they are completely dedicated to the Party. No one trusts anyone else completely. Winston commits deadly blunders when he trusts O'Brien and Charrington, both of them cheat him. His misconception is almost comprehensible, given the subtle cues both give him to indicate that they are fellow revolutionaries. But as it turns out they are intentionally setting a trap for him and Julia. In the end, no one can be trusted.

UTOPIA AND ANTI- UTOPIA

1984 is obviously an anti-utopian book. As O'Brien tells Winston, the world he and his comrades have established is "the exact opposite of the stupid hedonistic Utopias that the old reformers imagined." Instead of being a society that is a victory of human spirit and creativity, the society the Party has formed is full of dread, torture, and treachery that will deteriorate over time. O'Brien gives Winston an image of the future: a kick on a human face, forever and ever.

Such a negative view of the future serves a purpose, as Orwell knew. He wrote 1984 as a warning in order to make people alert that this type of society could prevail if trends such as chauvinism, repression of the working class, and the erosion of language that expresses the greatness of human experience continued. Readers are presumed to see that this is only one feasible future, one they must work to escape. Orwell's anti-utopian vision caught the horrors of World War II and the apprehensions of the cold war in the same way that earlier utopian novels, from British author Thomas More's *Utopia* to Edward Bellamy's *Looking Backward*, captured the hope and self-confidence after the end of the medieval era.

PATRIOTISM

The blind patriotism that incited the dictatorships of German leader Adolf Hitler and Soviet leader Joseph Stalin in the 1930s and 1940s also motivated Orwell to write of Oceania and its leader, Big Brother. Just as the Germans fervently encouraged and admired Hitler, treating him as a beloved father similarly the citizens of Oceania look up to Big Brother as their guardian, who will look after them just as a real brother would. The large pictures of Big Brother that can be found everywhere in Oceania are suggestive of those of Communist leader Mao Tse-tung displayed by the Chinese.

As in real totalitarian administration, the children of Oceania play an immense role in maintaining the loyalty and patriotism of the citizens. Just as German children connected themselves with the scout-like and militaristic Hitler Youth organization, the children of Oceania love wearing their Junior Spies costumes, marching around, and singing patriotic songs. Orwell portrays how threatening it is for a government to use children to support their policies when he depicts the Parsons' children as holy terrors, threatening to condemn their parents to the authorities if they don't agree to their childish demands.

SEXUALITY AND FREEDOM

1984 is distinctly a novel which deeply portrays politics and the wider society, but side by side it also depicts love story between Winston and Julia which is actually a strange one. And treatment to this novel's relationship to sexuality appears perversely strange. We come to know about failed marriage of Winston and how for his wife his wife having sex, is "Our duty to the Party." And his relationship with Julia is also not normal, how from nowhere she just sends him a note saying, I love you. But in the beginning his thoughts towards her are very violent ones, he just wants to cosh her with a runner truncheon. He tells her when they talk to each other for the first time, that he wanted to rape her and then kill her afterwards. It seems that sexuality and violence are deeply linked in the novel. Julia's sexual freedom attracted him which he failed to find anywhere and actually Party does not approve of it. But towards the end his relationship with O'Brien seems more important than his relationship with women It appears as if in this novel

perversity, freedom and eroticism are complexly bound together. Besides Winston, the Party also has a strange relationship to sexuality, The Party does not want to eliminate love but wants to eliminate eroticism that somehow there's something within sexuality that seems unbounded and free but not love.

HATRED AND LOVE

Basically, all the feelings expressed in this novel appear to be contradictory. When Winston in the beginning thinks about Julia, the girl with whom he will fall in love later on, he hates her, he feels like shooting her full of arrows like St. Sebastian, he says, or cosh her with a rubber truncheon. It seems as if love and hate are related to each other in this novel. Towards the end also we find Winston's feelings of love for O'Brien, who tortures him at the end. He has mixed feeling of love and hatred towards Big Brother. In fact, the political slogans of the state in which he lives, Oceania, are themselves completely contradictory, war is peace, these two things completely contradict each other but still they are the truth of that society. This is actually a novel that's full of people having uncertain feelings. He is uncertain as well unsure about his mother, about his memory, about the Party, about almost everybody that he comes across and he possesses intense feelings of hatred and disgust on one hand and a kind of passionate feelings on the other.

4.4 CHECK YOUR PROGRESS

1. Why is the war in 1984 said to be never ending?
2. Why is the photo of Jones, Aaronson, and Rutherford significant?
3. Is Julia a spy working with the Thought Police? Comment.
4. Can Winston and O'Brien read minds of each other?
5. How is Julia's revolt against the Party different than Winston's rebellion?
6. Why is Julia fascinated with Winston?

7. Why does O'Brien pretend to be the part of Brotherhood?
8. Where did the book that O'Brien gives to Winston come from?
9. Why is Newspeak so important?
10. Why does Winston keep a diary?

4.5 SUMMARY

To sum up, we can say that primarily the novel 1984 is a story that shows nightmares of political discourse. The book studies the theme of socialism which is an essential part of the warnings fixed by George Orwell. As we can see Orwell attempts to warn against some of the risks that are likely to come up when there is a lot of authoritarianism. In this dystopian state, the author provides a very destructive view of the society where there is completely no liberty of expression.

Winston, the central character finds it difficult not to make use of his inherent talents. He begins doubting the wisdom of Big Brother and shifts optimistically towards his own freedom. But in his battle for liberation, he stands alone. The huge crowd of common people do not seek in themselves the necessity to think individually, to seek or to question what they have been taught. They are actually not allowed to say what they think rather, the population here is compelled to trust in a single party and a single ideology without any choice. In fact, this is a society where language is overlooked to an extent that it is only utilized to assist the government. The party has actually created its own language known as the Newspeak that is used as a means for completely removing any forms of political revolt. For this reason, the party has control over everything ranging from what the people, think, speak and even do and if they defy, they are taken up for punishment.

In nutshell, everyone who is not part of the power elite is subjected to the capitalist ruling arrangement. So, in this book, George Orwell simply tries to unite what is known as a thriller narrative with a gravely kernel political message that fathoms the horrors that would come up with political repression.

4.6 KEY WORDS

- **Airstrip One** -part of Oceania, once known as Britain.
- **Anodyne**- inoffensive, unlikely to inspire disagreement. Alternatively, a numbing agent or painkiller.
- **Artsem** -Newspeak for artificial insemination.
- **Bellyfeel**- blind acceptance of an idea or concept with an implication of enthusiasm, despite lack of knowledge about it.
- **Black Market** -illegal trade resource for all "good quality" materials, such as real coffee, sugar, razors, etc.
- **Catechism**- a simplified guide to the rules and procedures of a religion, often memorized.
- **Discountenanced**- made embarrassing or frowned-upon.
- **Dissemble**- to lie via affecting a false appearance or behaviour.
- **Doublethink** -Newspeak word with two mutually contradictory meanings. The first is used to refer to an opponent, and can be defined as habitually contradicting plain facts. The second is used to refer to a Party member, and can be defined as a loyal willingness to believe contradictory statements when the Party demands it, which allows for continual alteration of the past. To hold two contradictory concepts in your mind simultaneously.
- **Floating Fortress** -part of Oceania's offensive/defensive armaments. Literally an unsinkable fortress floating on the ocean.
- **Hate Week** – a week of hate mongering against enemies of war. Supported by massive rallies and organized through the Ministry of Truth, Hate Week Rallies Party members around Oceania and Big Brother.
- **Heretical**- expressing ideas or opinions not in sync with the accepted norm.
- **House of the Lords** -part of the British government in the capitalist days. Referred to by an old man Winston meets at a pub, although Winston does not understand the reference or the man's meaning.
- **Ingsoc** -Newspeak for English Socialism.
- **Infallible**-incapable of making mistakes.

- **Inviolate**- protected from any sort of interference or physical attack.
- **Junior Anti-Sex League** – a youth organization advocating complete celibacy for both sexes and encouraging artsem. Julia is a member and wears the organization's symbolic scarlet sash.
- **Jus primae noctis** - a supposed capitalist law that allowed any capitalist the right to sleep with any woman working in one of his factories. A "fact" the party cites about capitalist history.
- **Ministry of Love (Miniluv)**- maintains law and order. Protected with great force. Only those arrested for Thought Crime or who are on official Party business can enter. Referred to within the novel as "the place with no darkness" because the lights are always on. Dissidents are taken here to be tortured, reformed, or killed.
- **Ministry of Peace (Minipax)**- responsible for the Party's management of issues surrounding war.
- **Ministry of Plenty (Miniplenty)**- responsible for the Party's economic affairs.
- **Ministry of Truth (Minitrue)**- responsible for all Party news, entertainment, education and fine arts. The Party's propaganda machine.
- **Newspeak** - the official language of Oceania and the new language of the Party, devised to meet the ideological needs of Ingsoc (English Socialism). The goal of Newspeak is to reduce the English language to the fewest words possible and super cede Oldspeak by 2050. Removing words removes ways to define anti-Party feelings and the ability to disagree. For example, the word "speedful" can be used in place of the word "rapid."
- **Obsolete**-no longer necessary, or no longer in use.
- **Oligarchy**-influential people, usually without official position.
- **Palimpsest**- written record which has had the original writing erased and overwritten, but which is still visible in places.
- **Party Slogans**-examples include: "War is Peace"; "Freedom is Slavery"; "Ignorance is Strength."
- **Pornosec** -the area of the Fiction Department in the Ministry of Truth devoted to creating written pornographic material for the proles. Dominated by women because the Party believes women are less likely to be corrupted by the material.

- **Prole** -one of the 85% of the Oceania population that are not Party members and live in poverty. Regulated loosely to weed out the overly intellectual and protect the Party.
- **Proletariat**- the strata of society described as working-class; laborers. Often used with a negative connotation implying low levels of education.
- **Reclamation Centers** -Colonies for homeless children.
- **Rectify**- traditionally, to correct a mistake. In **1984**, the term has been adopted into Newspeak and means the alteration of the historical record to match propaganda, with the implication that this act is always a correction, not a lie.
- **Saccharine**- a chemical sweetener or sugar substitute; excessively sweet.
- **Sinecure**- a job or position that requires little or no actual work.
- **Solipsism**- the belief that the only thing that can possibly be proved real is the self.
- **Spanner**-Wrench.
- **Speakwrite**- a party tool used to translate spoken word into written word.
- **Spies and Youth League** - a Party youth organization that encourages children to spy on and report elders, including parents, to the Thought Police. Indoctrinates children into the Party.
- **St. Clement's Dane**- a building bombed many years ago that once stood by the Law Courts in London. a rendering of the building hangs on the wall in Mr. Charrington's rented room and turns out to be a hidden telescreen.
- **"The book"**- Titled "Theory and Practice of Oligarchical Collectivism" and supposedly written by Goldstein, it contains the story of humankind and the Revolution, arguing that there is hope for a stronger future without the dishonesty and manipulation of the Party.
- **Telescreen** - an oblong metal plaque that looks like a dulled mirror and acts like a television, a camera, and a listening device for the Inner Party and Thought Police. There is no way to shut it off completely, and it keeps tabs on all Party members.
- **The Physical Jerks**- daily morning exercises all Party members must take part in. Dictated via the telescreen.
- **The Revolution**- the rise of new socialism (versus democracy and capitalism) that resulted in Ingsoc in Oceania, Neo-Bolshevism in Eurasia, and Death Worship

in Eastasia. Each regime has the conscious aim of perpetuating unfreedom and inequality, arresting progress, freezing history in a chosen moment, and perpetuating war.

- **The Times** – a Party-sponsored news publication for which Winston works.
- **Thought Police**-the arm of the Inner Party that seeks out those against the Party, searching out anyone with even the smallest thoughts against the Party or Big Brother. Their powers of observation force everyone to live as though they are always being watched or listened to. Mr. Charrington is a member.
- **Thought Crime**- thinking against the Party, having misgivings about the Party, doubting Big Brother, or questioning any Party action or "fact." Thinking something that violates the government's prescribed beliefs.
- **Tube** -Subway system.
- **Two Minutes Hate** -daily requirement for all Party members. Organized group of members watches Party presentations on a telescreen denouncing Goldstein and war enemies (either Eastasia or Eurasia), and celebrating Big Brother. Causes great outbursts of hatred such as directed screaming and violence at screen representations of the enemy.
- **Ungood**- bad, the opposite of 'good.'
- **Unperson**- a person about whom all evidence of their existence is erased, typically after they are convicted of a crime and executed.
- **Vapid**- a lack of substance, empty of thought or meaning.
- **Vaporized** -the fate of those who commit Thoughtcrimes. Those who are vaporized are removed from society in that they are killed and all evidence of their existence is removed.
- **Victory products** -party-made products, such as gin, cigarettes, clothing, food, and even housing. All of poor quality.

4.7 SELF ASSESSMENT TEST

1. Compare and contrast the characters, Julia and Winston. How does each is rebellious against the Party, and also explain are these rebellions at all effective?

2. Find out Winston's path towards destruction. Where do we first see his submissive outlook? Is his defeat unavoidable?
3. Discuss the role of technology in Oceania. In which areas is technology highly advanced, and in which areas has its advancement hindered? Why?
4. Discuss the role of Big Brother in Oceania and in Winston's life.
5. Discuss conflicts in Oceania and the Party's governance, i.e. Ministry of Love, Ministry of Truth, Ministry of Plenty, Ministry of Peace. Why is such conflict accepted so widely?
6. Discuss and analyze the role O'Brien plays in Winston's life. Why is he such an admired and respected character, even during Winston's time in the Ministry of Love?
7. Discuss the symbolic importance of the prole woman singing in the yard behind Mr. Charrington's apartment. What does she denote for Winston, and what does she denote for Julia?
8. 1984 is a presentation of Orwell's definition of dystopia and was meant as a warning to those of the modern era. What exactly is Orwell warning us against, and how does he achieve this?
9. Examine the interactions between Winston and the old man in the pub, Syme, and Mr. Charrington. How do Winston's interactions with these individuals guide him towards his eventual arrest?
10. Evaluate the Party's level of power over its citizens, specifically through the eyes of psychological influence. Name the tools the Party uses to maintain this control and discuss their usefulness.
11. Outline the social hierarchy of Oceania. How does this hierarchy support the Party and its goals?

4.8 ANSWERS TO CHECK YOUR PROGRESS

1. In 1984, the endless war supports the ruling class to remain in power while the lower classes remain powerless. In Goldstein's viewpoint, he observes that a country that is dynamic will eventually become prosperous, unless something is done to do away with the benefits of its productivity. War is the ultimate answer to this problem. War forces the

population to be more and more productive, but all those products are devastated by the war, so the people never benefit from their work. The ruling class gains power while the lower classes never benefit from their labour and can be named as unpatriotic if they try to counter attack mistreatment. Further, a state of continuous war keeps the population dreadful and willing to give up their freedom for security. Worthless victories can be demanded by the Party from time to time in order to stir up patriotism and reassure citizens that their hard lives are having an optimistic effect on the war effort.

2. The photograph is important because it represents noticeable evidence that the Party deliberately lies to the people. In 1984, Winston is obsessed on a scrap of paper from a ten-year-old news article that shows a photo of executed Party leaders Jones, Aaronson, and Rutherford at an event in New York. All three men stated to be in Eurasia committing treachery at the time, the photograph was taken. The photo ascertains to Winston that his thoughts and dogmas about the Party's dishonesty are not just his own, but reveal actual objective reality. However, even this objective reality can be deployed: at the Ministry of Love, O'Brien tells Winston that the photo was never in existence, and that Winston's memory of it is only the misconception of an unhealthy mind. Winston's ultimate acceptance of this description is part of the loss of self and proposal to the will of the Party.
3. Readers have numerous reasons for disbelieving that Julia is a spy. Firstly, the establishment of Julia's relationship with Winston seems peculiar. The first interaction she ever has with him is to tell him that she loves him. Also, Winston is pointedly older than her and not very good-looking, so both Winston and the reader may be astonished why Julia has any interest in Winston. To begin with, Julia herself says "I'm good at spotting people who don't belong. As soon as I saw you I knew you were against them." This statement is as a hinted admittance that she works with the Thought Police. Julia also says, "I bet that picture's got bugs behind it" when looking at a picture that does, in fact, have a telescreen concealed behind it. Nevertheless, unlike O'Brien and Mr. Charrington, who are exposed to be spies, Julia is never recognized as working with

the Thought Police, so it appears dubious that her character is supposed to be read as a super-secret agent.

4. In 1984, Winston and O'Brien appear to share a psychic association. Winston knows that he will meet O'Brien in the "place where there is no darkness" for a long period before he and O'Brien have ever even interacted. Further, when O'Brien talks to Winston in the Ministry of Love, O'Brien appears to be able to read Winston's mind, even when Winston doesn't speak. One version is that O'Brien and Winston seem so closely linked because they have both been brought up in a society where there is very little prospect to have original thoughts. Winston knows what's going to happen to him because his fate is the predictable outcome that has happened to thousands or millions of citizens before him, and O'Brien knows what Winston is thinking because he has run into thousands of people who have had the same thoughts in these conditions before.
5. However, Winston stands for a philosophical place that rejects the Party as unfair and vicious; Julia simply doesn't like all the rules and finds ways to disrupt them when she can safely do so. Consequently, even though Winston more sturdily believes in the need to abolish the Party, Julia actually does more day-to-day to break the rules. Her capability to gather contraband in a manner that Winston can't replicate this difference between their revolts. Julia has many contacts with other people who do not observe the rules of the Party. Julia has had many secret lovers, and apparently some of these people supply her with contraband. Julia specially mentions waiters and servants who work for the Inner Party and have access to contraband not generally accessible to the Outer Party.
6. Julia is fascinated to Winston and even conveys him that she loves him notwithstanding never having articulated to him before because she saw "something in [his] face" that told her "[he was] against them." Although Winston is ten to fifteen years older than Julia and is not styled as being particularly physically attractive, Julia seems more drawn to his sense of revolt than his physical aspects. By having a relationship that is not pardoned by the Party with someone else who look down on the Party, Julia is breaking the rules imposed by Oceania, which gives her more pleasure than anything else.

7. O'Brien visualizes being part of the Brotherhood because he is aware that misleading Winston and Julia means that the ultimate practice of monitoring their minds will be all the more influential. O'Brien could have had them arrested when they came to his house and assured commitment to the Brotherhood and to taking down Big Brother, but he understood that permitting them to rely on that there is hope for abolishing the Party only to pull it away allows him to damage their spirits more easily. Even after they are arrested, as Winston waits in a cell in the Ministry of Love, he thinks of O'Brien "with flickering hope" and is astonished if O'Brien would send him a razor blade. O'Brien physically breaks Winston down in a similar way during his stay in the Ministry of Love for the purpose of "tearing human minds to pieces and putting them together again in new shapes of your own choosing."
8. The book that O'Brien gives to Winston—a book supposedly written by Goldstein—was truly written by O'Brien and other members of the inner Party. The book works as a fictional means for readers to comprehend the basic principles of the "English Socialist Party," the fictional party in the novel. Still, the fact that O'Brien and others went so far as to write the book and deal out it to those who are not faithful to the Party displays how skilled they are at doublethink: They are not bothered with people being exposed to the truth as long as those same people can accept a conflicting "truth."
9. Newspeak, the language of Oceania, is the Party's way of monitoring its citizens by restraining the words and ideas they can express. Winston and his peers are still of an age where their foremost mode of connecting is "Oldspeak." However, by the time Newspeak is the national language, "thoughtcrime" will be "literally impossible, because there will be no words in which to express it." If people do not have the words "Down with Big Brother," as Winston pens early in the novel, they cannot sense or express such treachery.
10. The diary is the first thing that Winston buys from Mr. Charrington's shop, and part of its request to Winston is that it is something from another time. Even a pen is "an archaic

instrument”. By the time, Winston commences his diary, but he finds one “simply because of a feeling that the beautiful creamy paper deserved to be written on with a real nib instead of being scratched with an ink pencil.” Also, Winston perceives the diary as being beautiful for the sake of magnificence. He writes in the diary to develop his thoughts out, the only way he can do, without being caught by the Thought Police (although they do ultimately find it). In this way, keeping a diary is Winston’s own private approach of agitating against the Party.

4.9 SUGGESTED READING

- *A Collection of Essays*. New York: Mariner Books, 1970. Contains Orwell’s more famous essays, such as “Shooting an Elephant,” “Politics and the English Language,” and “Why I Write,” as well as relatively unfamiliar writings on British imperialism and the Spanish Civil War.
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Study of Whole Content with More Ease	

STRUCTURE

5.0 Learning Objectives

5.1 Introduction

5.2 Main Body of the Texts:

5.2.1 Synopsis of the Novel: Pride and Prejudice

5.2.2 Synopsis of the Novel: The Scarlet Letter

5.2.3 Synopsis of the Novel: Mrs. Dalloway

5.2.4 Synopsis of the Novel: 1984

5.3 Further Main Body of the Texts: Main Characters

Introduction

5.3.1 Main Characters: Pride and Prejudice

5.3.2 Main Characters: The Scarlet Letter

5.3.3 Main Characters: Mrs. Dalloway

5.3.4 Main Characters: 1984

5.4 Check Your Progress

5.5 Summary

5.6 Key Words

5.7 Self-Assessment Test

5.8 Answers to Check Your Progress

5.9 Suggested Reading

5.0 LEARNING OBJECTIVES

- To make the students recall all the aspects of the novels by going through the short summaries of the novels given in this chapter
- To enable the students to find out the answers to the given questions and try to write them in their note books
- To help the students to self-assess themselves by finding answers to the given questions

5.1 INTRODUCTION

As in the previous four units a detailed explanation of novels has been given for the students to understand all the aspects of the novels clearly. This chapter has been created for recollection of what has been explained in previous chapters and to prepare students for the written exams. For recapitulation, synopsis of the novels have been given which are followed by specimen answers and also some questions to be answered by students. After thorough reading of the novels and comprehension of the study material given in the previous chapters, students will be able to find the answers of questions based on the novels.

5.2 MAIN BODY OF THE TEXTS

5.2.1 SYNOPSIS OF THE NOVEL: PRIDE AND PREJUDICE

VOLUME I: CHAPTER 1-6

MEETING THE BENNETS AND THEIR NEIGHBOURS

The novel opens with narrator introducing the Bennet family and Mrs. Bennet's vital interest in their new neighbour, Mr. Bingley, "a single man of large fortune," who has hired Netherfield Park. After number of dinner parties and visits, it becomes clear that Bingley is attentive to Jane. Nevertheless, his friend Darcy rebuffs the group, particularly Elizabeth, and is therefore judged

critically by the locals. The two men are total contrast to each other as far as their personalities and their circumstances are concerned and the same way Jane and Elizabeth are contrast to each other in their judgments.

While visiting their neighbours the Lucas's, Mrs. Bennet and the girls got a chance to discuss Bingley and Darcy to great extent. Jane retains her feelings, while Charlotte Lucas possesses a more empirical view of marriage. A reader realizes that Darcy has taken an interest, in Elizabeth against his will.

CHAPTER 7-12

VISIT TO NETHERFIELD

Bingley's sisters invited Jane to Netherfield where she is caught in the rain on her way and as result suffers from bad cold. Elizabeth also reaches there to check on her and she is also invited to stay as well. She gets an opportunity to observe the true colours of others without Jane's presence. Mrs. Bennet and Lydia both visit Netherfield to check on Jane where Elizabeth is seized between humiliation for her mother and family loyalty. Elizabeth and Darcy both get involved in a battle of wits. When Jane's health is improved, the girls come back to their home.

CHAPTER 13-22

MR. COLLINS VISITS LONGBOURN

Mr. Bennet gets a letter from Mr. Collins; the male who is entitled to inherit the family's entailed estate as they do not have any son. He has been portrayed as a silly man who gets easily impressed by wealth and social positions. During his visit, the group comes into contact with Wickham, a member of the militia stationed at Meryton for the winter. It is noticed that he and Darcy both are not having good terms. The entire neighbourhood eagerly foresees a ball at Netherfield, organized by Bingley. Elizabeth is taken aback by Collins' attention towards her, Wickham's nonappearance, and the behaviour of her family. She and Darcy dance and verbally spar. The next day, Elizabeth gets a proposal of marriage from Collin but she refuses which

surprises him. Mrs. Bennet pressurizes for the match whereas her husband does not. Rejected by Elizabeth, Collins now turns to propose to Charlotte Lucas, who agrees but not out of love. Jane comes to know that the Netherfield party has arrived at London, without any plans to return. Departure of Bingley and the prospect of Charlotte as mistress of Longbourn make Mrs. Bennet feel displeased.

VOLUME II: CHAPTER 1-3

CHANGING IMPRESSIONS

A letter written by Miss Bingley to Jane, telling that Charles Bingley is courting Miss Darcy, brings an end to her expectations that he will return. In the meantime, Collins starts making preparations for his marriage, and the Gardiners, Mrs. Bennet's brother and his wife, invite Jane to visit London. She acknowledges with some hope and possibility of seeing Bingley. Jane's letters to Elizabeth reveal that she now sees Miss Bingley for what she is. Elizabeth is no more entangled with Wickham.

CHAPTER 4-14

ELIZABETH AND THE GARDINERS VISIT THE COLLINS

Elizabeth visits her aunt and uncle and travel with them to visit Charlotte and Mr. Collins at their home in Hansford. They noticed little changes in Collins and Charlotte who are very much happy and content. They get an invitation to visit Rosings, where they come to have a clear view of the imperial Lady Catherine and her mousy daughter. During their stay over there, Darcy also visits with his cousin Col. Fitzwilliam. Elizabeth and Darcy continue to have verbal debates. Elizabeth faces Darcy often—at Rosings and while on her walks. She comes to know from Fitzwilliams Darcy's role in parting Bingley and Jane. Darcy seizes Elizabeth off guard with his proposal of marriage which is turned down coldly by her but later on when Darcy approaches her and provides her with a letter explaining his conduct towards Wickham, Jane, and Bingley. She keeps on reading the letter again and again until she is finally able to see the truth and her feelings begin to transform.

CHAPTER 15-19

JANE AND ELIZABETH RETURN HOME

Jane and Elizabeth return to their home where they notice that Lydia and Kitty are still captivated by the soldiers who will soon be departing for Brighton. Elizabeth conveys Jane about secrets of Darcy's proposal and Wickham's real character but hides the truth about Bingley's feelings. Lydia gets an invitation to visit Brighton with the Forsters, leaving Kitty disappointed, Elizabeth distressed and Mrs. Bennet elated. Elizabeth comes to know that a planned trip to the Lake Country has been cancelled, but then she and her aunt and uncle will visit Derbyshire— and particularly Lambton, Mrs. Gardiner's early year's home.

VOLUME III: CHAPTER 1-3

VISIT TO PEMBERLEY

When the Gardiners express their wish to view Pemberley House, Elizabeth accompanies them reluctantly after reassurances that Darcy is away from home but as unexpected, he surprises them by returning early. She feels embarrassed but is astonished at his courtesy and his desire that she meet his sister. He invites Elizabeth and the Gardiners with his sister and Bingley, at dinner. The Gardiners notice Darcy's behavior towards Elizabeth.

CHAPTER 4-11

LYDIA'S ELOPEMENT

Elizabeth gets letters exposing Lydia's elopement with Wickham and the party at once comes back to Longbourn. Here they come to know that both of them have not married. Mrs. Bennet goes to her bed, and their father along with Gardiner starts search for the couple and in the meantime, the rest of the family waits for mail. Mr. Bennet comes back, without any success and full of reluctance. Gardiner informs the family that the couple has been traced. After getting a humble monetary settlement, Wickham agrees to marry Lydia. Bennet doubts that he is indebted

to his brother-in-law for the settlement and for making arrangements for Wickham's transfer to the North. When the ceremony is over, the newlywed couple is permitted to visit Longbourn, where Lydia and Wickham behave in a completely shameless manner whereas Mrs. Bennet is elated to have a married daughter.

CHAPTER 12-19

MARRIAGE PROPOSALS

Bingley and Darcy both come back to Netherfield and call on the Bennets. Bingley expresses genuine fondness for Jane and proposes for her hand. Darcy maintains a distance until his aunt, Lady Catherine, visits the Bennets and insists that Elizabeth disown any relationship between her and Darcy which is bluntly refused by Elizabeth. Darcy's proposal comes as surprise for her family, but eventually the marriage takes place with the family's blessings.

5.2.2 SYNOPSIS OF THE NOVEL: THE SCARLET LETTER

BACKGROUND INFORMATION

The Scarlet Letter was written by Nathaniel Hawthorne and was published back in 1850 during the Romantic Period. This novel can be classified as both romance and historical fiction.

SETTINGS

The most of the action of the novel takes place in Boston in the seventeenth century in a Puritan community. Along with this distressed, law-abiding settlement, there is mention of other significant places in detail.

THE PRISON

The book opens with the description of a dark and sinister prison door accomplished with heavy woodwork and iron spikes which are symbolic of the darkness and evil prevalent in every human

heart. In contrast to this forbidding image, the author brings the beautiful image of a wild rosebush growing next to the door to convey how soothing and comforting part is played by Nature for the condemned.

THE SCAFFOLD

The Scaffold has very significant role in the novel. While standing at the scaffold, where Hester Prynne was punished to stand on the scaffold in the Market Place, she had to bear the contempt as well as criticism of the public. This platform which is symbolic of mockery, ridicule and shame seems to have imposed worse punishment than execution because it was said that the dishonor and disgrace that entailed would be as intolerable as death. As visible, during the “minister’s vigil”, Reverend Dimmesdale stood on the scaffold along with Hester and Pearl at night. Though there was no one present, yet he was able to feel the humiliation and guilt of his dark secret which was engulfing him secretly.

HESTER PRYNNE’S CABIN

This lonely and deserted cabin on the suburbs of the town symbolizes Hester Prynne’s strength and determination as she struggles to support Pearl and herself. While dealing with poverty and the condemnation of the Puritan community, Hester is presenting a picture of those who suffer greatly, but are still determined to move on without thinking of any sufferings.

THE GOVERNOR’S MANSION

Just opposite to Hester Prynne’s poor destitute state, Chapter 7 depicts every strand of Governor Bellingham’s estate. Adorned with costumes of armor and family portraits, each account of the Governor’s mansion divulges his aristocratic lifestyle and presents the extreme economic difference that were present in the town.

THE FOREST

The forest symbolizes a kind of refuge from society for Hester Prynne and Minister Dimmesdale. At the same time, it also represents a role of nature providing shelter from society. This leads us to think that society as a whole is actually morally deprived whereas nature is fundamentally benevolent and good. This is the place where they are unleashed from Puritans' strict law that is corrupted. Once they are under the shelter of forest, they are allowed to meet and speak heart fully to one another. Apart from this, we know that Prynne lives in the outskirts of Boston in the forest area. In this way, Prynne is withdrawing from everyday direct contact with the other people of town. This way the readers are able to stance the forest like mother which is trying to shelter Hester and Dimmesdale from society's filthiness.

THE CREEK

The creek as presented in the novel is symbolic of continuous suffering of Hester like its eternal flow. We can realize this in the scene when Hester pulls off the scarlet letter and lets her hair down and seems to once again had attained the glory and beauty of a beaming youthful woman, but when she calls Pearl from across the river, Pearl refuses to cross and keeps gesturing towards the empty space on her mother's bosom. Reluctantly, Hester is compelled to pin the condemning letter back on. The river with its "unintelligible tale" of suffering and unhappiness represents Hester's never-ending suffering as it continuously flows and winds along its fated path.

PLOT

It opens within the 17th century, in Boston where a crowd is present to witness the sentencing of a girl, Hester Prynne for giving birth to a child out of the wedlock.; The father of the child is not known therefore there is a reason for portraying her as an immoral woman. It is decided by the court that wearing a Scarlet "A" on her dress is the absolute best punishment which means that wherever she passes by; she will be insulted, abused, and cursed by the people. In plain words, the letter "A" symbolizes adultery which is not accepted in Puritan which is shown by reflecting the sentencing part going on smoothly; with high-support from the standard people of society, which she is forced to face on the scaffold for several hours. The public humiliation is further stimulated by the scarlet "A" which she is forced to wear on her bosom The sentencing at the

Market Place is one of the most important scenes as it is here only that the protagonists and antagonists are all exposed and their further role is hinted at.

Hester is interrogated to know about the name of the father which she refuses to reveal. Soon after, she is shifted to a jail; Roger pays her a visit. He is responsive to the chaos and provides Hester with roots and herbs for the baby. Both have an open conversation about the full “situation,” and Hester concedes that everything could have been done in a different way, but it’s too late now. Once again, Hester does not respond to Roger’s demands, to finally unveil the father’s name. Nonetheless, he promises that sooner or later he will untangle the mess and find out everything. Hester also agrees that she will never reveal the status of Roger Chillingworth as her husband, if Roger swears that he won’t hurt the child’s father.

After getting freedom from the prison, Hester moves over to a cottage at the top of the town, to keep herself and her child at a distance from everything. Her needlework provides her with good living. She likes to spend time together with her daughter Pearl and helping the poor but her troubles never seem to come to an end. Pearl is ever more astounded by the mysterious “A,” a bit that comes as a jolt to Hester. Hester is worried because Pearl is alone and doesn’t have any company to play with. Pearl grows up into a temperamental and “any way the wind blows” kind of personality. Her impulsive behavior offers a sound basis for rumors that how she is following in her mother’s footsteps.

The church members plan to do something to take Pearl away from Hester which she fails to believe and makes up her mind to travel to have a word with Governor Bellingham. Hester’s desperate appeal is positively responded and the governor also agrees to permit Hester to raise Pearl, on the request of Dimmesdale. Dimmesdale’s health problems provide a chance to Chillingworth to offer his services and work side by side with the minister. Chillingworth suspects that Dimmesdale is suffering secretly because of some sin which he didn’t confess nor acknowledge. It is his firm belief that Dimmesdale is the only person accountable as Pearl’s father. Scared of being blemished on his name, he left Hester at the mercy of others just to save his skin.

Actually, such sense of guilt continues to haunt him, and Dimmesdale wishes to confess his guilt, but does not have the courage to try and do it publicly. Hester, asks for permission to interrupt the vow of silence to her husband. A few days later, Hester and Dimmesdale get a chance to meet in the forest, where she informs him about her husband's intentions and thirst for vengeance. Somehow, Dimmesdale is convinced and agrees with Hester to leave Boston

On polling day, Dimmesdale stands on the scaffold and confesses everything, including his involvement within the whole situation. He dies in Hester's arms, humiliated by his actions. Some of the witnesses even say that "A" was carved on his chest, an indication of righteousness and truth. Chillingworth fails to stay his eagerness for revenge and dies shortly after Dimmesdale. Hester gets a fortune for her, and her daughter. The emblem Epilogue Several years later, Hester returns to her old-cottage still not empty the "privilege" of wearing the letter A. She is buried not away from Dimmesdale's grave – and that they both share an easy message engraved on a tombstone that acts as a symptom of the adultery they committed.

5.2.3 SYNOPSIS OF THE NOVEL: MRS. DALLOWAY

The whole action in the novel Mrs. Dalloway takes place during one day and night in the month of mid-June, 1923. The main protagonist Clarissa Dalloway is a house wife married to Richard belonging to an upper-class society and Richard is a politician in the Conservative Party. Clarissa is planning to organize a party that night, and in the morning, she walks around London city on her way to buy flowers. There she seems to enjoy even the smallest sensations of daily life and often contemplates on her late teenage years at Bourtonthe, the country home of the family. She crosses a car having an unknown but a very significant personage, and also an airplane sky writing an advertisement.

Clarissa comes back home where to her surprise she is visited by her old friend Peter Walsh from Bourton , who has been in India for years. Once Peter had been intensely in love with Clarissa which she rejected and turned his proposal of marriage. Despite having been very close to each other, Peter and Clarissa have been also very critical of each other, and now their short meeting is full of shared memories. Peter immediately leaves when Clarissa's daughter Elizabeth arrives.

Afterwards he moves to Regent's Park, pondering over Clarissa's past refusal to his marriage proposal. He goes after a young woman, idealizing her from far away.

Now the point of view shifts to Septimus Warren Smith, a brave soldier of World War I who is going through the trauma of shell shock. Septimus along with his Italian wife, Lucrezia is waiting in Regent's Park. Septimus fancies himself to be a kind of prophet and has deliriums of his dead soldier friend Evans. Once Septimus had been an aspiring poet, but after the war he had been deprived of feelings and sensations. He feels as if his lack of emotion is a kind of crime for which the world has doomed him to death, and therefore he is often tended towards suicide. Lucrezia has been taking Septimus to Dr. Holmes for treatment who is certain that Septimus has nothing wrong with him and is "in a funk." The same afternoon the Smiths visit Sir William Bradshaw, a famous doctor who pays a subscription to a worldview of "proportion" and is a kind of psychological tormentor to his patients. Sir William plans to send Septimus to a mental institution in the country.

Richard Dalloway enjoys lunch with Lady Bruton, an inheritor of prominent generals, and Hugh Whitbread, a shallow but pleasant aristocrat. Lady Burton takes the help of the men in writing a letter about emigration. After lunch Richard buys roses for Clarissa and plans to express his love for her, but when he confronts her, he fails to get the courage to express it to her. Clarissa gives a thought to the notion of the privacy of the soul and the gulf that exists between even a husband and a wife. Richard leaves and Elizabeth arrives with Doris Kilman, her history tutor. Doris Kilman is a poor, plain looking, and a kind of bitter woman who has been trying to convert Elizabeth to Christianity. Miss Kilman as well as Clarissa have feelings of hatred towards each other and also jealous of each other for the other's influence on Elizabeth. Miss Kilman and Elizabeth both go for shopping and their Elizabeth leaves Miss Kilman to wallow in hatred and self-pity.

Septimus all of a sudden becomes lucid while Lucrezia is busy in making a hat. The couple designs the hat and also enjoys jokes together thereby sharing a moment of happiness. In the meantime, Dr. Holmes comes to visit Septimus where Lucrezia makes an effort to stop him, but Holmes shoves past her. Septimus visualizes Holmes to be a monster who is trying to sentence

him to death and consequently Septimus jumps out of the window thereby killing himself as an action of defiance.

Peter overhears the sound of ambulance passing by and wonders at it as a symbol of English civilization. He remains at his hotel and then goes to Clarissa's party, where maximum aristocratic characters of the novel have ultimately assembled. Clarissa plays the role of a "perfect hostess" but is little bit worried that the party will fail. At the same time, she is also aware of Peter's silent criticism. Sally Seton, another woman whom Clarissa had loved ardently as a teen at Bourton, reaches surprisingly. The once-radical Sally has married a rich man and settled down. The Prime Minister also pays a brief visit but his appearance seems to be anticlimactic. Sir William Bradshaw comes late, and his wife informs Clarissa about Septimus's suicide. Clarissa goes off to spend some time alone to contemplate the sudden arrival of death at her party, and she feels a kind of relationship with Septimus. She appreciates the purity of his soul and takes her own often as a shallow existence. She looks at Septimus's suicide as an act of communication. Peter and Sally while in resonant mood are waiting for Clarissa to join them and Clarissa eventually appears and Peter is full with trance as well as fear.

5.2.4 SYNOPSIS OF THE NOVEL: 1984

1984 was written by George Orwell in 1949. No doubt the dystopian novel is set in 1984 – which in a way reflects Orwell's coming future and our latest past but the novel still proves itself relevant today also because of its presentation of a totalitarian government as well as its themes of using media operation and advanced technology to control people.

Winston Smith protagonist of the novel has been presented to live in London, but actually not in the London we know. It is not a part of England; actually 1984's London is part of Oceania, which is part of one of the three massive governments that are present in the book's world. Oceania is in charge of a strong and strange and mysterious elite. The government here has been presented as 'Big Brother,' which uses cameras as well as listening devices to constantly keep observation all of its citizens. It has also a secret police force devoted to report both rebellious thoughts as well as general misconduct to the concerned authorities.

For most of the part, Winston is like a classic cog in the machine. He works at the Ministry of Truth, but his position is of a very low-rank. His job is monotonous and requires modifications of records to advance the government's version of history. Winston has some problems with the government. To start with, he is not able to cope with all of the information he is provided with. Some of the things which he reads or perceive are in contradiction with his memories. For instance, it is claimed by the government that they are at war against Eurasia, but Winston recalls being at war with East Asia.

Winston also possesses his own vision: he is not willing to live under such an oppressive government. He performs small acts of rebellion. He starts maintaining a diary, and also begins to search for allies. This is definitely a risky task, as Big Brother is always watching.

In spite of his deep wish to rebel, Winston is afraid that he will be discovered soon by the Thought Police, the secret police force that looks for and punishes those members of society who have the courage to even question how the government is run. The Thought Police also run a fake underground confrontation in an attempt to discover unruly Party members.

In the meantime, Winston comes in contact with Julia at work. Despite knowing the danger of revealing himself to a potentially fake rebel, Winston exposes his real thoughts to Julia. Julia has also been depicted as a rebel. The two of them develop an affair, which is not legally permitted in their country, mainly because Julia is actually a member of the Junior Anti-Sex League. Winston and Julia both of them share a mutual vision of a world free from war and oppression.

O'Brien is another rebel who makes friends with Winston and Julia. He calls them over to his place. But regrettably, O'Brien turns out to be one of the Thought Police working undercover. He has been watching Winston from the last seven years for his rebellious tendencies. O'Brien cracks them by taking help of Mr. Charrington, a man who provides them with a rented secret room where they meet secretly and carry on with their affair.

With the passage of time Winston and Julia are separated, and Winston is tortured. Winston tries to resist all the torture until he is taken to Room 101 where O'Brien ties a cage of rats to his head. Winston, is very much scared of rats, He pleads O'Brien to stop torturing him and to torture Julia

instead. O'Brien agrees and stops torturing him and towards the end in fact, he even releases him also to move back into society. By depicting Winston as betraying Julia, O'Brien achieves success in destroying Winston's spirit. Thankful for being released, Winston is now again fully committed to Big Brother and no longer bears any feelings for Julia.

5.3 FURTHER MAIN BODY OF THE TEXTS: MAIN CHARACTERS

INTRODUCTION

Character building is an integral part of any story. Characters are the most important element because they serve as the driving force in the story as a whole. They create and push the plot forward and help in shaping the story. Readers can be familiar with the world that has been created by author through characters only. The characters can be of any type but each and every character leaves an effect in the environment of story and creates different struggles and strains, conflicts as well as different resolutions too. Keeping in mind the importance of characters, main characters of each novel have been described again in this chapter.

5.3.1 PRIDE AND PREJUDICE MAIN CHARACTERS

ELIZABETH BENNET

The second daughter in the Bennet family, Elizabeth is the protagonist of Pride and Prejudice and is the most intelligent and quick-witted. She is one of the most well-known female characters in English literature. She is lovely, clever, and good in conversation. Her honesty, virtue and lively wit raise her above the class, bound and spiteful society of her time. Besides she is described as a beauty and having expressive eyes. Because of her good sense, Elizabeth is her father's favorite child and her mother's least favourite.

She is always exciting and anxious to listen to and always ready to laugh at stupidity. Because of her outstanding powers of observation, Elizabeth's sense of the difference between the wise and foolish, for the most part, is excellent. *Pride and Prejudice* is actually the story of how she and Darcy because of their true love are able to overcome all obstacles, including their own personal failings; to find romantic happiness.

FITZWILLIAM DARCY

Mr. Darcy is the second-best character in *Pride and Prejudice*. Like people of his times, he is very class-conscious and at the same time somewhat demanding and meticulous in his manners. He bears a strong sense of respect and honour for his family heritage and holds high self-esteem. No doubt Darcy's sense of social superiority offends people, but at the same time, it also nurtures some of his better traits.

Darcy exhibits all the good and bad qualities of the ideal English aristocrat; snobbish and arrogant but he is also completely honest and sure of himself. Darcy is not actually an aristocratic nobleman, but he is one of the richest members of the landed gentry; the same legal class that Elizabeth's much poorer family belongs to. Darcy is Elizabeth's male counterpart. By pursuing his love for Elizabeth, he in a way goes against the wishes of his aunt. Darcy proves himself worthy of Elizabeth, and she ends up repenting her earlier, overly callous judgment of him.

JANE BENNET

Jane Bennet is the eldest of the Bennet sisters. She is beautiful, good-tempered, affable, modest and unselfish. Her sweetness leaves her susceptible to injury from dishonest friends like Caroline Bingley. A rather steady character, Jane remains a model of virtue throughout the novel.

She is also a prominent character after Elizabeth. Jane has a good heart and a tender nature. She is quite close to Elizabeth and keeps her honour very dear to her. Courtship between Jane and Bingley occupies a central place in the novel. Their relation as a perfect couple is predicted long before the imagination of culmination of Elizabeth and Darcy's relation as a couple.

The relation between Jane and Bingley is a pleasant one but it does not have that array of emotions which mark the relationship of Elizabeth and Darcy. Her marriage is complimentary in the sense as both of them have married for love and are like-minded but still it is not quite ideal as it lacks the intensity which is part of Elizabeth and Darcy's marriage.

MR. BENNET

Mr. Bennet is one of the least mobile characters in the book as like other characters who are active, visiting neighbours or other trips, he is rarely seen outside his library. Working as an attorney, Mr. Bennet is full of worldly wisdom. He is the father of five Bennet sisters and works untiringly for their good rearing. He is having excellent terms with his daughter Elizabeth whom he considers to be intelligent. He seems to be a good father but feels dejected and dishonored due to Lydia's absurdity of eloping. He is in fact a weak father who, at crucial moments, fails. His relationship with his wife, Mrs. Bennet is not very mutual. He is often fond of making fun of Mrs. Bennet, and Elizabeth joins him too. He is a man driven to frustration by his ludicrous wife and difficult daughters. He reacts by moving back from his family and assuming a disconnected attitude. Initially, his dry wit and self-confidence in the face of his wife's madness make Mr. Bennet a sympathetic figure, but, though he remains affable and sociable throughout, the reader gradually loses respect for him as it becomes clear that the price of his detachment is extensive.

MRS. BENNET

Mrs. Bennet is a miraculously tiresome character who lacks education, intelligence, tact and manners. She does not have the capability to understand her husband as well as other characters like Darcy and Lady Catherine. Noisy and foolish, she is a woman overpowered by the desire to get her daughters married with rich grooms. In this pursuit of hers she seems to care for nothing else in the world. She is a woman of shallow tastes, whose single-minded pursuit of marriage of her daughters back fires as her lack of social graces alienates the very people whom she desperately tries to attract.

She seems more concerned with social and financial security of her daughters than happiness.

Mrs. Bennet also plays the role of a middle-class counterpoint to upper class snobbish ladies like Lady Catherine and Miss Bingley, thereby demonstrating that foolishness can be found at every level of society. In the end, Mrs. Bennet has been presented as an unattractive figure, lacking any kind of redeeming characteristics that in this light some readers have accused Austen of unfairness in portraying her character in the novel.

LYDIA BENNET

The youngest of the Bennet sisters, Lydia Bennet is idiotic and playful. She tries to satisfy her every urge without thinking of the results. She is Mrs. Bennet's favourite daughter because like her mother she also loves tittle-tattle, socializing, and men. No doubt she is attractive and fascinating but at the same time she is also thoughtless and impetuous. Lydia's unpredictable behavior usually embarrasses her older sisters.

Lydia is presented as not entirely responsible for her behaviour because she lacks parental guidance and discipline. Her misbehavior is the product of lack of parental supervision. She is obsessed with the regiment officers and her lack of virtue and civility leads her into a near-disaster with Wickham. Her marriage to Wickham depicts a relationship that is based on physical attraction and accomplishment only. She is a thoughtless person who simply acts upon her impulses, and her impulsiveness pooled with negligent parents, leads to her near devastation.

GEORGE WICKHAM

Wickham is an officer in the local military regiment and appears to be the model of a gentleman but in reality, he is completely opposite to his appearance. He is a pretender, fraud and an opportunist. He thinks nothing of tarnishing a young woman's standing and is instead much more concerned with paying off his enormous gambling debts. Wickham's good looks and charm attract Elizabeth initially, but Darcy's exposure about Wickham's notorious past reveals her his true nature and at the same time draws her closer to Darcy. His behaviour throughout the novel shows him to be a gambler who has no worries about running up his debts and then running away.

5.3.2 THE SCARLET LETTER

MAIN CHARACTERS

HSETER PRYNNE

She is the main protagonist of the story who fights against the discriminating mentality of the Puritan community and the dark ill-fated clutches of her doomed scarlet letter. From a beautiful young woman, Hester converts into a gloomy and deserted woman living on the outskirts of town with her daughter. However, towards the end of the Hester's empathetic and compassionate attitude was able to win the respect and trust of others. No doubt the letter "A" on her bosom would never be able to disappear completely, her acts of kindness for the poor expressed that even in adverse circumstances; Hester would never let her sin over power her.

PEARL

Pearl is daughter of Hester Prynne who exists in the novel as a symbol and as well as reminder of Hester's scarlet letter. She was recognized as a little imp or devil to everyone and was definitely a probing and sensitive character who offered perceptions into the mind of the adults. As Pearl's constant obsession with her mother's scarlet letter has been hinted at by the author which can be interpreted as that Pearl acts as a protector, making sure that Hester's sin would never be forgotten.

ARTHUR DIMMESDALE

He is the father of Pearl and secret lover of Hester, He is a character who has to struggle hard to gather courage to acknowledge his sinfulness and defend his morality. Throughout the novel, Dimmesdale always keeps his hand on his heart in times of trouble or torment because he too has

to survive with his own hidden scarlet letter. Hester was publicly humiliated and she bears clearly visible “A” which makes her confident and courageous but Dimmesdale’s constant internal dilemma troubles him and shows that keeping the sin hidden is more harrowing than confessing.

ROGER CHILLINGWORTH

He had been husband of Hester in the past and has been presented as the main antagonist as he eventually represents all the evil and wrongdoing in the story. By pursuing all types of alchemy, sometimes Chillingworth’s tryouts lead to the idea of simple murder as he is over powered by the thought of killing Dimmesdale. The sin of Chillingworth is greater than that of Dimmesdale’s and Hester’s largely because its objective is to seek revenge rather than love and forgive.

THE NARRATOR

The narrator adopts two voices in this novel. In the Chapter “The Custom House”, he faintly represents Nathaniel Hawthorne, serving as the chief executive officer at the Salem Custom House who is very uneasy and monotonous character that discovers an old manuscript and a badge with the scarlet letter “A”. Thus, the story of The Scarlet Letter takes place and the narrator changes into a character with personalities and troubles similar to that of Hester’s. The narrator writes this story not to specifically narrate the story of Hester’s plight, but mainly to show and expose the status quo and religious practices back in the 1700s.

5.3.3 MRS. DALLOWAY

MAIN CHARACTERS

MRS. CLARISSA DALLOWAY

Clarissa Dalloway, the heroine of the novel is the central character in the novel. We don't see through her eyes the whole time, but she's the center of the action, especially as she plans the party where all the characters will come together. Clarissa is married to a conventional politician Richard Dalloway but is enormously moved by her past love for Sally Seton and her denial of Peter Walsh, she often lives in the past. Her world consists of glittering surfaces, such as fine fashion, parties, and high society, but as she moves through that world she probes beneath those surfaces in search of deeper meaning. At the same time, she is continuously aware of death and feels that there is a big danger in living even one day.

Fear is a vital component of Clarissa's character. We also know she was once a patient of Dr. Bradshaw and that just being in his office frightened her. By the end of the novel, Clarissa has made two significant connections: one to Septimus, whose death seems to her as a sort of redemption, and one to the lady across the way, who finally makes eye contact with her, accepting Clarissa's existence.

RICHARD DALLOWAY

Richard Dalloway, despite being Clarissa's husband, does not play a significant role in the novel. Mr Dalloway is there just to give Mrs. Dalloway an identity. After all, without him, she's just Clarissa, and that definitely won't do. Richard is a simple, hardworking, sensible husband who loves Clarissa and their daughter, Elizabeth. Richard's simplicity and dedication have enabled him to build a stable life for Clarissa, but these same qualities stand for the compromise that marrying him required. Just as he does not understand Clarissa's desires, he does not recognize Elizabeth's potential as a woman. He is a politician and Member of Parliament and the Conservative Party, signifying Clarissa's and his relative social and political conservatism, especially compared to Peter and Sally.

PETER WALSH

Peter Walsh is another significant character of the novel who is middle-aged and fears he has wasted his life. He has been Clarissa's old suitor from the days of Bourton. He lives in India but

has come to London to arrange divorce for a married woman Daisy whom he thinks he loved. But throughout the day as he is deeply lost in the old memories of Clarissa, it is not convincing that he is actually in love with that woman. Peter seems to be very insecure. His life being bumpy, he is not even confident of his achievements. In his comparison with Richard, he finds himself to be unsteady and overly romantic. Peter is just an opposite to Richard, who is stable, generous, and rather simple. Whereas Richard is calm, Peter is like a storm, thundering and crashing. He is uncertain even to himself.

While Clarissa knows that death is inevitable, , Peter becomes frantic at the thought of death. He follows a young woman through the London streets in his attempt to run away from his thoughts of death and with a fantasy of life and adventure.

SEPTIMUS WARREN SMITH

By Introducing of Septimus Warren Smith, Woolf is creating a story of two worlds seem to be connected indirectly. Septimus, a veteran of World War I is suffering from shell shock and is lost within his own mind. He feels guilty even as he loathes himself for being made numb by the war. He lives in an inner world, wherein he sees and perceives those things that do not really exist or occur, and he talks to his dead friend Evans. The outside world is like a threat for him but, and the world in which Septimus finds himself offers little hope.

In this study of sanity and insanity, Septimus Warren Smith is the other side of the coin. By going into the war and thereby defending his country, he tried to become a "man." Clarissa apprehended that her marriage with Peter would destroy both. She considered consequences; Septimus did not.

It is quite ironical that Septimus who is presented as a coward fearing death, takes his own life. Although he never desired to die, suicide was the only option for conquering the world exemplified by the so-called psychiatrist William Bradshaw who always proclaimed that 'health is proportion'. Unlike Clarissa who adorned the contemporary public life of London, Septimus became the embodiment of another London wracked and devastated.

SALLY SETON

For most of the time in the novel Sally Seton appears only as a figure in Clarissa's memory and when she appears at Clarissa's party, she is older but still familiar. As a girl, Sally had no inhibitions. The usual image of Sally in her youth was of someone sitting on the floor, smoking, and doing other crazy things which were not acceptable to family of Clarissa. She happened to be so utterly crude that Clarissa's family failed to accept her and thought her disorderly. Sally has always been more of a free spirit as compared to Clarissa. Both Sally and Clarissa have acknowledged the forces of English society to some point but Sally upholds more distance than Clarissa does. As sometimes Sally feels despair over communicating with humans, she is in the habit of taking refuge in the garden but still she never loses all hope of meaningful communication. According to her saying what one feels is like most important contribution one can make to society.

ELIZABETH DALLOWAY

She is seventeen years old, the only child of Clarissa and Richard. She is gentle, considerate, and somewhat passive by nature. This girl of seventeen-years does not have Clarissa's energy. She has her own way of living. She loves to spend most of her time with her History teacher Miss Kilman. She likes freedom. She feels very much delighted and free also as she boards a bus and this is somewhat totally opposite to the ways of society she is living in. She loves going out to the remote parts of London and is surprised to see the city people busy with trivial chattering, thoughts of ships, business, law, administration and so on. She is not a great lover of parties or clothes. She enjoys being in the country along with her father and dogs. Elizabeth's adventure in the city of London is regarded as a revolutionary step towards her maturity and it is reflected in her way of appearance at the evening party. Even her father failed to recognize her changed appearance at first.

5.3.4 1984

MAIN CHARACTERS

BIG BROTHER

Big Brother, the enigmatic all-seeing, all-knowing leader of the totalitarian society is a god-like image to the citizens he governs. Nobody has ever seen in person, just staring out of posters and telescreens, looking severe as the caption below his image warns “Big Brother Is Watching You.” Big Brother probes for conformity and reliability of Oceania’s citizens; in fact, he longs that they love him more than they love anyone else, even their own families. At the same time, he instills fright and psychosis. His devoted disciples are swift in betraying anyone who seems to be unfaithful to him. With the help of technology, Big Brother is even able to check the activities of people who are alone in their homes or offices.

Obviously, Big Brother doesn’t actually exist, as is clear from the way O’Brien tricks Winston’s questions about him. His image is just utilized by the people in power to frighten the citizens of Oceania.

MR. CHARRINGTON

Mr. Charrington is a known of Winston’s who runs a small antique/junk shop and gives him a room on rent to Winston above his shop. Winston and Julia fail to recognize that he is in reality a cold, cunning man and a member of the Thought Police. Charrington is accountable for Winston and Julia’s ultimate arrest.

EMMANUEL GOLDSTEIN

Emmanuel Goldstein is the biggest opponent of Big Brother. An aged Jewish man with white hair and a beard, Goldstein is an earlier Party leader but presently the head of an underground intrigue to overthrow the Party. When his face is revealed on telescreens, people react as if he were the demon himself, terrifying and evil. He epitomizes the enemy. Goldstein is remindful of Leon Trotsky, the great enemy of Soviet leader Joseph Stalin who led an abortive revolt and was later cruelly murdered by Stalin’s men. It is no chance that he is a Jewish intellectual-dictators Stalin and Adolf Hitler greatly feared and despised the Jewish intelligentsia.

JULIA

In the beginning Winston doesn't like Julia because she appears more like an eager pro-Party advocate. Moreover, she is also having membership of the Anti-Sex League, and deep inside Winston grudges that he will never be able to enjoy sex with her. However, when he takes her up on her request that they meet secretly, Winston finds that she is sharp and funny and likes sex, and she is least bothered about Big Brother. Julia is realistic as well. For example, she is prudent in arranging her meetings with Winston and alerts him that they will ultimately get caught.

When they are apprehended, it is Julia who wishes that her love for Winston cannot be diminished, but she betrays Winston more quickly than he betrays her, and when they finally meet again, she is completely indifferent to him.

KATHARINE

She is Winston's wife. She was a tall, fair-haired girl, and, according to Winston, strangely coarse and senseless. Technically, he is still married to her, though they are not in touch with each other. They are separated about ten or eleven years ago, after only fifteen months of marriage, when they realized that she could not get pregnant by him. The Party has proclaimed that the only reason for marriage is reproduction, and in fact it is prohibited to have sex simply for enjoyment. Therefore, there was no motive for Winston and Katharine to live together. The Party has no faith in divorce; it believed just in separation, so Winston and Katharine just a kind of drifted apart. Readers visualize Katharine only through Winston's memory of her, and her main object in the novel is to show how the Party spoils love, sex, and devotion between husband and wife.

5.4 CHECK YOUR PROGRESS

SPECIMEN QUESTIONS AND ANSWERS:

PRIDE AND PREJUDICE

1. What is the effect when Mr. Bennet says that he has visited Mr. Bingley?
2. How do Mr. Bingley and Darcy react to the assembly?
3. Why does Mr. Collins propose to marry Elizabeth?
4. How is Jane's matrimonial hope dwindled?
5. What information was conveyed by Colonel Fitzwilliam to Elizabeth?

THE SCARLET LETTER

1. The Scarlet Letter opens with a long exploratory essay, called "The Custom-House." Who is the narrator of this essay, and why is this choice of narrator important?
2. In the essay that opens The Scarlet Letter, how and why does Hawthorne justify the loss of his position at the Custom-House?
3. Why does Hester deny disclosing her lover's name and identity in the opening scenes of The Scarlet Letter?
4. In The Scarlet Letter, Hester and Arthur's daughter Pearl is reluctant or not able to follow the clear rules of Puritan society. How is it rational that she acts this way?
5. What does Hester's decision to stay in Boston and her response to her neighbors' contempt disclose about her character in The Scarlet Letter?

MRS DALLOWAY

1. Discuss elaborately Virginia Woolf's narrative technique in the novel Mrs. Dalloway.
2. Do you approve the fact that Mrs. Dalloway is a quest, at one level, for meaning and steadiness amidst uselessness, confusion and despair?
3. How do progressively technological means of transportation (omnibuses, cars, and airplanes) put an effect on Mrs. Dalloway's characters?
4. How does Mrs. Dalloway make use of the Modernist technique of unreliable narrators?
5. Enlist the characters from Mrs. Dalloway who represent England's wish for imperialism and empire in other countries, and how does each character achieve this longing?

1984

1. Who has been depicted as an antagonist in the novel 1984 and how?
2. Explain briefly existence of Big Brother in 1984.
3. Urban Decay has been employed as a pervasive motif in 1984. Explain.
4. In the novel 1984, Orwell has been successful in psychological manipulation of its subjects, how?
5. Through his novel 1984, Orwell has tried to convey the message that Language has the capability to control the mind. Discuss with reference to the novel 1984.

5.5 SUMMARY

This chapter has been written to review and recapitulate the stories of different novels. Keeping in view the comfort and ease of the students, synopsis of all the four novels are given. Further, main characters are again described in this chapter also around whom the stories revolve. Specimen questions along with answers of each novel have been given to enhance the knowledge of students. All the efforts have been made to present the material in this chapter in a simple way so as to enable the students to connect with all the four novels and also to make them capable of preparing themselves confidently for their exams.

5.6 KEY WORDS

PRIDE AND PREJUDICE

- **Abhorrent** - causing disgust or hatred; detestable.
- **Apothecary [Old-fashioned]**-a pharmacist or druggist: apothecaries formerly also prescribed drugs.
- **Barouche box**-the driver's seat in a barouche, a four-wheeled carriage with a collapsible hood and two seats opposite each other.

- **Connubial of marriage**- or the state of being married; conjugal.
- **Exigence**-a situation calling for immediate action or attention.
- **Frisks**-lively, playful movements; frolics; gambols.
- **Ingenious**-showing inventiveness and skill.
- **Licentiousness**- the disregarding of accepted rules and standards.
- **Obsequiousness**-the showing of too great a willingness to serve or obey; a fawning.
- **Panegyric**-a formal speech or piece of writing praising a person or event.
- **Profligate**-immoral and shameless; dissolute.
- **Querulous**-inclined to find fault; complaining.
- **Scrupulous** -characterized by extreme care and good effort.
- **Twelvemonth [Chiefly British, archaic]** - one year.
- **Warehouses [Chiefly British]**- wholesale stores, or, especially, formerly, large retail stores.

THE SCARLET LETTER

- **Abstruse** -difficult to understand.
- **Antinomian**- a believer in the Christian doctrine that faith alone, not obedience to the moral law, is necessary for salvation; to the Puritans, the Antinomian doctrine is heretical.
- **Bacon, Coke, Noye and Finch**- English lawyers of the 16th and 17th centuries who added to British common law.
- **Brazen**-unrestrained by convention or propriety.
- **Cloister** - area within a monastery
- **David and Bathsheba** -the biblical story of King David's adultery with Bathsheba.
- **Draught of the cup of wormwood and aloes**-symbolically, a cup of bitter herbs; here, representing what Hester feels inside behind her composed face.
- **Election Sermon**- the speech given when a governor is installed. It is a great honor to be asked to give this speech.
- **Ethereal**-characterized by lightness and insubstantiality.

- **Expostulation**-an exclamation of protest, opposition, or criticism.
- **Gourmandism** - deep appreciation of fine food and drink.
- **Hieroglyphic**-a writing system using picture symbols.
- **John Wilson the Reverend John Wilson (1588-1667)**- a minister who was considered a great clergyman and teacher. He was a prosecutor of Anne Hutchinson.
- **Leech [Archaic] a doctor**- in Hawthorne's time, blood-sucking leeches were used to affect a cure by removing blood.
- **Miracle of holiness** - in a similar story of Hawthorne's, "The Minister's Black Veil," the clergyman experiences a similar sympathy from sharing the sin of his fellow men.
- **Parochial**-relating to or supported by or located in a parish.
- **Quaff**-swallow hurriedly or greatly or in one draught.
- **Scamper**-run or move about quickly or lightly.
- **Transgression**-the violation of a law or a duty or moral principle.
- **Vicissitude**- unpredictable changes or variations that keep occurring in life, fortune, etc.; shifting circumstances.

MRS. DALLOWAY

- **Abnegation**-renunciation of one's own interests in favour of others.
- **Antediluvian**-so extremely old seeming to belong to an earlier period.
- **Bedraggled**-limp, untidy, and soiled.
- **Buccaneer**-someone who robs at sea or plunders the land from the sea.
- **Debauch**-corrupt morally or by intemperance or sensuality.
- **Eddy**-low in circular current, of liquids.
- **Flounder**-move clumsily or struggle to move, as in mud or water.
- **Galling**-causing irritation or annoyance.
- **Idiosyncrasy**-a behavioural attribute peculiar to an individual.
- **Jocular**-a feeling of facetious merriment.
- **Larder**-a small storeroom for storing food or wines.
- **Obsequious**-attempting to win favour from influential people by flattery.

- **Pertinacious**-stubbornly unyielding.
- **Rectitude**-righteousness as a consequence of being honourable and honest.
- **Sonorous**-full and loud and deep.
- **Stolid**-having or revealing little emotion or sensibility.
- **Vagrant**-a wanderer with no established residence or means of support.

1984

- **Anodyne**- inoffensive, unlikely to inspire disagreement. Alternatively, a numbing agent or painkiller.
- **Bellyfeel**- a blind acceptance of an idea or concept with an implication of enthusiasm for the concept despite a lack of knowledge about it.
- **Discountenanced**- made embarrassing or frowned-upon.
- **Doublethink** -Newspeak word with two mutually contradictory meanings. The first is used to refer to an opponent, and can be defined as habitually contradicting plain facts. The second is used to refer to a Party member, and can be defined as a loyal willingness to believe contradictory statements when the Party demands it, which allows for continual alteration of the past. To hold two contradictory concepts in your mind simultaneously.
- **Newspeak** -the official language of Oceania and the new language of the Party, devised to meet the ideological needs of Ingsoc (English Socialism). The goal of Newspeak is to reduce the English language to the fewest words possible and supercede Oldspeak by 2050. Removing words removes ways to define anti-Party feelings and the ability to disagree. For example, the word "speedful" can be used in place of the word "rapid."
- **Proletariat**- the strata of society described as working-class; laborers. Often used with a negative connotation implying low levels of education.
- **Saccharine**- a chemical sweetener or sugar substitute; excessively sweet.
- **Speakwrite**- a party tool used to translate spoken word into written word.

- **"The book"**- Titled "Theory and Practice of Oligarchical Collectivism" and supposedly written by Goldstein, it contains the story of humankind and the Revolution, arguing that there is hope for a stronger future without the dishonesty and manipulation of the Party.
- **The Physical Jerks**-daily morning exercises all Party members must take part in. Dictated via the telescreen.
- **Thought Police**-the arm of the Inner Party that seeks out those against the Party, searching out anyone with even the smallest thoughts against the Party or Big Brother. Their powers of observation force everyone to live as though they are always being watched or listened to. Mr. Charrington is a member.
- **Thought Crime**-thinking against the Party, having misgivings about the Party, doubting Big Brother, or questioning any Party action or "fact." Thinking something that violates the government's prescribed beliefs.
- **Ungood**- bad, the opposite of 'good.'
- **Unperson**- a person about whom all evidence of their existence is erased, typically after they are convicted of a crime and executed.

5.7 SELF ASSESSMENT TEST

PRIDE AND PREJUDICE: VOLUME I

CHAPTERS 1-2

1. What is the relationship between Mr. and Mrs. Bennet? How does Austen express the tone Mr. Bennet uses with his wife?
2. Why is Mrs. Bennet so interested in the young man's coming?

CHAPTERS 3 -6

1. Regardless of Bingley's appearance as the most eligible bachelor, what is revealed about his family, his age, and his inexperience?
2. How Elizabeth is's fun at Darcy's expense different from his own behavior towards her and her friends and family?

3. Do you agree with Mrs. Lucas's distinction between pride and vanity and her supposition that Darcy has a right to feel proud?
4. Why Miss Bingley might be keen to criticize the Bennet girls and their mother?
5. What is revealed about the characters of Mary and Elizabeth by their piano performance?
6. What influence does Elizabeth's teasing have on Darcy? Is Elizabeth deliberately trying to provoke Darcy's attention? Discuss his continued attraction, despite her "inferiority."

CHAPTERS 7 -12

1. What influences Elizabeth's opinion of the Bingleys?
2. What does Darcy consider an accomplished woman? What does this reveal about him?
3. How does Darcy react to Miss Bingley's comments about the Bennets?
4. How does Darcy describe his own faults? Or How does he reveal more about himself?

CHAPTERS 13-16

1. How do the members of the Bennet family react differently to Collins' letter, declaring his intent to visit Longbourn?
2. What is meaningful about Mr. Bennet's attention to Collins' "talent of flattering with delicacy"? How does Mr. Bennet look as if playing with the ego of younger man?
3. What persuades Collins to seek out a wife from among the Bennet girls?
4. How does Wickham differ from Collins in his self-estimation?
5. Why is Wickham's frankness concerning his situation and his relationship with Darcy surprising? Are his revelations suitable? Why or why not?

CHAPTERS 17- 22

1. How does Jane's wish to see good in everyone differ from Elizabeth's judgments?
2. In what way does Elizabeth's family embarrass her at the ball? Is she justified in her reactions?

3. Why might Elizabeth be the “least dear” daughter to her mother? Could her father’s preference have incited this response?
4. How might Collins’ motives for marriage be judged today? Why does he have trouble taking Elizabeth’s refusal seriously? What does he sense to offer her?
5. Why would the Lucases’ reaction to their daughter’s engagement be thought of as socially unsuitable?
6. Why does Charlotte accept Collins’ proposal? What motivates her? Is this a worthy motive or not?

VOLUME II: CHAPTERS 1-3

1. Does Elizabeth relate the same careful judgment to Wickham as she does to Darcy? Why or why not?
2. How does Mrs. Gardiner give advice in a way that it is not resented? How is Mrs. Gardiner’s approach different from Mrs. Bennet’s?
3. How does Elizabeth know she was never really in love with Wickham? What influences his change of fondness?

CHAPTERS 4-9

1. What is Collins’ intention in showing off what he has to Elizabeth?
2. Why does Lady Catherine de Bourgh “condescend” to spend so much time with those she considers inferior to her?
3. How does Darcy compare his social skills to Elizabeth’s piano skills? What does Elizabeth’s response say about her?

CHAPTERS 10-14

1. If Elizabeth dislikes Darcy so intensely, why does she weep after rejecting his proposal?
2. How does Darcy's letter make her reevaluate her own behaviour and judgments?

CHAPTERS 15-19

1. How do Elizabeth's comments about Darcy at dinner cause Wickham concern?
2. What does the author reveal in Chapter 19 about the nature of the Bennet marriage?

VOLUME III: CHAPTERS 1-3

1. What accounts for Darcy's civil behavior towards Elizabeth and the Gardiners?
2. How does Darcy's civil behavior affect Elizabeth?

CHAPTERS 4-6

1. What does Lydia risk by absconding with Wickham? Would society today still force Lydia and Wickham to marry?
2. How might Mr. Bennet's earlier actions have prevented this scandal? Is Mr. Bennet responsible for his youngest daughter's behavior? In what ways?

CHAPTERS 7-11

1. Why does Gardiner remain silent about the monetary agreements with Wickham?
2. Why would Darcy attend a wedding which he might find appalling?
3. How would Mr. Bennet's feelings change if he came to know who was really liable for the wedding arrangements?

CHAPTERS 12-19

1. How do Elizabeth's character traits support in her conversation with Lady Catherine?
2. In what way are the character traits: sincerity and frankness, for which Lady Catherine prides herself, more negative than positive?
3. In Chapter 16, during the conversation that results into the turning point in their relationship, how do Elizabeth and Darcy explain to one another (and themselves) their changes of heart after their first impression and after Darcy's awkward first profession of affection for Lizzy?

THE SCARLET LETTER: CHAPTER WISE

CHAPTER I

1. Discuss the setting of The Scarlet Letter?
2. What is the importance of the wild rosebush that grows beside the prison door?
3. Why does Hawthorne commence the story with a reflection about the necessity for a graveyard and a prison?
4. Who was Ann Hutchinson?
5. What does Hawthorne accomplish by his reference to "the sainted Ann Hutchinson?"

CHAPTER 2

1. Explain the note on which this chapter begins?
2. For which sin is Hester Prynne sentenced?
3. What are Hawthorne's views about the Puritan women of the New World?
4. What is the Old Testament punishment for adultery?
5. What is the public view of Hester's sin as conveyed by the women outside the prison?
What do their remarks suggest about this society?
6. What is Hester's punishment and penalty?
7. What is accomplished by Hawthorne's reference to the Madonna and Child?
8. What is amazing about the "A" Hester has sewn for herself? What does this specify?

9. In view of the common use of physiognomy in pre-twentieth-century literature, what might Hawthorne be telling by representing Hester as exceptionally beautiful?
10. What does the Flashback disclose about Hester's past?

CHAPTER 3

1. What resolution does the conversation between the townsman and the stranger at the opening of this chapter propose?
2. Why wasn't Hester punished to death for her adultery?
3. Who is Dimmesdale? What plea does he use to persuade Hester to disclose the baby's father?
4. Where has the stranger been? What gesture does he make to Hester?
5. What is Hawthorne prediction with the stranger's forecast that the name of the father will ultimately be disclosed?
6. Explain the remark in the townsman's telling Chillingworth, "that matter remained a riddle; and the Daniel who shall expound it is yet a-wanting."
7. What is satirical about Dimmesdale's reaction to Hester's denial to name the father of her child?

CHAPTER 4

1. Who does the stranger Hester admitted in the crowd that afternoon turn out to be?
2. What is Hawthorne suggesting by Chillingworth's aged, deformed appearances, by again, giving the use of physiognomy in literature?
3. Why does Hester dread Chillingworth?
4. Explain Chillingworth's outlook toward Hester.
5. What does Chillingworth ask Hester to promise? Why does she approve?
6. What does Chillingworth expect to do and why?
7. What is predicted by Chillingworth and Hester's exchange at the end of the chapter?

CHAPTER 5

1. How is Hester's appearance from the prison at the end of her imprisonment different from her appearance on the day she stood in public embarrassment?
2. What customary dichotomy does Hawthorne establish with the location of Hester's cottage?
3. How do the townspeople behave with Hester, and how does she respond?
4. How does Hester's character grow?
5. Give two reasons why Hester chooses to remain in place of moving to a less restricting colony.
6. What point is Hawthorne making about an individual's capability to distinct oneself from one's offences?
7. Where do Hawthorne's sympathies lie? How do you know?
8. Outline the difference between Hester's clothing and her child's.

CHAPTER 6

1. What, according to the narrator, is sardonic about Pearl's presence?
2. What is noteworthy about Pearl's temper?
3. What is the implication of Pearl's name?
4. Hester considers that, though society punishes her for sinning, but God has a different reaction. How does Hester clarify Pearl's presence?
5. Explain the indistinctness regarding Pearl's background.

CHAPTER 7

1. Compare the Governor's Garden with gardens in Old England. What is noteworthy about the difference?
2. How honestly anxious are the townspeople of Salem for the souls of Hester and Pearl?
3. How Pearl is dressed up and with what is her dress compared to?

4. Where have we seen a rose bush in this novel? What was its implication then? Does it sustain the same implication here?

CHAPTER 8

1. Explain the puritan outlook towards luxury and how Governor Bellingham and the Reverend John Wilson responded to it?
2. How does Hester behave towards the magistrates and why?
3. Why does Hester feel that Arthur Dimmesdale should speak on her behalf?
4. How do the magistrates respond to Pearl and why?
5. Why would Hawthorne have Pearl accomplish such an unusually gentle action?
6. What does Chillingworth note about Dimmesdale's guard of Hester?
7. Describe how Dimmesdale has reformed since Hester's public sentences.
8. Describe how Chillingworth has changed over the last few years.
9. Why would Hawthorne wish to include Mistress Hibbins as a minor character in this book?
10. What would Physiognomy suggest about Dimmesdale and Chillingworth?

CHAPTER 9

1. Why doesn't Chillingworth proclaim his rights as Hester's husband?
2. A difference of opinions arises over the reason of Dimmesdale's deteriorating health. Compare the townspeople's opinion to Dimmesdale's opinion?
3. Why does Dimmesdale discard Chillingworth's proposal of help? What finally convinces him to agree to the offer?
4. The novel sets up a remarkable contrast between two types of men. What is this contrast, and how is it possible to outline the future of the novel?
5. Explain the vagueness of the chapter's title, "The Leech."

6. Describe Chillingworth's method for treating ailments.
7. Some people in the community feel that God has sent Chillingworth to heal their minister, but other people have a different view. Explain the second view about Chillingworth.
8. Describe the association between Dimmesdale and Chillingworth.
9. What is recommended by the names Chillingworth and Dimmesdale?
10. How do the people explain "the gloom and terror in the depths of the poor minister's eyes"?

CHAPTER 10

1. What is apprehensive about Dimmesdale's position in his debate with Chillingworth about sin?
2. How do the black flowers initiate an argument on hidden sins?
3. What metaphors does Hawthorne create for Chillingworth's probe? How do they further define Chillingworth's character?
4. How does Dimmesdale's thinking for acknowledging hidden sin support the dogma of restoration by work rather than restoration by faith?
5. What does Chillingworth do while Dimmesdale sleeps, and what does his action signify? Describe Chillingworth's reaction and what does his response reveal about his character.
6. What does Chillingworth mean when he murmurs, "A strange sympathy betwixt soul and body"? Was it only for the art's sake, I must search this matter to the bottom!"?
7. What do you assume is the specific secret that Chillingworth ascertains?

CHAPTER 11

1. What is satirical about Dimmesdale's unbelievable success as a minister?
2. Explain the statement, "He [Chillingworth] became, thenceforth, not a spectator only, but a chief actor, in the poor minister's interior world."
3. Why are Dimmesdale's public proclamations of guiltiness ironic?

4. What is Hawthorne telling about the effects of sin while comparing Dimmesdale's present struggle with his sin and Hawthorne's earlier treatment of Hester and her sin?
5. What is ironic about Hawthorne's description of the Puritan society, in terms of this emerging theme?
6. Explain the ways that Dimmesdale afflicts himself.

CHAPTER 12

1. How is the incident of Dimmesdale's midnight watch on the scaffold significant from point of view of structure?
2. How does Dimmesdale feel as he holds Pearl's hand and why?
3. What is the implication of Pearl's challenge to Dimmesdale?
4. What is the significance of the meteor event while considering the role of Nature in Anti-Transcendental literature?
5. Governor Winthrop is hardly cited in the book, yet why would Hawthorne choose this night as the night Dimmesdale stands on the scaffold with Hester and Pearl?
6. What effect does Dimmesdale's night watch have on his career?
7. Why does Pearl jerk away from Dimmesdale?

CHAPTER 13

1. Compare the feelings of the public with those of the community leaders about Hester Prynne. Explain why the groups interpret her differently.
2. Explain the statement: "It is remarkable, that persons who speculate the most boldly often conform with the most perfect quietude to the external regulations of society. The thought suffices them..."
3. Discuss the social and philosophical changes in Hawthorne described in this chapter?
4. Explain the initial intent behind the scarlet letter to the real effect on Hester.

5. What is Hawthorne's point in comparing Hester's and Dimmesdale's reactions to their sin?
6. What does Hester decide to do and why?
7. Discuss the image of Chillingworth, as an old, one shoulder higher than the other, digging up roots and collecting leaves, etc. in the forest as suggested by Hawthorne.
8. What is noteworthy about Hester's status in the community as years have passed?

CHAPTER 14

1. What is Hester's reaction to the declaration that the Council had discussed, allowing her to remove her scarlet letter?
2. Comment upon what you found out about the Anti-Transcendentalists. Why isn't forgiveness an opinion?
3. How is the dogma of predestination revealed in the conversation between Hester and Chillingworth?
4. Chillingworth is called a "leech" in the chapters in which he interacts with Dimmesdale, but a "physician" in his interaction with Hester. Considering the definition of "leech," what do you think is Hawthorne's point in using these two designations?
5. Why does Chillingworth consider that he has a double reason for punishing Dimmesdale?
6. What appeals of Hester's arouse sympathy and admiration in Chillingworth?
7. What does Hester ask of Chillingworth? What is his response?

CHAPTER 15

1. What does Hester realize about her "repentance"?
2. Which sin Hester is coming to realize as the true sin she has committed? Why would Hawthorne consider this as a worse sin?
3. Why does Hester hate Chillingworth?
4. Why does Hawthorne represent Pearl as a wild child?

5. Hester declines to answer Pearl's question about the meaning of "A." Why does Hester not disclose to Pearl?
6. How have Hester's talks with Chillingworth and Pearl reformed her attitude towards herself and her sin?

CHAPTER 16

1. Why does the meeting take place in the forest when Hester decides to warn Dimmesdale about Chillingworth?
2. What positive impact does the forest begin to take on?
3. What negative impact does the forest begin to take on?
4. Explain the apparent allusion in the line "the minister and she would need the whole wide world to breathe in."
5. In what way does Hester confess her sin to Pearl?
6. Explain the meaning of the sunlight imagery.

CHAPTER 17

1. Explain the peculiarity Dimmesdale makes between penance and penitence.
2. Explain the emotional connection between Hester and Dimmesdale? Why is this significant to the emerging theme of the novel?
3. Do you think that Hester is to blame for Dimmesdale's suffering during the past seven years? Why or why not?
4. How is Hawthorne making efforts to progress his theme of the difference between revealed and secret sin?
5. What theme about nature of sin lastly begins to emerge in Hester and Dimmesdale's conversation?
6. Who are the heartless people 'with laws of iron' to whom Hester refers?
7. This chapter ends on an optimistic note. What is the source of the optimism?

8. Discuss the crucial question for Hawthorne and the Anti-Transcendentalists: can a “polluted soul” do good for others?

CHAPTER 18

1. What contrast does the narrator indicate between Hester and Dimmesdale’s ability to leave town?
2. What is significant about the title of this chapter?
3. How does Hawthorne strengthen his idea that nature is sympathetic with the joining together of Hester and Dimmesdale?
4. Why does Dimmesdale decide to escape with Hester?
5. Why would children dislike Dimmesdale?

CHAPTER 19

1. What is noteworthy in the fact that Pearl will not bring her the scarlet letter, but makes her pick it up for herself?
2. Why won’t Pearl come to Hester without the scarlet letter?
3. The chapter 19 begins on the same positive note that ends the previous chapter. On what type of note does the chapter end? Why?
4. Why won’t Pearl show any affection to Dimmesdale? Why does she want him to walk with them hand-in-hand in the marketplace?

CHAPTER 20

1. What would justify Dimmesdale’s sudden change?
2. Why the chapter is called “The Minister in a Maze”?
3. In terms of Hawthorne’s theme contrasting hidden sin versus revealed sin, how can you explain Dimmesdale’s change in this chapter?

CHAPTER 21

1. What disturbing news does Hester get from the ship captain?
2. In addition to giving more information, for what other purpose does this chapter help?
3. Discuss and compare these first-generation New Englanders with their recent English ancestors and with their future New England descendants.

CHAPTER 22

1. What is the source of Dimmesdale's outward new strength?
2. What does Pearl want from Dimmesdale?
3. Explain the remarks, "The sainted minister in the church! The woman of the scarlet letter in the market-place!"
4. What is Hawthorne's point about the governors' ability to govern? Does he seem to find fault with them? Why or why not?
5. What hints have Hawthorne offered his reader to prepare him or her for the exposure of the scarlet letter on his chest?
6. What is Mistress Hibbins saying about the people of Salem Village?

CHAPTER 23

1. Why does Dimmesdale stand "on the very proudest eminence of superiority" before the crowd?
2. Many critics believe the novel is designed around the three scaffold scenes. Explain how each scene fits the plot scheme of conflict, rising action, climax, falling action, and conclusion.
3. In what way is Dimmesdale's sin worse than Hester's? Whose sin out of Hester, Chillingworth, and Dimmesdale, is the worst? Why?

4. What does Chillingworth mean when he says, “There was no one place...where thou could'st have escaped me—save on this very scaffold!”
5. What accounts for the change in Pearl?

CHAPTER 24

1. Explain the theories, given about the scarlet letter imprinted in the minister's flesh?
2. What happens to Chillingworth? What does he give Pearl?
3. What turn out to be of Pearl?
4. Why does Hawthorne leave the origin of Dimmesdale's mark indistinct?
5. Why would Hawthorne let the story end with Hester and Dimmesdale being remembered so ignominiously?
6. Why do you believe Hester's return to Salem? What might be Hawthorne's view point about sin, repentance, and redemption?

MRS DALLOWAY

1. What is the significance of Peter's pocketknife in Mrs. Dalloway?
2. How does Mrs. Dalloway explore the matter of confinement?
3. How do Dr. Holmes and Sir William Bradshaw act as opponents in Mrs. Dalloway?
4. In Mrs. Dalloway how is Septimus a thwart for Clarissa?
5. How does Big Ben act as a literary structural device throughout Mrs. Dalloway?
6. How are suppression and behavioural prospects significant to Clarissa in Mrs. Dalloway?
7. In Mrs. Dalloway how do Peter Walsh and Richard Dalloway act as thwarts for each other?
8. Which characters in Mrs. Dalloway, represent the next, postwar generation of young women, and how do they do so?
9. Which character is represented by blue hydrangeas in Mrs. Dalloway, and how are such flowers a suitable choice?

10. What is the purpose of soliloquy, or dramatic monologue, in Mrs. Dalloway, Sections 2, 8, and 14, and how does the soliloquy reflect Modernist technique?
11. How do the multiple points of view serve Mrs. Dalloway's plot?
12. How is the urban setting in London significant to Mrs. Dalloway's Modernist viewpoint?
13. How does Mrs. Dalloway reflect the sinking role of the church and religion after World War I?
14. How are tears significant in Virginia Woolf's Mrs. Dalloway?
15. How does war imagery play a role in Sections 2, 7, 15, and 17 of Mrs. Dalloway?
16. What does British royalty indicate to Mrs. Dalloway's characters in Sections 2 and 17, and why is that depiction significant?
17. How do Mrs. Dalloway's women prove or disprove Peter Walsh's point that "women live much more in the past than [men] do"?
18. Why does Clarissa describe her parties as "an offering," and how does this relate to Septimus's suicide in Mrs. Dalloway?
19. How does Septimus's "plunge" into death in Mrs. Dalloway, encourage Clarissa's own "plunge" into her present life?
20. How do the characters in Mrs. Dalloway express appreciation for physical beauty?
21. How do the characters in Mrs. Dalloway show that they value order, rhythm, and routine?
22. How does Hugh Whitbread serve as a secondary antagonist in Mrs. Dalloway?
23. How are issues of social class and social standing significant to Mrs. Dalloway's characters?
24. Why does Woolf use declarative, short sentences such as "That is all" and "He could not feel" in between longer sentences as in Sections 15 and 17 in Mrs. Dalloway?
25. For what purpose does Woolf give the viewpoints of multiple characters in Mrs. Dalloway, during panoramic scenes in Sections 2 and 17, both in London and at Clarissa's party?
26. How does the structure of Mrs. Dalloway reveal both visual art and the growing media of film in the 1920s?
27. How do Mrs. Dalloway's characters pretend performances for Clarissa's party in Section 17, and discuss what does this tell Clarissa about their internal lives and the party itself?

28. How does Mrs. Dalloway evoke the Modernist idea of subjective reality (a reality that people create for themselves)?
29. How does Mrs. Dalloway comprise the imaginary or imaginary elements typical of Modernist novels?
30. How does Mrs. Dalloway employ the Modernist technique of untrustworthy narrators?
31. How does Mrs. Dalloway display the difference between the clock's time and the particular human experience of time?
32. Why do Clarissa and Septimus use Shakespearean references in Mrs. Dalloway?
33. How does Clarissa's character grow throughout the time enclosed in Mrs. Dalloway?
34. How does Mrs. Dalloway use Modernist narrative techniques to represent Septimus's trauma?
35. What is the significance of the "battered woman" and her "ancient song" that Peter comes across in Section 6 of Mrs. Dalloway?

1984: BOOK 1

CHAPTERS 1-2

1. What bothers Winston?
2. Explain the Two Minutes Hate and its effect on Winston.
3. What are the four ministries? What is "thoughtcrime"? What is the Thought Police? Who is Big Brother?
4. What does the Parsons' family represent?
5. What is Winston's dream about O'Brien?

CHAPTERS 3-4

1. What is Winston's dream about his mother? How does he feel about himself in that dream? What is his dream about the "Golden Country"?

2. Explain the Party slogan, “Who controls the past controls the future; who controls the present controls the past.”
3. How does Winston feel about his work? What sort of “creativity” is involved?
4. What is the significance of Comrade Ogilvy?

CHAPTERS 5-7

1. What is the problem with attaining razor blades?
2. What is discovered about Inner Party philosophy through the discussion between Winston and Syme?
3. Why does Winston feel that Syme will be vanished?
4. Why is Newspeak so important to the Inner Party?
5. What is the purpose of marriage in the state? What do Winston’s memories about visiting a prostitute in Oceania, reveal about his attitudes towards sex?
6. Describe the Proles and the attitude of Party towards them.
7. What is the story of Aaronson, Jones and Rutherford? Why is this story so significant for Winston?

CHAPTER 8

1. Explain Winston’s obstruction when talking to the older man.
2. Why is Winston attracted to the junk shop and Mr. Charrington?
3. In his dream, O’Brien says to Winston, “We shall meet in the place where there is no darkness.” What is its significance?
4. How does one’s own body deceive a person?
5. What do the ringing bells in London signify?

BOOK 2

CHAPTERS 1-5

1. How does Winston react to the note from Julia before he reads it?
2. Why does Winston risk everything to have an affair with a woman he hardly knows?
3. How are some of the explanations in this chapter different from previous ones?
4. Why Winston is delighted that Julia has had affairs with Outer Party Members?
5. Describe the arrangements for Hate week. In what ways does the Inner Party outshine in building spirit?
6. Julia and Winston have some differences. Explain them.

CHAPTERS 6-9

1. How does O'Brien convince Winston that he is an ally?
2. What does Winston recollect about his family and his connection with his mother?
3. What is the difference between confession and betrayal?
4. Contrast the living quarters and style of the Inner Party members with those of the Outer Party members and proles?
5. What are the things that O'Brien asks Winston if he is willing to do for the Party? Ironically, what is O'Brien revealing?

“The Book”

1. Summarize the matter of the book given to Winston. What are the two main aims of the Party? What are the two problems which the Party is troubled?
2. Why are the rules in the 20th century better at maintaining power than earlier tyrants?
3. What understanding does Winston gain about the common people?
4. What is the implication of the glass paperweight here?
5. Were you startled by the “twist” at the end of Part 2? Why or why not?

BOOK 3

CHAPTERS 1-2

1. How is the horror and brutality of Winston's imprisonment made intense to the reader?

2. What is the irony of “the place with no darkness”?
3. What is the purpose of Winston’s conversation with Parsons?
4. If Winston always knew the true nature of O’Brien, why did he trust him in the first place? Why does he “love” him?
5. How does the torment used by the Party here differ from past efforts to silence heretics?

CHAPTERS 3-4

1. How are the experiences that Winston endures alike to religious conversions?
2. Why is power important to the Party? How is it maintained?
3. How does O’Brien laugh at Winston’s belief that he is “the last man...the guardian of the human spirit”?

CHAPTERS 5-6

1. Discuss what happens in Room 101?
2. Why does Winston’s interrogation stop when it does? Why is O’Brien satisfied with Winston’s infidelity of Julia?
3. Why is the Chestnut Tree Cafe a suitable setting for the completion of the novel?
4. How does an atmosphere of death pervade this chapter?

5.8 ANSWERS TO CHECK YOUR PROGRESS

PRIDE AND PREJUDICE

1. Although Mr. Bennet has not accepted his wife’s suggestion to visit Mr. Bingley but actually, he does not waste any time in paying a social visit to that man who has purchased residence at Netherfield Park. When he reveals this matter, there is a fair amount of enthusiasm and excitement in the family. Mrs. Bennet praises her husband’s behavior for developing an acquaintance with Mr. Bingley. Mrs. Bennet desires Mr.

Bingley to choose Lydia as his future wife and also that he may dance with her at a ball. Lydia is also interested to one step forward to agree with these two ideas as told by her mother and even, Lydia feels delighted about this matter.

2. After attending the assembly at Meryton, Mr. Bingley and Darcy both react in a different way about the people they met over there. Bingley feels that the people at the assembly are very nice and the Bennet girls were the sweetest ones that he had ever seen in his life. He further adds that everybody seemed very kind and attentive to him and he did feel any kind of formality and stiffness. Instead, he had full of admiration for Jane whereas, Darcy on the other hand, had noticed the people of the assembly to be devoid of any sense of beauty and fashion. He failed to arouse any kind of interest for anyone. He even, failed to draw any attention from anybody and could not find any pleasure in anyone's company. He did not even feel attracted towards Miss Jane Bennet also. Even, the presence of Elizabeth was nothing to him. Despite being two intimate friends, they both have different outlook about the assembly.
3. Mr. Collins offers a proposal for marriage to Elizabeth for three reasons. Firstly, he believes that it is one of the right things for every clergyman in his circumstances to set an example of matrimony in his parish. Secondly, he is certain that marriage will in a way add greatly to his happiness. Thirdly, it is the specific advice and a kind of direction of Lady Catherine, his patroness to him he should get married. He also reveals to Elizabeth that before coming to Longbourn, he had also decided to choose a wife from amongst the daughters of Mr. Bennet. As he was supposed to inherit whole estate of Mr. Bennet's, so in this way he will deprive the Bennet family from their own property. So, by marrying one of the sisters of Bennet family, he just wanted to reimburse this loss. Collins also conveys his desire not to take any dowry from Mr. Bennet because of his low financial condition so he proposes to marry Elizabeth.
4. Jane is very much hopeful of marrying soon and hoped that Mr. Bingley would offer her proposal of marriage but to her dismay a letter is received which is sent by Miss Bingley in which she has made it clear that Bingley is actually interested in marrying Darcy's

sister, Georgiana. Elizabeth fails to believe this and feels that it is a plan of Bingley sisters against them. She anticipates that Mr. Bingley would certainly propose marriage to Jane. But if Mr. Bingley fails to return to Netherfield Park for the whole winter then there would be no chance of personal contact between her and him resulting in the chance of Mr. Bingley's getting married to Jane dwindle and die. Despite this, Jane is happy as Elizabeth forcefully says that Miss Bingley would not be successful in her plans and Bingley is hoped to return to Netherfield Park.

5. One day, by chance Elizabeth met Fitzwilliam where he gave some important information to her. She came to know from him that there is a possibility that Darcy would leave Hunsford and go back to London. He informed her that his own movements from one place to another are set on by Darcy's decisions. He further informs that being the younger son of a Lord, he is not entitled to inherit much of ancestral property therefore, and his efforts will be to marry such a woman who is capable of bringing rich dowry. He is a joint guardian of Georgiana Darcy. But he gave Elizabeth vital information that shocked her. He also tells her that Mr. Darcy discouraged Mr. Bingley from getting married to a woman of his choice. Elizabeth is now completely sure that Darcy is somehow responsible for knocking down Jane's hopes of matrimonial.

THE SCARLET LETTER

1. "The Custom-House" is mainly narrated by a first-person narrator who is apparently Hawthorne. Nevertheless, it has to be kept in the mind by the reader that the narrator makes use of this essay to present a fictitious story of the finding of the scarlet letter and the document —and that this first-person point of view all the time brings into examination the truth of what is being said. As the narration brings into a specific point of view, which can be defined as a limited and biased one. Readers seem to be more concerned to have faith in a third-person omniscient narrator since that narrator has the capability to look into the thoughts and feelings of numerous characters. Therefore, readers fail to believe the presentation of the coworkers to be the truth. May be the real

accomplishment of this essay is that the narrator validates his voice by initiating a tone, a mood, formed out of deep feelings and emotions that brings our attention to the deeply emotional aspects of *The Scarlet Letter*. On one hand, it is duty of the writer to develop a believable setting and on the other hand to involve readers emotionally before the story is told!

2. Hawthorne provides three rationalizations for the loss of his job at the Custom House. Firstly, he says that he required some time off after working for nearly three years at the same position. Secondly, he contends that being fired by the Whigs, amplified his standing with the opposition, the Democratic Party, to which he was associated. Lastly, he claims that it is daring to be fired, which exalts him. In providing these rationalizations, he seems to be accepting his fate. That reception both equals Hester's acceptance of her penance and offers sincerity to his sardonic criticisms of his coworkers and associates—after all, if he has accepted the firing, his criticisms must not arise from any ill-feeling but must be correct.
3. Hester refuses to reveal the father's identity to protect Dimmesdale as she is aware of his status as a minister and fully knows that disclosure will ruin his reputation and also lead him towards destruction. She also knows that his punishment would be worse as being a clergy man, he has betrayed his soul and his responsibilities as a clergyman. Hester is spared of death sentence because of her certain circumstances whereas Dimmesdale does not have any circumstances to save him from death penalty. She also bears a kind of personal responsibility, as exposing his name would mean betrayal as well as disrespect towards him on her part. Hester's interaction with the officials of the town and her husband brings the themes of sin and guilt along with the theme of public and private truth. Hester's publicly acknowledgement of her sin and guilt heaps on her all the disasters where as her lover's sin which may be considered equal but the feeling of his guilt and truth stands private.
4. Pearl has been presented as a product against one of the fundamental rules of Puritan society: the seventh commandment. We should be aware that Puritan society was a

theocracy, a society built on the Bible. As she was born out of wedlock as a result of illegitimate relationship, it seems correct to some extent that Pearl would be wild and unruly in her behavior and attitude, resulting in full of impulsive and whimsical traits. To add on, Pearl's behaviour also seems to be a reaction to the extreme loneliness which she and her mother face as a result of isolation forced upon them by the society. Living alone far away from the society they are like individuals living their own life only. Moreover, Pearl is said to be part magic and part mystery.

5. Hester's decision to stay in Boston and face her neighbours' scorn brings out a number of traits of her character. Firstly, her determination to stay and endure her oppression with dignity reveals that she bears a great inner strength, courage and determination. She is prepared to bear the consequences of her public truth and her punishment. Every day she comes across great cruelty and hypocrisy on the part of the people who willingly purchase her embroidered goods, but are not ready to socialize with her. It is even worse, that their children also shun and mock her child, Pearl. Her sense of toleration reflects the theme of wisdom through suffering. Secondly, her decision to stay also suggests that she is very practical also. The novel states that her mother is no more and her father may also have died since she left England. There is no reference to any of her siblings which shows so that she may not have any family in England, which suggests that she has nothing for her over there. This isolation of her from her other family members strengthens that theme.

MRS DALLOWAY

1. Mrs. Dalloway was inscribed by Virginia Woolf, and it was available in 1925. It specifies a day in the life of Clarissa Dalloway, an imaginary high-society woman in post-World War I England and the day is 13th June 1923. The events are revealed through the eyes of numerous inhabitants of London. Mrs. Dalloway being a psychological novel focuses on the responses and inner feelings, thoughts, sentiments of the characters, and not on their actions. This technique used here is termed as the stream of consciousness, or interior monologue, which provides the readers the impression as if they are in the minds of the

characters. The purpose of stream of consciousness is to induce the character's inner life, and to portray individual and unbiased reality. It signifies a mental action that is very near to the real thoughts of the character. In *Mrs. Dalloway*, Virginia Woolf trusted mostly on straight interior monologues, which implies that the author is not present and the thoughts of the characters are offered directly to the reader. The novel has been expressed from the viewpoint of an omniscient and hidden narrator. The omniscient narrator, i.e. the author, here probably, Woolf shifts from one character to another character, from one place to other place, and one episode to another episode with ample freedom while giving herself full access to her characters' thoughts as well as feelings every time she feels like and offering information every time she desires. In the novel, the sentences differ between pretty short and relatively long. The short ones have been used in dialogues and the long ones communicate us the feelings and activities of the characters. However, it is a little perplexing to recognize the speaker in the network of long sentences, so the short ones fetch us back to realism in the objective time sense. In order to save us from getting misled, the writer introduced "signposts", fragments such as "Clarissa thought" or "Peter said". Woolf puts on additional modernist technique, the variation between psychological (subjective) and clock time (objective). Objective time has been depicted as the usual movement of time measured by hours which is epitomized by the Big Ben which displays us as well as the characters the route of objective time. It interjects the narration, and aids the reader to retain track of time, and brings back the characters into their present. Whereas subjective time removes the boundary between present and past, it is supple, and calculated by the strength of the emotions.

2. Clarissa relishes each and every facet of life and has confidence that a part of her remains in each place that she has visited. She lacks a certain kind of warmth, but is actually a caring woman who is moved by the people surrounding her and their relation to life in general. Clarissa senses that her parties are like her skill to the world and is gratified to share herself with others. She loves to be recognized but at the same time has the perception of mind to distinguish her own faults, particularly subsequently her current illness. Woolf endeavored to demonstrate the vain in authenticity of Clarissa's life and

her engrossment in it. The detail presented and thought triggered in one day of a woman's preparation for a party, just a modest social occasion, reveals the fragile lifestyle of England's upper classes at the time of the novel. Yet these details aren't hollow to Clarissa, they are shallow and artificial to us instead the nobility, pomp and situation bring order to her world.

3. Richard observes the smudged traffic in Piccadilly Circus. It has grown heavier since the war; additional buses display the population explosion. Lady Bruton's explanation lies in the fact to inspire Londoners to migrate and advance the reason of empire. London is entering into the future, readily or not. Characters are both captivated as well as worried by the airplane above. Maisie Johnson is perplexed; Mrs. Dempster is inquisitive. The plane serves as "an aspiration; a concentration" similar to the postwar future itself. It signifies the enigmatic, the divine power that concerns the core characters. Elizabeth's omnibus trip displays an exploratory spirit. She is watching what life in London can propose, and she is mixing with the public. The cloud fleeting over the sky, right before she chooses to take the Westminster omnibus to go home, bears an air of unidentified threat. Transportation supported the danger of risk and death in a new mode. Machines embody a new world with unconstrained prospect, good and bad. Machines can stimulate travel and charm development, as they do for Elizabeth. They can also result in more deaths than ever before, as Septimus remembers when he watches the airplane. Machines also strengthen class divisions. The enigmatic motorcar is permitted to evade other traffic, displaying that class and royalty still have rights over the public, even after the war.
4. Characters frequently propose views about other characters with whom they disagree or do not like. Respectively each character is provided with a chance to convey his or her personal point of opinion, an opportunity to guard oneself. Readers perceive inside the minds of Sir William Bradshaw, Hugh Whitbread, and Ellie Henderson, who are altogether detested by the novel's chief characters. The novel permits readers to form

their own assumptions about who's expressing the truth, and if the impartial reality even matters. In a pragmatist sense Septimus's form of events is undependable. He has not committed any crime; however, he asserts he has; his complete interview with Bradshaw depends on Rezia to voice the truth. Clarissa's recollections of her summer with Sally are expended by love and sensation, so she possibly will not be remembering the facts appropriately. But in the end, Clarissa's personal truth is the one that matters to her.

5. Lady Bruton, Peter Walsh, Hugh Whitbread, and Richard Dalloway all have entrusted interests in empire—the victorious of further countries and creating them into British lands. Lady Bruton is nationalistic enough that she desires to be "English even among the dead." This picture, harmonizing with the Union Jack (England's flag) soaring over countries, shows the linking between empire and war. Lady Bruton even imagines herself in combat, "if ever a woman could have worn the helmet and shot the arrow." Peter and Lady Bruton's association with India, a country occupied by England, exposes their wish for England to continue to be a world superpower. Actions in India, never openly conversed, suspend over them like a shadow. Peter thinks that the English government should do extra for India. He visualizes himself sitting restfully in England "biliously summing up the ruin of the world." Richard is concerned in refining England from home, with public transformation. Though he'd be better-off in the country, he sojourns in the city to support pass regulation, such as the bill to help veterans who have been affected by shell tremor. Hugh trusts in England's sovereignty, satisfied in his service job at court "[polishing] the Imperial shoe-buckles." Instead of questioning England, like Peter, Hugh believes whatsoever his country ensures is good and right.

1984

1. The Thought Police portrayed in the novel is omnipresent, however usually unseen are antagonists of 1984. During maximum part of the novel the Thought Police are a relentless apprehension, but they are not actively present in the life of Winston. Nearly all

of Winston's verdicts are ended with worry for how the Thought Police might retort if they discovered, but this not once chances into a real skirmish. Though, with their sheer attendance the Thought Police makes efforts to stop Winston from attaining his goal of individual independence and liberty of thought. Towards the end of the book the Thought Police are fruitful, as Winston is never able to reach his goal. Almost everybody Winston intermingles with is either helping the Thought Police directly or is compassionate to their reason. Winston's neighbours, their children, and his colleagues all signify probable informers. The characters that are compassionate to Winston and Julia's condition, like O'Brien and Mr. Charrington actually turn out to be real members of the Thought Police who were putting their efforts to work against Winston's interests all along. As every character as well Julia acts to frustrate Winston's goal, the antagonist can be regarded as everyone in the novel except two main characters.

2. Throughout London, Winston observes the posters displaying a man looking down over the words "BIG BROTHER IS WATCHING YOU" where ever he goes. Big Brother is actually the façade of the Party. The people are stated that he is the leader of the country and the head of the Party, but Winston has never able to conclude whether or not he truly exists. Somehow in any case, the face of Big Brother represents the Party in its communal appearance; he is a kind of assurance to most of the people as the warmth of his name implies his capacity to defend, but he is also an exposed menace also no one is able to escape his stare. Big Brother also represents the ambiguity with which the higher positions of the Party present themselves—it is not possible to distinguish who actually rules Oceania, what the life is like for the sovereigns, or why they behave as they have been shown. Winston considers and recollects that Big Brother appeared around 1960, but the Party's official chronicles date Big Brother's being back to 1930, before Winston was even born.

3. Urban decay has been depicted as a universal motif in 1984. The London that Winston Smith depicts as home is dilapidated tumbled down city in which buildings are decaying, facilities like elevators never work, and basic necessities such as electricity and plumbing are extremely not dependable. Although Orwell never confers the theme clearly, it is evident that the careless collapse of London, just alike the prevalent starvation and poverty of its people, is owing to the Party's mishandling and unskillfulness. One of the themes of 1984, stirred by the antiquity of twentieth-century communism, is that totalitarian governments are intensely effective at improving their own power and despondently useless at providing for their inhabitants. The dirty urban decay in London is a significant pictorial indication of this impression, and it provides vision into the Party's priorities through its dissimilarity to the enormous technology the Party progresses to spy on its citizens.

4. The Party streams its citizens with psychological incentives intended to overpower the capacity of mind for autonomous thought. The massive telescreen in the room of every citizen discharges a continuous rivulet of publicity planned to brand the failures as well as inadequacies of the Party seem to be victorious successes. The telescreens also supervise conduct and behavior of the people where ever they go, inhabitants are unceasingly retold, particularly by way of the omnipresent symbols reading "BIG BROTHER IS WATCHING YOU," which means that the ruling classes are observing them. The Party weakens family structure by welcoming children into a group called the Junior Spies, which persuades and cheers them to spy on their parents and report any occurrence of unfaithfulness to the Party. The Party also compels individuals to defeat their sexual needs, treating sex as just a procreative obligation whose culmination is the conception of new Party members. The Party then conduits people have repressed frustration and sentiment into strong, vicious expressions of hate against the Party's political opponents. Many of these foes have been conceived by the Party specifically for this drive.

5. One of most significant messages conveyed by Orwell in 1984 is that language is of core importance to human thought as it assembles as well as restricts the thoughts that folks are capable of articulating and stating. If regulator of language were controlled by political agency, Orwell suggests, such an agency could probably change the actual structure of language to make it impossible even to consider defiant or disobedient thoughts, as there would be no words to think about them. This notion displays itself in the language of Newspeak, which the Party has announced to substitute English. The Party is continuously purifying and giving finishing to Newspeak, with the final purpose that no one will be proficient of pondering anything that might interrogate the Party's total authority. Remarkably, many of Orwell's thoughts about language as a governing power have been altered by writers and critics in search of to deal with the inheritance of colonialism. Throughout colonial times, foreign influences acquired political and military control of distant areas and, as a part of their work, introduced their personal language as the language of government and business. Postcolonial writers frequently examine or compensate the harm done to local inhabitants by the loss of language and the associated loss of culture and historical connection.

5.9 SUGGESTED READING

- Kettle, Arnold. *An Introduction to the English novel Vol. I.*
- Wright, Andrew H. *Jane Austen's Novels.*
- Watt, Ian, ed. *Jane Austen.*
- Waggoner, Hyatt H. *Hawthorne: A critical Study.*
- Moody, A.D. *Virginia Woolf.*
- Daiches, David. *The Novel and the Modern World.*
- Williams, Raymond, *Orwell.*